

**Lizzy Borden
Master Of
Disguise
Metal Blade**



Mix a singer obsessed with the visuals of Alice Cooper and Kiss and the vocals of Bruce Dickinson and Geoff Tate and back him with a band fixated on Iron Maiden and Judas Priest and you get '80s theatrical metallists Lizzy Borden, who recently saw their 1989 release *Master Of Disguise*, reissued and expanded as a double disc set. While the band never quite broke out of "cult" status, the group enjoyed their share of coverage within metal media outlets of the era, airtime on [the original] *Headbanger's Ball* and a loyal fan base. By the end of the '80s, it seemed as though every metal act was thinking "big" — especially in terms of concept albums (see Maiden's *Seventh Son*, Queensrÿche's *Operation: Mindcrime* etc.) — and Borden decided to take the same plunge with *Disguise*. With a horn section, an orchestra and a vocal choir mixed into the metallic blender, the group certainly went out with a bang. In fact, *Disguise* would be their last new studio album for well over a decade. The album was undoubtedly the group's most ambitious release ever and spawned a pair of fan favorites, "Love Is A Crime" and "We Got The Power." Despite the obvious flourishes though, there was little setting Borden apart from the oodles of similarly styled, raise-your-ist-in-the-air metal outfits of the time. Included in this newly refurbished reissue are a pair of previously unreleased tracks "Vampires Kiss" and "The Orchestra"), as well as an accompanying DVD that chronicles the making of the album from start to finish. Longtime fans will find plenty here to warrant a replacement purchase for their well-worn copies of *Master Of Disguise*. [www.lizzyborden.com] — Greg Prato

**Gorguts
Considered
Dead
The Erosion Of
Sanity
Metal
Mind/MVD**



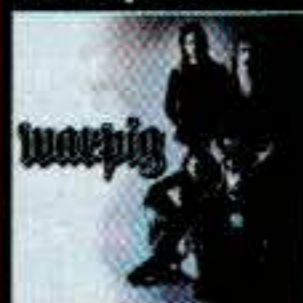
There was a time when just about anything on Roadrunner and Earache was essential listening, Mucky Pup and Hellbastard excluded. So, it comes with great nostalgic pleasure that Roadrunner relinquished its vault keys to redux kings Metal Mind, who decided that digipaks, full-color booklets, 24-bit gold CDs, liner notes and bonus tracks should come as part of the hand-numbered limited edition package. There's nothing like letting the little guy one-up you, and that's exactly what the Poles did on the *Considered Dead* and *The Erosion Of Sanity* reissues by legendary Canadian trailblazers Gorguts. By including the band, to provide bonus tracks and outsourcing the liner notes (to CKY's Deron Miller of all people; where's Ula?) the reissues have a certain rarified air to them, as if each was unearthed and properly preserved as history lessons for a new generation of grapefruit-posing maniacs. Actually, it's probably Seagrave's Lovecraftian art, but however it's sliced, the fan wins here.

The first album on the chopping block is 1991's *Considered Dead*. Despite its Scott Burns' charming yet cobwebbed production, the album has surprisingly a bit of staying power, particularly on "Disincarnated," "Rottenatomy," "Waste Of Mortality" and "Bodily Corrupted." Gorguts didn't hide its influences in Death, Obituary and the "ion bands," but it's guitarist/frontman Luc Lemay's leads that transform competent, if somewhat predictable, death metal to something just shy of otherworldly; Lemay's tone is half dissonant madness, half distant melancholy. The pre-production tracks ("Rottenatomy" and the title track) are nice little treasures that capture Gorguts naked and raw before the knobs were proverbially twiddled at then-"it" studio Morrisound.

Next up is *The Erosion Of Sanity*. More Suffocation than Obituary or Death, it marked Gorguts' first serious foray into the more twisted realms of death metal; bassist Eric Giguère's fluid playing is prominent throughout, while Lemay's soloing centered on more strident, atonal structures, as "Orphans Of Sickness" demonstrates. Opting to buck trends by recording in Quebec, *The Erosion Of Sanity* didn't start with the requisite intro — almost blasphemy — nor did it fester in typical lyrical doldrums. It was "thinkin' man's" DM and standout tracks like "Condemned To Obscurity" and "Dormant Misery" proved that, paving the way for tech-death masterpiece *Obscura* some five years later. Like *Considered Dead*, *The Erosion Of Sanity* features two rough pre-production demos for the tracks "A Path Beyond Premonition" and "Dissecting The Adopted," which became "Orphans Of Sickness."

Although Roadrunner did reissue both *Considered Dead* and *Erosion Of Sanity* in 2004 as a single CD on its "From The Vault" series, the Metal Mind versions are far superior in aesthetics and overall value. The fact that both albums have original art is mega brutal! [www.gorguts.com] — Chris Dick

**Warpig
Warpig
Relapse**



Relapse did a great thing by lovingly collecting and reissuing two volumes of early Pentagram material, with nice packaging and liner notes. Apparently that effort put the label formerly known for extreme grindcore, death metal and avant-garde industrial into the retro or "proto" metal arena. While they couldn't go wrong with Bobby Liebling's masterful work, which closely rivaled Black Sabbath and would've made it as big if not for the hand of fate, a reissue of the eponymous *Warpig* album was a more risky choice. Similar in sound to a combination of late '60s/early '70s hard rock bands such as Atomic Rooster, Uriah Heep, Deep Purple and Cream, Warpig is heavy rock with progressive elements. This Canadian outfit is beyond obscure and its name, which seems to be borrowed from a Black Sabbath song, may mislead people into thinking the music is very Sabbathian. Not quite so, but anyone who appreciates pure '70s hard rock will have no problem getting into the eight songs that comprise this remastered album.

Driving riffs power the songs from beginning to end with the back to back "Tough Nuts" and "Melody With Balls" (is this a theme? I'm not going there) being the album's anchor tracks. Haunted house-style organ locks this music into the '70s era, eliminating the hope of a "timeless" quality, but if you like the Hammond effect, this band does it well. On the downside, some of the songs meander and run together, and frontman Rick Donmoyer is not by any means a powerhouse vocalist. Still, the songs will have you head-bobbing and you may even want to get up and boogie, because the energy is infectious.

For those of you who are well-schooled in the classics, by all means add this reissue to your list. But if you haven't yet gotten your full education in the rock of yesteryear, spend your time with the Purples, Zeppelins and Creams before attempting to appreciate Warpig. [www.warpig.ca] — Sue Natz

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