

HEAVY METAL

SECOND CATALOG OF HEAVY METAL | JUNE 2015

INSIDE:

- Earliest Use of Heavy Metal
- 1300 Underground Metal Flyers
- Original KISS Zine Art
- Signed Books, Albums and More....

FEATURING:



ARTHUR BROWN
THE GOD OF
HELLFIRE



IRON
MAIDEN

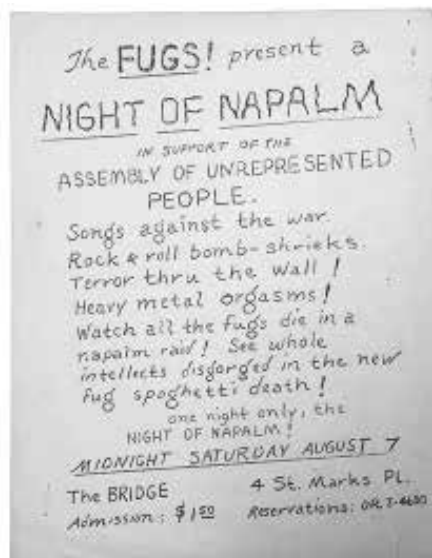
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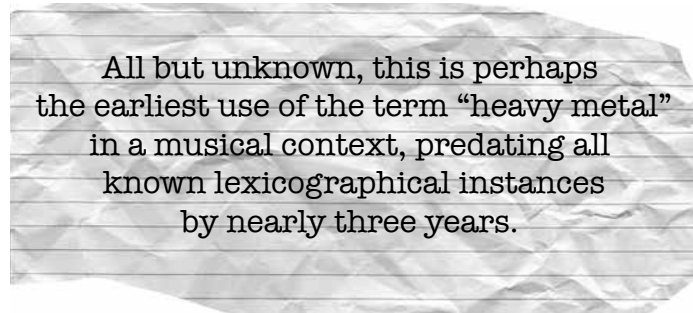


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HEAVY
METAL
ORIGIN
STORY

The Fugs. **THE FUGS PRESENT A NIGHT OF NAPALM IN SUPPORT OF THE ASSEMBLY OF UNREPRESENTED PEOPLE.** New York: [Ed Sanders / Fuck You Press], [1965]. An original flyer promoting the band's August 7, 1965 concert at The Bridge Theatre in New York. Mimeographed on a 8 1/2" x 11" sheet of yellow paper. Mild smudging of the mimeo ink to the top right corner; else clean and bright.



Marshall, Polly. **THE GOD OF HELLFIRE: The Crazy Life and Times of Arthur Brown.** Foreword by Howard Marks. Eight pp. photographs. London: SAF Publishing, 2005. First edition. Inscribed by Arthur Brown and Polly Marshall on the half-title. Octavo. Original black cloth binding, with gilt titles. A fine copy in a fine dust jacket.

"Alice Cooper's makeup kit is more famous, but British madman Arthur Brown wore the colors first. Done up in the familiar black-and-white facial schemata later borrowed not only by Cooper, but KISS, King Diamond, the Misfits, Marilyn Manson, and black metal's entire 'corpse paint' brigade, he performed as the Crazy World of Arthur Brown, and belted out wild, psychedelic caterwauls while gyrating outlandishly and wearing a metal helmet topped by an actual open flame" (Mike McPadden). If ever an artist merited rediscovery, its this pioneering shock rocker whose 1968 hit "Fire" burned up the charts: "I am the god of hell-FIRE, and I give you ... FIRE!" **\$300**

The origin of the term is uncertain. All agree that William S. Burroughs appropriated the phrase, commonly employed as a technical term in chemistry and metallurgy, and introduced it into the general counterculture parlance with his novels *The Soft Machine* (1961) and *Nova Express* (1964). This was almost certainly Sanders' source - he knew Burroughs personally and published his work on several occasions - and while no one would ever mistake the freak folk outfit The Fugs for a metal band, this document precedes Barry Gifford's May 11, 1968 review of Electric Flag's *A Long Time Comin'* in *Rolling Stone* magazine, the first documented use of the term to describe a type of rock music, lending support to the argument posited by noted metal scholar Deena Weinstein that the term "heavy metal" had been floating around the culturescape, ready to be captured and made a name." **\$1,500**

Morano, Aye Jay. **HEAVY METAL FUN TIME ACTIVITY BOOK.** Foreword by Andrew W.K. Illustrated throughout. Toronto: ECW Press, 2007. Original pictorial paper wrappers. A fine copy.

