

# ROCK HARD USA

Issue 8

\$1.50

2nd  
Record Review  
Issue

## INTERVIEWS WITH



JACK STARR'S  
**BURNING  
STARR**

**QUEENSRÿCHE**

**BLACKLACE**

**FATAL VIOLENCE**

**NATAS**

**EXECUTIONER**

**SAVAGE THRUST**

ROCK HARD USA  
Keith Miller  
P.O. Box 984  
Coeymans, N.Y. 12045  
days - (518)447-7214  
eves - (518)756-3227

Editor, writer, typist, etc. - Keith Miller  
contributing writer(s) - Gary Luczynski

Well, here we are with another issue and yet another format change. Type in this issue is smaller in order to fit more info in and, due to the huge amount of releases I've received since last issue, I've dubbed this one the second annual record review issue. I want to take this opportunity to apologize to all the record companies, bands, and other contributors to this issue for the delay in getting it out and getting certain people's promotional copies to them. Rather than go into the whole story, suffice it to say that ROCK HARD USA was in serious financial trouble and had one foot in the grave. Thanks to some friends, RH USA is back on its feet again and is going full steam ahead. A humongous thank you for all that were patient; I'm sorry for any inconvenience this may have caused.

I wanted to list all the people who contributed to this issue in a "special thanks" column, but since the list is so long (and space won't allow), I'd just like to say thanks for making RH USA #8 possible and that I sincerely hope to continue working with you in the future.

**SUBSCRIPTIONS:** Individual issues are now \$1.50/\$2.50 overseas (sorry, but printers don't work for free). A one year subscription (6 issues) is \$7.50/\$10.00 overseas. When ordering, please indicate which issue you'd like the subscription to start with, and please make all checks/M.O.'s payable in American currency to Keith Miller.

**ADVERTISING:** I need advertisers!! The money from advertising goes to print more copies of future issues, so the more advertising I get, the more people I'll be able to reach with each issue. Discounts are given for advertising more than one time. Call either of the numbers at the top of the page for rates.

I know this may sound like it's being repetitive, but I NEED YOUR FEEDBACK! It doesn't matter what it is, whether it be a letter (preferably) or just a note telling me what you like or don't like about the mag. It could also be a letter discussing your opinions/feelings on metal in general. Anything to let me know that you guys are still alive out there! You're the ones laying down your cash for the mag, and if you have any ideas as to how to make the mag better, I want to hear what's on your mind. When space allows, letters will be printed in these pages and those who write the letters featured in the mag will receive a free copy of the issue their letter appears in.

**ROCK HARD  
USA**

# NEWS

Both good and bad news on the SAVATAGE front. The bad news is bassist Keit Collins has been replaced. According to drummer Steve Wacholz, the band's "new material is becoming more intricate, with more melodies and more instrumentation. Keith's style of playing bass just wasn't fitting in with the new material". No replacement was named. The good news is twofold - the band are in preproduction for their new album, tentatively titled "Beyond the Realms", and Combat has reissued the band's first LP, "Sirens". Savatage, P.O. Box 746, Palm Harbor, FL 342

Congrats to TALAS. Billy Sheehan & Co. have landed a major deal with Gold Mountain/A & M Records. The debut LP for their new label will be out next spring and following it will be a solo album from Sheehan, which will no doubt include hand-picked musicians/friends. Talas recently completed a 6-week tour supporting Yngwie Malmsteen's Rising Force.

WEB RECORDS has recently made its debut as a new label with two signings, Denver's SATAN'S HOST and Colorado's HAMMERS RULE. Satan's Host's debut EP is titled "Metal From Hell" and is in the Black Metal vein. The Hammers Rule release is a four-song EP (see review this issue). To order one or both, send \$8.00 for Satan's Host or \$5.00 for Hammers Rule to WEB Records, c/o Daedalus, 8006 Sherman Way, Denver, Colorado 80221.

Another new label, West Germany's METALLOID RECORDS, has announced three new releases, LPs from Dutch metallers PROUD EXISTENCE and MARTYR, and an LP from Denmark's ANGER. All three records should be out by the time you read this. Expect reviews next issue. For ordering info write to Metalloid Records, c/o Markus Roder, Hellmuth-Hirth-Weg 4, D-8500 Numberg 10, West Germany.

New Jersey' WHIPLASH are reportedly putting together tracks for their debut LP. It will possibly be on Axekiller Records and some tentative song titles are "The Burning of Atlanta", "Stirrin' the Cauldron", "Last Man Alive", and a re-recorded/faster version of "Spit on Your Grave", which comes from the band's "Thunderstruck" demo. Whiplash, 74 Jackson St., Passaic, NJ 07055.

RH USA welcomes SHATTER RECORDS to the rapidly growing number of new indie labels currently starting up. Their first release will be "Rolling Thunder", the debut LP from ATTILA, who were also on the "Speed Metal Hell" compilation. Release date is sometime soon and the producer will be Carl Canedy. For more info, write to David Carpin at Shatter Records, 119 West 57th St., Suite 901, New York, New York 10019.

On the DED ENGINE front, the band recently turned down an opening slot with southern band BLACK OAK ARKANSAS because of the major differences between the two types of music. The band also announced their "Till Deaf Do Us Part" fourteen city tour and have begun work on their second LP.

Been wondering what's happened to DEUCE? Well, according to Tom Gatto, they have changed their name to TENSION and are about to release their debut on Torrid Records, titled "Breaking Point". Tension, P.O. Box 1005, Laurel, MD 20707.

MASSACRE are a band from Florida who are about to release their debut four-song demo. It includes the songs "D.I.H." and "The Ritual". They are also thinking about doing a live demo and releasing it in the coming weeks. For more info on the band, write to them at P.O. Box 644, Seffner, FL 33584.

Connecticut's OBSESSION have finally returned to the scene, and with a bit of good news!! They've signed to Enigma Records, and their first LP will be called "Scarred For Life". "Shadows of Steel", which first appeared on Metal Massacre II, has been specially remixed for the cassette version only. The band has also done a video for one of the LP's cuts, "Losing My Mind". Their new correspondence address is Obsessed Headbangers, P.O. Box 9591, New Haven, CT 06535-0591.

"Whiplash" is the name of a radio show from WEGE, located at Auburn University in Alabama. The Metal Militia are four DJ's connected with the show. They guarantee airplay of anything they get, so send your demos/vinyl to WEGE, c/o The Metal Militia, 1239 Haley Center, Auburn University, AL 36849.

Now that VICIOUS RUMORS have their debut "Soldiers of the Night" LP out on Shrapnel, they're hitting the road. Already they've done dates at the Stone in San Francisco. In addition to that, they plan to do more San Fran dates in March.

with ARMORED SAINT and hope to do a US/UK tour this summer. Vicious Rumors, c/o The Thin Man String Co., 1508 Webster St., Alameda, CA 94501.

After coming off their East Coast tour, POISON announced that they've been signed to Enigma Records. "Look What the Cat Dragged In", produced by Ric Browder should be out sometime in March.

Bad news for the NASTY SAVAGE bunch. Bass player Fred Dregiscan injured his left arm in an accident and won't be able to play for about a year (even though Metal Blade says he won't be able to play again at all). The band are on the lookout for a new bassist. Other than just coming off the World War III festival in Canada with Celtic Frost, Possessed, Voi Vod, and Destruction, NS are also working on album number two. Nasty Savage; P.O. Box 2012, Brandon, FL 33511.

Island Records recording artists ANTHRAX have just completed their first video from their "Spreading the Disease" LP. "Madhouse" was shot in a Staten Island hospital, and features the band playing live, surrounded by asylum inmates and those guys in the white coats. Be on the lookout for it.

WRFM is yet another college radio station in search of bands who'd like to have their recorded material played on the air. Send your demos/vinyl to WRFM c/o Chip Ruggieri, Montgomery County Community College, 340 DeKalb Pike, Blue Bell, Pennsylvania 19422.

SANATY RECORDS recently announced the release of a compilation single featuring Max Planck ("Fucked Up") and Kil D'Kor "Chained Angel". It's out now & can be obtained by sending \$2.25+.75 postage (\$2.25+\$1.05 postage outside the State to Tim Davies, c/o Sanaty Records, 1907-A Old Bethlehem Pike, Sellersville, Penn 18960. Please wait 6-8 weeks for delivery and make all checks/M.O.'s payable in American currency and payable to Tim Davies.

## New Renaissance Records

New Renaissance has been quite busy lately. Records to look for on NRR include debut LPs by Boston's Executioner ("In the Name of Metal") and Cerebus' "Too Late to Pray". Pantara, an all female hard rock band, are also releasing their debut record on the NRR label.

New Renaissance is also planning to release a few more compilations. In addition to "Satan's Revenge" (a compilation of satanic bands that's in stores now), look for a compilation of all glam metal bands ("GLAM!"), "Speed Metal Hell II", "Lady Killers" (all female bands), and a video compilation titled "Metal Meltdown".

As always, NRR is looking for bands to feature on their compilations and to possibly sign deals with. If you've got what it takes, send a demo, bio, and photo to Pat Miller, c/o New Renaissance Records, P.O. Box 11372, Burbank, CA 91501.

## METAL BLADE RECORDS

22458 Ventura Blvd. • Suite E • Woodland Hills, CA 91364

### METAL BLADE NEWS

**SLAYER:** In addition to their recent L'Amours performances and their inclusion on the Combat video with VENOM and EXODUS, MBR has announced that the band will also be releasing their own live video and that Slayer has signed a contract keeping the band on MBR for the next four years. At this point, there have been no details on the new LP.

**LIZZY BORDEN:** "Love You to Pieces" ranked high on the CMJ metal charts. LB are also the first band to put out product on MBR's new Metal Blade Video label. They'll be doing a 75-minute live show and the video will be accompanying the band's double live LP. The live LP will contain two new songs (studio tracks), "Dead Serious"

Nasty Savage and Savatage) just about the best metal act to come out of Florida since the inception of the metal underground. I for one hope they don't have to wait that much longer to land a label deal. If you'd like to find out more info on Siren or their recorded material, write to them at 2111 Ramblewood Lane, Brandon, FL 33511.

Keith Miller

## WBMB 590 AM Baruch College Radio

### WBMB 590 AM - THE WITCHING HOUR DEATHLIST (NOV/DEC 1985)

1. VOIVOD - RRROOOAAARRR (Rough Mix)
1. CELTIC FROST - To Mega Therion (Noise)
2. RAZOR - Evil Invaders (Viper)/Live in Toronto 7/12/85
3. SAMHAIN - The Courier (1985 Demo)
4. OVERKILL - Feel The Fire (Megaforce)
5. RUNNING WILD - Branded And Exiled (Noise/Combat)
6. BATHORY - The Return... (Combat)
7. AGGRESSION - 1985 Demo
8. HIRAX - Raging Violence (Metal Blade)
9. POSSESSED - Seven Churches (Combat)
10. ENGLISH DOGS - Forward Into Battle (Combat Core)
11. KREATOR - Endless Pain (Noise)
12. IRON ANGEL - Hellish Crossfire (Steamhammer/Combat)
13. SLAUGHTER - Surrender Or Die (1985 Demo)
14. VIOLENT FORCE - Velbert - Dead City (1985 Demo)
15. CYCLONE - 1985 Demo
16. EXECUTIONER - Advance LP Tracks
17. MORSURE - Acceleration Process (Devil's Records)
18. ZOETROPE - Amnesty (Combat)
19. HAVE MERCY - Mass Destruction (1985 Demo)
20. ASTAROTH - The Long Loud Silence (Rave-On)
21. ONSLAUGHT - Power From Hell (Pusmort)
22. BLESSED DEATH - Kill Or Be Killed (Megaforce/Tungsten)
23. AVENGER - Prayers Of Steel (Wishbone)
24. OUTRAGE - Demo #1/Demo #2
25. S.O.D. - Speak English Or Die (Megaforce)
26. SONS OF SATAN - Live In The Cellar (1985 Demo)
27. CORROSION OF CONFORMITY - Animosity (Death)
28. SACRILEGE - Beyond The Realms Of Madness (Pusmort)
29. SAINT VITUS - Hallow's Victim (SST)
30. AT WAR - Eat Lead (1985 Demo)

ADDITIONS: MASTER, CRYPTIC SLAUGHTER, KING DIAMOND, VULCAIN, ANTHRAX, NASTY SAVAGE, MACE, STEVE SCOTT, ATOMKRAFT, HAVOC, MAYHEM, HAMMERS RULE, DESTRUCTOR, HADES, VOOR, HELLOWEEN

COMPILED BY: MONTE CONNER - MUSIC DIRECTOR, WBMB-AM, BARUCH COLLEGE, 360 PARK AVENUE SOUTH, NEW YORK, N.Y. 10010, U.S.A.  
PHONE: (212) 725-7168

THIS PLAYLIST IS BASED ON AIRPLAY RECEIVED ON THE WITCHING HOUR WHICH CAN BE HEARD EVERY MONDAY & WEDNESDAY FROM 12 TO 1 PM ON WBMB 590 AM AND CABLE SYSTEMS.

and "Time to Die", and a live cover of Paul McCartney's "Live and Let Die".

SODOM: Grave Violater (guitar) was recently replaced. The band are now working on their new album and hoping for a release early in 1986.

MBR Recent Signings: BLOODLUST's debut LP, "Guilty as Sin", should be in stores very soon. MALICE will be putting out a 12" EP on MBR, with some unreleased material and remixed versions of the Metal Massacre songs. Former MCA recording artist SOUND BARRIER are now with MBR. Recording for their MBR debut began in January and the end result should be in stores very soon. CRYPTIC SLAUGHTER and SENTINEL BEAST both featured on Metal Massacre 7, will be releasing debut records on MBR in 1986. CIRITH UNGOL has moved into the MBR camp. Work on "One Foot in Hell" begins sometime in March, and production is said to be better than on past releases. Last, & definitely not least, is JUGGERNAUT (who were also on MM 7), who'll be releasing their debut LP on the Metal Blade label sometime this summer.

