

# METAL

FIRST CATALOG OF HEAVY METAL JUNE 2014

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of heavy metal demo tapes

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## NO LIFE TIL LEATHER

Many have asked, "Why Heavy Metal?" For me, it was very personal. At an early age, my father instilled in me a passion for Led Zeppelin and '70s rock, which was the perfect prelude to that moment when sitting in the passenger seat of my friend's Honda CRX, I first heard Metallica. I immediately identified with the aggression, attitude, and intensity of what was to become the soundtrack of my transition from adolescence to adulthood. To this day, metal informs my self-image and worldview. I'm certainly not alone in this. Though by its nature, metal has been outsider music for much of its existence, headbangers from all corners of the globe are united by a desire to come together - especially in a live arena - with other defenders of the faith. Jen, whose musical tastes lean towards singer songwriters like Aimee Mann, didn't have much of an appreciation for this powerful sense of community until recently, when she started taking in metal concerts with me. She may continue to poke fun at my enthusiasm, but nobody loves Lemmy more than she does.

The idea for this collection has been evolving for some time. Those of us in the rare book and special collections community know there is interest in other forms of musical expression, including more recent genres like punk and hip hop. Metal, however, hasn't received its due. That this important segment of our culture has been neglected is inexplicable, especially at a time when so much in the way of source material, the building blocks of original research, is on the verge of being lost. Rooted in nonconformity and escapism, metal remains one of the most dynamic and enduring forms of modern music. These extreme, transgressive tendencies have also made it the target of moral panics, and time and again, the metal community has battled on behalf of the freedom of expression against religious fundamentalists, authoritarian governments, and conservative groups like the Parents Music Resource Center whose list of the fifteen most objectionable songs - the "Filthy Fifteen" - included nine metal tracks. Yet, metal perseveres, splintering into a multitude of subgenres, each with its own set of codes and conduct, but all driven by a desire to break boundaries and defy barriers.

This catalogue of heavy metal material is not and cannot be considered the full story. It is an attempt at capturing some of the cultural artifacts associated with the movement, providing a base upon which a more comprehensive collection can be formed. The musicians are represented, but so too are the fans and fanatics, even the detractors, through books, music, photographs, fashion, and much else. Assembling and cataloguing this material has been one of the most engaging and edifying experiences in my twenty years in the trade, and has allowed Jen and I the opportunity to meet metal icons like Scott Ian and Tracii Guns, as well as countless metalheads, from the expat Brit who recalled seeing Iron Maiden in a rec hall back in the '70s to the young Latino who proudly displayed his battlevest before a Motorhead concert, whose experiences speak to the importance of metal almost as much as the music speaks to them.

brad \m/

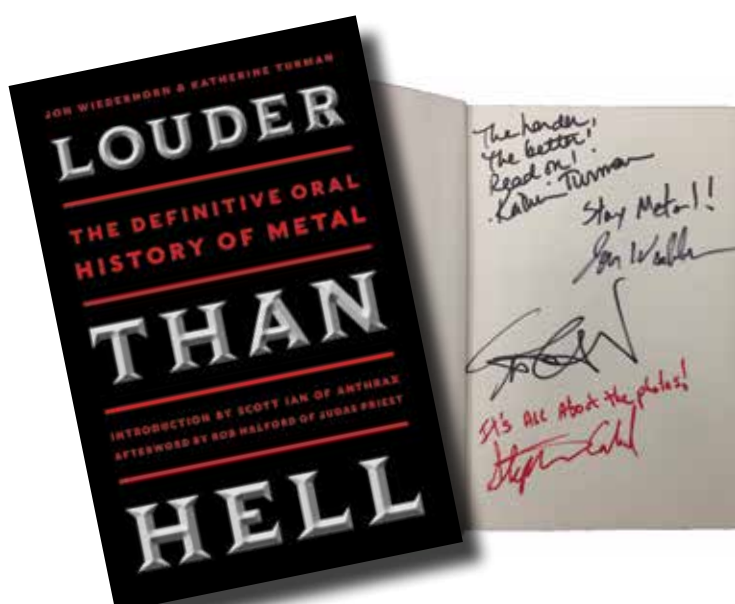
An excerpt from **Collecting Heavy Metal Music**  
by Karson Jones, The Royal Conservatory

Heavy Metal, more than most forms of popular music, has endured scathing criticism from all sides. Music critics, politicians, and parent groups have all decried the musical degeneracy and moral decrepitude of the genre. In the face of this, however, metal has simply become more popular and more extreme in its sound, imagery, and values. Heavy metal music and culture has, for most of its existence, fallen very much outside the mainstream and in many ways defines itself as anti-establishment. Many might ask whether this music, being so frequently derided, is worthy of academic study and whether libraries should be adding it to their collections. The fact is that, regardless of how one feels about the music and culture of heavy metal, an increasing amount of social scientific and musicological research is being done on the subject. There is also evidence that heavy metal is increasingly being included in post-secondary curricula.

Research collections and archives are needed to support this study and teaching. These collections need to contain not only the academic literature and the seminal sound recordings, but also the visual art, fashion, and other ephemera that are inseparable from the metal experience. At various institutions, one will find substantial collections dedicated to other marginal genres and subgenres of music, national musics, and even individual bands or performers, yet metal has been, for the most part, ignored so far.

Read the full paper:

<https://pi.library.yorku.ca/ojs/index.php/caml/article/viewFile/32101/29347>



**Wiederhorn, Jon and Katherine Turman. LOUDER THAN HELL: The Definitive Oral History of Metal.** Introduction by Scott Ian. Afterword by Rob Halford. 48 pp. photographs, including many in color. New York: itbooks, 2013. First edition. Signed by Wiederhorn, Turman, Ian, and concert photographer Stephanie Cabral on the front flyleaf. Several of Cabral's photographs are included in the book. Octavo. A fine copy in a fine dust jacket.

Patterned after *Please Kill Me: The Uncensored Oral History of Punk* (1996) by Legs McNeil and Gillian McCain, *Louder Than Hell* is crafted from more than four hundred interviews conducted over the past twenty-five years with those who defined the genre. Veteran music journalists Jon Wiederhorn and

Katherine Turman examine everything from the dawn of distortion and the evolution of Judas Priest's seminal powerchord sound to the Norwegian church burnings and murders that became synonymous with black metal and the Czech manslaughter case against Lamb of God frontman Randy Blythe. **Superlatives aside, this book proved itself absolutely indispensable during the production of this catalog.**





# IN THE BEGINNING...

**Burroughs, William S. NOVA EXPRESS.** New York: Grove Press, Inc., 1964. First edition. Octavo. Original orange cloth binding, with black titles. A fine copy in a fine dust jacket.

In the beginning, an elite group of chaos warriors led by Oderus Urungus ravaged the galaxy with a boundless hatred for all things alive. But they became too powerful, and too defiant, and for their cosmic crimes were banished to the most insignificant planet in the universe: Earth, where they fornicated with apes, thus creating the human race. Fast forward several million

years and the phrase “heavy metal” comes into use as a technical term in chemistry, metallurgy, and discussions of pollution. Then, in 1964 American novelist William S. Burroughs (1914-97) appropriates the term in his novel *Nova Express*, introducing characters as “The Heavy Metal Kid” and the “Heavy Metal People of Uranus.” At some point, the notion that the term first appeared in his seminal novel *Naked Lunch* (1959) enters into rock journalism, a completely erroneous claim that is still widely perpetuated. And yes, that was a GWAR reference.

**ROLLING STONE: Vol. 1, No. 10 - May 11, 1968.** San Francisco: Straight Arrow Publishers, Inc., 1968. A single tabloid issue (11 ¼” x 17”), offset printed on recto and verso, and folded at the center. Mild toning, with some light soiling to the rear panel; else very good or better.

The first documented use of “heavy metal” to describe a type of rock music appears in this issue of *Rolling Stone*. In his review of the album *A Long Time Comin’* by Electric Flag, Barry Gifford writes, “Nobody who’s been listening to Mike Bloomfield – either talking or playing – in the last few years could have expected this. This is the new soul music, the synthesis of white blues and heavy metal rock.” One month later, the American band Steppenwolf would become the first to use the term in a song lyric, although not as a description of a musical style, in their biker anthem “Born to Be Wild.”

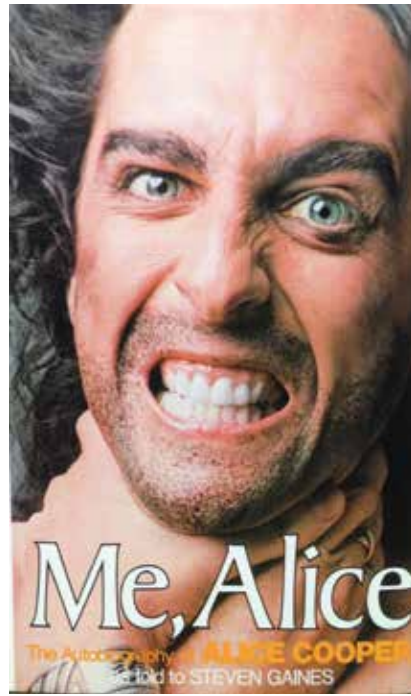
**[Led Zeppelin] LeCompte, Juli and Hugh Jones (Editors). PROXIMITY: A Led Zeppelin Newspaper.** Issaquah and Seattle: Proximity, 1980-83. Nine tabloid issues (11 ⅜” x 17 ½”), offset printed on recto and verso. A significant, early run of *Proximity*, comprising the first two years of publication. *Proximity* was one of the earliest Led Zeppelin fanzines, with the first issue being published during the final year the band was still together, just prior to drummer John Bonham’s death and their subsequent break-up. Light toning, with a single fold at the center of each newspaper, as issued; else fine. Quite scarce; OCLC shows no holdings for early issues of *Proximity*, with a single institutional holding for later issues dating from the mid-1990s on.

As difficult as it is to define heavy metal, it’s harder still to single out the band that started it all. And while it’s tough to argue with Black Sabbath’s claim to the title, if any band could it would be Led Zeppelin. Formed out of the collapse of British blues rock outfit the Yardbirds, Zeppelin combined the visceral power and intensity of hard rock with the finesse and delicacy of British folk music. Their first four albums sounded the death knell for the psychedelic era, redefining rock music in the 1970s and for all time. Musically, their influence on heavy metal is unparalleled. Like Nirvana drummer Dave Grohl said, “Heavy metal would not exist without Led Zeppelin, and if it did, it would suck.”



**[Black Sabbath] Osbourne, Ozzy with Chris Ayres. I AM OZZY.** Numerous textual photographs, including many in color. New York and Boston: Grand Central Publishing, 2009. First edition. Signed by Ozzy on the half-title, accompanied by a photograph from the book signing. Octavo. A fine copy in a fine dust jacket.

The Prince of (Fucking) Darkness’ memoir of his long and colorful career, from his humble beginnings in Birmingham to his days fronting Black Sabbath and rise as a successful solo artist and reality television star (The Osbournes garnered the highest ratings in MTV history). Osbourne’s vocals, which are more akin to a siren than a human voice, would prove nearly as influential as guitarist Tony Iommi’s use of tritones, trills, slides, down picking, palm muting, and power chords in the development of the heavy metal style, and so to would his larger than life antics, which include everything from biting the head off a bat during a concert performance to an arrest for drunkenly urinating on the Alamo in Texas. That Ozzy (b.1948) has emerged as the metal’s most recognizable figure speaks to the genre’s reverence for its lineage and its long-overlooked sense of humor.



**Cooper, Alice with Steven Gaines. ME, ALICE: The Autobiography of Alice Cooper.** Numerous textual photographs. New York: G.P. Putnam’s Sons, 1976. First edition. Octavo. Original white cloth binding, with red and blue titles. A fine copy in a lightly rubbed dust jacket with some very light fading along the extremities.

The first book by the Godfather of Shock Rock (followed by 2007’s *Alice Cooper, Golf Monster*), and what is presumed to be the first memoir published by a heavy metal icon. Cooper, who was born Vincent Damon Furnier in 1948, shares memories of growing up the son of a lay preacher in the Bickertonite Church and discusses the influences and experiences that culminated in the development of his grandly theatrical onstage persona. With his mesmerizing live performances of the early to mid-1970s, which drew equally on horror films and vaudeville and included everything from guillotines to electric chairs, boa constrictors to baby dolls, Cooper “drove a stake through the heart of the love generation,” elevating the stagecraft and showmanship of not only heavy metal, but all of rock ‘n’ roll. Without Alice Cooper, there would be no King Diamond, no Marilyn Manson, not even a Lady Gaga.

**[Cooper, Alice] ALICE COOPER: The Nightmare Returns Tour 1986-87.** Original medium red t-shirt, silkscreened on recto and verso. Signed and dated (“87”) by Alice Cooper on the front, just below the right shoulder. Clean, bright, and unworn.