Finish drawing Eddie from Iron Maiden. Hair Metal Crossword Puzzle. How many words can you make out of Yngwie Malmsteen? Black Metal Band Word Scramble. And my personal favorite, Color GVAR. **\$10**





Spears, Rick. **BLACK METAL: OMNIBVS.** Illustrated by Chuck BB. Portland, Oregon: Oni Press, 2014. First edition thus, first printing. Collects the complete trilogy of graphic novels, originally issued in 2007, 2011, and 2014, respectively. Signed, with an original satanic drawing, by Chuck BB on the title page. Original pictorial paper wrappers. A fine copy.

Black metal meets Spinal Tap when brothers Shawn and Sam Stronghand play the latest Frost Axe album backwards and discover their true arcane heritage before obtaining the mythic Sword of Atoll and embarking on a mission to conquer Hell itself. Demons, dark lords, Norse deities, a black metal band that actually practices what they preach, armies of the damned, and even Satan himself figure in this clever satire of the genre's prevailing cliches. **\$75**

Beste, Peter. **TRUE NORWEGIAN BLACK METAL: We Turn in the Night Consumed by Fire.** Photography by Peter Beste. Edited by Johan Kugelberg. Introduction by Jon "Metalion" Kristiansen. Brooklyn, New York: Vice Books, 2008. **First edition, #111 of 666 copies signed by Beste on a printed slip that is laid in alongside a numbered and signed photographic print and poster.** Folio. Original pictorial boards; issued without a dust jacket. A fine copy in the publisher's slipcase. Accompanied by a numbered and signed poster (24" x 18") for the 2008 exhibition of Beste's work at Zune LA. **\$500**

Beste, Peter. **TRUE NORWEGIAN BLACK METAL: We Turn in the Night Consumed by Fire.** Photography by Peter Beste. Edited by Johan Kugelberg. Introduction by Jon "Metalion" Kristiansen. Brooklyn, New York: Vice Books, 2009. Third edition, limited to 4,000 copies. Signed by Beste on the front flyleaf. Folio. Original pictorial boards; issued without a dust jacket. A fine copy. **\$250**

Over the course of eight years, Beste traveled to Norway thirteen times to photograph the blackest of the black: apolitical and anti-Christian separatist self-preservationists. He came away with more than 200 images of both the absurd and the deadly serious, real and fake blood, church crosses and inverted ones worn as the jewelry de rigueur, all set against the country's idyllic landscape. This unprecedented photographic journey is accompanied by a black metal history timeline, from Norway's conversion to Christianity to the arrival of every classic band and landmark album; additional photographs and articles from Norway's *Slayer Mag*, and tabloid stories on some of the infamous events associated with the movement.



Moynihan, Michael and Didrik Soderlind. **LORDS OF CHAOS: The Bloody Rise of the Satanic Metal Underground.** Numerous textual photographs and illustrations. Venice, California: Feral House, 2003. Revised and expanded edition, later printing. Signed by Moynihan on the half-title. Original glossy paper wrappers. A near fine copy.

Was it "an escalation of an internal competition for transgressive, subjective capital" (Keith Kahn-Harris, *Extreme Metal*) or is this the greatest performance art ever? There are certainly no shortage of theories when it comes to the history of Norwegian black metal, which rivals any Norse epic. In this, the best known work on the subject, journalists Michael Moynihan and Didrik Soderlind chart the evolution of the black metal sound, characterized by fast tempos, shrieked vocals, highly distorted guitars, blast beat drumming, and lo-fi recording, and the anti-Christian, misanthropic scene it inspired. Recently, it was announced that Bathory co-founder and film director Jonas Akerlund will direct a movie based on the book, with Rory Culkin and Caleb Landry Jones appearing in leading roles. **\$100**

Patterson, Dayal. **BLACK METAL: Evolution of the Cult.** Numerous textual photographs and illustrations, including several in color. Port Townsend, Washington: Feral House, 2013. Later printing. Original paper wrappers. A fine copy.

Lords of Chaos may have been the first, but this is by far the best. As *Slate.com* reviewer Michael Robbins noted, "Every aspect of black metal is allotted its 15 minutes of blasphemy: its roots in punk, thrash, and death metal; its progenitors (Bathory, Mercyful Fate, Venom, Hellhammer, Celtic Frost); its early flowerings in Canada, Switzerland, Greece, and the United States; its Cambrian explosion in Norway; its developments in France, Sweden, Poland, and Japan; its snaking into increasingly unwieldy subgenres; its present-day 'post-black-metal' incarnations." **\$20**

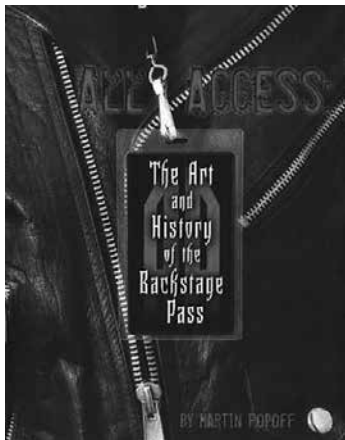


Popoff, Martin. **YE OLDE METAL: 1976**. Numerous textual illustrations. Toronto: Power Chord Press, 2008. First edition, #245 of 1,000 copies signed by Popoff. Original glossy paper wrappers. A fine copy.