Congratulations to Brian Slagel and the rest of the MBR allied forces. You've been responsible for making MBR the world's top indie metal label, and ROCK HARD USA salutes you, not to mention hoping that you'll continue to release product of the caliber you've released to date.



by Gary Luczynski

There are outrageous performers, and there are really outrageous performers. Betsy Bitch falls into the latter category. She fronts a West Coast band that has attracted a lot of attention, especially from the PMRC (Parents Music Resource Center), the organization which is calling for album ratings. We talked with Betsy about her career in music to date.

Q: Betsy, you and your band have been around now for 5 years. You're right in the metal capital of the U.S. - L.A. You've played all the showcase clubs there, you've recorded both an EP and an LP, you've attracted a lot of media attention, and yet you still don't have a major recording contract. What has been the stumbling block? When you see Ratt, Dokken, and Quiet Riot go on to bigger and better things, don't you feel left out?

A: We do sort of feel we missed the boat as far as the recent siege of L.A. metal signings, but we haven't written off the fact that we will get a record deal. The bands that got signed that we "grew up" with were a step ahead of us as far as the commerciality of the metal, or hard rock, they were playing in those days. We were a bit more hardcore and controversial than they were. The bands that got signed then were a lot more acceptable as far as radio play goes, and that's what the labels were looking at at that point. Since then, our music has gotten a lot more polished. We have songs now. The songs on our demo tape, which is now being shopped by our management company, are very representative of the type of material we're doing now. It's still powerful, but melodic, hooky, and tasteful. We haven't completely sold out; just compromised a bit, and it sounds real good.

Q: What type of image would you like people to have of you when they hear your name for the very first time?

A: The name "Bitch" implies the character I play in the band. In this case, a strong domineering woman who's saying to everyone, "Hey, when I say something, you'd better listen!" I liken myself to Alice Cooper, one of my major influences, who had a very definite role as a front person as well as a singer of songs. I love playing the "Bitch". People seem to really have fun with the image, because I'm having fun with it. I don't want to be too threatening or in-

timidating because I want the audience to be able to relate to me on a certain level. The last thing I want to be is a poser! If you're not sincere on stage about what you're doing, the audience can see right through it.

**Q:** It seems that if you're a woman and you play metal, you have to dress in leather, studs, and spikes. And the sexier you pose, the more the music magazines will pay attention to you. Is it possible in today's metal world for a woman to go onstage and play music without trying to convey some sort of sexy image?

**A:** I believe that rock 'n' roll is very sexual, in the first place, and if you are a woman that's only putting more emphasis on that fact since the majority of heavy metal fans are male who are just discovering what women are all about. I liked to be looked at and admired in a sexual fashion, but I don't make a tasteless, phony pose out of it. I have fun with my image. I don't think I try to be sexy, because I believe I am in the first place, before I even decided to front a band, so getting up onstage and placing myself in front of all those drooling males, you'd think I'm asking for it, right? Well, I am a sucker for attention, but I'm not by any means a poser. I maintain as interesting a stage persona as possible, letting my natural sex appeal come through.

**Q:** Do the onstage antics of rock stars help set a bad example for members of their audience?

**A:** I believe that when you're onstage portraying a character that's in the least bit controversial, you need to do it with taste. Kids today are very easily influenced and you have to be careful not to influence them into doing something nuts, especially ones who are rebellious and have a history of being troublemakers. I really hope that when people see me onstage they think, "She is a really good actress. She plays her part well". If you're your character offstage as well as on, where does the fantasy come in? Where does Betsy stop and the Bitch begin? That's what makes it fun to go and see us perform. If it was like that all the time, where's the performance? What's the sense of even getting up on that stage? I don't think the kids are threatened or intimidated by my character. I have had other girls try to sing like me, or dress like me, but I don't think they say after one of our shows, "I'm gonna go home and put on my spike heeled boots and get my whip and beat my old man!" Maybe they do. You never know.

## **FASTWAY**

by Gary Luczynski

Fastway is one group that includes both younger players and seasoned players like Fast Eddie Clarke and Jerry Shirley in its lineup. You may remember Jerry Shirley from his drumming days with the legendary Humble Pie. Jerry talked with us about life in the "Fastway" lane.

**Q:** Younger groups these days are paying more attention to their business affairs. They will point out that they don't want to end up broke like Mitch Mitchell (formerly with Jimi Hendrix) or Jerry Shirley. You aren't this down-on-your-luck, pathetic figure, are you?

**A:** No. I'm not a derelict walking down the street. I've never lost my attitude. I refuse to become a "loser".

**Q:** Is there any chance of ever recovering that "lost" money from your Humble Pie days?

**A:** The manager in question at the time has so long ago spent that that I would have no way of getting my hands on it.

**Q:** Some people in the business consider it almost hypocritical for a band to

go onstage and tell their audience to "party", when after the show they go home to their wives and kids. Do you see anything hypocritical about that?

A: There's nothing wrong with a band getting up onstage and saying to their audience, "Let's Party", because what that is doing is telling the kids what they want to hear, and it's entertaining the kids. And when the band is up onstage is when they should party. When they get offstage it's completely up to them whether they want to go home to their wife and kids or whether they want to stay up all night snorting Peru. It's got nothing to do with hypocrisy.

Q: Have you ever wished that you weren't involved with music?

A: Very occasionally. Only when I've seen some real lowlife things happen, & I thought, "this really sucks". But that happens so rarely. I have been given something by God, which is the ability to earn money doing something that I love doing. And, as David Niven used to say when asked what it was like to be an actor, "Well, it's better than working for a living".



## BLACKLACE

Recently I was lucky enough to get the chance to speak to Blacklace's lead vocalist and frontwoman, Maryann Scandiffio. In our discussion, we talked about what the band has been up to since the release of their second LP on Mausoleum, "Get It While It's Hot", and other assorted topics. The following is a brief capsulization of the conversation.

RH USA: How has the new LP been selling?

Maryann: That's hard to say, since we've been having problems with Mausoleum. I think we've sold about 5,000 or more in the U.S., but I have no figures. I know it's been selling well in New York and in the area around here, though.

RH: What exactly went on when the band was in Europe?

Maryann: Well, we headlined a festival in Belgium called the Shock Wave. Mausoleum videotaped all the bands there for an hour-long video. We also played some other dates while we were there.

RH: Bob (Reich, the band's manager) said the band was working on a live video. Can you give me some more info on that?

Maryann: Yes, it's an hour-long video that will contain material from both albums and it will be made available to cable channels.

RH: Do you feel that the fact you're a female distracts fans at a show from the



rest of the band?

Maryann: No, because everyone in the band is an excellent musician. When we're onstage, the band definitely doesn't get buried.

RH: How long until the band starts doing some more U.S. shows?

Maryann: Right now, we're doing about three gigs in the area. Our manager will be working on setting up other dates, also.

RH: Will Anthony be doing more lead vocals in the future?

Maryann: Usually the reason Anthony works so well as a lead vocalist on the cuts he sings on is because he brings a certain spontaneity to them. He probably won't be doing too many more lead vocals on future material, but if he can bring out the best in a song, he'll do it.

RH: What's your outlook on the metal underground?

Maryann: I feel that it's more or less swamped with bands trying to make it, and that makes it all the more harder for the good bands to get somewhere. As for the underground in general, I think it'll always be strong, especially in Europe.

RH: Do you feel the band would have had the same amount of success you have now if you didn't "make it" in the UK first?

Maryann: That's hard to say. Being a New York band, it's hard to make it even in New York. Maybe it's because the record companies are afraid to take chances.

RH: Do you think Blacklace has progressed musically from the first album to the second?

Maryann: Yes, immensely. We've gotten to know each other better as a band, and once you get over the ego trips and things, things tend to work themselves out. I think it's a progression that will continue with each album.

RH: How great do you think the possibilities are of Blacklace being signed to a major label?

Maryann: Well, we always have high hopes. I think the possibility is fair but, unfortunately, the record companies are a little chauvinistic.

RH: Do you feel record ratings will ever become a reality?

Maryann: Well, if they do, it won't be like it is with movies. Right now, the record companies are putting stickers on albums letting people know what kind of stuff they're buying, so we'll just have to wait and see.

RH: What's the most unusual thing that's happened to Blacklace while they were on tour?

Maryann: I can't really think of anything that was that unusual, except for the last night we spent in Europe. We had no hotel room, so we had to spend fourteen or fifteen hours in the airport waiting to go back to the States. Playing in Europe is excellent, though. The kids over there have very little money, so when they go to a show, they enjoy it and they don't hold back.

RH: Do you have any advice for bands trying to make it in metal?

Maryann: There's a lot of competition and opportunity out there, and you have to put up with a lot of sacrifice and suffering. If it's in your heart, do it. And don't give up.

RH: How did the band get on the Hit Parader compilation?

Maryann: We were in touch with the magazine about doing some features and things. They told us about the compilation, and when they asked us to be on it, we were happy to do it.

RH: Would you like to say anything to your fans?

Maryann: Just thanks for buying the album, and watch for our video. When we come to your town, we promise an ass-kicking show that'll be worth your money.

Special thanks to Bob Reich for setting up this interview and to Maryann for doing it. If you get a chance to pick the album up, I suggest you check out "Get It While It's Hot". Also, if you have the opportunity, you should support the band when



# EXECUTIONER

No doubt those of you who know of this band know them from their "Victims of Evil" track on New Renaissance Records' "Speed Metal Hell" compilation. The band (Marc Johnson-guitar, Ari Vaino-bass, and Dan Scannell-drums) have a demo out and are due to put out their debut LP on New Renaissance.

Not having played in any previous bands, Executioner's members began playing as a trio in August of 1984. They have listed their influences as being Metallica, Slayer, and Iron Maiden (to a certain extent). Out of these three, the Slayer and Metallica influences shine through the most. However, the band mixes those influences with somewhat of a hardcore feel and comes up with songs that appeal, in Marc Johnson's words, to "both headbangers and hardcore punks". Even though a crossover exists (the band plays with both metal and hardcore bands), Executioner is a metal band first and foremost. As is the case with some punk bands also, Executioner's lyrics delve into politics and other things, like nuclear war (as on "Nuclear Nightmare", one of the tracks off the demo).

Executioner's demo is available to the public for \$4.00, or \$1.00 with a blank tape. The demo includes "In a Silent Way", "Genocide", and "Stand Up And Fight", as well as two other studio tracks and several live songs. T-shirts are \$6.00 and concert videos are available for \$20.00 (\$14.00 with a blank tape). All orders are to be made out to Marc Johnson and all come with a free 8x10 of the band. Address all orders/correspondence for Executioner c/o Marc Johnson, 22 Oakhurst Circle, Needham, MA 02192.

## HOLY MOSES

**FLASH!!** Just received a two track advance tape from Earthshaker Records. It's by a band called Holy Moses, which consists of Sabina Classen (vocals), Andreas Classen (guitars), Herbert Dreger (drums), and Ramon Brusseler (bass). The two cuts (no titles were given) are from the band's debut release on Earthshaker, which is titled "Queen of Siam". The music seems to be along the lines of black/death metal, with a sound similar to that of Destruction. The LP won't be out until sometime in April, but if you'd like to find out more about the band and/or their LP you can write to Y.U.P. Music, Dorstener Str. 98, 4630 Bochum, West Germany.



I have hardly any info on this band, so this feature will unfortunately be a little on the short side. Natas (Diabolus-vocals, Whiplash-guitar, Damage-bass, & Brucifer-drums) got started on the third day of October, 1985. Along with the 7-song demo I received from the band ("Outcast of Society"), they have a nine-song live tape titled "Live at Slobs 1-5-86", and will be releasing a five song demo called "Internal Damnation" (which should be out as you read this).

According to their "bio", the band listens to more hardcore/punk than metal (because there are so few good metal bands nowadays!), which explains the major hardcore influence in the band's songs. The songs aren't just bashed out, as with a lot of hardcore bands, though. Aside from Diabolus' death screams, there's a lot of interesting riffing and tempo changes going on, so the songs don't get too monotonous. I can't tell you what the individual songs are like because there was no track listing supplied with the tape.

Those who are into hardcore metal and/or those who like Destruction-type riffing are advised to check out the "Outcast of Society" demo. I hope you aren't too picky about production - it sounds like it was recorded in a small basement studio. Either way, it's the music that matters, so get a copy by sending \$5.00 to Natas, 37 Tremont Rd., Fox Lake, IL 60020. The cost for the "Live at Slobs" tape is \$3.50 from the same address.

Good luck to Natas when they hit the stage in March at the Metro, opening for Venom/Slayer!!

