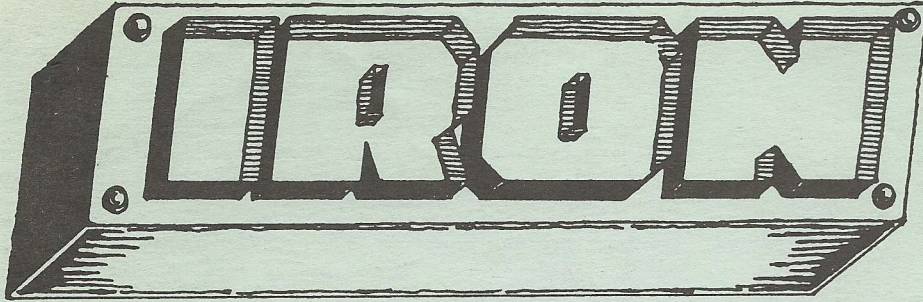


THE



Monthly Magazine for Metalheads

ISSUE NO. 43

SEPTEMBER-OCTOBER 1987

FREE!!!

This open letter is addressed to any and all who care to read it, particularly BANDS, MANAGERMENTS, PUBLICITY FIRMS, and RECORDING COMPANIES -- but especially our REGULAR READERS. THE IRON PLANET has been in existence for over three years now and, by most standards, we've been what most call 'successful'. This success has led, in great part, to a wider range of overall notoriety and, thus, a higher level of credibility and respect. A direct by-product of this has been a similar increase in the flow of recordings that come our way for potential review, plus a parallel stream of live shows in the area desiring similar attention. The negative effect of all this, though, is that this increased quantity of 'input' has managed to greatly outdistance our maximum potential for 'output'. We have been sorely understaffed from our beginning, despite repeated public pleas for assistance; plus, there has always been a limited amount of space to publish our reviews, dictated by the same aforementioned limited available man-hours and the limited revenue generated (from advertising). The unfortunate result has been a backlog of embarrassing proportions (currently up to four months) -- hence, the appearance of reviews of 'old' recordings and concerts. The irony, of course, is that it is our 'successful' condition that has caused this awkward circumstance. We take this opportunity to express our deepest apologies to YOU...and humbly request your understanding and patience as we continue to seek out any method(s) that may alleviate this problem. Without you, THE IRON PLANET would not exist today. We hope you will continue your support, concentrating your attention on our strengths, instead. Our no-condition promise to you is our guarantee to always give you the very best publication POSSIBLE that will keep you informed on the latest and the Greatest in Hard Rock and Heavy Metal.

Metal-morphosis

In our continuous updates of play-by-play area "revolving-door" activity, we might as well tell you that guitarist Roy Gerstenberger [erroneously identified last month as a keyboardist, by the way] has left SACRED HEART after a very brief stay, both bassist Greg Peterson and vocalist Don Manthey are now former-members of BREAKER, and, finally, ditto for guitarist Jay Ferris' recent alliance with ATTAXE [ex-Purgatory guitarist Greg Perry has apparently re-joined the band as Ferris' replacement]....[Why do we bother to print all this nonsense??] ...ROTTERDAM is the most likely candidate for the opening slot of the October 23rd Agora show with URIAH HEPP [the band that's died a thousand deaths....]...PURGATORY will be opening a show with HEATHEN and SAVATAGE (the last two in their very first area performances), at the Agora, October 15th....SHOK PARIS will be doing their first-ever video, to accompany their imminent LP-release, at an Agora show sometime in October. They may also be doing a show there around Halloween with Detroit's SEDUCE and Scandinavian act PRETTY MAIDS....SNAKE ROCK not only continues to gig along the southern-Californian club-circuit, but have now also been chosen as one of only ten winners in a competition staged by L.A. radio-station KNAC for a compilation-LP of unsigned L.A. acts. The album should be available (on Rhino) by the time you read this....LAAZ ROCKIT has been signed to Enigma and have released/will release their third LP, "Know Your Enemy"....CELTIC FROST will return to Cleveland, October 6th, for a Peabody's-Down-Under show, with Phoenix act PLOTSAM AND JETSAM opening....DANZIG (formerly Samhain) have been signed to Def Jam and will be releasing an album in October....The next SLAYER album may be called