After retiring from the music industry following the release of the album *DaDa* (1983), Cooper reemerged with *Constrictor* (1986), his sixteenth studio album and his first to feature the bass playing of Kip Winger, who would later rise to fame with his own band, Winger. The tour that followed was one of the most successful of the late ‘80s, reestablishing Alice Cooper not only as the theatrical rock act of note but also as a cultural icon, a legacy further cemented by his famous cameo in the film *Wayne’s World* (1992).



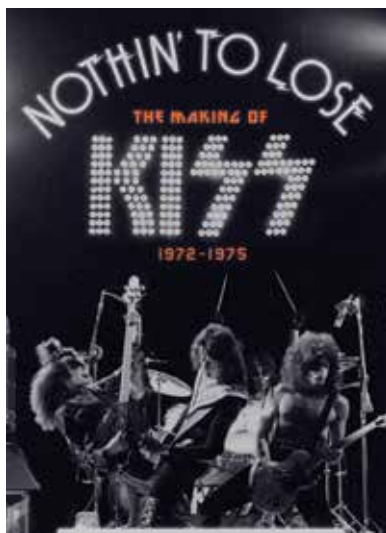
**BLACK SABBATH WORLD TOUR ‘76~‘77 - OFFICIAL PROGRAMME.** Designed and illustrated by Richard Evans, with numerous color photographs as well. [London]: Brockum International, 1976. Original pictorial paper wrappers (11 ½” x 11 ¾”), bound with staples. Faint evidence of moisture, with a small price label to the rear panel and some general minor shelfwear.

By the mid ‘70s, drug use was so rampant within Black Sabbath that one wonders whether any one of them remembers the recording of *Technical Ecstasy* (1976), their seventh studio album. How else does one explain the band’s decision to abandon its signature doom and darkness in favor of keyboards and synthesizers? Ozzy’s increasingly erratic behavior is partially to blame for this uneven effort. The lead singer, who was admitted to an asylum following the recording of *Technical Ecstasy*, quit Black Sabbath for a time following the subsequent world tour, which was merely a prelude to his permanent firing from the band in 1979. Filled with subtle allusions to the growing internal tensions within the band, this program inadvertently captures Black Sabbath coming apart at the seams.





# KISS AND TELL



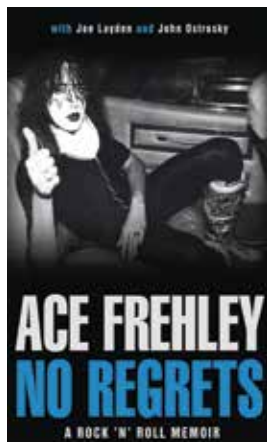
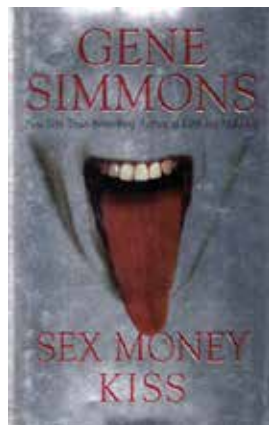
**Sharp, Ken with Paul Stanley and Gene Simmons. NOTHIN' TO LOSE: The Making of KISS (1972-1975).** Numerous textual photographs, including many in full color. New York: itbooks, 2013. First edition. Signed by Paul Stanley and Gene Simmons on the half-title, and by Ken Sharp on the following leaf, with a flyer and original photographs from the September 10, 2013 book signing laid in. Octavo. A fine copy in a fine dust jacket.

A complete history of the iconic band's rise to stardom, based on scores of interviews with band members, producers and engineers, roadies, fellow musicians, club owners and concert promoters, record company personnel, and music journalists. Much maligned for emphasizing grotesque makeup and fire-breathing theatrics over musicianship, KISS created a particularly lurid version of the American Dream that won over New York, the heartland, and eventually the rest of the world, while also redefining what it meant to be a rock star.

**“The guys in KISS were walking metaphors for most of what had come before them and everything that would come after.”**

- Chuck Klosterman

The self-proclaimed “hottest band in the world” struggled to stay relevant in the late '70s – even releasing a disco-flavored single (“I Was Made for Lovin’ You”) – which contributed to the growing rift pitting drummer Peter Criss and guitarist Ace Frehley, who took the party-every-day thing to heart, against clear-eyed frontman Paul Stanley, entrepreneurial bassist Gene Simmons, and Simmons’ tremendous ego. By 1982, both Criss and Frehley were out of the band and the war of words was well underway. A cease fire was declared in 1996, when KISS reunited for a successful world tour and studio album, 1998’s Psycho Circus. However, lingering disagreements resulted in a resumption of the band’s well-publicized feud. Each has attempted to set the record straight in their own KISS and tell memoir. Their conflicting accounts suggest the truth lies somewhere in between.



**Simmons, Gene. SEX MONEY KISS.** Numerous textual photographs and illustrations, including many in color. New York: New Millennium Press, 2003. First edition – Autographed Limited Edition, signed by Simmons on the front flyleaf. Octavo. A fine copy in a fine dust jacket.

**Frehley, Ace with Joe Layden and John Ostrosky. NO REGRETS: A Rock ‘N’ Roll Memoir.** 16 pp. photographs, most in color. New York: Gallery Books / MTV Books, 2011. First edition. Signed by Frehley on the title page, accompanied by a photo from the book signing. Octavo. A fine copy in a fine dust jacket with a very minor crease to the rear flap.

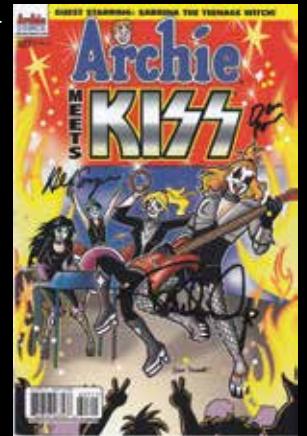
**Criss, Peter with Larry “Ratso” Sloman. MAKEUP TO BREAKUP: My Life In and Out of KISS.** Eight pp. photographs, including many in color. New York: Scribner, 2012. First edition, #633 of 1,000 copies signed by Criss as part of a limited edition, with related documentation laid in. Octavo. A fine copy in a fine dust jacket.

**Stanley, Paul. FACE THE MUSIC: A Life Exposed.** Numerous textual photographs and illustrations, including many in color. New York: HarperOne, 2014. First edition. Signed by Stanley on the title page. Octavo. A fine copy in a fine dust jacket.

# KISS TELLS OUT...AGAIN

**[KISS] Segura, Alex. ARCHIE MEETS KISS:** Riverdale Rock City - Archie Comics #627. Pencils by Dan Parent. Inks by Rich Koslowski. Letters by Jack Morelli. Mamaroneck, New York: Archie Comic Publications, Inc., 2011. Boldy signed on the front by Alex Segura and Dan Parent, and also by Paul Stanley, lead singer of KISS. Original pictorial paper wrappers. A fine copy.

“Even if you can’t look at us, you can feel like us,” Paul Stanley told Circus magazine. “There’s a lot of people doing straight jobs where the only thing that gets them by is thinking they’re really hip anyway. We just look the way they feel. We make our own rules, we live our own life, and you can follow us but we won’t follow anybody else. KISS is a way life.” Such is the brilliance of the KISS message, and the merchandising empire that has built up around it. The KISS Army includes millions who found acceptance and validation and an escape from the sad realities of teenage life in songs like “Crazy, Crazy Nights” and are now proudly sipping from KISS coffee mugs, decorating the tree with Merry KISSMAS ornaments, and dressing their newborns in KISS onesies. There’s probably no truer testament to the devotion of KISS fans as the case of Dimebag Darrell Abbott, the virtuoso Pantera guitarist who was shot and killed by a deranged fan in 2004 and as requested in his will, was buried in a KISS Kasket.



**KISS: Bubble Gum Cards - First Series and Second Series.** Complete 132 card set, numbered 1-66 and 67-132. Memphis, Tennessee: Donruss, 1978. Each card

(2 1/2" x 3 1/2") features an image of the band in concert on the recto, while the verso serves as a piece in the puzzle that comes together in the form of a poster-size image of the band when combined with the other cards in the set. Occasional light soiling and edgewear; else near fine, housed in two plastic storage boxes. Offered together with two original card packs, one from either series, still sealed with a stick of (now fossilized) bubble gum in the decorative wax paper wrapper.

Issued first in the United States, and shortly thereafter in Sweden and Australia, the KISS trading cards would prove to be nearly as influential as any of the recordings of the era on the next generation of metalheads. As Dayal Patterson notes in Black Metal: Evolution of the Cult (2013), “Strange as it may seem, these trading cards may be part of the reason so many of the central protagonists of nineties Norwegian black metal started creating music at such a young age. A huge number of Norwegian musicians interviewed for this book pinpointed KISS, and specifically these KISS cards, as their introduction to metal.”

**Judas Priest. BRITISH STEEL.** New York: Columbia, 1980. Original 33 1/3 rpm vinyl record. The vinyl is near mint, and accompanied by the plain paper inner sleeve. The pictorial outer sleeve is partially wrapped in the original shrink wrap, and shows only some light wear at the corners.

That outlandish and fantasy-inspired themes were so prevalent in early metal obscures the social consciousness evident in songs like Black Sabbath’s “War Pigs” and “Children of the Grave” and several of the tracks on this, the sixth album by British metal gods Judas Priest. Lead singer Rob Halford reflects, “The nation was coming off the back of a number of very turbulent years under Margaret



Thatcher. The recession and the strikes and the street riots were very difficult for a lot of people, and we felt a real kinship with them. ‘Breaking the Law’ was almost a political protest song: ‘There I was completely wasting out of work and down ... / You don’t know what it’s like.’ ‘Grinder’ was about rejecting the establishment. I saw the system as the grinder and it was grinding people up. And ‘United’ was very much about sticking together through these tough times.”



# THE HOLY GRAIL OF HEAVY METAL DEMO TAPES

**Metallica. NO LIFE 'TIL LEATHER.** Roseburg, Oregon: Metallus Maximus Music, 1982. A later issue of the original demo tape, lacking the printed cassette label. Features seven tracks (Hit the Lights, The Mechanics, Motorbreath, Seek & Destroy, Metal Militia, Jump in the Fire, and Phantom Lord) recorded by Metallica's original line up: James Hetfield, Dave Mustaine, Ron McGovney (uncredited), and Lars Ulrich (bassist Cliff Burton is included in the line-up, above the note: "Burton does not play on this tape"). Copied on to a TDK D60 cassette, accompanied by the photo-mechanically reproduced insert, and housed in the plastic case. Exceedingly scarce.



"In the summer of 1982, Metallica recorded a demo entitled No Life Till [sic] Leather. Copies of it eventually circulated around the world; it was one of the demos that helped launch the underground tape-trading craze" (David Konow, Bang Your Head). This primitive method of peer-to-peer music sharing was essential in building a strong underground following for bands like Metallica before they ever released an album. In an interesting twist of fate, it was also the culture that inspired Shawn Fanning, John Fanning, and Sean Parker to create the online audio file sharing service Napster, which became the target of a controversial copyright lawsuit filed by Metallica.

## [Heavy Metal Fashion] New Wave of British Heavy Metal denim

The vest, a size small produced by the London clothing manufacturer Lee with period pins from Rush, Black Sabbath, Motorhead, and Rainbow, and patches: a small AC/DC Monsters of Rock patch on the front, a rectangular en and Hell patch running along the shoulders on the verso, and a large of the Beast back patch. It appears the back patch covers another band drawn in black ink. Some minor staining and wear; else very good. Provenance: from the private collection of British concert promoter Dave Burningham.

Like any other cultural movement, heavy metal has visual cues that identify one another. Among the most ubiquitous of these is the denim jacket decalogs, which are "worn by fans with something resembling the pride in his at a Memorial Day celebration" (Deena Weinstein, Heavy Metal: A Cultural a particularly early predecessor of the denim "battlevests" popular among crossover hardcore and thrash.



## vest, circa 1980-82.

Cooper, is adorned three hand-sewn Black Sabbath Heavy Iron Maiden Number logo, which was hand

enanced: from the tify its members to orated with band medals of a veteran Sociology). This is fans of mid-1980s

## THE HEADBANGER: No. 4, No. 6, No. 7, and No.

**10.** Huntington Beach, California: The Headbanger, 1983-85. Four issues (7" x 8 1/2"), photomechanically reproduced and bound with staples. The first two issues appear to have been restapled, and lack p.7-10 and 9-12, respectively. Occasional light toning and wear. Scarce.

A groundbreaking publication, written and published by legendary fanzine editor Bob Nalbandian, who recently struck a deal with Tokyo-based Japanime Publishing to reissue all 11 issues of The Headbanger as e-books. Together with Ron Quintana's Metal Mania and Brian Slagel's The New Heavy Metal Revue, The Headbanger was one of the first American metal fanzines, which vividly captured the emerging scene through interviews with local and international bands, articles and profiles, playlists, polls, and album and concert reviews.



