

REVIEWS

[Home](#) | [News](#) | [Tour News](#) | [Reviews](#) | [Live Reviews](#) | [Interviews](#) | [Black Metal](#) | [Contact Info](#) | [Cradle Of Fun](#) | [Site News](#)

King's X - XV (Inside Out) Review by Metal Mark



I remember a time, oh back around 1988-1993 when King's X were a band that be both cutting edge and smooth as silk at the same time. They were good enough at harmonies, melodies and bringing heavy links all in the same track. They were also bringing a rather different and reputable approach to their form of hard rock at a time when a bunch of hair-sprayed no-talents were flooding the market and making hard rock a joke. So what has changed over time with King's X? I think their approach on this album is far more one-dimensional and I mean that in a matter of fact way rather than a negative way. The songs come, they stay, they go and that's largely the formula here. Now the positives are that

these guys, when they hit, are undeniably tight no matter what the style in question may be. They still bring a groove at the drop of a hat, and the production is stellar. Yet I couldn't pass the fact that they sound a little tired on XV and repeated plays convinced me of that. I don't how a band stays motivated after two decades and I am sure it is difficult to keep reaching and pushing. Although I can't question the musical ability on this album, I do think King's X settled for doing just decent songs rather than really taking any chances. The end result is, although good, it's not going to stand out in their overall catalog. www.kingsxrocks.com

Overheadspace - Beyond The Scope Of Days (Iron Lion Records) Review By Strawb



Detroit neo-classic rock metal - Neo-classic rock metal - Heavy Detroit guitar rock. Are Overheadspace any or all of these? I was hoping that this first release from this 2005 formed USA three piece may give me a clue into yet further sub-genres of our excellent music of choice, and on reflection, I suppose that they did. The music that they play is not bad, but it just leaves me feeling uninspired and cold. The subject matter of teenage angst may well reflect the nearness to that age of the group, or in fact my own widening gap from the experience, but it did nothing to warm me to the cause. The music did, however cause impressions to form in my mind, Use Yourself Wisely seemed to drudge along, like a male

in loose-fitting pants which terminate horizontally half-way across his arse cheeks scraping the soles of his expensive de-rigueur trainers along the unyielding path of the local High Street. Horsehead brought to mind the depressive attitude of the recently education terminated, still in bed in the late afternoon, having pulled one off and now thinking who they can next upset, if they can actually be bothered. Yesterdays Blood opens with a flavour of the stomping or clapping at a football match before the home fans begin to chant. Americunt displays crudity with its punk, no break style vocals and it does carry a message, but then again so does the Daily Mail or Government press releases.....

My sister listened to this album with me and liked Everything is Happening, a slower track which she found suited the vocalist. I think it is the one track in particular that the targeted younger audience will revile. There are parts, snippets, in all of the songs that make me interested, but this cannot be maintained for a sufficient period to make me want to become a frequent listener; however, dear reader, as you are not me then it could well be that Overheadspace will become regular aural assaulters upon you. Whilst I fail in almost every way to get on board or manage to wring the merest drop of enjoyment from this album, it is not aimed at me and if it can connect with its target audience, then it will certainly enjoy success beyond that which I feel it warrants.

Internet connected at www.overheadspace.com

Sacred Mother Tongue - Two Thousand Eight Hundred (Transcend Records) Review by Steve Green



This one's a Scott Atkins produced two tracker, that's a statement of intent for up and coming rockers, Sacred Mother Tongue. With their debut album due for release in the early part of autumn, if this is a taster of what's to come, then everyone better take cover. This is a very classy piece of Metal, that mixes a more modern approach, with that of Metals truly greats, with Metallica and Machine Head, probably the most obvious points of reference.

What makes Sacred Mother Tongue stand out from a very crowded scene are their use of melody, particularly with the vocals. Harsh and clean sit very comfortably next to each other, and unlike so many bands, who seem to wimp out at the slightest inclusion of clean

vocals, SMT have got it spot on. Also, I have to mention the guitars. Andy James rips through the two tracks and I think the UK may have itself a new guitar hero in the making.

Sacred Mother Tongue, along with the likes of Breedapart, are heading up a new breed of Metal bands that will appeal to both the Kerrang generation and older, less fickle, Metalheads, like myself. Sacred Mother Tongue are an amazing prospect for UK Metal, who I'm sure will grace the stage of Download in 2009. www.myspace.com/sacredmothertongue

Various Artists - Norsk Svart Metall (Godreah Records) By: Dave Schalek



So many black metal bands of all subgenres now proliferate throughout the world from so many different countries that it becomes all too easy to forget that the creative explosion of black metal's second wave began in Norway. Now more than fifteen years past the seminal events of the early '90s that led to such a creative outburst that far outstripped black metal's primitive beginnings from only a few bands in the mid '80s, Norwegian black metal still holds an exalted status in the minds of many. Other countries' scenes may be considered to be more artistically vibrant nowadays (France, in particular, and, I'll get slammed for this, the U.S.), but Norway's classic acts are still considered to be the

standard.