SLAYER

"South Of Heaven"....Look for MSG, LIZZY BORDEN and MU-

TORHEAD shows at the Agora soon. Meanwhile, GRIM REAPER, ARMORED SAINT, and Germany's HELLOWEEN will join forces

HELLOWEEN



there, October 9th, while KIXX will play there October 30th....In an incredible turn of events, guitarist Chris Poland and drummer Gar Samuelson have left MEGADETH and have been replaced by guitarist Jay Reynolds [recently with MALICE (!!!)] and Chris Behler [recently Megadeth's drum-roadie]....DOKKEN should be the opening act on the upcoming AEROSMITH tour....TNT and GREAT WHITE [with new bassist Tony Montana] will both return after recent shows here for an October 4th concert at Music Hall, this time with TWISTED SISTER....Zach Whalen is currently the new guitarist for OZZY OSBOURNE....Unconfirmed rumors indicate a tentative DEF LEPPARD concert at the Coliseum, November 1st (TESLA, of course, will open).

CHASTAIN

With the recent release of the third Chastain album, "The 7th Of Never", the band embarked on the first real tour they ever did. Guitarist David Chastain and bassist Mike Skimmerhorn [both also members of CJSS] live in Cincinnati, while vocalist Leather Leone lives in central California and drummer Ken Mary lives in Seattle -- a situation that only further complicated touring potential. With Mary's recent involvement with Alice Cooper, allowing for the entrance of CJSS drummer Les Sharp, and just plain increased notoriety, a coast-to-coast tour finally came together. An additional guitarist, Pat O'Brien (another Cincinnati), was brought along as well [a sudden illness prevented his participation at the Cleveland gig]. The interview presented here was with Chastain and Leone.



Leather Leone, second from left; David Chastain, far right

IP: WHY THE TITLE "THE 7TH OF NEVER"?
 DC: People just say that -- "if it ever happens, it'll be the 7th of Never". The song on the album by that name is about a futuristic view of Armageddon.
 IP: WHAT LABELS ARE THE ALBUM ON OUTSIDE THE U.S.A.?
 DC: Cobra in Canada; Black Dragon in Europe.
 IP: WHEN IS THE BAND GOING TO GET ON A MAJOR LABEL?
 DC: We have had a major label say they want to sign the band. But, until it happens, there's no point in talking about it. But if it does happen, Hit Parade, Circus, Guitar Player, and all those people, have always said if we got a major-label deal they'd give us major coverage!
 IP: SO WHAT'S YOUR OPINION OF THE ALBUM?
 DC: It's the best album we've done, with the best playing and the best singing.
 LL: I think it's fabulous! By the third album, you should have 'gelled' into something. I think we've created the foundation to...uh...take over the world!
 IP: WHY HAVE YOU ADDED ANOTHER GUITARIST ON THIS TOUR?
 DC: He helps play the 'harmony' leads. I still play the 'solos', though.
 IP: WHAT DO YOU DO, LEATHER, DURING THE LONG GUITAR SOLOS, OR THE INSTRUMENTAL PIECES?
 LL: Oh, I go 'puff' my nose...eat potato chips...brush my teeth. No, actually, usually I'm rockin' behind the monitors!
 IP: YOU'RE GOING TO BE DOING A SOLO ALBUM SOON, LEATHER. HOW'S IT GOING TO COMPARE TO CHASTAIN MATERIAL?
 LL: It'll be basic, 4/4 stuff. No tempo changes. Less structured.
 IP: JUST WHAT IS YOUR VOCAL BACKGROUND, ANYWAY?
 LL: I sang in a church-choir every week. I've had two vocal lessons.
 IP: DAVID, YOU'VE ALWAYS STATED YOUR MAIN INFLUENCE IS 'FUSION' STUFF. SO, WHY DO YOU PLAY ROCK?
 DC: I've always liked rock music. It's just that I never thought the guitar-players were all that great.