**Black Sabbath. HEAVEN AND HELL.** Cover art by Lynn Curlee, with a back cover illustration of the band by Sandy Pearlman. New York: Warner Bros., 1980. Presented in the four audio formats that preceded the advent of the digital music: an original 33 1/3 vinyl record, an eight track cartridge, a cassette tape, and a CD. The vinyl is clean and unblemished, with some general minor shelfwear to the pictorial sleeve. Minor bubbling and toning to the paper labels on the eight track, which lacks its paper sleeve. Also, for lack of a player, the eight track was not inspected for audio quality. Both the cassette tape and CD are as new, still sealed in the original shrink wrap.

When Black Sabbath released this, their ninth studio album and first to feature vocalist Ronnie James Dio, vinyl accounted for nearly 60 percent of music sales, far exceeding eight tracks. Cassettes surpassed records in 1983 and reigned supreme until CDs eclipsed them in 1990. CDs marked the transition from analog and digital, and dominated the marketplace for more than 20 years. However, with the release of the MP3 in 1995, the writing was on the wall. Before long, everybody getting physical at the gym was doing so with an iPod. And while digital music is here to stay, it appears vinyl may once again become the analog format of choice. Prized by audiophiles, vinyl is undergoing an unexpected rebirth, with sales rising more than 700% over the past five years, leading many like Wired Magazine's Eliot Van Buskirk to surmise that vinyl, not digital downloads, will be the final nail in the CDs coffin.

**[Armored Saint] Armored Saint appearing at Odd Fellows,** September 18, 8:30 Saturday. Pasadena, California: Gina Zamperalli, 1982. An original flyer, photomechanically reproduced on 6 3/4" x 11" yellow paper. "San Gabriel Valley's Finest New Heavy Metal" is emblazoned along the top, and "Summer may be over, but the PARTY sure isn't!!" appears above an image of the band mugging for the camera. Faint, vertical crease; else clean and bright.

One of the unsung heroes of '80s thrash, Armored Saint was formed in 1982 by brothers Phil (guitar) and Gonzo (drums) Sandoval, their South Pasadena High School classmates David Prichard (guitar) and John Bush (vocals), and bassist Joey Vera. Like Metallica, they were heavily influenced by the NWOBHM and made their first appearance on a Metal Blade Records compilation, in their case Metal Massacre II (1982). The band toured extensively and enjoyed some modest success with their 1985 album Delirious Nomad, but mainstream success always alluded them.





# HEAVY READING

**KERRANG!** London: Spotlight Publications Ltd, 1984-87. 40 issues (8 1/2" x 11 5/8"), printed in full color on semi-gloss magazine stock. A nonsequential run, comprised of issue No. 62, 65, 67, 69, 70, 72, 73, 76, 77, 79, 81, 82, 84, 85, 86, 89, 90, 91, 92, 95, 96, 97, 98, 101, 102, 103, 104, 106, 108, 113, 117, 118, 119, 121, 122, 136, 137, 143, 149, and 162. Some general edgewear, including creasing to the spines, more so with issue No. 65; generally very good.

Founded in 1981 and named after the onomatopoeic word that derives from the sound made when playing a power chord on a distorted electric guitar, Kerrang! was the preeminent heavy metal magazine of the 1980s. It performed the essential function of projecting the standards of the genre and underscoring the centrality of live concerts in the culture through photographs, exclusive interviews with leading musicians, tour date listings, reviews of recent record releases, even personal ads seeking musicians for bands. Among this run is issue No. 62, inexplicably featuring Phil Collins on the cover, and including an interview with shock rocker Wendy O. Williams and Malcolm Dome's review of Anthrax's *Fistful of Metal*, which contains the first use of the term "thrash metal" in the music press. Prior to this, musicians like Metallica's James Hetfield referred to their sound as "power metal". The other issues include a review of Metallica's *Ride the Lightning* album, an exclusive reveal of the third incarnation of Black Sabbath, an early interview with Queensryche frontman Geoff Tate, a series of articles documenting the rock censorship efforts of the PMRC and of course, an Ozzy Osbourne nude centrespread.



## WHEN DIMEBAG DARRELL WAS DIAMOND DARRELL

**Pantera. METAL MAGIC and PROJECTS IN THE JUNGLE.** Arlington, Texas: Metal Magic, 1983 and 1984. Original 33 1/3 rpm vinyl records. Both albums are still sealed in the original shrink wrap and aside from some occasional minor edgewear, are in fine condition.

Yes, the southern fried rockers who introduced groove metal to the mainstream with their major label debut, *Cowboys from Hell* (1990), were Aqua Net abusers at one time as this pairing of their first two albums clearly attests. More akin to Van Halen and Def Leppard, the music - particularly the title track on *Projects in the Jungle* - foreshadows the ferocious, mid-tempo thrash of *Far Beyond Driven* (1994), the first



extreme metal album to top the Billboard charts, and plays a vital role in tracing Pantera's progression to a heavier sound. However, like many of their contemporaries who found success amid the anti-hair band sentiment of the early '90s, Pantera has long ignored these albums and their other two independent releases, *I Am The Night* (1985) and *Power Metal* (1988). To this day, they are not listed on the official Pantera website.

**Klosterman, Chuck. FARGO ROCK CITY: A Heavy Metal Odyssey in Rural North Dakota.** New York: Scribner, 2001. First edition. Signed by Klosterman on the title page. Octavo. Original black paper-covered boards over a black spine, with silver titles. Light wear to the spine heel, with some mild rubbing to the dust jacket. A very good copy.

In this brilliant, witty, and deeply personal take on 1980s heavy metal, Klosterman recounts vignettes from his adolescence in rural North Dakota and mixes them with observations on what the metal subculture meant to him: "Growing up, it was the soundtrack for my life, and for the life of pretty much everyone I cared about. We didn't necessarily dress in leather chaps and we didn't wear makeup to school, but this stuff touched our minds. Regardless of its artistic merit, Guns N' Roses' 1987 *Appetite for Destruction* affected the guys in my shop class the same way teens in 1967 were touched by Paul McCartney and John Lennon. Commercial success does not legitimize musical consequence, but it does legitimize cultural consequence."

**S.O.D.: Stormtroopers of Death. SPEAK ENGLISH OR DIE.** Amsterdam: Roadrunner Productions B.V., 1985. Original 33 1/3 vinyl record, boldly signed by guitarist Scott Ian on the front panel. The vinyl is clean and unblemished. An "M" with a circle around it has been written in felt pen on the label on either side of the record. Negligible splitting to the seams of the inner sleeve. Mild wear to the corners and tips; else clean and bright.

As rock journalists Jon Wiederhorn and Katherine Turman note, "Bands like Agnostic Front and Suicidal Tendencies may have been a gateway to metal for hardcore fans, but it was the thrash band Anthrax that did more than any other metal band to connect metal kids to crossover. Their hardcore metal side project, Stormtroopers of Death (S.O.D.), recorded the legendary 1985 album *Speak English or Die*, which was brutality fast but loaded with tight, metal riffs and slow, crushing breakdowns. The politically incorrect, tongue-in-cheek lyrics only added to the defiant quality of the project." The band's driving force, guitarist Anthrax Scott Ian, has referred to S.O.D. as a "sociological experiment," recalling that "you always heard people like Jello Biafra (Dead Kennedys) picking on the New York scene and calling it fascist. We figured, 'Okay, like the Bonnie Raitt song says, let's give them something to talk about.'"

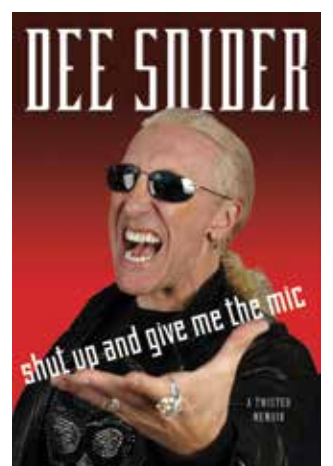
**Queensryche. QUEENSRYCHE.** [Los Angeles]: EMI America, 1983. Original 33 1/3 rpm vinyl record; second issue, preceded by an initial release through 206 Records. A pristine example, still sealed in the original shrink wrap.

The self-titled debut EP by the progressive metal pioneers. Along with bands like Fates Warning, Crimson Glory, and Dream Theater, Queensryche pushed the genre outside its comfort zone, embracing complex arrangements and unconventional themes, and drawing on a variety of musical influences, most notably classical music and jazz fusion. Chuck Klosterman (*Fargo Rock City*) put it best: "Queensryche was never 'about' heavy metal, even though they were a metal band. Mostly, Queensryche was about trying to be ambitious and interesting; you never threw on *Operation Mindcrime* when you were drinking Busch Light and hoping to get laid ... They were obsessed with integrity and - at least among metalists - highly political. Much of their political content leaned in the direction of naive libertarian gobbledygook (as is so often the case with civics rockers), but at least they thought about something. If Poison can be seen as metal's hippies, Queensryche would have been metal's yuppies (and I suppose that would make Slayer the Weathermen)."

## WHAT DO YOU WANNA DO WITH YOUR LIFE?

**[Twisted Sister] Snider, Dee. SHUT UP AND GIVE ME THE MIC: A Twisted Memoir.** 16 pp. photographs, including many in color. New York: Gallery Books, 2012. First edition. Signed by Snider on a prefatory blank leaf. Octavo. Light bump to the bottom corner of the front board; otherwise a fine copy in a fine dust jacket.

It was nearly impossible to escape his distinctive voice of Twisted Sister's lion-maned lead singer during the summer of 1984 when the hits *We're Not Going to Take It* and *I Wanna Rock* from the band's third album, *Stay Hungry*, saturated both radio and MTV. However, success made the Long Island, New York quintet known for their aggressive sound and grotesque use of makeup and women's clothing the target of the Parents Music Resource Center. Snider (b.1955) was one of the few musicians to heed the call of the music industry and testify against the PMRC's demands for music censorship legislation before a Senate committee. Memorably, he responded to Tipper Gore's interpretation of his song *Under the Blade* by observing, "the only sadomasochism, bondage, and rape in this song is in the mind of Ms. Gore. Ms. Gore was looking for sadomasochism and bondage, and she found it. Someone looking for surgical references would have found it as well."





# SAN FRANCISCO METAL FLYERS

**[San Francisco Metal Flyers]** A collection of 231 flyers and handbills promoting a variety of metal bands performing in the San Francisco area from the mid-1980s until the early '90s. Included are bands representing glam, like the L.A. Guns and Nag, Nag, Nag, as well as San Francisco-born thrash acts like Blind Illusion and Fifty Lashes, and the doomier sounds of bands like Tooth and Nail. The flyers vary in size from 5" x 7" handbills to 16.5" x 11" posters. All items are about very good with tape remnants and some chips and tears from being mounted on bulletin boards and the like.



California was flooded with musical innovation during the 1980s.

From punk to metal, the music scene was forging new sounds and using do-it-yourself methods of promotion including littering cities with flyers for upcoming shows. The collection assembled here shows everything from collage art, including Madonna's face pasted on a naked body, to crude drawings of skulls, and work from art student friends of bands. Glam bands, such as Vain and Mister Hyde, preferred more studio shots of their outfits and huge hair, while bands like S.F. Dogs and Slayer went with dark imagery that ranged from bloody logos to pentagrams.

Bands came from all over the country to play the San Francisco metal clubs like The Stone, The Omni, and the Fillmore. New York's Agnostic Front came to the West Coast numerous times promoting their brand of crossover thrash, as well as the infamous satirical metal band, GWAR, from Virginia. Women pushed their way through with bands like Leather Panteez and Female Troubles, trying to break away from the "cute and innocent" feel of new wave girl bands like the Go-Gos. A few notable flyers include Bay area favorites Death Angel

playing with Flotsam & Jetsam and Mordred at the Omni; Tooth & Nail at the Kennel Club; Wendy O. Williams at the Stone; Fates Warning at the Cotati Cabaret; and Primus at the Nightbreak; as well as a poster for a demo release gig by Death Angel at The Rock on Broadway.

## **THE REBEL BEAT: Volume One - Issue One - September 1986.**

Fairfield, New Jersey: The Rebel Beat, 1986. A single issue (8 1/2" x 11"), photomechanically reproduced and bound with a single staple at the top corner. This issue is signed by Anthrax guitarist Scott Ian on the front panel, just below his photograph. The printed \$2.00 price on the front panel has been crossed out and a \$1.00 price has been handwritten below it. Light toning and a small smudge to the front panel, with minor wrinkling to the rear panel that appears to have occurred during production; otherwise very good.