The third installment in Popoff's series of "love letters to ancient metal," examining the Scorpion's Virgin Killer, Angel's Helluva Band, Starz' self-titled debut, Foghat's Nightshift, Kansas' Leftoverture, and eight other influential proto-metal albums, with original interviews with many of the musicians involved. **\$50**

Popoff, Martin. **DIO: Light Beyond The Black**. Textual illustrations. Simi Valley, California: Metal Blade Records, Inc., 2006, First edition. Original glossy paper wrappers. A fine copy.

Though it's been five years since stomach cancer silenced one of the greatest voices in metal, Ronnie James Dio's influence still looms large over the genre. With a powerful versatile vocal range equally capable of singing hard rock and lighter ballads, Dio (born Ronnie James Padavona, 1942-2010) fronted numerous groups, including Elf, Rainbow, Black Sabbath, Dio, and Heaven & Hell, and laid the groundwork for the power metal subgenre with his medieval-themed and fantasy-oriented lyrical style. This, the first book on the man Jack Black dubbed the "heavy metal Pavarotti," is based on extensive interviews Popoff conducted with Dio himself and many of his bandmates. **\$35**



Popoff, Martin. **ALL ACCESS: The Art and History of the Backstage Pass**. Illustrated throughout in full color. Los Angeles: Cleopatra Records, 2008. First edition. Quarto. Original pictorial boards; issued without a dust jacket. Minor wear to the corners and tips, with a line drawn through bar codes on the rear panel; otherwise very good.

"Beginning in the late '50s as mere business cards and laminated buttons, the backstage pass has become a symphonic explosion of color, a magnet for wit and whimsy, a concentrated receptacle of artwork every bit as cool 'n' catchy as the album cover art [and] more widely celebrated as representations of a band and its vibe." Includes examples of passes issued by Led Zeppelin, Black Sabbath, Van Halen, Quiet Riot, Queensryche, Metallica, Motorhead, Pantera, and many others. **\$25**

[Rough Cutt] The holographic set list and an original flyer for the band's October 30, 1985 performance in support of Dio at the Capital Centre in Landover, Maryland. Written in black felt tip pen on a sheet of yellow ruled legal paper, the set list is inscribed or signed by four members of the band: drummer David Alford, bassist Matt Thorr, vocalist Paul Shortino, and guitarist Chris Hager. It is folded horizontally, with a faint stain to the middle and the duct tape that once affixed it to the stage still present along the top and bottom edges.

Mentored by Ronnie James Dio, whose wife Wendy managed the quintet, Rough Cutt was featured on the compilation album LA's Hottest Unsigned Bands (1983) and signed a contract with Warner Bros Records a year later. However, they never achieved the commercial success enjoyed by many other Los Angeles metal bands of their era, though various members went on to success in other groups, including Jake E. Lee with Ozzy Osbourne, Amir Derakh with Orgy, and Paul Shortino with Quiet Riot. **\$125**

ORIGINAL HEAVY METAL CONCERTS PHOTOGRAPHIC ALBUM

[1987-89]. 52 pp. Three-ring binder bound in faux gray alligator skin, housing hundreds of concert photos in photo sheets.

Holographic notes along the margins of the photo sheets indicate the photos were shot at The Country Club in Reseda, California during the late '80s. Leatherwolf, Warrant, Icon, Hurricane, XYZ, and Def Leppard are among the bands seen here. There are also three sheets of slides featuring the band Poison, and a photographer's pass for the Scorpions' Crazy World Tour. The photographer is unknown. There are 122 photos in color, mostly measuring 6" x 4", and 44 in black and white, mostly measuring 3" x 5". **\$300**

POISON FAN PHOTOGRAPHIC ALBUM

[1988] 24 pp. Decorative purple vinyl photo album, with sleeves for holding snapshots.

Brief annotations are provided on the verso of a few of the 27 color photographs, featuring an unknown female fan with backstage access to the popular hair metal band Poison. The snapshots, mostly measuring 3 1/2" x 5", appear to have been taken during a Philadelphia tour stop and are accompanied by a backstage pass for the Empire Rock Club. There is also a photo of a cake, celebrating the release of the band's second album, "Open Up and Say... Ahh!" (1988), which spawned four hit singles, including "Every Rose Has Its Thorn". The album also contains snapshots of members of Megadeth and Cinderella, including what we presume are "after" pictures from Eric Brittingham's hotel room. **\$150**



Ian, Scott with Jon Wiederhorn. **I'M THE MAN: The Story of That Guy from Anthrax.** Foreword by Kirk Hammett. 32 pp. photographs and illustrations, most in color, with a 16 pp. comic illustrated in color by Stephen Thompson. Boston: Da Capo Press, 2014. First edition. Signed by Scott Ian on the title page. Octavo. A fine copy in a fine dust jacket.