IP: ALL THE OTHER 'HOT' GUITARISTS RIGHT NOW SEEM TO BE INFLUENCED BY CLASSICAL MUSIC. YOU LIKE FUSION.
 DC: I like people like Allan Holdsworth -- fusion-type stuff -- as opposed to Bach and Paganini. I like my influences more 'up-to-date'. We all play the same 'scales', but I like to approach it from a freer type of thing. Classical music is real sterile to me...there's no room for improvisation. Fusion is a lot more spontaneous....
 IP: WHAT DID YOU LIKE BEFORE YOU LIKED FUSION?
 DC: I liked Hendrix. He was really good because he was creative. He was not that far 'advanced' but he was a great innovator.
 IP: HOW MANY GUITARS DO YOU OWN?
 DC: I have two B. C. Riches. I have a Kramer which I've recorded all my albums with. I have a Les Paul.
 IP: ONLY FOUR!?!?
 LL: Hey, it's not like Eddie Van Halen and his 32 guitars! David plays all his!!

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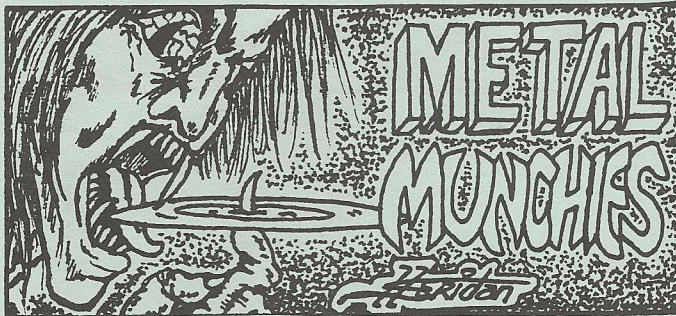
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SACRED CHILD

SACRED CHILD

TARGET



SACRED CHILD

Noted engineer-producer Chuck Rosa is a founding member of this band and, so, perhaps this helps explain why this is such a very good work. Not only is the sound superior to most [Rosa, of course, also produced and engineered here], but the overall musicianship is beyond reproach and the songwriting excellent. In the 'commercial-metal' area, often reminiscent of the Lita Ford Band's last album, every song here contains irresistible hooks. The rhythm-guitar-playing is raw and raunchy; lead-guitar-playing is quite special; the vocals are clean, powerful and expressive (and feminine, by the way). Melodic, yet heavy. Has to be one of the most impressive LPs released, so far, this year!