This scarce and otherwise unrecorded fanzine was written by Tami "Odie" Morgan, who was then attending West Essex Senior High School in Fairfield, New Jersey. It contains transcripts of interviews she conducted with Jon Oliva of Savatage, Raven's John Gallagher, and Scott Ian, among others, all of whom are asked for their opinion on rock censorship. Also includes a review of Flotsam and Jetsam's 1985 Metal Shock demo featuring future Metallica bassist Jason Newsted. Even if the pink front panel is the only stereotypically feminine element, as a zine created by a young woman, it is rather uncommon, and even more so in dealing primarily with thrash and death metal.

**Metallica. MASTER OF PUPPETS.** New York: Elektra/Asylum Records, 1986. Original 33 1/3 vinyl record. The vinyl is clean and unblemished. A few negligible splits along the edges of the printed inner sleeve. The pictorial outer sleeve, featuring the iconic artwork of Don Brautigam, is still protected by the original shrink wrap, which has been neatly open along one edge; else fine.

"Master was a watershed album: the band combined the brutality of thrash, technical wizardry of prog-rock, and epic grandeur of cinematic composers like John Barry and Ennio Morricone with the urgency of hardcore, and did it all in a framework of angry, infectious singalongs ... it was the disc that legitimized thrash for the mainstream" (Louder Than Hell). It was also the last album to feature virtuosic Metallica bassist Cliff Burton, who died in a tour bus accident in Sweden as the band was touring in support of Master of Puppets.

**[Venom] Goldenvoice Presents Venom with Exodus and Hiram at the Santa Monica Civic on March 28, 1986.** An original flyer, photomechanically reproduced on 8 1/2" x 11" white paper. Bright, clean, and very fine. Accompanied by an original picture disc vinyl pressing of Venom's Black Metal (1982), issued by Neat Records in Newcastle, England.

Loud, aggressive, and not afraid to offend, Venom were not only pivotal in the creation and development of extreme metal, they were arguably the first band for whom such a description could be considered accurate. In that context the music may seem relatively tame by today's standards, but for a time, Venom were arguably the heaviest, noisiest and most unpleasant metal band on the planet.

## **[Anthrax] PR [and] Triple MMM Present... ANTHRAX Plus**

**Special Surprise Guest Abattoir and SF's Legacy.** An original flyer promoting the band's April 25, 1986 concert at the Pomona Valley Auditorium in Pomona, California. Photomechanically reproduced on an 8 1/2" x 11" sheet of white paper. Light toning along the bottom edge; else fine.

Features the artwork from Spreading the Disease (1985), Anthrax's second album and their first with vocalist Joey Belladonna and bassist Frank Bello. This bill also included the first incarnation of acclaimed Berkeley, California thrash band Testament, who changed their name during the recording of their first album, The Legacy (1987).

## HIPPIES HATE SLAYER

**Slayer. REIGN IN BLOOD.** Los Angeles: Def Jam Recordings, 1986. Original 33 1/3 vinyl record. The vinyl is clean and unblemished. Featuring the printed lyrics on the verso, the inner sleeve is splitting along the seams. The pictorial sleeve is a bit edgeworn, with a three-inch tear along the spine and a small price label to the front panel; else very good.



If someone asks what heavy metal is, simply hand them a copy of this thrash masterpiece, which Kerrang! magazine described as "the heaviest album of all." Reign in Blood is the mighty Slayer's third album and their first collaboration with producer Rick Rubin, whose fresh perspective led to a drastic makeover of the Huntington Park, California outfit's sound and lyrical content. Gone were the complex arrangements and Satanic

themes of their previous album, Hell Awaits (1985), and in their place were stripped down, insanely fast song structures paired with meditations on death, religion, insanity, and murderers. The intense soloing of guitarists Jeff Hanneman and Kerry King, which often mimic the screams of the songs' victims, the shouted vocals of bassist Tom Araya, and the powerful drumming of Dave Lombardo on this album are directly responsible for the rise of death metal in the late 1980s and continue to serve as a primary influence on the entire heavy metal genre nearly 30 years later.







## A COLLECTION OF 23 ORIGINAL SUICIDAL TENDENCIES PHOTOGRAPHS

# ALL I WANTED WAS A PEPSI

**[Suicidal Tendencies]** A collection of 23 original photographs of Southern California hardcore bands Suicidal Tendencies and No Mercy in their infancy. The images capture some of the band's earliest performances, and the skatepunk and early thrash scene in Venice, California. A photograph tagged "NO MERCY" shows guitarist Mike Clark and his fellow bandmates in the blue bandanas, flipped up baseball caps, and other "gang" attire. Most are 3 1/2" x 5", with four photobooth images, a wallet-size portrait, three that have appeared to be trimmed, and a polaroid. A few show minor tape marks, and an individual has been partially scratched out of one image. Accompanied by five of the rub-on Suicidal Tendencies decals the band produced before receiving major label support and a copy of a glossy 8" x 10" promotional photograph issued by the band's label, Suicidal Records, in the mid-1990s.

But wait, it gets better: the above is accompanied by an original 5 1/2" x 8 1/2" flyer for a 1985 "Speed Metal Battle of the Bands" featuring No Mercy and six others at the

Balboa Theater in Los Angeles and an original 33 1/3 vinyl test pressing of No Mercy's first and only album *Widespread Bloodshed Love Runs Red* (1987). Intended to evaluate tone and general accuracy before production, test pressings are as rare as platinum and nearly as valuable. This example has suffered a bit, with a half-inch chip to one side of the record and some minor to moderate scratches. Yet, with the exception of the first track on either side, it still serves its purpose. This and the above material all purportedly belonged to Mike Clark, whose storage unit was abandoned and the contents sold at auction.

Founded in 1981, Suicidal Tendencies rose to fame with their 1983 self-titled debut album, featuring the single "Institutionalized," and soon became the go-to group for metal-loving gangsters of all stripes. Though the band members denied any gang affiliation, they certainly looked the part, and did little to discourage violence at

their shows. Mike Clark recalls, "From the start, the status quo were scared to death by our lyrical content. And we had a certain style of dress where we come from, which is Venice Beach, California. All the skateboarders, surfers - we call 'em eses or vatos - the Mexican gangsters - we all dressed the same. We wore khakis or blue jeans, Pendleton button down shirts and bandanas, and these shoes called Rhinos. We were getting arrested, liter-

ally, a few times a week, just because of the way we looked." Ultimately rejected by the punk scene, Suicidal Tendencies boosted its metal cred with the addition of guitarist Rocky George in 1984 and then again in 1987, when frontman Mike Muir decided to merge the band with thrash outfit No Mercy, the brainchild of Mike Clark.



## THE MOST INFLUENTIAL RECORD YOU'VE NEVER HEARD OF

**Coven. WITCHCRAFT DESTROYS MINDS & REAPS SOULS.** New York: Mercury Records, 1969. Original 33 1/3 rpm vinyl record. The vinyl is clean and unblemished, and accompanied by the original inner sleeve. However, as a result of a production error, the printed Side 2 label appears on both sides of the record (Side 1 is otherwise intact and an errata prepared by The Book Shop is included). The pictorial gatefold outer sleeve is a bit edgeworn, with some unobtrusive adhesive residue, perhaps from the poster, to an inner panel, and a short tear to the top left corner of the front panel. Accompanied by the 36" x 24" four-color poster, which was obtained by sending \$1.00 to the band's post office box. Issued folded into eighths, this example was hung and is creased with a few minor chips and tears along the extremities, and evidence of tape on the verso. Exceedingly scarce.

Many elements of the heavy metal archetype rose in opposition to the peace and love of the late sixties, most notably a fixation with mortality and the occult. To what extent such interests stemmed from personal involvement, as opposed to lyrical playfulness or even opportunism, is not entirely clear. Regardless, it was American psychedelic rockers Coven who were responsible for introducing many of these aesthetics with this controversial release, which preceded Black Sabbath's 1970 self-titled debut album. *Witchcraft Destroys Minds and Reaps Souls* contains the first recorded examples within rock culture of the use of the inverted cross and the "sign of the horns" hand gesture. Now ubiquitous, the latter remains a unifying symbol of heavy metal devotion, popularized by Black Sabbath vocalist Ronnie James Dio, who replaced Ozzy Osbourne in 1979. In another curious twist, Coven's bassist is named Oz Osbourne, and this album opens with a song entitled Black Sabbath.





# GUNS WITHOUT ROSES



**[L.A. Guns]** A small archive of L.A. Guns material, including an original poster (23" x 35"), issued by Raz Records (a fake independent label, named after the band's manager, Raz Cue) in conjunction with the release of the band's debut EP, Collector's Edition No. 1 (1985). Offset lithographic, printed in black on a white background. Boldly signed by the band's architect, guitarist Tracii Guns, in the lower right corner. Occasional very light wrinkling; else fine. Together with an original baseball-style t-shirt from the band's first national tour (No Mercy Tour '88), a pair of original backstage passes from that tour, and the framed RIAA gold record commemorating the sale of more than 500,000 copies of L.A. Guns' self-titled debut album (1988), which Tracii Guns presented to his father, the late Rick Ulrich. Provenance: from the personal collection of Tracii Guns.

Formed in 1983, the band's first lineup included virtuoso guitarist Tracii Guns (b.1966) and volatile vocalist Axl Rose, who left to form his own group, Hollywood Rose, with childhood friend Izzy Stradlin. Rose and Guns decided to combine their bands in 1985, thus creating the earliest incarnation of Guns N' Roses. However, Guns left the band over creative differences (he was replaced by Slash), and soon reformed L.A. Guns. In our conversation with Guns, he mentioned that having a supply of this poster on hand at the time led to his decision not to rechristen the band. A ragged collection of outcasts from various other bands, including former W.A.S.P. drummer Steven Riley and British vocalist Phil Lewis, comprised this incarnation, whose debut featured wildly over the top anthems like No Mercy and Bitch is Back and the underrated power ballad One Way Ticket. The band toured with Ted Nugent and AC/DC in support of the album before beginning work on its follow up, Cocked and Loaded (1989), which propelled L.A. Guns to considerable commercial success.

## A LOT OF PEOPLES GIRLFRIENDS ARE IN THERE

**[Backstage Passes]** A collection of 70 backstage passes for metal and hard rock concerts staged between late 1970s and the early 2000s. Most are printed on satin and feature the logos and original art corresponding to the tour. The earliest examples were issued to a member of the IATSE labor union who provided support for major touring acts playing the Bay Area. Some have adhesive residue to the verso, while a few others are soiled or a bit frayed along the extremities. The remaining examples, which date from the late 1990s to the early 2000s, are clean and bright. Highlights from the collection include a November 30, 1977 Aerosmith concert, Ozzy Osbourne's Diary of a Madman Tour 1981/82, Iron Maiden's World Piece Tour '83, a New Years Eve 1983-84 show with Dio and Dokken, several early '80s Judas Priest and Rush concerts, Motley Crue's Theatre of Pain World Tour 85/86, L.A. Guns' 1992 Hollywood Vampires tour, Pantera's Far Beyond Tour-

ing the World '94-'95, Motorhead's Overnight Inch Nails Fragility V2.0 tour, Metallica's 2000, and Dream Theater's 2003 and Fates Warning.



Sensation tour, the Nine Summer Sanitarium Tour tour with Queensryche

For metalheads, the concert important as any studio record-bands, not to mention the may-ery associated with them, grows they graduate from playing arenas and sports stadiums, pass an object coveted above all able to the band, roadies, journal-and women who are not the musicians' wives. Securing one is nearly as impossible as finding a clean and air conditioned restroom at an Ozzfest. But those with the good fortune, connections, or certain other assets to obtain one will don this colorful, original, and often whimsical representation of the band and their current musical endeavors that few not on the production side ever lay eyes on.

experience is primary, as ing. The accessibility of hem and general debauch-increasingly limited as bars and clubs to filling making the backstage else and one only avail-ists and photographers,

## PAPERING THE SUNSET STRIP

**[Los Angeles Metal Flyers]** A collection of 369 flyers and handbills promoting Los Angeles metal venues and bands from the mid-1980s to the early '90s, including acts such as Poison, Faster Pussycat, The Lovedolls, and Saint Vitus. The black and white flyers are all printed on standard sized sheets of various col- elements. Overall, near fine or better

The early 1980s saw the rise of predecessors like KISS, Alice the punk scene in Los Angeles ers to look elsewhere for bands to an immediate liking to glam metal and gospel of excess, booze, and Guns, Faster Pussycat, and Poison the subgenre's biggest hub, and soon MTV in programs like the immense-band fronted by Headbanger's Ball tion). Featured here are numerous look, which included tight leather



glam metal, inspired by the look and sound of Cooper, and the New York Dolls. Meanwhile, had taken a violent turn, forcing promot-play clubs like the Whiskey. L.A. took with its raucous sound, new fashions, women. Bands like Motley Crue, L.A. were fostered by the Sunset Strip, by far found themselves in heavy rotation on ly popular Headbanger's Ball (Virgin, the host Riki Rachtman, is seen in this collec-flyers with the patented androgynous glam pants, big hair, and eyeliner.