If not metal's most recognizable face, Anthrax guitarist Scott Ian (b.1963) certainly sports the genre's best goatee. Here, he relates his own story of perseverance in the face of endless lineup and label changes, rock 'n' roll mayhem, and a fickle music industry, and addresses the trials and tribulations of his personal life. Following in the footsteps of fellow rocker turned raconteur Henry Rollins, Ian embarked on a successful spoken word tour following the publication of this memoir. **\$100**

Sound Barrier. **SPEED OF LIGHT.** Woodland Hills, California: Metal Blade Records, 1986. Original 33 " vinyl record. The vinyl is clean and unblemished, and housed in the original plastic sleeve, which is accompanied by the printed lyric sheet. This copy is signed and inscribed twice to Music Plus in Torrance by Spacey T, Bernie K, and Skavido, once on the recto of the pictorial album sleeve and once on the verso. The top right corner of the pictorial album sleeve has been clipped, perhaps indicating this is a promotional copy; else near fine.

The second and final full-length album by the pioneering heavy metal quartet from Los Angeles. Formed in 1980, Sound Barrier was notable for the fact that, as a band specializing in what was widely perceived to be a "white-dominated" genre, all four founding members are African American, which gained them significant publicity but did not result in much commercial success. Nevertheless, as stalwarts of the early L.A. metal scene, the band laid the groundwork for the rise of funk metal, paving the way for later acts like Living Colour, Fishbone, Faith No More, and the Red Hot Chili Peppers. **\$150**

Hofer, Dave. **PERPETUAL CONVERSION: 30 Years & Counting in the Life of Metal Veteran Dan Lilker.** Profusely illustrated, partially in color. London, Ontario, Canada: Handshake Inc., 2014. First edition, limited to 300 copies. Original paper wrappers, with black painted edges. Minor bump to the bottom corner of the contents; else near fine.

Based on hours of interviews conducted with Dan Lilker (b.1964), his family, peers, and bandmates, this work traces the bassist's career from 1981 - the year he co-founded Anthrax - through 2011, and details the numerous influential bands he's founded or played in, including the groundbreaking Stormtroopers of Death (SOD), thrash legends Nuclear Assault, grindcore trailblazers Brutal Truth and one of the earliest American black metal bands, Hemlock. **\$75**

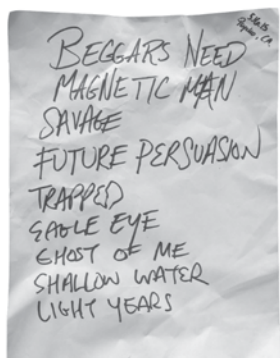
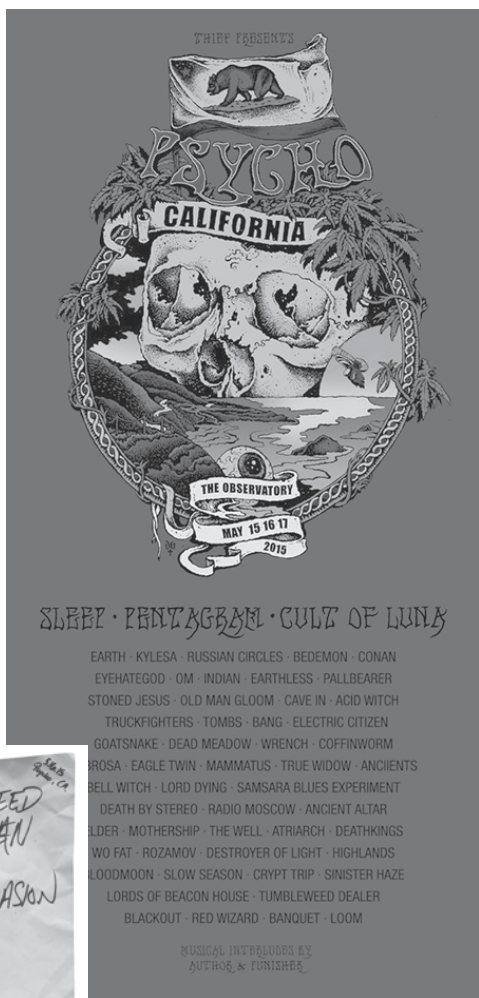


[Iron Maiden] Popoff, Martin. **RUN FOR COVER: The Art of Derek Riggs.** Illustrated throughout, largely in color. N.p.: Aardvark Publishing, 2006. First edition, #1483 of 1500 trade copies. Signed by Derek Riggs on the front endpaper. Quarto. Original glossy paper wrappers. A fine copy.