SAVAGE STEEL BEGINS WITH A NIGHTMARE NEW RENAISSANCE



Savage Steel

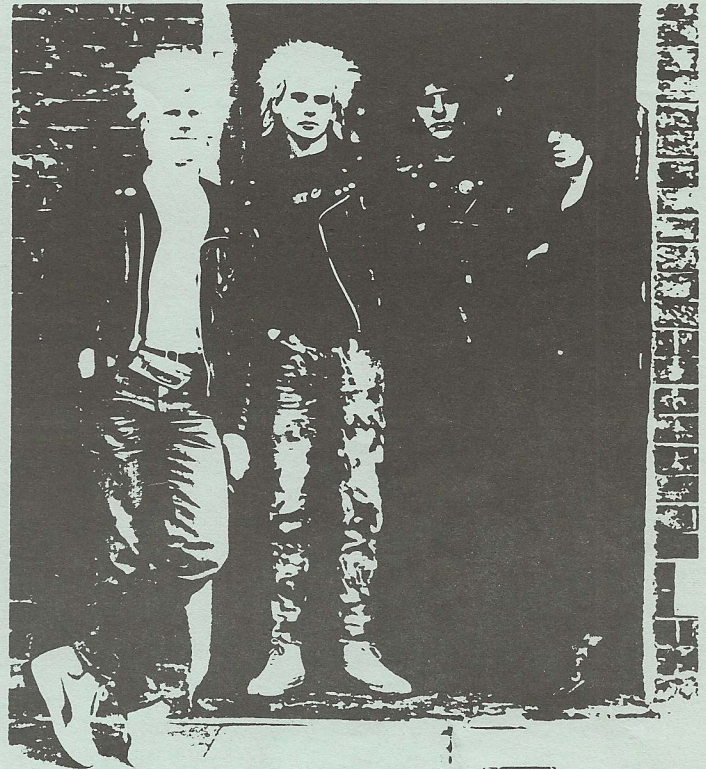
by Steve Linkenauger

Savage Steel is a 4-piece Canadian metal band and this debut LP of theirs displays a low-budget, yet effective, sound that reminds you of Exciter, early-Metal Church, and Running Wild. Also incorporated is a lot of 'gothic' story-telling in the lyrics. Special note should be made of the metal-might of "On The Attack", a strong rocker with some very tasteful guitar-playing, and "Streets Of Indecision", a song (along with others here) that has some very strong vocal parts that include both traditional and modern influences. The LP's highlight, a semi-classic, is "Chambers Of Darkness", a slow, guitar-grinding number with very clear and confident vocals.

BROKEN BONES

F.O.A.D.

COMBATCORE



This British group, although only a half-decade old, plays hardcore in a traditional style -- quite like the originating form initially known as 'punk'. And there's two ways to hear it on this LP -- there's a 'studio side' and a 'live side' -- the former has seven songs and the latter has nine. The British character is very noticeable here, but what really matters is that this is clean, powerful, ominous rock that might just pulverize your speakers into dust! Straightforward and raw, like early AC/DC, only much too accelerated for any blues-riffing. Get this, or any, Broken Bones album, and find out where 'thrash' really got its start (...and maybe wonder why it took things elsewhere...). [PS.: "F.O.A.D." stands for 'Fuck Off And Die'.]

DEATH

SCREAM BLOODY GORE

COMBAT

The bio for this young Californian trio refers to inspirations that include Possessed and Kreator. A listen to this LP definitely proves this. This is the kind of extreme thrash-metal that only the wickedly devoted will enjoy. The vocals are the expected horrendously-unintelligible, while the music is usually fast and revolting, though the band does some lethally stunning things with slow change-ups (especially on "Sacrificial" and the title-song). Destined to be a winner with the "discriminating" bunch.

EDITOR: CRAIG A. BOSSY

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FOUNDER: CHARLES KERR

The Iron Planet is published on the third Wednesday of every month as a public service to headbangers across the land. Editorial contributions, advertisement orders/inquiries and correspondence should be sent to:

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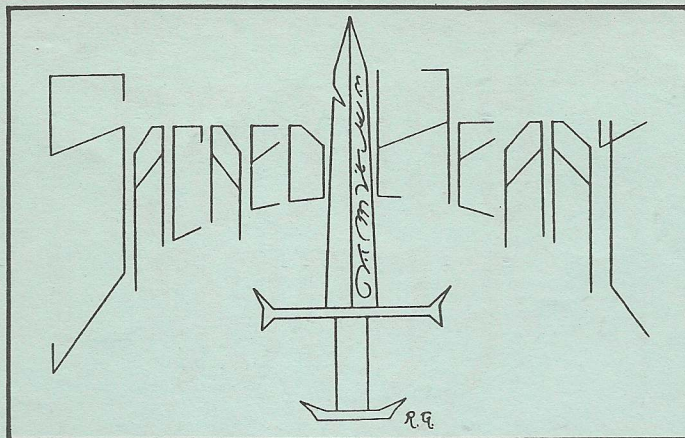
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ACE FREHLEY

FREHLEY'S COMET
MEGAFORCE WORLDWIDE/ATLANTIC

When the individual members of KISS simultaneously released solo-LPs way-back-when, the most popular by far was guitarist Ace Frehley's. Now, nine years later, Frehley, long separated from that 'superstar'-band, has finally released his second solo-LP and, once again, it's the kind of work guaranteed to grab the masses. Much of it was written by Frehley, too long unrecognized for this particular talent, though other band members and outsiders contributed, as well, helping to round out the overall character of the album.