Unless you're still really paying attention to the Norwegian scene (other than just picking up the latest releases from Gorgoroth, Mayhem, etc.), you may miss out on some lesser known acts that are creatively constructing black metal and pushing the genre forwards. Certainly, the good people at Godreah Records have been paying attention and have put together an album that is described as a compilation of Norway's third wave of black metal, a fresh look at the creative underground of the country.

The twelve tracks compiled on "Norsk Svart Metall" have all been released elsewhere, but may be quite difficult to find. Some of the acts appearing here are probably familiar to most serious black metal fans, such as Taake, Urgehal, and Koldbrann, but, in addition to those bands, others such as LJA, Hordagaard, Abomino Aetas, and the like have garnered less notice. "Norsk Svart Metall" is the perfect opportunity to explore Norwegian black metal horizons.

The vast majority of the tracks presented here are concentrating upon the raw black metal subgenre typified by such classic bands as Darkthrone, mid-period Burzum, and Gorgoroth. Raw ferocity combined with mild atmospherics through droning riffs, layered rasps, and simple drum patterns with rolls and fills are the norm here, as the compilation is devoid of the symphonic and dark ambient subgenres.

Track list:

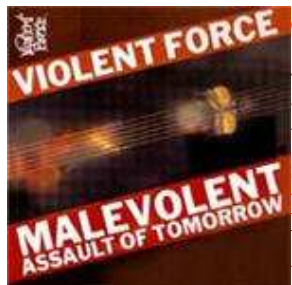
1. Taake - Voldtekt
2. LJA - Et Barn Er Dodt I Bethlehem
3. Urgehal - Dødsmarsj Til
4. Forgotten Woods - A Land Mine Reprisal
5. Hordagaard - Pure Satanic Hate
6. Abomino Aetas - Nocturnal Legion
7. Beastcraft - Burnt At His Altar

8. Isarnheimr - Livlost
9. Koldbrann - Sions Fall
- 10 Mord - Opus VI
11. Deathcult - Anti Human - Anti Life
12. Krypt - I Am God

All of the tracks presented here are of excellent quality and will, no doubt, motivate me to investigate further some of the bands that I wasn't familiar with prior to obtaining this compilation. That, of course, is the whole point of a compilation and "Norsk Svart Metall" comes highly recommended. Buy or die.

www.godreah.com | www.norsksvartmetall.com

Violent Force - Malevolent Assault Of Tomorrow Re-issue (**Metal Mind**) Review by Metal Mark



Germany's Violent Force had a very short career as they formed in 1984, but were gone by 1989. They did a few demos, then this album in 1987 and recorded another album, but it was never released. Having come from Germany at the peak of the thrash movement one might expect them to have the typical German speed metal sound that was largely defined by the big three of Kreator, Sodom and Destruction. However these guys obviously drew more influences from both UK and American bands. In order of influence I would say Slayer, Motorhead, Dark Angel and even Punk bands like the Exploited inspired this particular thrash act. The music is relentless, focusing more pure adrenaline and a fair

amount of fire. The production is slightly low and fuzzy which actually works to their advantage because it gives the music a heavier feel. The biggest shortcoming might be that this wasn't anything new by 1987 standards because it actually sounds more like it could have been done around 1984-85. These guys have somewhat of a following even today and although it's good, solid thrash they did not nothing that hadn't already been done in the overall thrash scene even if they were slightly different than the thrash scene in their home country. I never heard this one back in the day although I do remember reading some good reviews on it. Once again Metal Mind does a fine job as the album sounds great and the booklet has lyrics and a band biography. www.myspace.com/violentforce

Wonderfools - Too Late To Die Young (**Locomotive Records**) By: Joe Florez



From Norway comes a band that plays a brand of happy punk rock that is equal parts Blink 182 and Germany's sweethearts The Do Nots. Lead cut "Thinking Something Mean To Say" is probably their heaviest and best track. The riffs are clean, melodic and catchy, but actually have some bite to them. The music is simple and right to the point. By the time we hit the forth song "Apples", that's where we start to hear the Blink similarities. The vocals are whiney and I am more than sure that the hip emo kids will eat this shit up. Damn, the comparisons to bands doesn't end there. "She's So Easy" is where you can hear lead vocalist Tom sound like a poor man's Hank Von Helvete from Turbonegro. The bottom

line here is this. I don't quite understand why Locomotive Records would have licensed this disc from another label. This doesn't fit their roster by any means. This actually belongs on a major label cause they have such commercial potential. The music is saccharine sweet and everything on here is super slick. This could be good for the kids around the world that are 14 and under. This should be a hit with the tweensters who shop at the mall, Hot Topic and HMV's. Sorry to sound so harsh, but there is stuff out there in this field that plays the same kind of material as this, but do it much better. Next! www.locomotiverecords.com | www.thewonderfools.com