Riggs (b.1958) is best known for creating Iron Maiden's ghoulish mascot, Eddie the Head, who first appeared on the band's self-titled debut album in 1980. With its popularity in England at the time, Eddie was originally drawn as a punk with red hair splayed in all directions, and then reworked to incorporate elements of a papier-mache mask used in Iron Maiden's stage backdrop. The image proved so effective - Gary Holt of Exodus and Slipknot's Joey Jordison are among the many who cite the cover art as the reason they purchased early albums by the then little-known band - that Eddie became a perennial fixture of the group's artwork, assuming a different guise relating to the themes of individual albums and their corresponding world tours. Recognized by Gibson.com as "the most recognizable metal icon in the world and one of the most versatile too," Eddie has inspired scores of imitators, including Megadeth's Vic Rattlehead and Children of Bodom's Roy the Reaper. **\$200**



Thief Presents **PSYCHO CALIFORNIA**, The Observatory, May 15-16-17, 2015. [Los Angeles: OBEY Clothing, 2015]. Original silkscreen poster (18" x 32") for the Santa Ana, California festival, signed in pencil by David D'Andrea, the Portland, Oregon artist best known for his work with Om and Sleep. Housed in the original mailing tube. Fine. Accompanied by the holographic set list for Electric Citizen's May 16 main stage performance at the event.



Is this a clever attempt to claim our VIP tickets as a tax write-off or a legitimate means of documenting what many have called the greatest gathering of stoner, psychedelic, and doom metal bands (Sleep, Pentagram, Earth, Kylesa, Bedemon, Conan, Om, Pallbearer, Old Man Gloom, Cough, Russian Circles, Bongzilla, Truckfighters, Electric Citizen, Elder, etc) ever assembled? **\$350**

WARHAMMER, Vol. 1, No. 3 (October 1986), No. 5 (February 1987), and No. 7 (June 1987). Pittsburgh: Pennsylvania: Spahr Schmitt, et al, 1986-87. Three issues, photomechanically reproduced on both sides of 8 1/2" x 11" sheets of white paper that are folded in half and stapled. Some creasing to issue No. 3, with some light toning to issue No. 7; else very good.

Billed as "Pittsburgh's First Thrash Metal Fanzine," Warhammer was a collaborative effort edited by Necropolis frontman Spahr Schmitt. Includes the Heavy Headlines column, which contains reports on the Steel City scene. This trio also features interviews with thrash pioneers Hallows Eve, Megadeth, and Zoetrope, an update on the Boston scene, concert reports (Metallica, Slayer, Corrosion of Conformity), and album reviews (Megadeth's Peace Sells... but Who's Buying?, Motorhead's Orgasmatron, Henry Rollins' Hot Animal Machine). **\$100**



METAL MELTDOWN: Straight from the Infernal Wasteland. Severna Park, Maryland: Metal Meltdown, 1987-92. All ten issues (8 3/8" x 10 5/8"), offset printed on recto and verso. Minor toning to a few issues; else fine.

The complete run of this metal fanzine, created by Jeff "KLUKE" Vanderclute and friends using the cut and paste method. With infectious energy and irreverent humor, KLUKE pays homage to the genre's heaviest during the waning days of metal's mainstream dominance in North America. Interviews with the likes of David Ellefson (Megadeth) and Max Cavalera (Sepultura) appear alongside scores of album and demo reviews, the "Hellish Tidbits" news column, suggested playlists, letters to the editor, ads for other zines, macabre cartoons, and the editor's atrocious metal-inspired lyrics. In 2011, Mark Simmonds of ArteEZ Werkplaats Typografie in Arnhem organized an event entitled "Metal Meltdown Needs You!" to celebrate the 24th anniversary of the zine. This, in turn, served as the basis for a January 2013 lecture he made on zine-making culture at the London bookshop Ti Pi Tin. **\$400**

Neely, Tom & Friends or Igloo Tornado. **HENRY & GLENN FOREVER**. Portland, Oregon: Cantankerous Titles, [2010]. Together with **HENRY & GLENN FOREVER & EVER**. Foreword by Rob Halford of Judas Priest. Portland, Oregon and Los Angeles: Microcosm Publishing and I Will Destroy You Comics, 2014. Both volumes are signed on the title page by Tom Neely, alongside his mash up of the Danzig and Black Flag logos. Original pictorial paper wrappers. Fine. Accompanied by all four issues of the mini comic book series featuring covers by Tom Neely, who signed each on the front panel, and all four issues of the mini comic book series with variant covers by Jim Rugg, Levon Jihanian, Shaky Kane, and Kristina Collantes.