## **DIAMOND**

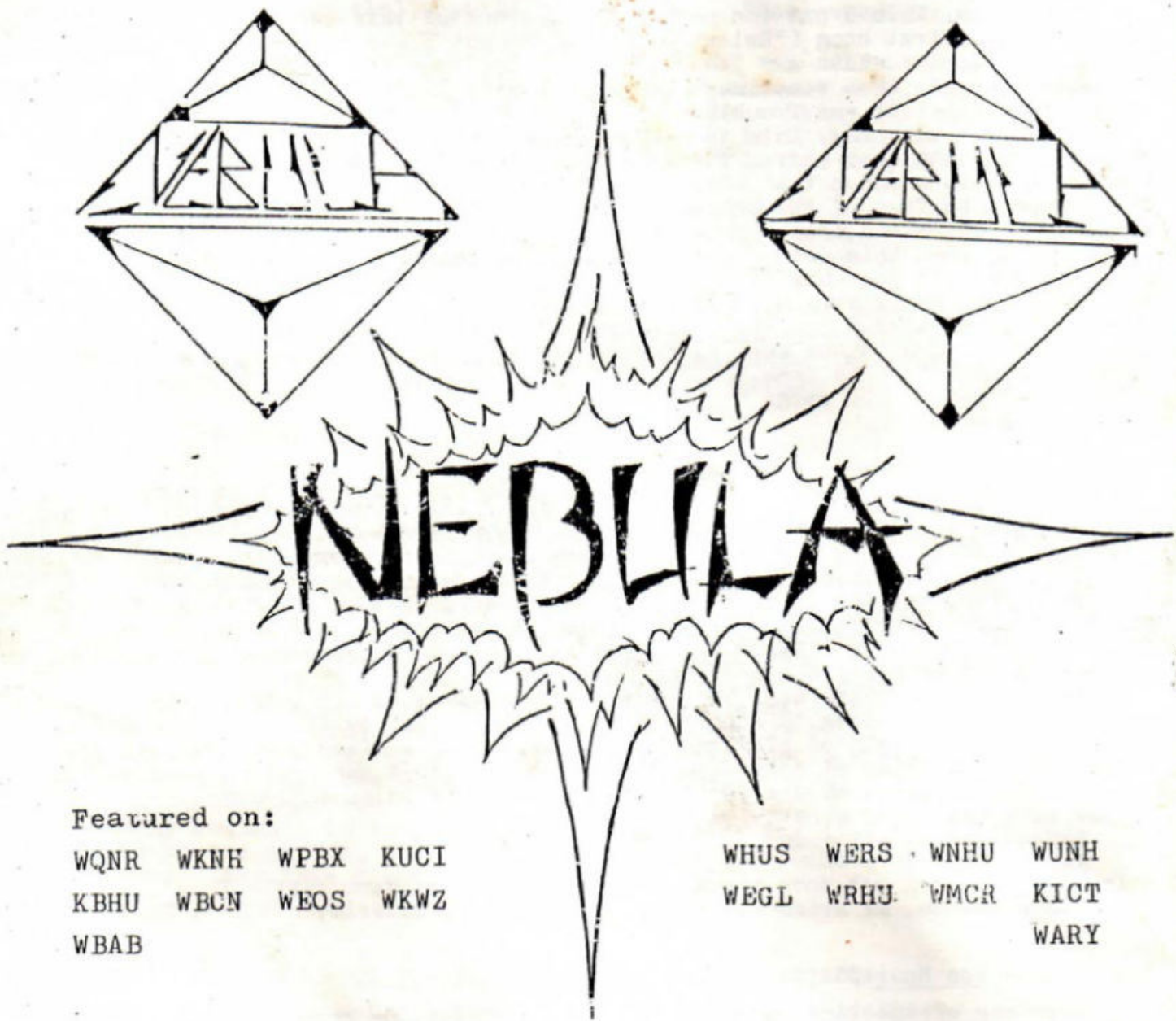
Mitch Diamond - guitar  
Craig Doucet - bass  
Jeff Gold - drums  
John West - vocals

First off, these guys should not be confused with Legs Diamond, although there are some similarities between the two bands. Diamond were formed in late '84 and is comprised of the four individuals listed above.

I'm sorry to say that Diamond has hardly anything new to offer. Out of the four songs on this demo, only one is worth raving about, and that's "Rock the Nation". While the other three tracks are a little too much on the poppy side, "Rock the Nation" is the only song that actually captured my interest, simply because it has more of an upbeat, driving rhythm than the other songs.

I honestly feel that if Diamond continue to write songs like "Rock the Nation", their chances are far greater of going places. On the other hand, if the band persists in writing stagnant songs like "One From the Heart" (also included on the tape), their chances are greater still that they'll go nowhere fast.

Since there was no purchase price mentioned, I'm assuming that this demo isn't for sale to the public. However, if you'd like to know more about Diamond you can write to their manager, Robert Blam, at 573 Park Ave., Cedarhurst, N.Y. 11516.



Featured on:

WQNR WKNH WPBX KUCI  
KBHU WBCN WEOS WKWZ  
WBAB

WHJS WERS WNHU WUNH  
WEGE WRHJ WMCR KICT  
WARY

NEBULA, The band from Bridgeport, Connecticut taking America by storm proudly announces their first release, distributed by METALWORKS.

Now Available!!

Send \$5.00 to METALWORKS

**METALWORKS**

P.O.Box 442  
Brooklandville,  
Maryland  
21022

rows from fellow German acts Accept (heavily) and Scorpions (very little), but is somewhat heavier than both.

In August of '85, the band entered the studio again to do another demo. After hearing the rough mix, they were disappointed with the result and decided to scrap it altogether and start over. According to a spokesman for the band, demo number two should be out very soon, which would probably be whenever you read this. Overkill also has merchandise available (the demo, t-shirts, pictures, and stickers), so if you'd like to order or would just like to find out more about the band, write to them c/o Christian Erben, Schiefersee 31, D-7057 Winnenden 3, West Germany.



Savage Death came to be in July of '85. The band was formed by founding members Tony LaBosco (bass) and Joe Barrows (vocals/lead guitar), and the quartet was completed with the addition of Tom Stevens (lead guitar) and Dave Marks (drums).

Shortly after the formation of Savage Death, the band cut a five song demo, titled "Mass Genocide". Let me tell ya, the name says it all. The band have listed Celtic Frost, Voi Vod, and a lot of other death metal bands as influences, but overall I'd have to say the Voi Vod influence is the strongest. Although SD isn't a copy of Voi Vod, they do (especially on songs like "Satans Throne") play with the same kind of speed and power (and display the same kind of vocal strengths) that we've come to know and love from the Canadian metal madmen.

Not much info was available on SD, but they did mention in their bio they're hoping to do some shows in the New York/New Jersey/Connecticut area, and eventually want to make it over to the West Coast. They're also looking to secure a record deal. Anyone wanting to check out these five pieces of molten hell should send \$3 dollars to Savage Death, c/o Tony LaBosco, 127 Carmita Ave., Rutherford, NJ 07070

## WHITE PIGS

1983 was the year that the White Pigs were formed by their ex-bassist, Earl E. Grave. They were originally a punk band, but after being exposed to bands like Slayer and Venom, got tired of the punk scene and went metal. It was also during this time that the band put out two EP's, "White Pigs" and "Evil Stalks the Innocent". The band's personnel includes Brian Ripthroat (vocals), Dave Flannery (bass), Steve Bertrand (guitar), and Pete Clark (drums).

During the course of '85, the band entered the studio to cut "Songs of Sin", their 8-song demo. One of the things that really surprised me about the tape was that, unless you know beforehand, you could never tell that the band was once a punk band (except for the vocals). Tempos on the songs included range from speed metal ("Bobby") to average tempo ("Leave Me"), and the band has even thrown in a cover of the Munsters TV show theme. All songs on the tape, though, are heavy and

they play in your area, because the band'll put on a show you won't soon forget. Best of luck to both Bob Reich and Blacklace in future endeavors, and I hope to be doing more on the band in these pages very soon.

Keith Miller

# QUEENSRYCHE

"Queen of the Reich" is the song that launched the career of Seattle, Washington rockers Queensryche. Recording for EMI America Records, we spoke with guitarist Chris DeGarmo about Queensryche's fantastic flight to fame.

**Q:** Unlike many rock groups, Queensryche has no gimmick. Is your musical talent alone going to be enough to put you over the top?

**A:** Our approach is first and foremost the music. At the same time we've been really taking our program and developing it into a very theatrical stage production. So I think the next time people come out to see us, they're not just going to see a rock 'n' roll band playing their music. We've designed some new gear for us that is right in line with what we've been writing about. For our band, I think we're going to be able to deliver just through the sheer energy of our music and the show that we have with it.

**Q:** Who made the decision that Queensryche was not going to play the club circuit? Were any of the guys veterans of bar bands?

**A:** No. No one else really played in any other bands except for little garage bands before we started. It just worked out that everyone had jobs, and we did the band thing at night. It wasn't a conscious, 'OK, this is the way to do it'. It's just kind of the way we did things. It just kind of happened that way.

**Q:** And during this time, no one said, "Hey, we better go play a club around town so we can get our act together"?

**A:** No. We were busy writing our own material. We were very content writing original tunes and staying out of the local scene.

**Q:** Where was your first show?

**A:** At the Paramount Theatre in Seattle as an opening act for Zebra. We hadn't even played anywhere in Seattle until we did this show. We basically signed before we had even played the Paramount because EMI had come up and seen us in our rehearsal space, and I guess they liked what they saw.

**Q:** Why did Queensryche first release an EP as opposed to an LP?

**A:** What happened with the EP is that it started out as a demo tape. We decided with our management that we would release it independently, originally on a label we created out of Seattle, which is 206 Records. Upon release of that record, we started garnering a lot of airplay, and the sales started really happening for us and getting press for us in London and in Europe. Then the companies started getting involved. I think we sold 15,000 records before we got picked up by EMI. They just wanted to re-release the EP we'd done and make it more available through their distribution channels. When EMI picked up on it, the sales just took off.

**Q:** You've worked very hard to develop your own fan club. Why?

**A:** We've kept it within ourselves because the fans are what really make it happen, and we want to stay really close to that ground level. We feel our fans are extremely important, the most important thing to us. We just want to keep a really tight rapport with everyone who's into the band. The band sits down and reads all their fan mail, and try and stay in touch on a personal level. I think that's what the fans want.

Q: Is metal as popular as they say it is, or is it being hyped because of the success of a few "metal" bands?

A: I think it's always been popular. People have been buying hard rock records for as long as I can remember and it hasn't gone in phases of "in" or "out". I think the success of a few bands these last couple years has really helped the industry's eyes open up to the point where kids like it. There are a lot of new bands coming up and I'm sure that somewhere in there, there's going to be some new big bands and that it's not going to be a finite circle of 3 or 4 bands. There's probably going to be some great new bands that come out, and we're certainly going to try to be one of them.

Gary Luczynski



Jack Starr once played guitar for metal rockers Virgin Steele. Now he leads his own group, Burning Starr. Recording for Passport Records (marketed by Jem Records, Inc.), Jack Starr's latest release is titled "Rock is the American Way".

Q: Jack, you've remarked, "Any country that gives the world rock 'n' roll & leaves people free to enjoy it is all right!" Given what the "Washington Wives" of the PMRC is trying to do by having warning labels on albums, do you still feel the same way?

A: Yeah. America is a cool country, there's no doubt about it. As far as the Washington housewives are concerned, I know what they want, and what I've got. I think Tipper Gore is one hot looking babe. She looks a little like Jill Clayburg.

Q: One record reviewer has it that your latest album has a "more commercial angle, more AOR than metal", than last year's album, "Out of the Darkness". Would you agree?

A: Yes. He's right. It was aimed at reaching a broader audience and getting more radio play.

Q: What types of venues are you playing these days?

A: Basically big clubs and small theatres.

Q: Why did you leave Virgin Steele?

A: I left Virgin Steele because I wanted to be my own boss and I wanted to feature more guitar on the records.

Q: When you chose the guys in Burning Starr, what type of qualifications were you looking for?

A: I was looking for guys who were hard workers and were loyal, and had nice looking girlfriends.

Q: How did you hook up with Passport?

A: I had been dealing with them in the early days of Virgin Steele, and when I was ready to do a solo album, I came to them.

Q: At one point, you had a group together called Starr System. Why didn't that group capture the imagination of more metal fans, or did it?

A: It didn't. We were living in France doing heavy metal in 1977, and nobody wanted to hear it. The French love heavy accordion, but I love France nevertheless.

Q: Record producer Mike Varney has helped the careers of Yngwie Malmsteen & WASP. What's he done for Jack Starr?

A: Mike Varney helped me, because in 1982 I read his ad in Guitar Player magazine

and I sent him a tape. Four weeks later he called me and said I was picked over 500 other tapes to appear on the US Metal III record. From then on, I've been going further in my career.

Q: You've said, "We don't feel that rock musicians should set a bad example for kids. We try to emphasize that by being ourselves, and not project a phony image of excess partying, drugs, and sexism". Isn't that exactly what the most successful metal groups project - partying, drugs, and sexism? If you're different, what are your chances, realistically speaking, of reaching the same fans who follow Motley Crue, Ratt, or Judas Priest?

A: When I said that, I was really just kidding. Actually, we're into partying heavily and picking up as many girls as possible. I think I said that because I was jealous of bands like Ratt and Crue, and I wanted to say something nasty.

Q: A rivalry of sorts exists between the metal groups of N.Y. and L.A. Why doesn't N.Y. enjoy the same reputation as L.A. does?

A: The most famous band we have (N.Y.) is Twisted Sister. Though I'm sure they're great guys, musically you can't say they're good. New York has only had 3 great metal bands in the last 5 years, and they've been Riot, Virgin Steele, and The Rods. Now Burning Starr is ready to take its place.

Gary Luczynski



by Gary Luczynski

Q: What is the "Screw 'em all" attitude that you adopted to survive in the local commercial bar circuit?

DOUG LEE: Basically, if they don't like what we play - Fuck it then! Surprisingly, this works well.

Q: What is the metal scene like in Tampa Bay?

DOUG: There are many metal bands in Tampa. However, only a handful are somewhat talented. That handful is usually starving because Tampa clubs don't really support metal.

Q: Why did you wait till 1984 before writing original material?

DOUG: We were trying to develop a unique style.

Q: Any ideas as to why the original Siren didn't stay together?

DOUG: I guess the band was too demanding and the pressures were great. I've sharpened my double edge axe for years, just for people that didn't give 100% to Siren!

Q: Are you closer to inking a deal at this point?

DOUG: I should think so! I don't see it as close or far though, only signed or unsigned.

Q: Ed, you've logged something like 180 hours in the studio and appeared on 3 albums. Anything we would recognize?

ED: Mainly local talent and original work, actually more than 180 hours total before Siren. The time was mainly stand in for other musicians and specialty work you know, ingenious, outrageous things that only I could come up with. Ha Ha!

Q: What's in the future?

DOUG: The band is going to grow and by all means keep getting heavier. I think the show will be the ultimate selling point.

There is no doubt at all in a lot of people's minds that Siren are (along with



### Predator - Easy Prey (Metal Blade)

Here's a band that virtually came out of nowhere to release their debut. The band (Jeff Prentice-guitar/lead vocals, Matt Johnson-drums, Eddie Close-bass, and Kurt Dudley-guitar) was formed in '85 after the original Predator split up & was reformed by Prentice.

It's very possible that MBR might've jumped the gun when signing this band. Although Predator are heavy and display a style of instrumentation similar to that of what Hawaii demonstrated on their "One Nation Underground" LP, the ten songs on this record aren't really enough to make you sit up and say, "Wow, this is interesting. I haven't heard this done before". Don't get me wrong, though, because I think this band really kicks ass, especially on stuff like the title cut and, say, "Road to Glory" on side two. They also show what they've got on the LP's two instrumentals, "Hawk Mistress" and "Over the Edge". The problem is that I just couldn't find all that much originality in Predator's music.