Women also played a role in the scene. Reacting against bands such as The parts saccharine and innocence, acts like Diamond Claw and Bootleg went studded heel to studded heel with the domineering male bands that saturated the scene. For example, a flyer for a Club With No Name Show features the members of Raw Flower alongside with sayings like, "suck it don't pluck it," "bare it we'll nail it," and "maybe we'll blind your eyes and bind your hands." Although not nearly as popular as their male counterparts, groups like Vixen, who are often referred to as "the female Bon Jovi," experienced some commercial success.

Bangles, who fostered an image that was equal





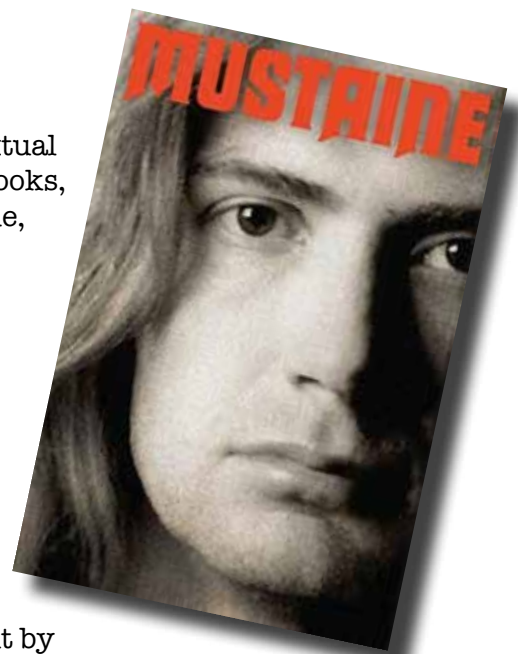
# MEGA METAL MEMOIRS

**[Megadeth] Ellefson, David with Joel McIver. MY LIFE WITH DETH: Discovering Meaning in a Life of Rock & Roll.** Foreword by Alice Cooper. New York: Howard Books, 2013. First edition. Signed by Ellefson on the title, with a flyer from the book signing event laid in. Octavo. A fine copy in a fine dust jacket.

Evangelical publisher Howard Books is a giveaway, but here it goes anyway: nice guy bassist leaves rural Minnesota for L.A. in search of musical stardom, co-founds pioneering thrash metal band, achieves platinum album success, indulges in the usual rock 'n' roll excess, discovers cocaine, proceeds to heroin, hits rock bottom, enters rehab, finds Jesus, gets married, and relocates to Scottsdale, Arizona, where he plays golf with Alice Cooper, presides over his MEGA Life! Ministries foundation, and raises two well-adjusted children. Next.

**[Megadeth] Mustaine, Dave with Joe Layden. MUSTAINE: A Heavy Metal Memoir.** Numerous textual photographs, including several in color. New York: itbooks, 2010. First edition. Signed by Mustaine on the half-title, accompanied by a photograph from the book signing. Octavo. A fine copy in a fine dust jacket.

In 1983, Metallica - ironically, the band that earned the nickname Alcoholica - gave its original lead guitarist the boot for excessive drinking. Blindsided, Mustaine (b.1961) returned to Los Angeles and formed Megadeth, a band credited as one of the "Big Four" of thrash metal along with Anthrax, Metallica, and Slayer. Far more political than most of their contemporaries (the name Megadeth was taken from a 1982 speech about nuclear disarmament by Senator Alan Cranston), the band is known for its highly technical approach, fast rhythms, and complex arrangements, and for its major label debut, Peace Sells... but Who's Buying (1986), which remains one of the genre's most influential albums. The successes that followed were often marred by disputes and drug abuse fueled in part by the lingering anger and betrayal associated by his aforementioned ouster, which Mustaine confronts in this highly introspective account.



## METAL MELTDOWN

**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 ArteZ Werkplaats Typografie in Arnhem organized an event entitled "Metal Meltdown Needs You!" to celebrate the 24th anniversary of the zine, which served as the basis for a January 2013 lecture he made on zine-making culture at the London bookshop Ti Pi Tin.

**Poison. LOOK WHAT THE CAT DRAGGED IN.** Hollywood, California: Capitol Records, 1986. Original 33 1/3 vinyl record. A near fine example, still sealed in the original shrink wrap. There is a small hole punch to the top right corner of the pictorial outer sleeve, indicating that this copy may have been distributed for promotional purposes. Accompanied by an original 8 1/2" x 11" flyer, the August 1987 issue of the Poison newsletter, and a vintage piece of Poison flair.

From Baroque opera to the present, androgyny has a long history in music. With glam metal, however, it found popular success to a degree unique in the modern era. Bands like Quiet Riot and Cinderella wore garish makeup, jewelry, and stereotypically sexy clothes, including fishnet stockings and scarves, and sported long, often teased hairstyles, in effect confronting the anxieties of masculinity by appropriating the visual signs of femininity and thereby claiming the powers of spectacularity. The quintessential examples are Motley Crue's Shout at the Devil (1983) and this, Poison's first studio album. The front cover features Bret Michaels, Rikki Rocket, Bobby Dall, and C.C. DeVille at their most glam with

each sporting the pouting "kiss" pose which was to become a Poison trademark while also inspiring the memorable one-liner: "Who doesn't want to fuck the chick in Poison?!"



## MOTHER TELL YOUR CHILDREN NOT TO WALK MY WAY

**[Parents Music Resource Center] Gore, Tipper. RAISING PG KIDS IN AN X-RATED SOCIETY.** Textual photographs and illustrations. Nashville, Tennessee: Abingdon Press, 1987. First edition. Inscribed by Gore on the half-title. Original black buckram binding, with gilt and red stamping. A near fine copy in a nearly fine dust jacket with just a hint of edgewear. Accompanied by Music in Action petition condemning the PMRC and DecencyInMedia, which was clipped from a 1987 issue of Billboard magazine.

In 1985, when the PMRC published its list of the songs they found most objectionable, nine of the "Filthy Fifteen" were heavy metal tracks, including Judas Priest's Eat Me Alive and Into the Coven by Mercyful Fate. Though metal was far from their only concern, the genre's exploration of subjects like sex, drugs and alcohol, the occult, murder, and suicide made it a favorite target of Tipper Gore, Susan Baker, Pam Howar, and Sally Nevius, the four "Washington wives" behind the PMRC. When it came to young, impressionable ears, they argued, a clear cause and effect relationship existed between rock lyrics and imagery and the activities they deemed deviant, and that government action was needed to assist parents in protecting their children from these pervasive influences. Their demagoguery flew in the face of a number of independent studies, not to mention that pesky First Amendment. Nevertheless, the RIAA caved to political pressure even before the well-publicized Senate hearing on "porn-rock," agreeing to place "parental advisory" labels, or "Tipper stickers" as they were nicknamed, on albums deemed inappropriate for minors, which only increased their visibility and marketability.

**Raschke, Carl A. PAINTED BLACK: From Drug Killings to Heavy Metal - The Alarming True Story of How Satanism is Terrorizing Our Communities.** Eight pp. photographs. New York: Harper & Row, 1989. First edition. Signed by Raschke on the half-title. Octavo. Light wear to the spine ends. The dust jacket is sun faded along the spine; else very good.

Raschke is the Chair and Professor of the Religious Studies Department at the University of Denver, specializing in continental philosophy, the philosophy of religion, the theory of religion, and shameless fear mongering. In this, his best known work, he draws on a creative interpretation of the automatic response theories of musical hypnotism to link heavy metal to the threat of Satanism and even ritual murder, suggesting that the end result of listening to the music "is to erode the nervous system with noise, as drugs destroy the cerebrum." And who does he blame for this epidemic? The political left in America, of course.



# IT'S IN THE BAG

**[Animal Bag]** A series of original photographs of the Charlotte, North Carolina quartet, shot in Glendale, California with a Bronica ETRSi 6x4.5 by photographer Drake Zabriskie, circa 1990. Housed in archival sleeves, the 61 negatives are accompanied by a 10" x 15" and four 8" x 10" glossy prints, each signed by Zabriskie.

Having built a following in the Tar Heel State, Animal Bag relocated to Southern California at a time when the alternative metal scene in L.A. was on the verge of exploding. Favorable press, which compared them to Faith No More, earned them a contract with Mercury, which released their self-titled debut in 1992. The album's first single, Everybody, was a minor hit and the accompanying video made the rounds on Headbanger's Ball and other MTV programs. Their follow-up was not well received and Animal Bag was lost in the shuffle. The band was dropped from the label shortly before their breakup in 1998. This series of photographs captures vocalist Luke Edwards, guitarist Rich Parris, bassist Otis Hughes, and drummer Boo Duckworth at the dawn of their career, rocking the fashions popularized by Guns N' Roses and the other leading hair bands of the era.



**Sadistic Intent. CONFLICT WITHIN.** Bell, California: Sadistic Intent, 1989. Original demo tape, featuring six tracks: Conflict Within, No Reason, Doomed To Live, Speak For Yourself, Existance [sic], and Morbid Faith. Recorded at Cage Studios in Los Angeles in February 1989, and copied on to a TDK D60 cassette, which is labeled "Sadistic Intent" in blue ink on the A side and "Dark Angel" in black ink on the B side (the space left blank on this tape was filled with Darkness Descends, the second album by Los Angeles thrash band Dark Angel). Accompanied by the photo-mechanically reproduced insert, the plastic case, and a flyer for a recent Sadistic Intent concert in Mexico City.

Located on the outskirts of Los Angeles, Downey is an unlikely epicenter of Southern California metal. Paul A. Bigsby, father of the modern electric solid-body guitar, and one-half of Metallica's original line up, James Hetfield and Ron McGovney, called the city home. Even parodist Weird Al Yankovic, who poked fun at Metallica in his song Enter Napter, was born there. It's also the location of Dark Realm Records, a record store often compared to former black metal gathering site Helvete in Oslo, Norway and the homebase of brothers Bay and Rick Cortez, the driving force behind revered death metal band Sadistic Intent. With the release of this demo and its equally brutal follow-up, Impending Doom (1990), Sadistic Intent developed an international following.

## WELCOME TO THE JUNGLE

**[Guns N' Roses] Adler, Steven with Lawrence J. Spagnola. MY APPETITE FOR DESTRUCTION: Sex & Drugs & Guns N' Roses.** 16 pp. photographs, most in color. New York: itbooks, 2010. First edition. Signed by Adler and Spagnola on the title page. Octavo. A fine copy in a fine dust jacket.

Ex-Guns drummer Steven Adler (b.1965) is further proof that bitter junkies write the most entertaining memoirs. Pulling no punches, he recalls the band's meteoric rise from the Sunset Strip to international stardom, and sets his sights squarely on mercurial lead singer Axl Rose as he describes his unceremonious ouster in 1990. Substance abuse issues plagued Adler for much of the two decades that followed - he claims to have survived twenty-eight ODs - during which he spent nearly as much time on Celebrity Rehab with Dr. Drew as he did on stage.



**[Guns N' Roses] McKagan, Duff. IT'S SO EASY AND OTHER LIES.** 16 pp. photographs, most in color. New York: Touchstone, 2011. First edition. Signed by McKagan on the title page, accompanied by a photograph from the book signing. Octavo. A fine copy in a fine dust jacket with a very minor crease to the front flap.



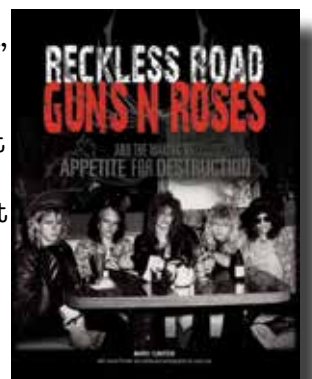
Unlike Adler, bassist Duff McKagan left GNR on his accord, though his departure was hastened by acute-alcohol induced pancreatitis and Axl's increasingly erratic behavior. His subsequent journey to sobriety led him back to his native Seattle, where he married a former centerfold and started a family, amassed a small fortune by investing in Seattle stocks like Amazon and Starbucks, and rediscovered his passion for music, returning to the top of the Billboard charts with Velvet Revolver, a band featuring his former Guns mates Slash and Matt Sorum.

**[Guns N' Roses] Slash with Anthony Bozza. SLASH.** Numerous textual photographs. New York: HarperCollins, 2007. First edition. Signed by Slash on the title page. Octavo. A fine copy in a fine dust jacket.