The love story to end all love stories, this comic serial features the hilariously homoerotic adventures of '80s hardcore icons Henry Rollins and Glenn Danzig and their loveable Satanist neighbors Hall and Oates. When presented with a copy, Rollins is reported to have said, "Has Glenn seen this? Trust me, he would NOT be amused." **\$250**





KISS HELL ARCHIVE with issues #10, 18, 20, 21, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, and 35. 16 issues, including both variants of #35. Noble, Oklahoma: Joe Degraffenreid, 1994-2004. Assembled using the cut and paste method and professionally printed. Original colorful paper wrappers (8 1/2" x 11"), bound with staples. Just a hint of edgewear; else fine. Accompanied by two pieces of original full color artwork by resident KISS HELL artist Larry Blake, four other examples of his work, and a KISS HELL sample zine issued in 1996 that features one of the aforementioned original Blake illustrations. Also included are a KISS HELL sticker, a



color KISS HELL flyer, a signed photograph of KISS drummer Eric Singer,

more than 200 glossy prints of photographs Degraffenreid shot at the June 11, 2004 KISS concert in Dallas, Texas, and hundreds of negatives of images he captured at various metal and hard rock concerts in the early 2000s.

The late Joseph "Joe D" Degraffenreid (1970-2013) was inducted into the KISS Army at the tender age of six. "By 3rd grade I was collecting hardcore like all my friends did," he recalled. This included KISS Machine, Firehouse, N.E.K.C.N., Strike, KISS Crazy, and the other early KISS fanzines, which inspired him to start KISS HELL in 1992. Filled with original KISS art and comic strips, exclusive interviews, articles on various aspects of KISSStory, concert and expo reports, album reviews, etc., KISS HELL attracted an international following at around the same time Paul Stanley and Gene Simmons reunited with Ace Frehley and Peter Criss for the highly successful Psycho Circus (1998) album and world tour. **\$2,000**



Electric Wizard. ELECTRIC WIZARD. London and Burbank, California: Rise Above Records, 1994. Original 33 1/3 vinyl record, a later issue (2015). The vinyl is clean and unblemished, and housed in the original paper sleeve and the pictorial gatefold album sleeve. The pictorial sleeve is signed by the four current members of the band: Jus Oborn (who added fangs and inverted crosses to the winged seahorse on the front and the dolphins on the verso), Liz Buckingham, Clayton Burgess, and Simon Poole. Small split to one edge of the inner paper sleeve, with a light bump to the top corner of the rear panel; else fine.

Debut studio album by the uncompromising English doom metal band. Heavily influenced by Black Sabbath (the band's name was taken from two Sabbath songs: "Electric Funeral" and "The Wizard"), Electric (fucking) Wizard took up the torch from doom pioneers like Saint Vitus and Sleep and set a new standard for slothful, detuned sludge. **\$150**

Electric Wizard. LET US PREY. London and Burbank, California: Rise Above Records, 2002. Original 33 1/3 vinyl records, a later issue (2014). The gold vinyl is clean and unblemished, and housed in the original paper sleeve and the pictorial gatefold album sleeve. The pictorial sleeve is signed by the four current members of the band: Jus Oborn, Liz Buckingham, Clayton Burgess, and Simon Poole. A fine copy.

This, Electric Wizard's fourth studio album, is a continuation of the more abrasive doom metal sound of their previous effort, *Dopethrone* (2000). Far more experimental, it scales back on the extreme volume and feedback and features more guitar layering. Though not as well received as its monolithic predecessor, as AllMusic's Eduardo Rivadavia notes, "the fact of the matter is that it still leaves most competitors coughing in the band's pot smoke." **\$150**

Electric Wizard. WE LIVE. London and Burbank, California: Rise Above Records, 2004. Original 33 1/3 vinyl records, a later issue (2014). The vinyl is clean and unblemished, and housed in the original paper sleeves and the pictorial album sleeve, along with the printed lyrics booklet. The pictorial sleeve is signed by the four current members of the band: Jus Oborn, Liz Buckingham, Clayton Burgess, and Simon Poole. A fine copy.

Tired of year's of internal strife, mastermind Jus Oborn reformed the band, replacing original members Mark Greening and Tim Bagshaw and adding his wife Liz Buckingham as a second guitarist. The result is a sound imbued with a sense of dread and less reliant on overwhelming force. Many of the tracks on this album were inspired by horror films, including Shimako Sato's *Eko Eko Azarak* and Don Sharp's *Psychomania*. **\$150**

Electric Wizard. TIME TO DIE. New York: Spinefarm Records, 2014. Original 33 1/3 vinyl records. The vinyl is clean and unblemished, and housed in the original printed paper sleeves and the pictorial gatefold album sleeve, along with a folded poster. The poster is signed by the four current members of the band: Liz Buckingham, Clayton Burgess, Simon Poole, and Jus Oborn, who exed out the eyes of Mark Greening (the original drummer reunited with the band for the recording of this album, but was dismissed shortly thereafter). The pictorial album sleeve is signed on the front by Buckingham, Burgess, and Poole. A fine copy. Accompanied by the October 2014 issue of *Decibel Magazine*, which features a cover story on Electric Wizard and is also signed by the entire band.