I will say this, though. If you're a fan of heavy rock that places an emphasis on guitar solos, then I think this LP will appeal to you. If you're into stuff like Slayer, Destruction, or other ultra-heavy music like that, though, I believe you'll be disappointed. I suggest you try to find someone who has a copy in order to listen to it first so you can judge for yourself.

Select cut(s)-Easy Prey, Shrieks of Terror, Masters of the Night, Road to Glory, Demon Witch

Rating - B-

### Metal Massacre 7 (Metal Blade)

Could Metal Blade have hit a peak with Metal Massacre 6? It could be, since MM 6 has classics by Nasty Savage, Hiram, Hallows Eve, etc. Virtually the whole featured bands that had already built up some kind of fame before appearing on the compilation. On MM 7, the amount of bands that've gained notoriety in the underground (at least to the point where a majority of metallers were familiar with said bands) is relatively small.

On this chapter of the Metal Massacre series it seems that, by some kind of coincidence, the bands that are more well known are the same ones who have contributed the best songs. As a matter of fact, the first song on the LP is done by one of those bands, Heretic (with "Impulse"). The other bands fitting into that category would have to be Cryptic Slaughter ("Reich of Torture"), Krank ("Rented Head and Have Mercy ("The Omen"). Of course, there are other good bands/songs on the album, such as Sentinel Beast with a song of the same name, but the aforementioned bands are the standouts.

On the whole, I'd say MM 7 is a good LP but only somewhat fulfills its purpose of exposing good new talent. And, as I said before, it falls short of being as great as MM 6. Hopefully when MM 8 comes out, there will be more and/or better acts putting out quality material, and the end result will be that which we've come to expect from MBR.

Select cut(s)-those mentioned

Rating - B+

### Fact - Without Warning (Earthshaker Records)

For those of you who aren't familiar with Fact, they're a five-piece metal band from Germany (the names of the band members and what instruments they play was not mentioned on the album, nor was there a bio enclosed with the LP). I have heard that they also have an album out by the name of "As A Matter Of...", but I have never seen it, so whether this is the band's first or second LP is anybody's guess.

The music featured on "Without Warning" could probably be best described as being close to Accept ("Balls to the Wall" era), but considerably heavier. Songs like side one's "Burning For Action" have that Udo Dirkschneider-ish type screaming in the vocal department, and a lot of the tunes on the record have that same kind of riffing you'd find on a song like "Fast As A Shark". But that's only a comparison made to describe their style, not their sound. Fact's style of straight-

ahead metal touches on being "commercially accessible", but at the same time it's potent enough to hit below the belt with no mercy.

Other standout cuts on the LP include "Mysterious King", "Hear the Devil Crying", and a semi-anthem, "Fight For The Metal". Fans of ultra-heavy metal probably wouldn't go for this album, but if you like metal that's no-nonsense and full of good riffs, I suggest you pick this one up if you can.

Select cut(s)-all songs

Rating - A-

#### Rik Wicked - 3 song demo

I wish everybody that sent in a tape or whatever would take the time to include a bio and a photo. Since I never received a bio on this band, I can tell you nothing about them - not even who the band members are. I only know they're a four-piece act from Georgia.

"Fight for Love" opens the tape, and it sounds a lot like it could be a Triumph song, because the vocals resemble that of Rik Emmett. "Princess of Darkness" follows, and I have to admit that this is my favorite song on the tape, because it's the heaviest one. Include that with the fact that this is one of the best hard rock songs I've heard in ages. Closing the demo is "I Won't Be Lonely", a tune which sounds like it should be on an Angel album. This one is standard hard rock, dealing with the usual "boy meets girl, boy loses girl, boy doesn't care" stuff, and isn't exactly as powerful as the two other songs.

If you like your metal extremely heavy, be warned - you won't find anything to your liking here. If part of your taste in music includes good hard rock, you may want to check this out, though. To get a copy, send \$3.50 (plus 50¢ for postage) to Goldberg Management, c/o Jeffery Cox, 710 Peachtree Street, Box 4, Atlanta, GA 30308.

Select cut(s)-Fight for Love, Princess of Darkness

Rating - B

#### Halloween - Don't Metal With Evil (Motor City Metal Records)

Halloween (Brian Thomas-vocals, Rick Craig-guitars/backing vocals, George Neal-bass/backing vocals, and Bill Whyte-drums) have virtually come out of nowhere and put out an exceptional debut LP. Hats off to MCM Records for finding and signing them.

A few people, when seeing song titles like "The Wicked Witch", the title track, and "Tales From the Crypt", will probably get the notion that Halloween are a death metal band. Totally wrong. In this case, the band have combined top-notch musicianship with excellent songwriting and have come up with an 11-song masterpiece. I'll be the first to admit that this record has been spending a lot of time on my turntable.

If you had a machine to take away everything except the guitar on this LP you'd notice immediately the talents of one Rick Craig. This man is destined to become one of metal's next guitar heroes. Since metal is guitar-oriented music, Craig's axe-handling is one of the main things that makes Halloween stand out from the competition.

If you're into straight-ahead, no bullshit metal, then I'm sure you'll be pleased to add "Don't Metal With Evil" to your collection. It's a refreshing change from a lot of the crap that's on the market today.

Select cut(s)-All songs

Rating - A

Remember, if you're gonna rock--

# ROCK HARD!

Decry - Japanese (Toxic Shock Records)

Decry (Todd Muscat-bass/vocals, Patrick Muzingo-drums, Taz Rudd-guitars, Andrew Vermullen-guitars, and Farrell Holtz-lead vocals) have released this album as their follow-up to "Falling", their debut album for Toxic Shock. Now that I've heard this record, I'm convinced that Raw Power isn't the only gem on the Toxic Shock label.

The only complaint I had about this LP was a cover of John Fogerty's "Fortunate Son", which TT Quick also attempted to do a cover of on their debut record. Other than that, I think this is an excellent album. One thing, though - although Toxic Shock is pretty much a hardcore label and photos of the band lead you to believe Decry are a hardcore band, I would think twice before putting that label on them. Songs like side one's "Something in Common", even though they're very aggressive, are for the most part crossover songs, combining 3/4 heavy rock with about 1/4 hardcore.

I would have to say this LP has more appeal for the hardcore crowd, since it's not really "heavy enough" for most metallers. If you're not that discriminating, though, you should find "Japanese" to be a pretty decent LP.

Select cut(s)-Something in Common, Dead End Zone

Rating - B+

Pacific Metal Project (C.O.M.A. Records)

To say I was impressed with this LP is an understatement. While it's not exactly the heaviest thing on Earth, almost every band on the record shows abundant amounts of promise.

The two most memorable songs on this album would most likely have to be Myth's "Let Me Hear the Thunder" and Mistrust's "Running For My Life". The Myth cut features a riff similar to something you would hear on MSG's "Assault Attack" LP and a guitar solo reminiscent of Ritchie Blackmore. While "Running For My Life" doesn't showcase such obvious influences, it does feature a driving rhythm & the screaming vocals of one Jeff L'Heureux (formerly of Shrapnel recording act Culp-rit). On side two, my vote for best song goes to Phaze, with a song called "Where Can We Be Alone". While Phaze's musical style leans more towards heavy rock than heavy metal, this song has going for it a one of a kind riff, talented vocals by Robert Thomas, and one of the Northwest's hottest axemen, Brock Grave (formerly of Lipstick). On this song, Grave lets go with a solo that would make good old Yngwie Springsteen shit his pants.

As far as I'm concerned, "Pacific Metal Project" is one of the best compilations of its kind. All bands involved put in decent performances and, as with all compilations, some are better than others. Either way, this LP is worth checking out if you'd like to sample a piece of the Northwest metal scene. If you run into trouble finding the record, write to C.O.M.A. Records, 2318 Second Avenue, Seattle, WA 98121.

Select cut(s)-all songs

Rating - B+

Ded Engine - Ded Engine (Pentagram)

This LP, according to former Pentagram Records man Billy Siciliano, is going to make a lot of metallers stand up and take notice of what Ded Engine has to offer. I'm going to have to agree with him, since (in my opinion) the songs on this LP show the band has greatly improved since the release of their "Two Bad" single last year. As a matter of fact, saying that I was impressed by this record is an understatement.

Since their inception, Ded Engine have been emphasizing the fact that they are an American band with a British sound. That may be true with their earlier stuff, but the majority of the songs on this 10-song disc reminded me slightly of the Rods. One of the exceptions to that rule, though, is the closer of side one, "Bloodlust". It begins with somewhat of an eerie intro & then proceeds to attack you with a bone crunching rhythm track. It also features one of Doug Horstman's wilder axe solos.

The Rods overtones are non-existent on side two. Songs like "Take a Hike"

and "Reign of Terror" are not only heavier than those on side one, but they also give the listener more of a feel as to what the "Ded Engine sound" is. The band's trademark, "'Till Deaf Do Us Part", closes side two.

Ded Engine, fortunately, is not just another metal band with satanic or sexual overtones. They get right to the point and let their kick ass style of metal do the talking. This LP is the best record Pentagram has put out so far and, with enough support from the underground, it should do very well.

Select cut(s)-All songs  
Rating - A

#### Black Sheep - Trouble in the Streets (Enigma)

Black Sheep (Willie Basse-vocals, Ray Copeland-guitar, Paul Carmen-bass, & Todd Devito-drums) were formed in 1983. Basse is the focal point of the band, who have in the past been the opening act for groups like Keel, Great White, and St. Yper.

According to their bio, Black Sheep have allegedly earned the title of being southern California's "Masters of Metal". Sorry, but I'm going to have to disagree. While certain songs (such as side one's "I Will Survive") do rock, there's not really anything on this record that would fit under the metal umbrella. Take one look at the song titles, and when you see stuff like "What Can I Do 4 U?" and "Love Warrior", the last thing you're going to expect to hear is real metal. I've got to give these guys credit, though - they don't try to make it seem like they are something they're really not. As far as their style is concerned, I'd say it lies somewhere between Dokken and Icon.

If I were a devout listener of this kind of music, I wouldn't think twice about recommending this kind of music. For being hard rock, this is pretty good stuff. However, I did like Ray Copeland's solos on some of the songs, if that's any consolation. Nonetheless, I'd probably slap on an Exodus or Slayer LP first if I had the choice.

Select cut(s)-I Will Survive, Trouble in the Streets  
Rating - B-

#### Sacred Few - Beyond the Iron Walls (Skull Records)

First of all, Sacred Few is Wolfgang Kruger (guitar), Sandy Rago (vocals), Rick Loucka (bass), and Gary Estok (drums). They started in 1977 as a copy act and, in 1981, went all-original. This is the second release for the band on the Skull label, which was started by the band themselves. Their first record was a single featuring the songs "Low Rider" and "Sacred Few". They've also appeared on the "Cleveland Metal" compilation, alongside bands like Shok Paris & Black Death.

"Wildlife" gets things off to an ass-kicking start. Though none of the album's songs sound alike (fortunately), there are certain factors tying them all together. Two of those factors are the vocals of Sandy Rago and the guitar of Wolfgang Kruger. They sort of reminded me of local faves Blacksmith (even though Blacksmith are somewhat heavier), but that's another story. Basically, the vocal performance put in by Rago is near perfect, since she can sing like a woman and at the same time not sound like she's trying to sing like a man (as is the case with a lot of female vocalists).

Although some of the prime moments on the LP include "Dream With Me", the title track, and "Children of the Night", I recommend the album as a whole. Even though it may not be Slayer or Venom, I'm confident that those into heavier rock will find it worth the time. The record is being distributed by Important, but if you can't find a copy (or would like to know more about the band), write to Sacred Few, P.O. Box 29445, Parma, Ohio 44129.

Select cut(s)-all songs  
Rating - A-

### The Wild Bunch (ROIR Cassettes)

Without a doubt, Hit Parader magazine has assembled quite a lineup for their first release. It's a compilation of eighteen of the best underground metal acts on the scene today, put together because Hit Parader felt the acts featured on the tape weren't getting enough exposure.

Most of the bands (like Slayer, Laaz Rokit, Anthrax, and Lee Aaron, to name a few) have already established themselves to one degree or another in the metal community. This tape also shows off the talents of a couple of not so well known bands, such as Q5 ("Pull The Trigger") and Castle Blak ("Never Enough"). As if that's not enough, they've thrown in two previously unreleased songs, Grim Reaper's "Suck It and See" and Jag Panzer's "Eyes of the Night".

This'll probably be the biggest selling underground metal compilation in history, since Hit Parader reaches an average audience of over 450,000. However, a few people may think twice about buying it after seeing the \$8.98 suggested list price. If you're one of those people laying down your begged, borrowed, or stolen cash for it, don't worry. Since this compilation has something for just about everybody, you shouldn't be disappointed.

Select cut(s)-All songs

Rating - A

### English Dogs - Forward into Battle (CombatCore)

Unfortunately, this will be a short review, since the information I have on this band is very little. The "bio" that came with this LP mentioned nothing about the band other than they were among the first bands to release product on Relativity's new subsidiary label, CombatCore.

The music on this record could be easily termed power metal, except for the slight hint of hardcore. The vocalist on the album sounds like a cross between Cronos and the vocalist from the Canadian power metal band Slaughter. The most obvious thing on the LP, though, is the fact that the band are influenced more by other metal bands than by a few hardcore bands. Any way you look at it, this band has something that will definitely help them to be accessible to both metallers and those into hardcore. As to which direction they'll take, we'll just have to wait and see (at least until their next record comes out).

"Forward into Battle", while it may not be everyone's cup of tea, is definitely worth a trip to the record shop, especially if this type of metalcore appeals to you. Check it out.

Select cut(s)-all songs

Rating - A-

### Bathory - The Return... (Combat)

Here's one that was most likely on the "must-get" list of a lot of underground metallers for quite some time. As is the case with most bands, this album (production wise) is a bit smoother than the demo material. Fear not death thrashers, for Bathory is still heavy enough to level your house when that needle hits the record.