With his trademark top hat and Gibson Les Paul, Slash is one of the most recognizable figures in modern music. Born Saul Hudson in Stoke-on-Trent, England to a white British graphic artist and an African American costume designer, he grew up in the bohemian playground of '70s Los Angeles where he developed a passion for BMX racing before discovering the guitar and falling in with the scuzzy dirtbags who would become Guns N' Roses. In this memoir, he stays true to his soft-spoken, nice guy reputation while reminiscing about the band's era-defining success, the drama surrounding Guns and his subsequent endeavors, including Slash's Snakepit and his struggles with drug and alcohol addiction.



**Canter, Marc with Jason Poirath. RECKLESS ROAD: Guns N' Roses and the Making of Appetite for Destruction.** Exhaustively illustrated, largely in color. N.p.: Shoot Hip Press, 2007. First edition. Signed by Canter on the title page. Original pictorial paper wrappers. A fine copy. Offered together with an original 33 1/3 vinyl pressing of the album, issued in 1987 by Geffen Records.



More than 25 years after its release, it's nearly impossible to attend a major sporting event or listen to an hour of rock radio without hearing a cut from Guns N' Roses' legendary debut album, for such is the enduring legacy of Appetite for Destruction (1987). Guns presented a far grittier, more self-destructive perspective on the Sunset Strip scene than contemporaries like Poison, and their incendiary yet accessible songcraft served as a paradigm not only for metal but for all rock music. This pictorial chronicle documents the formation of the band and every performance that Guns N' Roses did from their very first gig until they completed the mix for Appetite for Destruction and left Los Angeles for their first tour as Geffen artists, incorporating rare candid photos, tickets stubs, newspaper clippings, set lists, show fliers, handwritten lyrics, etc.



**Moses, Alan and Brian Pattison. GLORIOUS TIMES: A Pictorial of the Death Metal Scene (1984-1991).** Introduction by Laurent Ramadier. Features hundreds of photographs, most in color. [Buffalo, New York]: Glorious Times Publishing, 2009. Revised and expanded edition. Original glossy paper wrappers. A fine copy.

Derived from thrash and early black metal, death metal is brutal and extreme by design, intended to shatter windows and make ears bleed. Pioneering groups like Death, Morbid Angel, Deicide, Obituary, and Cannibal Corpse played savage and lyrically graphic music that abounded with frantic double bass, buzzing guitar distortion, rapidly thumping drums, and guttural, largely unintelligible Cookie Monster vocals. Filled with many rare and previously unpublished photographs, this fantastic pictorial history captures intimate glimpses of the early days of the death metal scene in Tampa, Florida and elsewhere through anecdotal profiles of 48 bands that defined the movement.





# BAND USE ONLY

**[Slipknot]** A small collection of concert material, including an original concert setlist for the band's August 14, 2004 performance headlining the second stage at the Ozzfest in East Troy, Wisconsin, along with time sheets for both stages, a "BAND USE ONLY" sign illustrated with the band's logo and the color artwork from 2004's Vol. 3: The Subliminal Verses, three original 3" x 5" photographs of vocalist Corey Taylor onstage and off, an XL tour t-shirt, and a pair of Joey Jordison signature drumsticks from Ahead. Computer generated and laserjet printed, the setlist is a little wrinkled and soiled, with strips of black cloth tape along the top and bottom. It is signed by Jordison, Taylor, and sampler and keyboardist Craig Jones.

With their ugly aesthetic, which included macabre costumes, conceptual approaches to albums and shows, multimedia presentations, and the type of performance art antics usually reserved for experimental industrial bands, the nine-headed beast that is Slipknot was already an ascendent force in heavy metal when they decided to eschew a main stage slot and return to Ozzfest's second stage. Their frenetic performances proved nearly impossible for main stagers like the Black Label Society, Superjoint Ritual, and Dimmu Borgir to follow.

# HAMMER SMASHED FACE

**[Cannibal Corpse]** An original poster (22 1/2" x 34") promoting a concert headlined by Cannibal Corpse and also featuring Cenotaph and Blackthorn at the Auditorio Lomas Verdes in Naucalpan, Mexico on December 19, 1992. This performance took place three months after the release of the band's third album, Tomb of the Mutilated (1992). Inscribed by Cannibal Corpse vocalist Chris Barnes on the band's photograph. Offset printed on a sheet of white stock, which is a little wrinkled from rolling; else crisp and clean.

"Death, Morbid Angel, Obituary, and Deicide all made their mark ... but it was Cannibal Corpse that first exposed death metal to the mainstream, and it remains the most popular death metal band. Thanks to original vocalist/gore freak Chris Barnes, their lyrics were uglier and more graphic than those of most of their contemporaries, often dealing with zombie invasions, serial killers, and the mutilation of women. Their brain-in-a-blender riffs were so furious they would sound nearly nonsensical were it not for drummer Paul Mazurkiewicz's precision playing. Cannibal Corpse struck a nerve with audiences seeking the ultimate in extremity" (Louder Than Hell). It also drew the ire of hand-wringing moral crusaders like Bob Dole, who accused the band of undermining the national character, and Joseph Lieberman, who denounced Cannibal Corpse in a speech delivered three years before Tipper Gore's then-husband, Vice President Al Gore, tapped him as his running mate.

**Darkthrone. CROMLECH.** Ski, Norway: Darkthrone, 1989. An early issue of the original demo tape, featuring three tracks: The Watchtower, Accumulation of Generalization, and Sempiternal Past / Presence View Sepulchrality (later versions feature the song "Iconoclasm Sweeps Cappodocia"). Recorded live in November 1989, and copied on to a TDK D90 cassette, labeled on one side with the band's name (the "t" in Darkthrone is represented as an inverted cross) in red ink. Accompanied by the photo-mechanically reproduced insert, with a cancel in black marker to the credits panel, and housed in the plastic case.

Named after the Brythonic word for a chamber tomb, Cromlech was the fourth demo released by the influential Norwegian metal band, and the first to feature its now-familiar logo. The strength of this trio of death metal tracks earned Darkthrone a contract with Peaceville Records (UK), which issued their first studio album, *Soulside Journey*, in 1991. Though both effective and well-received, these albums marked the end of an era for the band, which would soon thereafter undergo a profound transformation, forgoing their earlier influences and plunging headlong into the rawest form of death metal. The rebirth of Darkthrone was complete with the release of their second studio album, *A Blaze In The Northern Sky* (1992), an opus now regarded as the very first Norwegian black metal album.

**Friend, Lonnn. PIRATE RADIO SATURDAY NIGHT Promotional Cassette.** Culver City, California: Westwood One, n.d. (circa 1992). The cassette and its plastic case are housed in an airline barf bag, to which has been affixed two printed panels illustrated with photographs of Friend with Alice Cooper, Metallica, Axl Rose, and other metal luminaries. Signed by Lonnn Friend on the front panel of the barf bag. The cassette and plastic case are pristine, with only some mild edgewear and toning to the bag. Provenance: From the personal collection of Lonnn Friend, with a signed statement laid in.

Since the late 1980s, journalist Lonnn Friend (b.1956) has been one of the genre's most recognizable talking heads. As editor-in-chief of R.I.P. Magazine, Friend developed close relationships with Metallica, Guns N' Roses, Aerosmith, and others, which led to a weekly Friend at Large segment on MTV's *Headbanger's Ball*, this nationally syndicated hard rock gabfest, and frequent appearances on the *Behind the Music* documentary series and other VH1 programs.



**[Lamb of God]** An original concert setlist for the band's November 5, 2009 concert at the Piere's Entertainment Center in Fort Wayne, Indiana. Computer generated and laserjet printed on a sheet of 8 1/2" x 11" white paper. A very faint shoeprint suggests it was taped to the floor with black cloth tape (one strip remains, running along the left side on the recto) during the performance, crudely removed in three pieces, and then reassembled with transparent tape. A scuff, roughly corresponding with the remaining strip of black tape, runs along the right side on the recto, and there are a few small chips.

Formed in Richmond, Virginia in 1994 (as *Burn the Priest*), Lamb of God is the standard bearer for what has come to be known as the New Wave of American Heavy Metal. Their frenetic blend of thrash, death metal, hardcore punk, and grindcore, and incendiary lyrics, which frequently explore hypocrisy and other anti-religious and anti-war sentiments, have established them as an international concert draw and made them the target of theological organizations hellbent on censorship.





# IT WAS MUSIC THEY USED AGAINST ME

**[West Memphis Three] Echols, Damien. LIFE AFTER DEATH.** 16 pp. photographs, most in color. New York: Blue Rider Press, 2012. First

May 5, 1993 murders of three eight-year-olds in West Memphis, Arkansas, despite a clear lack of any hard evidence. The grotesque nature of the murders, coming in the midst of a nationwide concern about satanic activity among teenagers, led investigators to focus on Echols, a troubled yet gifted 18-year-old who wore all black, listened to heavy metal, and considered himself a Wiccan, and Misskelley, an acquaintance who was apparently coerced by police to implicate himself and the others. The case attracted international attention after the release of the documentary *Paradise Lost: The Child Murders at Robin Hood Hills* (1996), which raised doubts about the convictions and portrayed the defendants as three outcasts whose attire and interests did

not endear them to their socially conservative neighbors.

All three were avid Metallica fans. The film and its sequels marked the first time the band allowed their music to be used in a movie (directors Joe Berlinger and Bruce Sinofsky later directed the 2004 Metallica documentary *Some Kind of Monster*). After nearly two decades in prison, numerous requests for a retrial, and new DNA evidence that cast further doubt on their convictions, the West Memphis Three were freed as part of a bizarre deal that required them to plead guilty in exchange for their freedom. Nevertheless, a small, but vocal minority maintain that the link between heavy metal and the occult is evidence of their guilt.

edition. Signed by Echols on the half-title. Octavo. A fine copy in a fine dust jacket. Accompanied by *ABOMINATION: Devil Worship and Deception in the West Memphis Three Murders* (2014) and *THE PARADISE LOST TRILOGY: Collector's Edition* (2012), a four-disc DVD set including all three documentary films and a 20-page booklet of photographs from the filmmakers' personal archive.

"When I was put on trial," Damien Echols recalls, "it was music they used against me. My love of heavy metal was considered 'proof' that I was evil and a satanic murderer." In early 1994, heavy metal was on trial - again - and by the end of March, Echols, Jason Baldwin, and Jesse Misskelley had been convicted for the

**Taylor, Corey. SEVEN DEADLY SINS: Settling the Argument Between Born Bad and Damaged Good.** Textual photographs. Cambridge, Massachusetts: Da Capo Press, 2011. First edition. Signed by Taylor on the title page, and accompanied by all the paperwork autograph hounds cherish and courts of law ignore. Octavo. Original black paper-covered boards, with silver titles. Very light wear to the corners and tips of the boards and dust jacket; else fine.

A thought-provoking meditation on sin, morality, and the search for purpose by the Slipknot and Stone Sour frontman, told through the prism of the seven deadly sins. Amid the tales of sex, drugs, and alcohol are powerful and moving details of a harrowing childhood in a small midwestern town Taylor (b.1973) describes as "a cornucopia of racism, malicious intent, and ignorant torrents of pain."

**[Korn] Fieldy with Laura Morton. GOT THE LIFE: My Journey of Addiction, Faith, Recovery, and Korn.** Numerous textual photographs, including several in color. New York: William Morrow, 2009. First edition. Signed and dated by Fieldy on the title page, accompanied by a photograph from the book signing. Octavo. A fine copy in a fine dust jacket.

At the height of the grunge movement, a new subgenre was coalescing in California's Central Valley. Breaking down the artificial barriers between urban music and rock, nu metal combined jagged riffs with hip hop rhythms and haunting melodies and like grunge, explored themes of pain of personal alienation. The first band to emerge from this scene was Korn, whose album *Follow the Leader* (1998) did for nu metal what *Master of Puppets* did for thrash. The band's sound hinged on the innovative dropped-down technique of bassist Reginald "Fieldy" Arvizu (b.1969), who chronicles Korn's ascendancy and wild offstage antics in this memoir. Like Korn guitarist Brian "Head" Welch, who left the band for a time, Fieldy struggled with drug abuse and alcoholism before finding redemption in Christianity.

**[Judas Priest] "Rob Halford: Between a Rock and a Hard Place"** by Judy Wieder in *THE ADVOCATE: The National Gay & Lesbian Newsmagazine*, Issue 759 - May 12, 1998. Los Angeles: Liberation Publications Inc., 1998. A single 8 1/2" x 11" issue. Original stapled paper wrappers. Just a hint of edgewear; else fine.

For nearly three decades, the leather-clad Judas Priest frontman struggled to come to terms with his sexuality in a world where androgyny was far more acceptable than homosexuality. The other members of Priest knew Halford was gay early on. It was never an issue until the early '90s when Halford announced his intention of coming out. His bandmates protested, fearing a public backlash. When he finally did, however, the announcement was met with near universal acceptance from fans and fellow musicians alike. Looking back on his decision, Halford said, "There are areas of music that are more compassionate, more tolerant, more open, more accepting and more aware. What I think I have done is destroy the myth that heavy metal bands don't have that capacity."