Electric Wizard's eighth studio album and longest to date marked a return to the plodding, doom-laden grooves of the band's first incarnation. Amid Buckingham and Oborn's low-tuned riffs are documentary samples from the 1984 media circus surrounding the infamous Ricky Kasso who, under the influence of hallucinogenic drugs, murdered another young man during a reported Satanic ritual in the woods of Long Island. When arrested, he was wearing an AC/DC t-shirt, prompting many to speculate about the influence of heavy metal on the crime. **\$200**

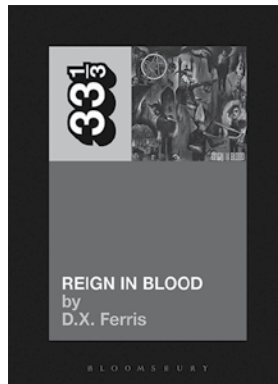


Spencer, Jeremy. **DEATH PUNCH'D: Surviving Five Finger Death Punch's Metal Mayhem.** Eight pp. photographs, most in color. New York: Dey St., 2014. First edition. Signed and dated by Spencer on the half-title. Octavo. A bit of minor wear to the tips of the boards and dust jacket; else near fine.

A sincere and inspiring tale of addiction in the vein (pun intended) of Nikki Sixx's *The Heroin Diaries* (2007). Spencer (b.1973), the drummer and a founding member of Five Finger Death Punch, recounts the rise of one of the most successful metal bands of the past decade and his own struggles living the sex, drugs, and rock 'n' roll dream turned nightmare. **\$75**

DEATHCORE, No. 1. Mississauga, Ontario, Canada: DEATHCORE, n.d. (circa December 1985). 34 pp., photomechanically reproduced on 8 1/2" x 11" sheets of white paper and bound with staples. Light creasing to the top corner, with some negligible toning to the extremities.

An interview with drummer Dave Lombardo of Slayer highlights the inaugural issue of this crossover fanzine edited by Glenn Salter, who was also responsible for the hardcore and straight edge zine Subject to Change. Among other things, Lombardo is asked to comment on the band's then-forthcoming album, *Reign in Blood* (1986). Also includes interviews with Dan Lilker of Nuclear Assault, Mike Torrao of Possessed, and Kurt Brecht of D.R.I. (Dirty Rotten Imbeciles), as well as a report on the Slayer Festival in Montreal on August 17, 1985 and numerous record and demo reviews (Corrosion of Conformity's *Animosity*, S.O.D.'s *Speak English or Die*, Celtic Frost's *Emperor's Return*, Bathory's *The Return.....*). **\$100**



Ferris, D.X. **REIGN IN BLOOD.** Textual photographs. London: Bloomsbury, 2014. Later printing. Original paper wrappers. A fine copy.

Explores the creation and legacy of what Kerrang! magazine dubbed "the heaviest album of all" through original interviews with the band, producer Rick Rubin, engineer Andy Wallace, cover artist Larry Carroll, and fellow artists from Pantera's Phil Anselmo to Tori Amos. The 57th installment in the 33 1/3 series, this is also the first book in English on Slayer. **\$15**

At the Gates. SLAUGHTER OF THE SOUL. Nottingham: Earache, 1995. Original 33 1/3 vinyl record, a later issue. The orange vinyl is clean and unblemished, and housed in the original printed sleeve. The pictorial album sleeve is signed on the front by all five members of the band: Anders Bjorler, Jonas Bjorler, Adrian Erlandsson, Martin Larsson, and Tomas Lindberg. Just a hint of wear to the corners; else fine.

The most influential death metal record of the modern era, *Slaughter of the Soul* opens with "Blinded by Fear" and never relents. It remains the quintessential example of the Gothenburg Sound, which added progressive rock influences to grind-core-based riffs - a major influence on Shadows Fall, Killswitch Engage, and countless other metal and hardcore crossover bands. **\$250**

At the Gates. TERMINAL SPIRIT DISEASE. [Heckmond-wike], United Kingdom: Peaceville Records, 1994. Original 33 1/3 vinyl record, a later issue (2014). The vinyl is clean and unblemished, and housed in the original printed sleeve. The pictorial album sleeve is signed on the front by all five members of the band: Anders Bjorler, Jonas Bjorler, Adrian Erlandsson, Martin Larsson, and Tomas Lindberg. Fine.