I have to confess that I didn't like some of the faster songs like "Total Destruction", because when they start going so fast, it stops being music and becomes almost total noise. "Born for Burning", though, appealed more to me because of its doomy feel. This isn't to say that I didn't care for the up-tempo tracks (or fast songs in general), because I did enjoy "The Wind of Mayhem" a song with a faster-than-the-speed-of-light tempo.

I've only been talking about songs on the first side of the record, in order to point out certain things. Side two is just as good (and on some songs even better). The LP as a whole, in my opinion, is awesome and I highly recommend it. I can't tell who's in the band, however, since there was no bio and the info wasn't given on the record's lyric sheet/inner sleeve. Either way, that doesn't matter as much as the music, so buy the damn record!

Select cut(s)-all songs

Rating - A-

### California's Best Metal (New Renaissance)

Don't let the name of the LP fool you. The name may say metal, but as far as I'm concerned the majority of the bands on this compilation don't overstep the boundaries of hard rock.

This album also features a few "compilation album regulars", namely Hellion, Assassin, Nightmare II (all of whom were on "Metal Madness Volume One"), & Savage Grace ("Speed Metal Hell"). Sixty-Nine was also featured on "Metal Madness Volume One". It's sad to say, but out of all twelve songs, Savage Grace is really the only band here that actually kicks some ass (and, unfortunately, the only band that's really metal). This seems hard to believe since, according to the press release/bio, over 280 demos were submitted for this record. New Renaissance surely could have picked at least a few more heavier acts for the LP. At least the title of the LP wouldn't be misleading.

As was the case with "Speed Metal Hell", the cassette version of this LP includes extra songs, and those included here were contributed by Wizard, Audic and Wulffangel. If you're going to add this to your collection, get the tape for the extra songs. But be warned; the title may say metal, but it doesn't necessarily say "heavy", if you know what I mean.

Select cut(s)-Betrayal (Savage Grace)

Rating - B-

### Wallop - Metallic Alps (Bonebreaker Records)

Mick Wega (vocals), Stefan Arnold (drums), Andreas Lorz (guitar), and Stefan Fleischer (bass) make up Wallop, a metal band out of Germany who've released this LP as their debut. As far as I know, they've only got one other sample of their music available to the public, and that's a four song demo.

Wallop's sound isn't one that can be easily described. If you were to use another band to compare them to, it would be next to impossible to find one. While the nine songs on this album don't showcase anything all that new or innovative, all nine tunes demonstrate a display of styles that range from somewhat melodic (but uptempo) songs to songs that are powerful enough to kick your ass (but at the same time aren't quite power metal).

Altogether, this is quite an impressive debut from Wallop. If bands like this keep appearing, metallers will soon realize that there's a middle ground of German bands, one that lies between the Accepts and Scorpions and bands like Destruction. I'd say Wallop are a band to watch out for and, if they continue to release material like "Metallic Alps", they could do some devastating metallic damage.

Select cut(s)-all songs

Rating - A-

### Overkill - Feel the Fire (Megaforce)

It goes without saying, but this LP should've been released a couple of years ago. And who knows; it probably would have been had the band not gone through so many hassles, such as their 4-song EP coming out seven months late. Well, that's history now, so now that this album is out, things are starting to look brighter for New Jersey's heaviest quartet.

I tried to avoid talking about the fact that three of the songs on this LP are from the '83 "Power in Black" demo and two of them were on the EP (as other reviews have stated), but to ignore that fact would be ignoring half the record. Nevertheless, all those songs, such as "Raise the Dead", "There's No Tomorrow", and "Overkill", have been included here and they've been done over to give them a fresher sound. As far as production is concerned, Carl Canedy has done an excellent job, but I still think his work on Anthrax's new LP is his best yet.

Whether you've followed the band since "Power in Black" came out or are only familiar with the EP, "Feel the Fire" is one album that all metallers should include in their collections as soon as possible. In the past, Overkill have opened for the likes of Metallica and Slayer. It's only a matter of time before Overkill enjoy the same amount of success.

Select cut(s)-all songs

Rating - A

Royal Air Force (Axe Killer Records)

Thundering from the distant lands of Milano, Italy, storms Royal Air Force. Formed in January 1984 from various club acts, RAF has maintained their original lineup (Marco Signorini-vocals, J.L. Bataglione & Luca Brugnoli-guitars, Renzo Sgroi-bass, and Alberto Ponti-drums), building interest and support from local rock radio and promoters. Now, ready to unleash their fury on the world, RAF's recently released EP for Axe Killer is a scorcher.

Tracks on the record include the opener, "Storytellers", featuring lightning guitar licks from axemen Brugnoli and Bataglione. Particularly unique are the vocals of Signorini and drum pounding of Ponti on "The Age of the Rage", making it the standout track on the EP. Winding out side one, "On Dive" once again exhibits the abilities of Signorini through loud, powerful vocals and laid back harmonies. Side two kicks off with "I'm Sneakin' On You", followed by the fast paced "Power by the Anger", which thrusts RAF into a bit of thrash tastefully carried out. Rounding out the EP is the title track, "Royal Air Force". This track, like the other five, is excellently executed.

RAF, a band with great commercial appeal, are off to a promising start. There aren't too many debut releases in the realm of heavy metal that you can classify as quality material. RAF delivers.

Chip Ruggieri

Mentors - You Axed For It (Death Records)

All I can say is that this album is fuckin' awesome! Every single one of these ten songs is a classic. The thing that really makes the LP great is not only the filthy, disgusting lyrics, but these guys actually know how to play their instruments!

"Sandwich of Love" starts off the disc's first side, and if you were to only listen to this song, you could still get a pretty good idea of what the rest of the record is like. Trying to categorize the Mentors is next to impossible, but if I had to, I'd most likely say they were somewhere between humor and "filth" metal. Take a look at the back cover of the LP, and you'll discover that titles like "Golden Showers" and "My Erection is Over" pretty much are self-explanatory.

If you're into SOD, I'm almost sure you'll like this record. Even if you don't like SOD, I still recommend this record. Play it at a party sometime, & it'll be a top request from then on. On the other hand, who the hell cares why you buy it? Just buy it!

Select cut(s)-all songs

Rating - A

Laaz Rockit - No Stranger to Danger (Target Records)

I have to be honest - the first time I heard this album, I wasn't all that impressed, probably because I was expecting to hear a clone of the band's debut, "City's Gonna Burn". After listening to it a few times, though, I realized that the reason this LP doesn't sound exactly like the band's first LP is because of the immense maturity the band has displayed in their songwriting.

The standout factor of "No Stranger" has got to be the slight commerciality of some of the songs. While there are still songs on the record that will remind you of LR's first LP (because of their heaviness and blindingly fast lead guitar work), some songs (especially side one's "Dreams Die Hard" and "Town to Town") are obviously geared towards a more commercial metal audience.

"No Stranger to Danger" will most likely be the album to put Laaz Rockit over the top and onto a major, because the material on the LP appeals to just about all types of metallers. While it may not be quite as lethal as "City's Gonna Burn" it does contain enough quality metal to make it worth checking out.

Select cut(s)-all songs

Rating - B+

METAL METAL METAL - into everything that makes your ears bleed; many live tapes and information to trade, so write to POWER CHORD PRODUCTIONS, c/o Bruce Helland, P.O. Box 268146, Chicago, IL 60626.

### SLAYER SIGNS A DEAL WITH THE MAJORS!!!

Just before this issue went to press, I learned from Metal Blade that Slayer signed a deal with Def Jam Records, a subsidiary label of Columbia Records (although they had reported signing Slayer to a four year MBR deal). MBR assures us the band will not be "wimping out", since they have total artistic control over their material. Due to the signing, the release of the band's new LP will be delayed until sometime this summer.

MBR also reported that they will release a USA only Venom EP, containing the songs "Satanachist", "Witching Hour" (live), "Nightmare", and "Poison". It'll be out very soon to coincide with the band's US tour. Dates on the tour include Los Angeles (3/28), Chicago (3/30), Toronto (3/31), Trenton, N.J. (4/2), New York City (4/4,4/5), Providence, R.I. (4/6), and Miami Beach (4/8).

### Celtic Frost - Emporer's Return (Metal Blade)

I've read in interviews where Tom Warrior (guitar/vocals) has said he admits Hellhammer didn't know how to play their instruments all that well. I guess that has something to do with why, with each record, the band (Warrior especially) has progressed and has gotten better. With a succession such as this, I suppose that it's obvious that this record is the best the band has done so far. Very true.

What else can one say about these guys? With every record they get better & better and, if they settle on the same lineup for more than one record, CF might be able to organize themselves and concentrate on their ultimate goal - world domination!

Select cut(s)-all songs

Rating - A

### Circle Jerks - "Wonderful" b/w "American Heavy Metal Weekend" (CombatCore)

Before hearing this advance 12", I was eager to actually find out what the Circle Jerks sounded like. I had had the impression they were punk, but I wasn't sure. Now that I've heard it (and because I've only heard two songs), I can't really say I was right. I can't say I was impressed, either.

"Wonderful" is pretty much the usual punk/hardcore stuff, with a touch of humor thrown in. On the other hand, "American Heavy Metal Weekend" is a step in the right direction. It's a satirical song in the tradition of Blotto's "Metal-head", poking fun at poser bands like Dokken, Ratt, and Motley Crue.

Unfortunately, this one wasn't enough to make me want to go out and invest some hard earned cash to find out what the rest of the LP sounded like. Speaking from a metal standpoint, Circle Jerks are a band that should be passed by.

Select cut(s)-neither song

Rating - C

### Oral - Sex (Conquest Records)

This six-song mini-LP is the debut release for Oral, a four piece (Bev-vocals, Monica-guitars, Dee-drums, and Candy-bass) "metal" band from south London.

The best description I could come up with to describe Oral would probably be a female version of the Mentors, because of the song content. If you're wondering what I mean, check out these song titles - "Head", "Love Pole", and "Pearl Necklace". And that's only half the record!

Oral aren't just a four piece, all-female band that do songs with a "slight sexual connotation. These girls pretty much have their shit together and definitely don't fool around when it comes to playing their instruments. Altogether, "Sex" does show some amount of promise for these girls. This LP, however, is pretty much aimed at only those who like a little bit of humor in their metal.

Select cut(s)-Love Pole, Pearl Necklace

Rating - B



### Zoetrope - Amnesty (Combat)

When you think about it, Zoetrope's history bears quite a few similarities to that of Overkill's. Both bands came out with debut demos in '83 ("Metal Log Vol. I" and "Power in Black"). Both bands were featured on Metal Massacre compilations (Zoetrope on MM IV and Overkill on MM V). And, after what seemed like an eternity, both bands got signed to reputable indie labels (Combat and Megaforce).

That's where the similarities end. With chainsaw riffing and gut-level vocals (the latter being supplied by drummer/vocalist Barry Stern), Zoetrope's taken power metal as their foundation and built upon it to come up with what they've termed as "street" metal. The best examples on this LP would probably be "Mercenary" on side one and side two's "Creatures". Both songs are full of heaviness and power, but don't have to rely on speed to get their message across.

As far as the LP as a whole is concerned, there are no bad points. Zoetrope (Kevin Michael-lead guitar/vocals, Calvin Humphrey-bass, Barry Stern-drums/lead vocals, and Ken Black-lead guitar/vocals) have come up with an impressive debut that's been well worth the wait. Add this one to your collection without delay.

Select cut(s)-all songs

Rating - A

### Speed Metal Hell (New Renaissance Records)

New Renaissance has scored another victory. Their first release, a compilation titled "Metal Madness", was a good sign of things to come, and "Speed Metal Hell" continues along those same lines.

Side one of the cassette version (which includes three tracks not found on the LP) rips off your face, thanks to Savage Grace, with two of the tape's best songs, "Master of Disguise" and "Fear My Way". New York's ATTILA is next in line keeping the mayhem fast & furious with a tune called "Lucifer's Hammer". Italy's SHINING BLADE follows with their contribution, a track from their "Ace of Blades" demo titled "Winged Snake". BATTLE BRATT, another New York outfit, are tighter than hell on their song "Henchman", which is not only another outstanding track on this tape, but also showcases the powerhouse vocals of one Jimmie James. Next up is Denmark's ARTILLERY with "Hey Woman". This song is thrashing as hell & has a Venom-like sound. Second to last on the side is MEDIEVAL with "World War IV", a track from their second cassette album. Last but not least on this side is a Canadian metal squad by the name of MIDNIGHT VICE, a metal trio with a track called "Vice Squad".

Side two doesn't automatically kick into gear with STILETTO's "Through the Night". It's puzzling as to why this song (and a couple of others) was included, since it isn't speed metal. However, Virginia's AT WAR makes up for it with the title track from their two-song demo, "Eat Lead". EXECUTIOER, from Massachusetts enters the scene next with "Victims of Evil", and following are two of the best songs on the tape, WHIPLASH's "Thrash Till Death" and "Chained Up, Tied Down". It's rumored that Whiplash are very close to an album deal (if they haven't inked one already), so look for more songs like these two in the near future. The East Coast VICE help to close out the side with "Ready to Fire", and the side's closer is MONOLITH, with "Why Don't You Die", which sounds more psychedelic than metallic.

As with just about all compilations, this one has its lower points, but any of those are greatly overshadowed by the high points (such as Whiplash, Savage Grace, Attila, and Battle Bratt). All I can say is that if you see this one in your local record shop, pick it up immediately. I suggest you get the tape version because of the three extra songs. Regardless of whether you pick up the LP or the tape, the groups I mentioned earlier in the paragraph are worth the cost of the compilation alone. Condemn yourself to Speed Metal Hell!!

Select cut(s)-(almost)all songs

Rating - A-

Omen - Warning of Danger (Metal Blade)

"Warning of Danger" doesn't have that much more to offer than the band's debut LP ("Battle Cry"), but that's what's so great about this record. "Battle Cry" was chock full of Omen classics, and this album is more of the same.

Don't get the wrong idea, though. This LP isn't a clone of the first. Side two's "Termination", for example, is about an android very similar to the Arnold Schwarzenegger character, and the song itself is kind of a departure from the band's usual gothic songwriting style. Another thing that sets this album apart from the debut LP is Jody Henry's bass work. On three or four songs, it's pushed to the forefront or used as the main intro to the song (as on side one's top track, "March On"). On one song, there's a section that showcases just the rhythm section of Henry and drummer Steve Wittig.