"Into The Night" is the first single of the LP, an exquisite arrangement provided by Russ Ballard, the same source as "Back In The New York Groove", the "hit" from the first solo-LP. Both "Rock Soldiers" and "We Got Your Rock", with their "shout-'em" choruses, threaten to outdo even Manowar in anthem-power. The lead vocals of half the LP's songs are done by second-guitarist Ted Howarth and he does a particularly fine job on "Calling To You" and especially "Something Moved". Also, Frehley and veteran master-producer Eddie Kramer did a commendable co-production job here, especially with the drums, a big part of this LP's rockin' appeal.

Much more could and should be written, but we're sure you get the point. Now...have you got the album???

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This is a San Francisco 'thrash' band that has a sound that fairly well fits in with the likes of other bands from that area. So, yes, there are moments of Metallica, Exodus and many others. Therefore, they aren't necessarily unique in this sense, but are in the major-label-release 'arena' [which = \$\$, of course]. Their songs often seem too much alike but, otherwise, are fast, controlled, with lots of lead guitar used in a more rhythmic fashion, 'choppy' tempo changes, and occasional subliminally-located sinister-sounding melodies...all features very popular these days with the serious rattleheads. Not any kind of Masterpiece, but does show lots of potential. Do-or-die headbangers should DEFINITELY get this!

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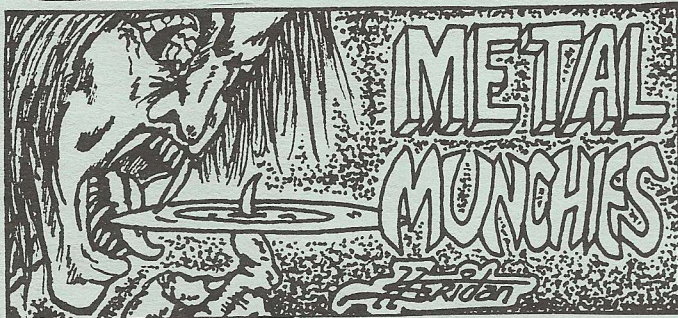
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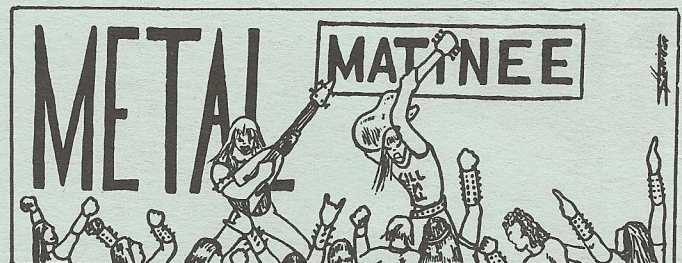
MOTLEY CRUE

GIRLS, GIRLS, GIRLS

ELEKTRA



Does this album need a review here to help it out??? In any event, we'd like to mention that this is a damn good album. The previous LP, "Theatre Of Pain" had a love/hate relationship going with the fans, with its dual character of over-commercial pieces and raw, Rock'N'Roll-inspired numbers. For this one, the Crue has shifted all they got into the latter approach, even going so far as to include a live rendition of "Jailhouse Rock" [from the last tour?]. "Dancing On Glass" and "Wild Side" are amongst the best tunes this band has ever done. All in all, lots of catchy, gritty stuff here. Definitely'll keep the Crue crowd crowin'!