Hailed as a breakthrough album, *Terminal Spirit Disease* was the first to feature the band's classic lineup, with Martin Larsson replacing founding guitarist Alf Svensson. With these six tracks, which are accompanied by three live recordings, *At the Gates* expanded the boundaries of death metal, especially with the all-acoustic and cello-laced. "And the World Returned". **\$150**

At the Gates. AT WAR WITH REALITY. [Hawthorne, California]: Century Media, 2014. Original 33 1/3 vinyl record. The silver vinyl is clean and unblemished, and housed in the original black paper sleeve and the pictorial gatefold album sleeve, which also houses the printed lyric booklet and a folded poster. The pictorial sleeve and the poster are signed by five members of the band: Anders Bjorler, Jonas Bjorler, Adrian Erlandsson, Martin Larsson, and Tomas Lindberg. A fine copy. Accompanied by the November 2014 issue of *Decibel Magazine*, which features a cover story on *At the Gates* and is also signed by the entire band.



As *Decibel Magazine's* J. Bennett noted, "during the seven consecutive months of touring that followed *Slaughter of the Soul's* release, *At the Gates* went tits up in a blaze of alcohol and bad blood." The band reunited for the Suicidal Final Tour in 2008 and spent the ensuing years insisting they would not record another album. However, the prospect became inevitable following principal songwriter Anders Bjorler's return to the genre after releasing a jazz-oriented solo album. The result is this collection of thirteen transcendent tracks built around the concepts of magical realism. **\$200**





[Underground Metal] A collection of more than 1,300 underground metal album, demo, and zine flyers, record store advertisements, concert handbills, photographs, and other materials mailed or distributed between the mid-1990s and early 2000s. These materials were assembled by Scott Waldrip of Wake Forest, North Carolina, and several bear holographic notes addressed to him from musicians and fellow members of the international metal scene. Ranging in size from 12" x 18" posters to a 1" x 2" coffin-shaped piece, most are quarter-page, with about one third professionally printed and the others photomechanically reproduced. Nearly all are clean and bright, with some occasional folding for mailing and minor creasing to the extremities.

While grunge, itself a hybrid of punk and heavy metal, may have ended metal's mainstream dominance in North America, the genre continued to spread to all corners of the world. This phase of metal's globalization, "which was well underway by the start of the 1990s," as metal scholar Deena Weinstein noted, "increased the international reach of the genre, penetrating Asia's Pacific Rim, many of the major cities of Latin America,

and the secular sectors of the Middle East." This collection offers ample evidence, with flyers from Southeast Asia, Japan, Australia, Eastern Europe, the Near East, Latin America, etc.

This period coincides with the rise of death metal and black metal, which continue to dominate the metal underground, as well as doom metal and stoner metal. The imagery of these subgenres is well represented here, from the blood and gore of death metal to the inverted crosses and corpse paint of black metal. Among the more prominent bands included are Skepticism, Immortal, Azaghal, Electric Wizard, Count Raven, Spear of Longinus, Arghoslent, Diabolic, and Rotting Christ. Also of note is the collateral from independent record stores like Downey, California's Dark Realm Records and metal fashion purveyors such as Oslo, Norway's Wolff's Lair and Itzehoe, Germany's Ancient Arts. Extreme by design, this is the material that played a pivotal role in the international expansion of metal music and culture. **\$3,500**



D.O.D. [DECIBEL OF DEATH] MAGAZINE, No. 8. La Suze, France: Laurent Ramadier, [1987]. Photomechanically reproduced on both sides of 17" x 11" sheets of white paper that are folded in half and stapled. Text in English, with an introductory note in French. Laid in is a typed note from Ramadier written on the verso of a flyer advertising the second issue of Profusion Zine (Canada). Light soiling and toning to the pictorial wrappers; else very good.

The eighth issue of this influential crossover thrash fanzine, often cited as a French counterpart to Metalion's seminal Slayer Magazine (Norway). Capturing glimpses of death metal and black metal in their infancy, this issue features interviews with Morbid Angel, Terrorizer, and Nuclear Death, among others; numerous demo and album reviews, including Napalm Death's Scum and Mayhem's Deathcrush; and advertisements for other zines. **\$100**



Darski, Adam "Nergal" with Mark Eglinton. **CONFESSIONS OF A HERETIC: The Sacred and the Profane: Behemoth and Beyond**. Foreword by D. Randall Blythe. Numerous textual illustrations and photographs, including several in color. London: Jawbone Press, 2015. First English-language edition, second printing. Signed by Nergal on the half-title. Original paper wrappers. A fine copy.

The driving force behind controversial Polish blackened death metal band Behemoth, Darski (b. 1977), who legally changed his name to "Nergal" (after the Babylonian deity) in 2012, has achieved cult hero status in the international extreme metal underground by virtue of his ferociously articulate belief in the power of euphorically brutal music as an art form. Presented as a series of interrogations by friends and associates, this book delves into his personal life, his musical career, his clashes with the Polish Catholic church (in 2010, he was put on trial on blasphemy charges for publicly denouncing religion by ripping up a Bible on stage), and his recent battle with leukemia. **\$150**