On the whole, I would say Omen have progressed to a certain degree on this record. At the same time, I would have to agree with the band's bio, which says that "this album maintains their individuality and the dynamic OMEN sound". If you have any doubts as to whether or not to add this to your collection, I suggest you lay them to rest. Although "Warning of Danger" is obviously not thrash speed, or death metal, it is heavy and well worth the investment.

Select cut(s)-all songs

Rating - A

Mark Edwards - Code of Honor (Metal Blade)

Usually Metal Blade Records is known for heavier acts, but with this release, they've taken somewhat of a departure. While the sticker on the EP's jacket indicates that the music inside is "progressive metal", I really don't see where there's any kind of metal here. In fact, the only thing that even resembles metal is an instrumental (as are all the songs on the EP), which is "Code of Honor". It sounds like it could very well be left over from Edwards' days in Steeler.

Because the EP is on a metal label and it's being termed as a certain type of metal, the obvious thing to do is to rate it as a metal release. If it were a jazz-type mag, I'd give it an A because of the excellent musicianship. Unfortunately, it's not metal, so I'm reviewing it the way I hear it.

Select cut(s)-Code of Honor

Rating - C

Armored Saint - Delirious Nomad (Chrysalis)

The Saint has been streamlined (guitarist Phil Sandoval has left the Armored Ones), and the result surpasses that of "March of the Saint" by far. This LP is a classic example of a band being diverse but yet consistent at the same time.

You might as well forget it if you try to pick out one or more outstanding tracks on this record. All ten songs, including side one's "Long Before I Die" "The Laugh" and side two's "You're Never Alone", have that certain musical process that puts the Saint at the top of the heap, at least as far as major label metal bands are concerned.

The most interesting thing I found about this record was that when you listen to it the first couple of times, it seems totally different from the first LP. The more you play it, though, the more the familiarity sinks in (not to mention the more you enjoy it, too). The other thing that becomes obvious is just how good guitarist Dave Prichard is without a second guitarist. Prichard definitely deserves more credit than he's been given in the past. Combine those elements with the fact that the Saint's songs aren't about Satanism, sex, or drug like most metal bands, and the end result is one band that will no doubt be a headliner before too long.

If you liked "March of the Saint", I highly recommend this LP. Even if you never got the chance to give "March" a listen, you should still give "Delirious Nomad" a spin. You'll find it'll be well worth your time.

Select cut(s)-All songs

Rating - A

Mace - Process of Elimination (C.O.M.A./Restless Records)

Yes, this is the band that was on Metal Massacre 5, and now they've got their own record out. This "metal-core" band, as they call themselves, have opened up for (among others) Slayer, Anthrax, Metal Church, and the Wild Dogs.

While they aren't as metallic as the bands mentioned above (they classify more as hardcore), they are definitely heavy enough to blow your face off right where you stand. The only thing that really saves this band from being totally hardcore is Dave Hillis' guitar work, which is metal all the way. On the other hand, Kirk Verhey's aggressive vocals song about politically-tinged events, which seems to be the tendency of most hardcore bands.

So there you have it. Mace are, without a doubt (at least in my opinion) a crossover band. They've got what it takes to appeal to both the metal and hardcore crowds. These guys are going to go places, but to do it, they need a bit of help from you. In addition to buying the LP, you could show your support by writing to Mace/Metal Youth Regime, c/o C.O.M.A. Records, 2318 Second Ave., Seattle Washington 98121.

Select cut(s)-all songs

Rating - A

Running Wild - Branded & Exiled (Combat)

Running Wild's self-titled debut LP, for some unknown reason, didn't impress me all that much. While it was a fairly good record, the music wasn't really anything new and, while the music was heavy, it was lacking a certain something it desperately needed to really kick some ass.

I'm sorry to say that "Branded & Exiled" is a continuation of the same, but to a lesser degree. Even though songs like the title track, "Fight the Oppression", and "Marching to Die", in my opinion, are three of the best songs Running Wild have done to date, the LP as a whole is lacking something. On the other side the band have shown some versatility in "Chains & Leather", the album's closer, which is something you wouldn't usually associate with Running Wild, an anthem.

Don't get me wrong. "Branded & Exiled" is a good album. There's no doubt in my mind that this band appeals to more people than just their fans, but there's just something about Running Wild that prohibits me from enjoying their music as much as, say, Nasty Savage, Exodus, or Slayer. In comparison to their first record, though, I would have to say that this LP is better.

Select cut(s)-Branded & Exiled, Mordor, Fight the Oppression, Marching to Die

Rating - B

Hirax - Raging Violence (Metal Blade)

After waiting for what seemed like years, Hirax has finally made it to vinyl. Now that the LP is out, it'll prove pretty much the same thing their first demo did (even though the lineup was different and the style of music wasn't the same) - that Hirax are quite a unique band. And as time progresses, Hirax will be separated from the competition more and more.

The first chance the underground got to sample the "new" Hirax was on Metal Massacre 6, with "Bombs of Death" (which is also included here). If you're familiar with that tune, then you'll have a good indication of the kind of thrashing that's been pressed between the grooves of "Raging Violence". Hirax (Katon DePena-vocals, Scott Owen-guitar, Gary Monardo-bass, and John Tabares-drums) have taken their influences, which range includes Celtic Frost and AOD, and used them as a foundation on which to build their own unique sound. Katon's vocals are a main focal point of that sound.

Metallers into hardcore will probably be the general audience for this LP, along with those into metal played at the speed of light. Hardcore fans may not be into the music at first, though, because DePena's vocals are a little smoother (but definitely not lame) than those in hardcore. Buy the record, and even if you're not totally into it at first, keep playing it. It'll grow on ya.

Select cut(s)-all songs

Rating - A

Iron Angel - Hellish Crossfire (Combat)

Just when you thought that Destruction and Sodom had the handle on speed metal overseas, along comes Iron Angel (Mike Matthe-drum, Thorstan Lohmann-bass, Sven Struven-guitar, Peter Wittke-guitar, and Dirk Schroder-vocals) to invade the U.S. and battle for the speed metal throne against contenders like Slayer and Exodus. Judging from this LP, it shouldn't take them too long to accomplish their task.

There's only one small thing that bothered me about this record, though. During one of the songs ("Hunter in Chains"), the band copies a Slayer riff. I use the word "copies" because that's just what it is - the riff is played note for note the way Tom Araya & Co. did it first. Other than that, is an excellent record. Iron Angel has a styl that closely resembles that of Destruction, at least as far as song structure is concerned.

If you've got the "legions of Evil" demo, you might like to know that the title track is included here. Whether you have the demo or not, and if you like metal that's fast and heavy, I recommend this record highly.

Select cut(s)-all songs

Rating - A

Nasty Savage - Nasty Savage (Metal Blade/Combat)

Hardcore Nasty Savage fans won't find anything new here, since just about all the songs featured here are songs that have been included in the band's on-stage repertoire. However, metallers that have either heard only the band's 4-song "Wage of Mayhem" demo or haven't heard the band's music at all are in for quite a treat.

It'd be really foolish to try and pick out one or two songs on this record that are outstanding. All ten songs on the LP have enough metallic power to level a city in a matter of seconds! None of the tunes here are run of the mill, either. Each one is a mini-story, such as "Metal Knights", which seems to be about metallers taking over the world.

To those who haven't heard Brandon's best yet, this record is the perfect place to get acquainted. You won't hear too many bands (none at all, as a matter of fact) that have a style like the Savage's. Each member of the band does his part to make each song a classic in its own right. And when you combine a multitude of talent like what's assembled here with the one of a kind, gut level vocals of "Nasty" Ronnie Galletti, you've got one hell of a metal act destined to take its place at the head of the class with Slayer, Exodus, Exciter, etc.

I encourage everyone reading this to pick up this LP as soon as possible. Not only is it a valuable addition to your collection, but it'll give you a very good indication of what to expect from these guys in the future - quality metal without compromise that'll make a believer of any skeptical listener.

Select cut(s)-All songs

Rating - A

Black Task - Black Task (Damnation Records)

Black Task is an out-and-out thrash outfit from Philadelphia that consists of Warren Appleby (vocals), Steve Kristiansen (guitar), Gus Santiago (bass), & Jim Trub (drums). The band was formed in October of '83 and since then have released two recordings - a four-song demo and this four-song EP.

Since this EP was recorded in one take, there are no overdubs and, obviously, all four songs are rawer than hell. This also gives the band a very Venom-like sound, especially on side one's "Kill Your Enemies". All four songs, however, are extremely heavy and very much in the power metal vein.

Copies of the EP can be obtained by sending \$7.00 to Warren Appleby, 504 Kendrick St., Philadelphia, PA 19111. As for the band's four song demo, \$5.00 is the price and the address is the same. Please make all checks/M.O.'s payable to Warren Appleby.

Select cut(s)-all songs

Rating - A

### Agent Steel - Skeptics Apocalypse (Combat)

Agent Steel are 5 masters of metal from Reseda, California who have recently released this 8-song attack on humanity. Needless to say, there are a few headbangers in the metal underground who have waited quite some time for this LP's release.

Basically, Agent Steel's brand of metal reminded me somewhat of Queensryche. As a matter of fact, AS gives an indication of what Queensryche would sound like if they were heavier and more thrashing. One of the outstanding qualities of this record is John Cyriis' high-pitched vocals on songs such as the title track. Make sure you board up the windows when you crank this one up, because Cyriis' vocals reach a higher pitch than just about any throat in metal.

Agent Steel fans will be pleased to know that the AS classic "144,000 Gone" is included here. For those of you who are uninformed, "144,000" is the song that brought AS to almost instant notoriety via not only radio and metal mags in the U.S., but radio stations in places like Holland, Chile, and Australia. Combat was obviously pleased with what they heard, because the label signed the Agents to a five album deal.

Be sure to catch Agent Steel on their "Earth Base Tour", which will take them thru the U.S., Canada, and Europe. If their live show is anything like what they've presented here, I suggest you see them the first chance that you get. As far as "Skeptics Apocalypse" is concerned, I think there won't be too many disappointed listeners - this LP's certain to appeal to just about all metallers.

Select cut(s)-All songs

Rating - A

### Pandemonium - Hole in the Sky (Metal Blade)

Around the time I received this one, I had heard certain things that mentioned the fact that this album was supposedly heavier than its predecessor, "Heavy Metal Soldiers". After giving it a listen, I'd have to disagree.

Guaranteed, there are a few heavy songs, such as side one's "Eye of the Storm" and "Look of Death". But at the same time (unfortunately) there are a couple of songs that take the "pretty boy" path, like side two's "Boys in the Bright White Sports Car". As was the case with the first LP, Pandemonium try to mix heaviness with a "party hardy" sound and, for the most part, are unsuccessful.

While I wouldn't exactly bend over backwards to recommend this LP (except maybe to a Ratt fan), "Hole in the Sky" is a good record. I can honestly say that I liked it better than "Heavy Metal Soldiers", which is somewhat of a step in the right direction.

Select cut(s)-Eye of the Storm, Look of Death

Rating - B-

### Stormtroopers of Death - Speak English or Die (Megaforce)

When Megaforce makes a comeback, boy do they make a comeback! Johnny Z definitely made the right choice when it came to giving the thumbs up sign for SOD to do this project. As their bio says, they are the ultimate combination of hardcore and metal.

Shortly after this album hit the stores, a devastating impact was made in the metal underground. With SOD classics such as "Milano Mosh", the title cut, "Pre Menstrual Princess Blues", and "Fuck the Middle East", it's easy to see how. SOD are a tight unit that combine the best elements of metal and hardcore; at the same time, they are one of the few bands that do it successfully.

At this point, it seems uncertain as to whether or not there will be a second SOD record, at least until Anthrax come off their current tour. In the meantime, all we can do is hope.

Select cut(s)-all songs

Rating - A

Stryper - Soldiers Under Command (Enigma)

It goes without saying that the Yellow & Black Attack has returned - with a vengeance! The release of Stryper's mini-LP last year was the start of something big, and "Soldiers Under Command" will more than likely put these Christian rockers over the top.

Side One wastes no time in getting things off the ground with the LP's title track. That song and the songs following it ("Makes Me Wanna Sing" and "Together Forever") are pretty much indicative of what the rest of the album is about, except for the two ballads. For the most part, each song on the LP is a carefully put together piece of work that showcases the talents of each member at his best. A special focus should be put on the guitar team of Oz Fox and Michael Sweet. This is an exceptional guitar duo that is sure to become one of the more famous couplings of axemen in hard rock.

All in all, I'd say this is quite an impressive LP. If Stryper continues to be consistent as they have so far, they should be on a major label in the very near future. The band is now in the midst of a major U.S. tour, so I suggest you check them out and see what all the noise is about.

Select cut(s)-Soldiers Under Command, Makes Me Wanna Sing, The Rock That Makes Me Roll, Surrender

Rating - A-

Raw Power - Screams From the Gutter (Toxic Shock)

To be truthful, I honestly thought, when looking at the LP jacket for this record, that these guys were totally punk rock. That's the impression I got from song titles like "State Oppression", "Hate", and "Police, Police". After needle hit vinyl, though, the situation changed (for the better) and I discovered that Italy's Raw Power play some of the best hardcore I've ever heard.

Even though all the songs clock in at about 200 mph (there are 17 songs in all), that shouldn't be held against the band (although at times the songs tend to sound the same). Raw Power are a good enough band that a true hardcore fan or a metallor into hardcore should be able to see/hear where the band are coming from - aggressive music/lyrics, tight musicianship, and, as the name implies, raw power.

Whichever side of the metal/hardcore fence you're on, I see no reason why "Screams From the Gutter" shouldn't appeal to you. Raw Power isn't just in it for the hell of it, so if you like music with the ingredients I mentioned earlier, then "Screams From the Gutter" should be part of your collection. If you by chance have any trouble finding the LP, write to Toxic Shock at Box 70314, New Orleans, LA 70172, or call (504) 523-4593.

