

AUDIO DROME

DEADLY

DANGEROUS

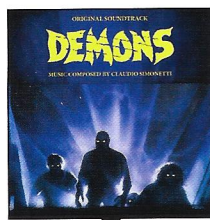
DECENT

DULL

DRIVEL

DOA
DEAD ON
ARRIVAL

REVIEWS BY ALEX DELLER, MARK R. HASAN, JEFF SZPIRGLAS, SEAN PLUMMER AND GLENN TILSON.

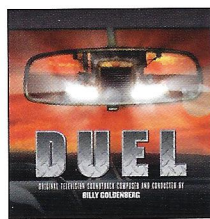


DEMONS (1985)

Claudio Simonetti

RUSTBLADE

To celebrate the 30th anniversary of *Demons*, Italy's Rustblade label brings Claudio Simonetti's score back into circulation on CD and LP – a testament to the longevity of the composer's insanely catchy title theme. The sampled and processed “D-D-D-Dehmonz” vocals add another layer of rhythm to the cue's existing bass hits and guitar licks, while Simonetti also quotes from Norwegian composer Edvard Grieg's deliciously malevolent *Peer Gynt*. Equally effective is “Killing,” which acts as a motor during the more gory sequences, boasting an assaultive bass pulse for the flesh-hungry hybrids and thick, plaintive synths for the doomed cinemagoers. Rustblade's mastering of the original score is impeccable, as are the bonus tracks of unreleased, demo and subsequent album and live versions of the *Demons* theme, but the neatest surprise is a sleek lounge version that's instrumentally a precursor to *The Card Player*, featuring great keyboard solos, cool tones and Afro-jazz vocals! Also included: a bonus remix CD featuring Skinny Puppy's Ohgr and others. **MRH**



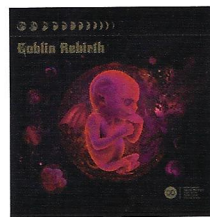
DUEL (1971)

Billy Goldenberg

INTRADA SPECIAL COLLECTION

In the 1970s, Billy Goldenberg was the go-to composer for horror and

thriller TV movies that relied on music to transcend their limited budgets. *Duel* gave the prolific artist a rare chance to experiment with a sparse instrumental palette, and write music to keep the viewer in a perpetual state of unease. Steven Spielberg's taut teleplay didn't need any orchestral goosing, but it certainly benefitted from a great mélange of weird sounds, which evoke the mounting paranoia of being all alone on the road. *Duel's* rare thematic material spirals, chimes and often sounds deeply strained, whereas the demonic truck's appearances are enhanced with water chimes, grungy audio processing and Herrmannesque strings. Rhythms erupt and gnash over each other, and “Final Duel” is a perfect evocation of an animal running uphill at full speed to what it hopes is safety. Let's hope Intrada's fine CD (in stereo!) is the first of more Goldenberg classics. **MRH**



GOBLIN REBIRTH

Goblin Rebirth

RELAPSE

Are two Goblins twice as good as one? Or is that three? We've lost count of how many different versions of the seminal Italian prog rock outfit exist at this point. In any case, the answer remains “not quite.” Like other incarnations, *Goblin Rebirth* goes heavy on the keys, though bassist Fabio Pignatelli (an original Goblin member) gets to shine on “Book of Skulls” and the catchy, vocorder-voiced, potential single “Evil in the Machine.” Argento-ly speaking “Mysterium” evokes the classic *Deep Red*, while “Forest” calls the more obscure *Sleepless* to mind. Reconciliation between all parties would be an unholy Godsend; until then, *Goblin Rebirth* is superior to New Goblin's *Back to the Goblin* but can't touch the amazing *Live in Roma*

double album. And guys, do I really need to point out that Asia Argento's been releasing albums of her own? Collaboration, please! **GT**



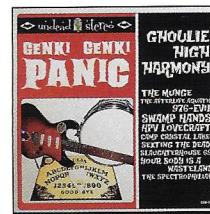
PART 1

Funeral Parade EP

SACRED BONES RECORDS

They rose from the same early '80s anarcho-punk movement that spawned Crass, but Part 1's adolescently gloomy lyrics and flanged guitars bring 1982's *Funeral Parade EP* (recently reissued by Sacred Bones) closer to deathrock or goth. Guitarist Mark Ferelli, who recently reformed the band for its first gigs since 1983, mercilessly rips off contemporaries Geordie Walker of Killing Joke and John McGeoch of Siouxsie and the Banshees, while singer Chris Baker tunelessly spouts death-obsessed screeds that come off like sad high school poems. “Your coffin drops into your grave / But the dead are alive / You're clawing at your wooden tomb / But how will you

survive?” he warbles on “Graveyard Song.” Sacred Bones has reissued the six-track EP in a deluxe vinyl package that includes Ferelli's horror 'zine *I... Paraworm*, but the tinnily-produced *Funeral Parade* deserves less to be unearthed than it does a decent burial. **SP**



GENKI GENKI PANIC

Ghoulie High Harmony

INDEPENDENT

Echoing the mondo-weirdo retro vibe of spook 'n' surf greats The Ghastly Ones and Satan's Pilgrims, Chattanooga, Tennessee's Genki Genki Panic revels in reverb-soaked instrumentals that reference the macabre with cheeky winks and nudges, and competent, inventive instrumentation. With an exotic, tiki-meets-belly dance rhythm and Carpenter-esque solos, “Camp Crystal Lake” re-envision's *Friday the 13th* as a '60s spy thriller directed by Quentin Tarantino circa 1996, while “976-EVIL” thrills more with

THE CAR (1977)

Leonard Rosenman

INTRADA SPECIAL COLLECTION

On the score for *The Car*, a ridiculous film about a customized Lincoln Mark III possessed by the Devil, Leonard Rosenman smashes together the liturgical “Dies Irae” with serial composition, as performed by an angry orchestra that seems to want to grab your soul. It's surprising how few horror works Rosenman scored in his career, given that his tremendous command of an orchestra often yields marvellously terrifying results. *The Car* score makes its debut in this pristinely-mastered CD, and though it's a sparse score, it's worth every penny. Typical of Rosenman's masterworks *Prophecy* and *Fantastic Voyage*, *The Car* also features dissonance and heavy brass, with sounds constantly shifting between each other, rarely settling into any state of calm. The real magic lies in the tonal colours that culminate in a frenetic, percussive car chase and a catchy “End Credits” that'll have you humming “Dies Irae” for hours. Play it loud in a dark room on your best hi-fi. **MRH**

