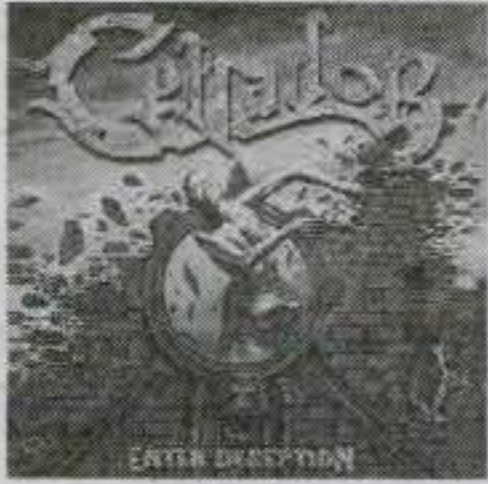


# M E T A L


**C I D R**

**Cellador**
**Enter Deception**

Metal Blade

Power metal is a bit like soccer, Americans usually aren't any good at it. The Europeans have cornered the market and the genre has thrived on their continent. Cellador play power metal and not only are they American but they are from one of the least metal places in the world...Nebraska. Fear not, even without the German accents Cellador's Metal Blade debut **Enter Deception** is the real deal. Rife with aggressive and unbelievably fast guitar work **Enter Deception** is the album Helloween would have made if they lived in the Bay Area in 1986. Leaving the keyboards for the Europeans, Cellador go for the throat with surprising technical precision and melody in spades. Over the top vocalist Michael Gremio belts chorus after catchy chorus while the twin guitars duel for the right to shadow his lines. Cellador dish out a full frontal assault without compromising the integrity of the classic power metal sound. Raise the horns for the red, white and blue! – Matt Souza


**Immolation**
**Dawn of Possession**

Metal Mind Productions

Florida is often cited as the official birthplace of death metal with Morbid Angel, Deicide, Death, and Obituary all hailing from the swampy panhandle. In fact the Florida scene was so potent in the mid to late 80's that many bands uprooted and moved there just to be part of the movement. However, several bands out of New York were not content to leave their homes behind and created their own brand of death metal that was possibly more brutal, guttural and downright disgusting than that of their southern neighbors. Bands like Cannibal Corpse, Suffocation, Incantation and Immolation upped the ante with extreme low-end crunch, cookie-monster belching and, in the case of Cannibal Corpse, highly disturbing lyrical content. Any of the aforementioned bands are a must listen for fans of death metal, but the focus here is on Immolation, whose long out-of-print and ever-punishing **Dawn Of Possession** has finally

received the re-issue treatment. While maintaining all of the New York death metal characteristics, Immolation manage to set themselves apart from the horde. Whereas Suffocation showcase uncountable and often lost-in-the-sauce riffing, Immolation bring a more open sound akin to a down-tuned thrash, and the uncharacteristic tempo changes make for a more ominous listen than the usual break-neck speed of other death metal bands. Lyrically Immolation bring the requisite blasphemy with lines like "Angels fall, their wings decayed, their hymns of praise sung from their graves." A completely unholy and amazing listen. Pick this up and prepare for a death metal history lesson. – Matt Souza


**Motorhead**
**Kiss of Death**

Columbia

If Ozzy is the grandfather of heavy metal then Lemmy is the estranged Uncle that shows up to every other holiday function, drinks all the booze, urinates somewhere inappropriate and falls off the porch. Well, it must be that time of the year again because

Lemmy and his pals in Motorhead have returned with **Kiss Of Death**. For the most part you get what you came for with this record: riffs that are loud, fast and mean. Motorhead has not compromised their style in over 30 years, so why change that now at this point? There is a certain comedic irony in their cover of "R.A.M.O.N.E.S." by uhh...the Ramones, another band with that always-dependable sound. It's about a cover of "Highway to Hell" the next record? The first half of **Kiss of Death** is vintage Motorhead with Lemmy spitting appropriate lyrics like "You know I'm weird, I'm weird, I'm crazy." The second half throws a few curves like the worthy ballad "God Was on My Side", the near thrash of "Living In The Past" and the conscious pop of "Christine." Even if you would expect and more so after 30 years old and with nearly 20 albums in the can maybe Uncle Lemmy deserves Grandfather status, but he would probably bash your head with his bass if you called him that. – Matt Souza

**Xasthur**
**Subliminal Genocide**

When one-man black metal acts like Xasthur mixing their albums do they really get the corpse paint? Since they do play live they really get the stick on the whole locust thing. At least they can still