Select cut(s)-all songs

Rating - A-

Saint Vitus - Hallow's Victim (SST Records)

Scott Reagers (vocals), David Chandler (Guitar), Mark Adams (bass), and Armando Acosta (drums) make up Saint Vitus, a band that, through their music, take you back in time. I say back in time because, at times, the band's songs are reminiscent of not only early Sabbath, but early Blue Oyster Cult as well.

"War is Our Destiny" is our introduction to the record, and it gets the LP off to a great start. Following are "White Stallions" (which was also on their last record, "The Walking Dead", released on SST only in the UK) and "Mystic Lady", which is almost pure Sabbath through and through. Standout cuts on the album include the title track and "Prayer For the (M)asses".

David Chandler is one axehandler who deserves all the credit he gets. Rather than just playing straight solos, he uses guitar effects to not only give the guitar a different sound, but to make that sound part of what's not just another Sabbath clone band. With songs like those on "Hallow's Victim", I see the Saints going nowhere but up.

Select cut(s)-all songs

Rating - A-

### Metal Meltdown Volume One (Decibel Shock Records)

As you can see by the title, all these compilations can be a little confusing. After all, there's this LP, "Metal Madness Volume One", the Metal Massacre series, etc. It's pretty easy for those not so knowledgeable to get them mixed up.

This record, however, focuses only on what the Seattle metal scene has to offer. D.C. Lacroix, by some strange twist of fate (or maybe it was purposely done?), have included the same song that appeared on the "Pacific Metal Project" compilation, "Rip it Up". Fortunately, this is the first song on the record, so the listener is able to get to the rest of the album with almost no delay. The rest of the LP, though, isn't the letdown that D.C. Lacroix is. A lot of these bands, such as Kil D'Kor, Strychnine, Hellrazor, and Max Planck, display different levels of heaviness. All ten bands, on the other hand, show a great deal of potential (although some of them aren't so heavy). One thing that sets this LP apart from other compilations is simply the fact that the label makes no cash from the sale of the record. All profits go directly to the bands. The sole purpose of the compilation is the much needed exposure for all the bands included.

I'm hoping to hear more material from the four bands I mentioned above but in the meantime I'm content just listening to the songs they've contributed for this album. Although the bands on this record aren't that heavy, avid collectors will more than likely want to pick this one up. With "Metal Meltdown", Seattle has proved that Queensryche isn't the only thing they have to offer.

Select cut(s)-Run For Your Life(Strychnine), Too Late(Kil D'Kor)

Rating - B

### Knightmare II - Death Do Us Part (Raucous Records)

Prior to the release of the "Metal Madness" compilation (on New Renaissance Records), I had never heard Knightmare II's music before. After hearing their contribution ("Promise Land"), I was eager to hear more. Now that I've heard this 5-song EP, I can honestly say I wasn't disappointed.

While they're not ultra-heavy, all five songs on the record are quite good and could be considered straight-ahead heavy metal. Outstanding tracks on the record, other than the semi-well known "Promise Land", would have to be "Crack the Whip", which has a nice, eerie feel to it, and "Goin' Insane", the last song on the record, which is a little slower than the four songs before it.

If you're not one of those metallers that's just looking for the fastest or heaviest band in the universe, I suggest you give this record a listen. To get a copy (if you can't find it in your local record shop), send \$6.00 (\$8.00 overseas) to Raucous Records, P.O. Box 2295, Seal Beach, CA 90740.

Select cut(s)-all songs

Rating - A

### Hades - "The Cross" b/w "Widows Mite" 7" (no label specified)

After hearing these guys on Metal Massacre 6, I wasn't too sure (or too optimistic) about hearing other material from them. Fortunately, I received this 7" from the band and it changed my whole outlook on the band's music. Their present lineup is Scott Lepage (guitar), Alan Tecchio (vocals), T. Loomis (drums), Dan Lorenzo (guitar), and Jimmy Schulman (bass).

What can you really put into words to describe this band? Let me put it this way - in "Widows Mite" and "The Cross", they've written two undisputed classics! Pure molten power metal with excellent vocals and prime musicianship. After hearing this single, I can only wait and hope that some decent label out there will get smart and sign this band. Without a doubt, this is a must-get. To get info on how to get your copy (no price was given), write to Hades c/o Dan Lorenzo, 276 Main Ave., Clifton, NJ 07014.

Select cut(s)-both songs

Rating - A

### Weapons - Captive Audience (Metro America)

Since Metro America doesn't do all that much promo for its bands, it's very likely that a lot of people have never heard of Weapons before. It's quite a shame because, as far as hard rock bands are concerned, Weapons (Tom Ingham - lead vocals, Guitar Joey Gaydos-guitar/vocals, Pete Bankert-bass, and Fred Schmidt-drums/vocals) are a class act.

One of the major features this band has going for it is versatility. On the first side alone, you'll find that the style of songs ranges from mainstream metal to synthesizer-based rock to straight ahead hard rock. Image? The only image Weapons have is no image at all. That's the other good thing about this band - they let the music do the talking.

Weapons is, without a doubt, a major label band on an independent label. I suggest that those into this type of music should waste no time in checking the LP out. If your tastes in music delve into hard rock, then you'll see why they named this record "Captive Audience".

Select cut(s)-all songs

Rating - A-

### Possessed - Seven Churches (Combat)

After I had heard their track on the Hit Parader "Wild Bunch" compilation tape, I was very eager to hear more from California's Possessed. I was hoping the album would be more of the same thrashing that was featured on "Burning in Hell", and I'm glad to say I wasn't disappointed.

I only had one obstacle (that is now gone) in the way of enjoying certain tracks on the record, and that was Jeff Becerra's vocals. Now that I've overcome that, I realize his "death growls" only add to the power of the Possessed sound, as in the slower part of "Burning in Hell". In addition to that, these guys have found themselves an extraordinary drummer in Mike Sus, whose offbeat rhythms and rolls reinforce the intensity of just about every song the band does. Top that off with the guitar team of Mike Torrao and Larry Lalonde's powerhouse, Slayer-like riffing, and you've got one California power/death metal band that will leave the majority of their competition eating dust.

While "Seven Churches" doesn't present too many new aspects to the genre of power, death, or speed metal, it's heavy enough to decapitate you with one blow to the head and it's well worth the investment. The album jacket is high-class (embossed the same way as Sabbath's "Masters of Reality" LP) and the artwork is top-notch, something we've come to expect from the friendly folks at Combat. Pick this one up the first chance you get.

Select cut(s)-all songs

Rating - A

### Thor - Only the Strong (Enigma)

This one has certainly been a long time coming. After Thor's first label, Mongol Horde, went out of business, things looked kind of shaky as to whether or not the band would release another LP. As the saying goes, Only The Strong survive, and Thor is living proof.

"2045" is a short piece dealing with life in the future. It's also the opening cut of the disc and the intro to the album's title track. "Start Raising Hell" is next, and that song is typical of what the rest of the album is about - echoing vocals, blistering guitar, and deep, thundering bass (on some songs). The main plus this LP has, though, aside from production being better than in the past, is that the songs "When Gods Collide" and "Rock the City" from the Mongol Horde release have also been included here. In my opinion, the new version of "Rock the City" is much better, mainly because there are no keyboards and the emphasis is put on the guitar.

All in all, this is quite a good LP (as far as Thor records go), and hopefully a good indication of what to expect in the future. If Thor continues to progress musically as he has done so far, then a shot at the majors should be well within reach.

Select cut(s)-all songs

Rating - A-



Anthrax - Spreading the Disease (Island/Megaforce Worldwide)

"Fistful of Metal" established New York's Anthrax as one of America's premier metal outfits, and with the release of this album, the band are about to take their rightful place once more.

Because this record was released so soon after the SOD album, listeners will no doubt hear traces of the Stormtroopers on certain parts of songs, especially when the band lets go and really thrashes. A prime example of this is the intro to "Gung Ho". However, the devoted Anthrax fan will also hear a lot here that will remind him of the classic "Fistful" LP.

While he's obviously not Neil Turbin, vocalist Joey Belladonna proves he's more than a capable vocalist, and even brings a bit of class to Anthrax. On the same token, those who banged to the band's "Armed and Dangerous" EP will be glad to know that the title track of that record is included here. It's rumored locally that Mr. Belladonna used to be with a local band called Triffid (who have reportedly split up), but I haven't heard anything to confirm that.

There's really not much else I can say about this record other than it's waiting to fill a void in your collection! This is definitely one of those LPs to add to your "must-get" list. In the words of their bio, "They're Anthrax, and after one listen, your head will never be the same".

Select cut(s)-all songs

Rating - A

Excalibur - The Bitter End (Conquest Records)

I really don't know all that much about this band, since their "bio" only says that they "are being described by many as being the UK's finest young Heavy Metal act". Excalibur's lineup includes Paul McBride (vocals), Paul Solynskyj (guitar), Martin Hawthorn (bass), and Mick Dodson (drums).

It's kind of cliché to say that this band shows some promise, but the rule does apply here. Even though there are some "mellow" moments, Excalibur are versatile enough to incorporate some acoustic moments (like the intro to "Devil in Disguise", somewhat of an upbeat ballad) with heavier material, and they manage to pull it off successfully.

High points on the six-song disc include side one's "I'm Telling You" and side two's "Come On And Rock". While "The Bitter End" won't do anything for those into the heavier stuff, like power/death/speed metal, it does show that Excalibur are worth keeping an eye on in the future. If they can mix a little more heaviness with their somewhat unique sound, the end result would be lethal.

Select cut(s)-all songs

Rating - B

Blessed Death - Kill or be Killed (Tungsten/Megaforce)

Megaforce have never put out a bad record and, with this LP, they're still batting a thousand. Blessed Death (Kevin Powelson-bass, Nick Fiorentino-lead guitar, Larry Portelli-vocals, Chris Powelson-drums, and Jeff Anderson-lead guitar) share the credit, though, because they've got one hell of a debut album here.

When listening to the album, I found BD's style to be very similar to that of Georgia's Hallows Eve. Blessed Death's songs, however, show a lot more energy and aren't as doomy. And to top that off, the band have been blessed with a vocalist extraordinaire. I've never seen the band live, so I can't tell you how good of a frontman he is. If he's as good a frontman as he is a vocalist, then he's got to be one of the best frontmen around.

Outstanding songs? How can you pick one or two out of the nine classics included here? Impossible! From the first note of side one's "Melt Down" to the final note of "Kill or be Killed", Blessed Death thrash like hell. This one is destined to go down in history with other debuts like "Show No Mercy" (Slayer) and "Kill 'Em All". Get it immediately!

Select cut(s)-all songs

Rating - A

Savage Grace - Master of Disguise (Important)

This one marks the second chapter in Savage Grace's climb to the top (the first one being their "Dominatress" EP on Metal Blade). Most of you have heard the title track to this record on the "Speed Metal Hell" compilation, and I can assure you - every one of the songs on this record kicks just as much ass.

The Maidenish "Lion's Roar" is an instrumental which goes straight into the classic "Bound to be Free". Like the rest of the songs here, "Bound" has that driving rhythm (thanks to drummer Dan Finch and bassman Brian East) that's become an SG trademark. One of my favorite things about this release, though, other than the great songs, is Mark Smith's excellent vocals. Now that he's no longer with the band, his Dio-like screams will be sadly missed behind the SG mikes.

I hate doing reviews of releases like this. Why? Because when a record is as good as this one is, it's hard to put into words exactly just how you feel about it. In short, there's just not enough good things I could say about it. If your local record shop doesn't have "Master of Disguise", I suggest (not literally, of course) that you hold the guy at gunpoint and demand that they order a few copies immediately!

Select cut(s)-all songs

Rating - A

Special thanks to Scott Givens for sending the tape. Also, as far as I know, SG are still on the lookout for a lead vocalist. New Renaissance Records is helping in the search, so if you're seriously interested, send a demo and photo to New Renaissance Records, P.O. Box 11372, Burbank, CA 91510 or call (818)909-9807.

Fates Warning - The Spectre Within (Metal Blade)

This time around, Connecticut's Fates Warning have taken a slightly different approach in their music. The Maiden/Queensryche touches that were apparent on the band's debut, "Night on Brocken", are still present, but the band have opted for longer more instrumental pieces on "The Spectre Within".

This LP is a good chance for FW fans to actually hear some new songs from the band, since the majority of the songs on "Night on Brocken" were done well before that LP ever came out (they had appeared on a 7-song demo). Since, as I mentioned, the songs are longer (but still heavy), the listener is treated to seven songs full of top-notch instrumentation by the band that just wouldn't have fit on the band's first record.

Although "The Spectre Within" is a very good album, it doesn't quite grab you by the throat the way its predecessor did. However, there's no doubt that FW fans will enjoy it. I just hope that, on their next LP, they'll return to doing shorter songs like those on "Night on Brocken".

Select cut(s)-all songs

Rating - A-

Savatage - Sirens (Combat)

Special thanks are in order to Combat for reissuing this album. Not only have they reissued it, but they've remixed it and given it a different LP jacket. Combat bought the master tapes to "Sirens" from Par Records, which was the label this LP originally appeared on. All the Par copies of "Sirens" had sold out, making the record extremely hard to find (not to mention a collector's item).

Those of you who've heard the Par version already know what it's like. For those of you who don't, you'll find the same style of playing that can only be identified with Savatage - a slight Sabbath influence, coupled with powerful instrumentation and out of the ordinary lyrics.

"Sirens" was only the first step (followed by "The Dungeons Are Calling" & "Power of the Night") in the band obtaining major label status. Those of you who already have the original version in your collection might want to pick up this version so you can guarantee the original version remains in good shape (making it worth more). Those of you who don't and are familiar with the band's music are urged to waste no time in buying "Sirens".

Select cut(s)-all songs

Rating - A

Hammers Rule - After the Bomb (Web Records/Pentagram Records)

"After the Bomb" marks the second release for this Colorado band, which is made up of Blade Duncan (vocals), Spunki M. (guitars), "Hollywood" Henley (bass) and Chuck Hohn (drums).

There could be a multitude of reasons why their EP was released so soon after the band's debut "Show No Mercy" LP. The two most obvious ones, however, are most likely to keep the band fresh in people's minds by putting out two new cuts (the title track and "Kamikaze-Mission of Death"), and to introduce new fans to a sample of the band's debut ("Stop the World" and "If You Only Knew" from the LP are featured here).