**[Alice in Chains] An original poster** (11" x 17") promoting a Clash of the Titans concert with Slayer, Anthrax, Megadeth, and Alice in Chains at the Bonneville Raceway near Wendover, Utah on June 3, 1991. Offset lithograph, printed in black and red on a white background. Unobtrusive evidence of a small bump to the right edge; else clean and bright.

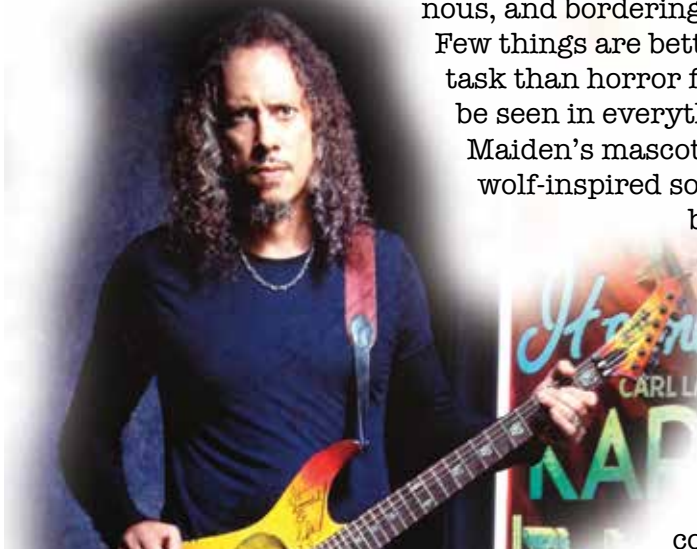
The North American lineup of the worldwide Clash of the Titans tour included a then-unknown Alice in Chains, who would soon rise to international fame as part of grunge, the movement that effectively ended the hair metal era. While living and playing in Seattle may have earned them the grunge tag, it isn't difficult to hear the Black Sabbath-style riffing and other metal influences in the music of Alice in Chains and their contemporaries like Soundgarden. Their brand of alternative metal played a major role in the development of nu metal and the musical evolution of bands like the Deftones and System of a Down.

## METAL MONSTERS

**Hammett, Kirk with Steffan Chirazi. TOO MUCH HORROR BUSINESS:** The Kirk Hammett Collection. Illustrated throughout in full color. New York: Abrams, 2013. First edition. "Kirk Hammett is not only the lead guitarist for Metallica, he also possesses one of the finest collections of monster-movie memorabilia." Signed and dated by Hammett on the front flyleaf. Quarto. Original decorative binding; issued without a dust jacket. Just a hint of wear to the corners and tips; else fine.

In an April 2014 interview with *Metal Hammer* magazine, Hammett said, "For me, when I discovered heavy metal, I saw a lot of the same imagery that was being used in heavy metal and horror. I remember staring at my brother's copy of [Black Sabbath's] *Paranoid* thinking, "These guys look like they've just stepped off the set of a horror movie." Black Sabbath took their name from the 1963 Mario Bava film starring Boris Karloff, which is but one of the countless instances of cinematic horror inspiring imagery and expression in heavy metal. As sociologist Deena Weinstein suggests, the heavy metal code dictates that what is conveyed

must be unsettling, somewhat ominous, and bordering on the grotesque. Few things are better suited to the task than horror films, which can be seen in everything from Iron Maiden's mascot Eddie to werewolf-inspired songs like Ozzy Osbourne's *Bark at the Moon* and Metallica's *Of Wolf and Man*, and the on-stage personas of Alice Cooper, GWAR, Rob Zombie, and countless others.





# THE MOSH PIT

**INK DISEASE: Issue #9. Los Angeles: Ink Disease, 1985.** A single issue (8 1/4" x 10 7/8") of this California punk zine, offset printed on recto and verso. Light toning, with a faint hint of tobacco and a tiny crease to the top corner of a few pages. Minor soiling to the wrappers; else very good.

Emblazoned alongside a photo of D.O.A. on the front cover are the names of five bands: Circle Jerks, Mad Parade, Raw Power, Pop-O-Pies and ... wait for it ... Metallica! The unnamed editor (presumably Thomas Siegel) readily admits in his brief preface to Georgia Khatzis' interview with Kirk Hammett and James Hetfield that this is "not a typical Ink Disease interview," but also mentions that "as a speedmetal fan, I feel that their two albums are mandatory listening." This sentiment is highly reflective of the significant overlap that existed between thrash metal and hardcore punk during the early 1980s, which in places like greater Los Angeles, the Bay Area, and New York begat a crossover scene wherein hardcore groups like Corrosion of Conformity, Dirty Rotten Imbeciles, and Suicidal Tendencies played alongside thrash groups like Megadeth, Anthrax, Metallica, and Slayer.

**Bashe, Philip. HEAVY METAL THUNDER: The Music, Its History, Its Heroes.** Foreword by Rob Halford. Numerous textual photographs, including many in color. Garden City, New York: Doubleday & Company, Inc., 1985. First edition. Original pictorial paper wrappers. Minor crease to the spine, with some occasional mild edge-wear. A very good copy.

Regarded as one of the most insightful and lucid early histories of the genre, it traces metal's development through profiles of ten leading bands: Ozzy Osbourne and Black Sabbath, Judas Priest, Scorpions, Rush, AC/DC, Van Halen, Iron Maiden, Def Leppard, Quiet Riot, and Motley Crue. Also includes a complete discography and detailed chronology.

**BRAIN DAMAGE: Issue #1 (Fall 1984) and #2 (Spring 1985).** Long Beach, California: Brain Damage, 1984-85. Two issues (7" x 8 1/2"), photomechanically reproduced and bound with staples. The second issue was lightly creased down the middle, perhaps for mailing. Light soiling and toning to the outer panels; else very good.

The first two issues of this California fanzine, founded by Vadim Rubin and Ron Nieto. Contains early profiles of the mighty Slayer, Overkill, Mercyful Fate, and Exodus, and Celtic Frost, among others.

**HEAVY METAL: Akron's Only Rock Informer - Vol 1., No. 9: December 1976.** Akron, Ohio: Heavy Metal, 1976. A single issue (8 1/2" x 11"), offset printed on both sides of two folded sheets of 17" x 11" newsprint. Some mild toning; else near fine.

Canadian prog rockers Rush and their album 2112 (1976) serve as the cover story of this issue, begging the question: Is Rush a heavy metal band? Then as now, it's a philosophical question and one that speaks to the state of rock music in the 1970s when progressive bands like Rush and Yes would find themselves lumped in with the likes of Black Sabbath and Deep Purple. None of the aforementioned identified themselves as heavy metal at the time, and each in their own way were influencing not only the

genre but all of rock music. Also of interest is the editor's note, which mentions the recent ban of "hard rock concerts" at the Music Hall in Akron.

**Stryper. TO HELL WITH THE DEVIL.** Toronto: Enigma Canada, 1986. Original 33 1/3 vinyl record. A pristine example, still sealed in the original shrink wrap.

The Grammy-nominated third release by the Santa Ana, California, Christian metal and glam metal band Stryper. It was the first Christian metal album to achieve platinum status, and remained the best-selling Christian album until the release of P.O.D.'s Satellite in 2001. Despite the popularity of the hit single "Honestly" and those snazzy yellow and black outfits, widespread acceptance eluded Stryper: "when church leaders were accusing heavy metal of encouraging Satanism, Stryper set out to prove that metal and hard rock could be used to promote Christianity. The southern California band was viewed with suspicion by both ministers (who refused to believe that Christianity and metal were compatible) and fellow headbangers" (Alex Henderson, All Music).

**Prong. FORCE FED.** New York: Spigot, 1988. Original 33 1/3 vinyl record. The vinyl is clean and unblemished. Accompanied by a plain inner sleeve and a printed inner sleeve featuring a photo collage and the lyrics. Just a hint of edge-wear to the outer sleeve; else fine.

The debut album (preceded by the Primitive Origins EP) by the New York urban metal pioneers. Formed in 1986, Prong "went through a hardcore phase before perfecting a mid-paced, staccato thrash sound propelled by serrated riffs and sing-along choruses" (Louder Than Hell). The band began experimenting with programming and electronic samples on their fourth album, Prove You Wrong (1991), anticipating and influencing acts like Nine Inch Nails, Marilyn Manson, and Rammstein who took the industrial metal subgenre to its zenith in the latter half of the '90s.

**[Danzig] Samhain. SAMHAIN LIVE: "ON EARTH AS IT IS IN HELL"** (1989). An original 7" vinyl bootleg recording of five songs performed live at Wabash Hall in San Diego, California on May 2, 1985. The vinyl is clean and unblemished. Housed in an equally fine inner sleeve and pictorial outer sleeve. Accompanied by a 12" vinyl pressing of Die Die My Darling (1984), the sixth single released by the Misfits, and an original flyer advertising Danzig's February 28, 1990 performance at U.C. Irvine's Bren Center.

Despite his sinister reputation, Glenn Danzig (b.1955) lived with his parents in New Jersey until he was 32, running his t-shirt and comic book business out of their basement while also fronting the influential punk band the Misfits, which disbanded in 1983. That same year, he and bassist Eerie Von formed a new band named after the ancient Celtic New Year: Samhain, the origin of modern Halloween. Although the least celebrated of Danzig's endeavors, Samhain proved to be a transitional period in his musical career, bridging the gap between the horror punk of the Misfits and the dark, heavy metal and blues-influenced sound of Danzig, the eponymous outfit whose association with Rick Rubin produced their best-known work, the anti-PMRC song Mother.

**[GWAR] Two Nights of Sheer Terror....** Johnny Monster and the Nightmares with Haunted Garage, Celebrity Skin, and Pygmy Love Circus and again with GWAR and The Hags. An original flyer promoting performances on April 7 and 8, 1989 at Night Moves in Huntington Beach, California. Photomechanically reproduced on an 8 1/2" x 11" sheet of yellow paper. Thumbtack hole to each corner, with some general toning and minor edgewear.

When the late Dave Brokie's avant-punk band Death Piggy collided with Hunter Jackson's Mad Max galactic costumes in 1984, GWAR was formed, or spawned rather. The Richmond, Virginia outfit took "shock rock" to another galaxy with their over-the-top satire and their elaborate stage shows, which showcased enactments of graphic violence that resulted in the audience being sprayed with copious amounts of fake blood.

**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, 1998. First edition, third printing. Original glossy paper wrappers. A very good copy.

Was it "an escalation of in 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 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.

**[Body Count] A Show [with] Iconoclast, Body Count, A State of Mind, Brain Rust, D&E.** An original flyer for a November 24, 1990 concert at The New Method/Pacific Spas Warehouse in Emeryville, California, photomechanically reproduced on 8 1/2" x 11" white paper. Bright, clean, and very fine.

Los Angeles rapper Ice-T was no stranger to controversy when he co-founded the thrash metal band Body Count. The O.G.'s debut, Rhyme Pays (1987), was the first hip hop album to carry an explicit content sticker. But the outrage aroused by the song Cop Killer from Body Count's self-titled 1992 debut album culminated in a nationwide debate over the First Amendment within the context of race and socioeconomic status.

**Weinstein, Deena. HEAVY METAL: A Cultural Sociology.** Textual photographs and illustrations. New York: Lexington Books, 1991. First edition. Octavo. Original brown cloth binding, with gilt titles. Light soiling along the edges. The dust jacket is very lightly faded along the spine; otherwise very good.

The first authoritative study of the genre and its impact. Weinstein, a professor of sociology at DePaul University, conducted extensive interviews and field research to illuminate the origins, cultural elements, social dimensions, criticisms, and enduring nature of heavy metal. In particular, she argues that heavy metal has outlasted many other rock genres largely due to the emergence of an intense, exclusionary, strongly masculine subculture.

**[Deicide] Showcase Theater Presents Deicide, Sepsism: California's Brutally Sick, Plus Special Guests.** An original flyer promoting the band's September 27, 1996 concert at the Showcase Theater in Corona, California. Photomechanically reproduced on an 8 1/2" x 11" sheet of white paper. A pristine example.

An early and otherwise unrecorded performance by the Tampa, Florida quartet credited as the second best-selling death metal band, after Cannibal Corpse. Deicide has aroused considerable controversy with their albums and lyrics, which include vehement anti-Christian themes.





# EVEN MORE METAL

**Patterson, Dayal. BLACK METAL: Evolution of the Cult.** Numerous textual photographs and illustrations, including several in color. Port Townsend, Washington: Feral House, 2013. First edition. Original paper wrappers. A fine copy. Accompanied by Vol. 3 (2013) of *The Beyond*, a black metal fanzine published in Montclair, California.

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.”