KEEL/SACRED HEART

DIVERSIONS

JULY 15, 1987

Keel proved the same thing this night that they proved the last time they played in this city -- these guys are willing to -- and DO -- bust some major ass to give you a show second-to-none in terms of energy expended. This is a band that is NOT afraid to sweat down to the bone -- and rock to the rafters!!

Sacred Heart played a strong, well-paced set of their characteristic brand of 'progressive-thrash', even with the p.a. mix all but losing the vocals. "Society's Child" was very jazz-like this night; new songs "Chosen Path" and "Dragon Standing Tall" were both melodic, while the former simultaneously exhibited Rush-like progressions and the latter seemed reminiscent of Lizzy Borden rhythms. The drumming, always one of this group's fortes, was almost frightening in "We Raise Our Swords". As suggested in other reviews, Sacred Heart should end up going quite far with their unusual style, even if it does so gradually here.



KING DIAMOND/TROUBLE

PHANTASY

JULY 21, 1987



King Diamond

Photo: DAVID CACKOWSKI

King Diamond and his band were quite possibly everything you might've expected. There was a very heavy concentration on the songs from the new album, although the song that seemed to get the wildest reaction was "Halloween". "The King" was his usual dramatic self and each of his band-mates played throughout the set in lively, spirited manners. The audience ate it up!



TROUBLE's Eric Wagner

Photo: DAVID CACKOWSKI

Trouble played a set that was far, far too brief (six songs), especially when considering how POWERFUL they were. This band has a very effective way of affecting an early-Black Sabbath sound and mood in their music -- an approach that's always been an 'ultimate' for serious metalheads. This band deserves any and all recognition possible.

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ACE FREHLEY/WHITE LION

PHANTASY

JULY 10, 1987

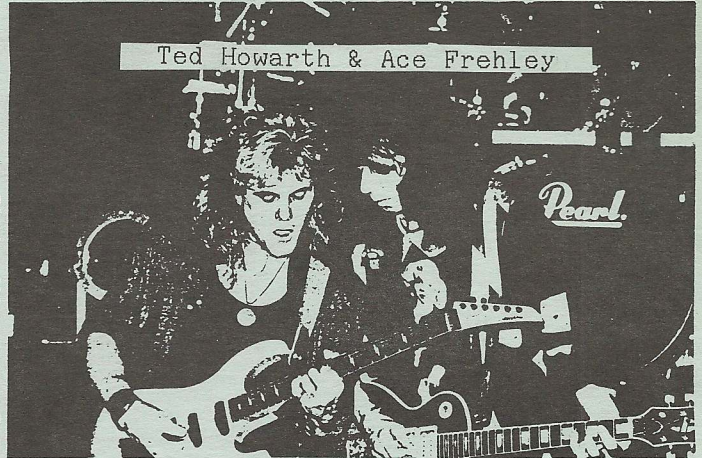


Photo: NORM WONDERLY

Ted Howarth & Ace Frehley

Ace Frehley is, of course, the lead guitarist that KISS started out with. And, if you're a Z-Rock listener, you've inevitably heard a lot of Frehley's new stuff. "Rock Soldiers" has become quite popular and their rendition of it here was simply electrifying. The songs that really went over big were from Frehley's past -- the funky "Back In The New York Groove" from his first solo LP (1978), "Shock Me" and especially "Cold Gin", two KISS numbers that Frehley wrote (the audience-at-large loyally sang along on these last two!). Special mention also is in order for the lead-vocal performances [when Frehley wasn't doing it] of the band's second-guitarist.

White Lion was a superb, special-treat of an opening-act. Some of their songs had a "commercial" edge, mostly from the vocal end, but otherwise their material really packed a punch -- driven by some really tough riffs, a supercharged bassist and an EXTRAORDINARY guitarist. Their overall delivery was powerful, clean, and razor-sharp! Let's get these guys back really soon!!

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