As was the case with the debut record, one side of "After the Bomb" features heavier compositions (the new songs) while the second side rocks but is not as heavy as its predecessor. All songs, as far as style is concerned, range in heaviness from hard rock to straight-ahead metal.

Whatever the reason for releasing it, "After the Bomb" is more than a suitable follow-up to "Show No Mercy". Those with indiscriminating tastes in music should find no problem in adding this one to your collection. As a bonus, if you liked the band's debut, you'll more than likely think the new songs are even better.

Select cut(s)-all songs

Rating - A-

~~Att~~acker - Battle at Helmes Deep (Metal Blade)

After months and months of waiting, Attacker finally has their debut record out, and fans of the band will agree with me when I say that it was pretty much worth waiting for. For those of you who aren't familiar with the band, they are Jim Mooney (guitar), Pat Marinelli (guitar), Bob Mitchell (ear-splitting vocals), Lou Ciarlo (bass-formerly with Hades), and Michael Sabatini (drums). They started out under the name Warloc, and while still under that name released an excellent three song demo. That tape got them a spot on Metal Massacre 5.

All three songs from the demo are included ("Disciple", "Slayer's Blade", & "(Call On) The Attacker"), but that's not the record's only strong point. Each song is full of stuff like rhythm changes, different tempos, and other assorted tricks and treats that make the whole album interesting. Try to find a dull moment anywhere on the LP and you won't be successful.

I definitely wouldn't be surprised if Attacker were the first Metal Blade band to make it to the majors, but for the time being I'm looking forward to hearing more stuff like this from Attacker.

Select cut(s)-all songs

Rating - A

Steve Scott/Steel Warriors - On the Road to Hell (Warrior Records)

This 3-song EP isn't exactly a Steel Warriors release, since Steve Scott is the only member of the Warriors to play on it. I suppose you could call this one Steve Scott's solo record, because he plays all the instruments on the record except drums (which are handled by Scott Dubois).

Two main areas of improvement shown here since the debut record are album cover artwork and, more importantly, production. Steve Scott has had a bit of added experience behind the knobs and the result is crystal clear on all three of these songs.

Side one is mainstream metal in the form of the record's title track. Steve plays it safe by not being too heavy or too light. "Metal Storm", side two's opener, is Mr. Scott showcasing his talents in an axe solo as he tortures the fretboard. Last and definitely not least is the more commercial side of Warrior-dom, a song called "Move it all Night". This one is more than likely aimed for radio airplay.

As I said, marked improvement is obvious on all three songs. If you're familiar with Steel Warriors' debut record and liked that one, you'll be glad to know that there are no disappointments here.

Select cut(s)-all songs

Rating - A-

Pentagram - Pentagram (Pentagram Records)

I confess. When I put the needle on side one of this record and began listening to the first song ("Relentless"), I thought I was trapped in a void between early Black Sabbath and Trouble's first LP. That's the case with all of the songs on this LP - sometimes you think you're listening to Sabbath, and others you'd swear it was Trouble.

Don't get me wrong. This is a good album, especially if you're into either of the bands mentioned above. The only thing I couldn't understand is why any band would have a sound that almost duplicates another band. One reason would be to appeal to fans of the Sabbath/Trouble "sound", but I don't think that was the case here. Nonetheless, there are fans for music like Pentagram's, so it's a sure thing that this record won't just sit on record store shelves.

I could tell you what this record sounds like, but to get a real good feel of it (and you don't even have to buy it first), just put on one of Sabbath's first couple of albums and you'll understand what these guys sound like. Like I said, it's a good album and, as far as appeal goes, it's pretty much directed towards Sabbath/Trouble fans.

Select cut(s)-All songs

Rating - B

Slaughter - Surrender or Die (demo)

Slaughter are an up-and-coming power/death metal band from Ontario, Canada that released this 13-song demo in April of 1985. Band members are Dave Henson (vocals/guitars), Terry Sadler (vocals/bass), and Ron Summers (drums).

Break out the Ben-Gay for this one, folks, 'cause once these guys kick it into overdrive, the thrashing is fast and furious. All songs aren't speed-of-light though. "Incinerator" is an average tempo (but still powerful) song, and the cut following it, "Maim to Please", contains both average and speed-of-light playing as do a couple of other songs on the tape.

As the intro to the demo indicates (a chainsaw lets rip), this band is definitely not for the meek. Slaughter play with an intensity that'll make your neck snap and, with a style of playing that's somewhat of a mixture of Slayer & Black Task, I can see a lot of heads rolling around once this band really catches on. Hopefully by the time RH USA #9 is out, I'll be able to do a feature and/or interview with the band, so stay tuned.

Select cut(s)-all songs

Rating - A

\*\*In order to find out more about the band and/or the demo, write to Slaughter, c/o Dave Hewson, 22 Avonmore Square, Scarborough, Ontario, M1E 1C9, Canada.

Raw Power - Wop Hour 7" (Toxic Shock Records)

More top of the line hardcore from Italy's best. On this one, though, Raw Power have progressed ever so slightly and have injected a more metallic edge in their music. This is especially true of the first of the four songs included here, "I Like What I Like". As is the case with the other song on this side, "You Are the Victim", there's a quite noticeable Motorhead sound, which gives the songs their slight metallic feel.

Hardcore fans aren't let down when they flip the record over, however, because the two songs on the B side are pure hardcore thru and thru. "Factory" is the opener here, and it's followed by what can only be described as a hardcore blur (it clocks in at only 35 seconds), "Destroy".

If you were into the band's last release, the "Screams From the Gutter" LP, then I'm almost positive you'll like this single. I, for one, was quite pleased with it (especially the songs on side A), and I'm hoping to continue to hear more from this band. If you can't find a copy of the single, write to Toxic Shock, Box 242, Pomona, CA 91769.

Select cut(s)-all songs

Rating - A-



756-2015

Open 7  
Days a Week

## Select Video Rentals - Sales

Machines • Tapes (VHS ~~only~~) All Ratings  
+ BETA

Sharon & Duane Keezer Located Rt. 9W, Ravena

FINANCING AVAILABLE

NEW RELEASES WEEKLY

MEMBER & NON-MEMBER  
RENTALS



This five-piece "Savage" outfit from Staten Island, N.Y. came up with the idea back in 1984 to "cash in on the current trend of Priest and Maiden imitators grabbing the 'big bucks' to be made playing the circuit in copy purgatory" Soon after (fortunately), they changed their plan of attack by going all-original. Savage Thrust is Michael Smith (vocals), Edmund Varuolo (guitar), Pat Donofrio (guitar), Bob Boch (drums), and Jimmy Gellentien (bass).

If you're wondering if Savage Thrust is heavy, the answer is a most definite YES. According to their bio, headbangers at their shows have been known to

walk away "experiencing symptoms ranging from mild whiplash to severe trauma". That same attitude is carried over on their four song "Demo of Doom", which includes the classics "The Crown of Thorns", "Mistress of the Night", "The Damage Is Done", and "Assasin". Styles on the tape range from average tempo songs like "Mistress of the Night" to pure thrash, as on "The Crown of Thorns" and "The Damage Is Done".

It's been quite some time since a band like Savage Thrust has come along. They combine elite musicianship with total heaviness and come up with a band that should be checked out at all costs. It wasn't specified as to whether or not the demo is available to the public, so if you'd like to know more about it you can write Savage Thrust, P.O. Box 206, Staten Island, N.Y. 10302, or call (718) 448-4009.

## FATAL VIOLENCE

From the same area of the country that gave us Zoetrope, Trouble, Enforcer, and Rampage, a new band has risen. Their name is Fatal Violence and its members are Doug Trevison (lead vocals), Mike Paulson (drums), Dave Enlow (lead/rhythm guitar, keyboards), and Rob Charrier (bass).

Details on the band's background are pretty sketchy. They started early in 1985 with their aim being to "keep up with the current type of metal". Shortly after their formation, they went into their own studio and cut a six-song demo.

As for the tape, there's not enough good things I can say about it. FV is a tight unit, the production is good, the songs are great, etc. These guys have come up with a 6-song demo that is without a doubt one of the best aural attacks of its kind that I've heard in quite some time. In describing the band's sound, the only thing I can come up with is powerful metal with a touch of class. The band are obviously influenced by others in the genre, but they're talented enough to combine those influences and come up with an almost totally unique sound. If you noticed that there are keyboards in the band, and have the impression in some small way that these guys are wimpy, fear not. The keyboards used here are used strictly for effects (such as on the intro to the tape's first cut, "Faces of Death").

I strongly recommend this tape to anyone reading this. Along with "Faces of Death", other classics included here are "Terror on the Horizon", "Ashes Tell No Tales", "Cause for Deliverance", "Eye of the Storm", and "Violence is Golden". Copies can be obtained by sending a check/M.O. for \$4.00 plus \$1.00 postage to Lance D. Cadaver, 425 Osage Ln., Palatine, IL 60074.

EDITOR'S NOTE: Fatal Violence, in their words, "is in search for any backers or independent labels who'll put the band on vinyl or any compilations. Any inquiries to the band would be greatly appreciated".

## OVERKILL

Obviously, when most metallers hear the name Overkill, the band they think of is from New Jersey and has an LP out called "Feel the Fire". While the West German version is still in the metal vein, the differences between the two far outweigh the similarities.

Overkill started out in 1981 and pretty much took the course (gigging etc.) of other bands up until 1983, when they took to the studio to record their three song demo. At this time, Mick Shirley (possibly related to Fastway's Jerry Shirley?) was on guitar, but since then has been replaced by Andy Feller. Since, at that time, there was only one guitarist (Shirley is teamed up with Andy Pfau on guitar), Overkill's sound has changed slightly. However, those changes are noticeably minor and the band's sound is still bordering between heavy rock and melodic metal. If comparisons were to be made, I'd say that the band's sound bor-



**THE DAMAGE IS DONE**

taken from the "Demo of Doom" demo

**ENTIRELY FORBIDDEN - FOR PEOPLE WHO STAND IN HER WAY  
A CALL FROM A DUNGEON - AS PEOPLE WATCH NIGHT TURN TO  
DAY**

**SOUL! HAVE NO FEELING  
SUBMISSION! TIME WILL COME  
FOR WE ARE SACRED STEEL AND -  
LOOKOUT THE DAMAGE IS DONE  
HA! HA!**

**WE'LL TEAR UP THE CITY BEWARE - AS THE SQUADRON WILL  
STRIKE  
AVENGING THE METAL - A SCREAM, A SCARE IN THE NIGHT -  
YEAH, IN THE NIGHT**

**FOREVER! TIME WILL HEAR ME  
IN METAL! WE ARE ONE  
FOR WIMP ROCK DON'T APPEAL TO ME -  
LOOKOUT THE DAMAGE IS DONE**

**RUN FOR LIFE! RUN FOR DAY!  
RUN FAST OR PUT UP A FIGHT  
DON'T STAND IN HIS WAY -  
OR THE BEAST WILL STRIKE!**

**(SOLO)**

**HEAVY AS ONE NOW THE LOUDER WE GET  
MUCH, MUCH MORE FASTER - WE'LL TURN UP THE SOUND  
METAL YOUR MASTER - NOW INTO DEBT  
SPARE NO MORE VICTIMS - TEAR UP THE TOWN**

**NOTHING CAN STOP US BE FOREWARNED -  
THE DAMAGE IS DONE**

**SOUL! HAVE NO FEELING  
SUBMISSION! TIME WILL COME  
FOR WE ARE SACRED STEEL -  
LOOKOUT THE DAMAGE IS DONE**

**THE DAMAGE IS DONE!**

should appeal to just about all types of metallers.

As of this writing, the White Pigs are in negotiations with Metal Blade, Irc Works, and Death Records to get these songs put to vinyl. The end product will include almost all the songs on this tape plus a few extra tracks. As for the demo, you can get a copy by sending \$4.00 postpaid to P.O. Box 18152, East Hartford, CT 06118.



Portland's Wehrmacht have been together about six months. According to their "bio", they've played on the West Coast with "a lot of bands" and, through trading of their tapes, have had their music heard in places like Australia, Europe, Japan, and the U.S.

Since the band provided virtually no information on how they got together or what the band is like (except for calling themselves a speed metal band), I unfortunately can't relay that info to you. As far as their music is concerned, they've put out an 11-song soundboard-mixed (or so it says on their "bio") tape. The music sort of a combination of Slayer and Voi Vod riffing, at least from what I could hear, especially on side A (I say this because the music was recorded at such a low level that you have to crank your stereo almost all the way up to hear what's going on, and even then it's not all that loud). The fact that there are no vocals (you can't hear them at all, evidently because whoever was working the board neglected to mix the vocals) would lead you to believe that Wehrmacht are an instrumentals-only type band, but since the band has indicated they have a vocalist and didn't specify they were an instrumental band, so I'll have to take their word on it. I just wish that these guys (and a lot of other bands coming out lately, for that matter) would've taken the time and a bit of money to do a halfway decent recording. After all, when a band sends you a tape, you don't know what they're like and hearing a poorly done tape can give you a not-so-good impression of them.

Now that I've cleared that up, let me tell you about the songs themselves. Titles like "Gore Flicks" and "Suck My Dick!" may be a little misleading and give an impression of a Mentors-type band, but that's not the case here. All the songs display the band as one tight as hell unit, and very versatile at the same time. One minute they'll be during a blur of notes, and the next they'll turn around and do an evil-sounding, slower riff. They are by all means powerful songs, and it's possible they'd be even more powerful if you could hear the vocals. Judging from the standpoint of just listening to the music and forgetting about recording/production altogether, I'd be eager to hear more from this band (as long as the tape is done a little better), because I feel they're really good and have awesome potential. In short, the music is excellent, but the way the tape was recorded plainly sucks, for lack of a better word. Hopefully, if I receive more recorded material from this band in the future, it'll be a step above this tape.

No pricewas given, so I don't exactly know if this tape is being sold to the public. I do know that these guys are worth checking out, though. If you'd like to obtain info on the band and/or their tape (maybe you'll get a better copy than I did), you can write to Wehrmacht at 3339 NE Davis St., Portland, OR 97232, or you can call (503) 231-7794.