**Anthrax. BRING THE NOISE TOUR - EUROPE 1992.** [Manalapan, New Jersey: Crazy Management, 1992]. The Anthrax tour book for the January 1992 European tour co-headlined with Public Enemy. Includes the complete itinerary and travel schedule for the band, including flight, hotel, and venue contact information, call times, a personnel list, etc. Signed by guitarist Scott Ian on the front panel. The printed gold-rod paper wrappers are spiral-bound under acetate covers. Near fine. Provenance: From the personal collection of Lonny Friend, with a signed statement of authenticity laid in.

“Bring the Noise’ was the main reason I got into Public Enemy, and that’s what got me into hip-hop” -Wes Borland, Limp Bizkit. Following in the footsteps of Run-DMC, whose 1985 hip hop-infused cover of Aerosmith’s “Walk This Way” helped revitalize the career of the Boston rock band, Anthrax pioneered the subgenre of rap metal with their extended play version of I’m the Man (1987) and their collaborative remake of Public Enemy’s “Bring the Noise” (1991). Each show of the groundbreaking Bring the Noise Tour culminated in an encore performance of the song by the co-headliners that Public Enemy frontman Chuck D described as “shrapnel.” Though hybrids like Faith No More and Rage Against the Machine also guided the way, it was this recording, more than any other, that inspired many of the nu metal musicians who would propel the genre into the new millennium.

**John Heyn and Jeff Krulik. HEAVY METAL PARKING LOT.** [Portland, Oregon]: Film Baby, 2007. Includes the original 1986 documentary, directors’ commentary, outtakes, and other special features. Housed in the original DVD case, with the printed pictorial insert.

Filmed in 1986 at a Maryland concert arena parking lot before a Judas Priest show, *Heavy Metal Parking Lot* is an unvarnished anthropological study of American metalheads in their mid-’80s glory. In addition to the largest collection of late ’70s Camaros ever seen in one location, filmmakers John Heyn and Jeff Krulik captured quintessential examples of spandex, bleach-blonde frizzy perms, bare-chested dudes, mullets, and faded denim metal chicks. That this documentary is not included in the National Film Registry is nearly as big a crime as the National Academy of Recording Arts and Sciences awarding the first Grammy for Hard Rock/Metal Performance to Jethro Tull’s *Crest of a Knave* over Metallica’s ...And Justice for All.

**RUNNING WITH THE DEVIL: Power, Gender, and Madness in Heavy Metal Music.** Textual photographs and musical examples. Middletown, Connecticut: Wesleyan University Press,

1993. Later printing. Original glossy paper wrappers. A fine copy.

Rolling Stone observed that “Walser belongs to a small but influential group of academics trying to reconcile ‘high theory’ with a street-wise sense of culture.” In this essential work, he explores how and why heavy metal works, both musically and socially, and at the same time uses metal to investigate contemporary formations of identity, community, gender, and power.

**Konow, David. BANG YOUR HEAD: The Rise and Fall of Heavy Metal.** Textual photographs. New York: Three Rivers Press, 2002. First edition, a paperback original. Original paper wrappers. A near fine copy.

An exhaustive history of heavy metal in the 1980s, from the genre’s rise to the top of the Billboard charts to the advent of grunge. Were it not for the erroneous subtitle and the author’s curt summation, this book would be more highly regarded.

**Chirazi, Steffan (Editor). SO WHAT! The Good, The Mad, and the Ugly.** Exhaustively illustrated, largely in color. New York: Broadway Books, 2004. First edition. Quarto. A fine copy in a fine dust jacket.

An illustrated scrapbook, drawn from the pages of *So What!*, Metallica’s official fan club magazine. Includes fan letters, journal excerpts, fan questions answered by the bands, festival reports, etc. As seen in the documentary film *Some Kind of Monster* (2004), James Hetfield made his first public statement after entering rehab for alcoholism in the form of a heartfelt note to his fans published in *So What!* and included herein.

**Sherry, James and Neil Aldis. HEAVY METAL THUNDER: Kick-Ass Cover Art from Kick-Ass Albums.** Foreword by Scott Ian, Anthrax. Illustrated throughout in full color. San Francisco: Chronicle Books, 2006. First edition. Original glossy paper wrappers. A near fine copy.

From the glory days of the late ’70s to the gory contemporary genres of grindcore, black metal, and doom, this pictorial history charts the course of heavy metal through the prime canvas of its style and imagery: the album cover.

**LeVine, Mark. HEAVY METAL ISLAM: Rock, Resistance, and the Struggle for the Soul of Islam.** Textual photographs and illustrations. New York: Three Rivers Press, 2008. Later printing. Original paper wrappers. A fine copy.

LeVine, a musician and a professor of Islamic studies, explores the influence of heavy metal on the Middle East through interviews with musicians and fans, introducing young Muslims struggling to reconcile their religion with a passion for music and a desire for change.

**Nelson, Dan. ALL KNOWN METAL BANDS.** San Francisco: McSweeney’s, 2008. First edition. Oblong octavo. Original black cloth binding, with elaborate gilt and blue stamping. Issued without a dust jacket. Tiny nick to the spine heel; else fine.

A few things to keep in mind when naming your metal band: there are no deductions for creative spelling and punctuation; in fact, umlauts are awesome; if it sounds religious, it damn well better be sacrilegious; don’t get cute with acronyms; don’t get cute with anything; be cryptic; think death; but you’ll have to be more creative than that (*Cryptic Death* is one of the nearly 51,000 names already spoken for in this alphabetic record); angular letters are a lot easier to

carve into one’s arm; and most importantly, if it doesn’t frighten your mother or at the very least, cause her to wonder where she went wrong, it’s back to the drawing board.

**Dunn, Sam, et al. METAL: A Headbanger’s Journey.** Toronto, Ontario, Canada: E1 Entertainment, 2009. Two-Disc Special Edition, with a mini-documentary on Norwegian Black Metal, extended interviews, and other special features. Housed in the original DVD case, with the printed pictorial insert.

Only in Canada can a young anthropologist receive a government grant to produce a documentary film wherein he travels the world and interviews numerous heavy metal icons, including a drunk and belligerent Necrobutcher (Mayhem), while exploring the genre’s origins and cultural impact. Not that Sam Dunn (b.1974) wasn’t deserving. The indefatigable Toronto-based scholar and musician is responsible for developing the *Heavy Metal Family Tree*, a 26-subgenre organizational chart that maps out metal’s evolution over the course of more than 40 years, and has also directed several other films on metal, including *Global Metal* (2008), his exploration of the extreme music scenes in Asia, South America, and the Middle East.

**Masciandro, Nicola (Editor). HIDEOUS GNOSIS: Black Metal Theory Symposium 1.** Textual illustrations. [Mountain View, California]: Creative Commons, 2010. Original glossy paper wrappers. A fine copy.

A revised and expanded presentation of thirteen essays and documents delivered at a December 12, 2009 symposium in Brooklyn, New York. Includes “Transcendental Black Metal” by Hunter Hunt-Hendrix, “The Headless Horsemen of the Apocalypse” by Evan Calder Williams, “Playing Wolves and Red Riding Hoods in Black Metal” by Aspasia Stephanou, “Black Confessions and Absolution” by Niall Scott, etc. Given the excessive and often redundant academic attention paid to other contemporary musical genres, any scholarly study of heavy metal is to be applauded, but do bear in mind that the proponents of certain subgenres take themselves far more seriously than others.

**Dawes, Laina. WHAT ARE YOU DOING HERE? A Black Woman’s Life and Liberation in Heavy Metal.** Foreword by Skin of Skunk Ansie. Numerous textual photographs. Brooklyn, New York: Bazillion Points, 2012. First edition. Original pictorial paper wrappers. A fine copy.

A photographer and music critic, Dawes recounts her experiences as a black, female metal fan in a scene often dominated by white males. Although the huge strides made in recent years in the Indian and South American metal scenes suggest some stereotypes are being broken down, it’s a perception that has been difficult for metal to shake, and one that Dawes confronts with insight and poignancy.

**Wallach, Jeremy, Harris M. Berger, and Paul D. Greene (Editors). METAL RULES THE GLOBE: Heavy Metal Music around the World.** Textual illustrations. Durham: Duke University Press, 2011. Original paper wrappers. A fine copy. Ethnographers and some of the foremost authorities in the burgeoning field of metal studies analyse the expansion of heavy metal music in Brazil, Canada, China, Easter Island, Indonesia, Israel, Japan, Malaysia, Malta, Nepal, Norway, Singapore, Slovenia, and the U.S.



# FULL METAL JACKET

**[Heavy Metal Fashion]** A particularly outstanding example of a denim battlevest or battle jacket, created by Armando Rollice of East Los Angeles, California. The sleeves have been removed from this elaborately hand-studded Levi Strauss jacket, which dates from the late 1980s and is a size large, but an '80s large - we were all much smaller back then. The 24 patches adorning the jacket, including the large Motorhead back patch, are more recent and were sewn by hand or using a sewing machine over the course of the two years it took Rollice to complete the project. Bands represented by the other patches include Slayer, Celtic Frost, Venom, Saxon, Iron Maiden, and Overkill. Six small buttons and a few safety pins (presumably a subtle nod to punk) complete the look.



Much of the clothing associated with heavy metal has its roots in the biker subculture, and this is a prime example. Like the cut-offs worn by motorcycle gangs, battlevests display affiliation in a medium that allows for considerable artistic creativity and personal expression. The transition from leather to denim coincided with the rise of crossover hardcore and thrash, at which time the prominent back patch also took on a dual role: "Eventually, fans started sewing patches onto the backs of their Levi's jackets, which acts deemed unworthy were forced to look at while they played" (David Konow, Bang Your Head).

Accompanied by a two-page holographic statement by Rollice on the creation of this vest: "Heavy metal music is the music I grew up with. In the late '70's I listed [sic] to LED ZEPPELIN, Black Sabbath, Van Halen, and AC/DC. Then in the early 80s bands like Judas Priest and Iron Maiden just blew me away. I attended my first Slayer show in 1983 and that gave me a whole new meaning of metal. It was loud, fast, and powerful and since that point my friends and I seeked out metal shows all around L.A. and record shops ... We were at the local record store almost everyday buying fanzines, records, buttons and everything metal. We even had pen pals from all over the United States trading tapes, trading flyers, patches, shirts[,] anything and everything metal! No other music can bring people together like Heavy Metal!"

**Kugelberg, Johan (Editor). TRUE NORWEGIAN BLACK METAL: We Turn in the Night Consumed by Fire.** Photography by Peter Beste. Introduction by Jon "Metalion" Kristiansen. Brooklyn, New York: Vice Books, 2008. Second edition, limited to 2,500 copies. Signed by Beste on the title page, with a flyer from the book signing event laid in. Accompanied by a promotional poster and the November 21-27, 2008 issue of LA Weekly, which features a cover story on the book. Folio. Original pictorial boards; issued without a dust jacket. A fine copy.

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 music's most infamous events.

# EDDIE SAYS: UP THE IRONS

**[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. Original glossy paper wrappers. A fine copy.

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

**[Iron Maiden] METAL FOR MUTHAS.** Cover illustration by Peter Campbell. Hayes, Middlesex, England: EMI Records, Ltd., 1980. Original 33 1/3 rpm vinyl record. Signed on the front panel by four members of the band Toad The Wet Sprocket: Mike Mustafa, Mark Ridout, Peter Austin, and Martin Wightwick, whose song "Blues in A" is the fourth cut on Side One of this album. The vinyl is clean and unblemished. Some toning to the inner sleeve, with a bit of edgewear and minor staining to the outer sleeve, which bears a price label on front that reads "Heavy Metal Madness For Only £3.99"; else very good.

A significant compilation, bringing together many of the best-known artists of the New Wave of British Heavy Metal. It includes one of the earliest studio recordings ("Wrathchild") by metal legends Iron Maiden, who headlined the tour that was organized

after the album reached #12 on the British LP charts. Much of the credit for this album, as well as for the rise of the NWOBHM, belongs to DJ Neal Kay, who spun records at the Bandwagon Soundhouse, the North London disco where the movement began.



mascot, Eddie the Head, who first appeared on the gland at the time, Eddie was reworked originally drawn to incorporate backdrop. The



Joey Jordison purchased became a guise corresponding recognizable Eddie has

**Iron Maiden. MAIDEN JAPAN.** Cover art by Derek Riggs. London: EMI, 1981. Original 33 1/3 vinyl record. The vinyl is clean and unblemished, accompanied by the original inner sleeve. Just a hint of edgewear to the pictorial outer sleeve; else fine.

The Japanese have taken to few aspects of Western culture as fervently as they have heavy metal, which is often cited as evidence of the genre's universal appeal. Bands like Led Zeppelin, Deep Purple, and Judas Priest were the first to tour the Far East, but it was Iron Maiden that kicked off the craze for all things metal with their May 23, 1981 concert at Kosei Nenkin Hall in Nagoya. Ironically, the original cover art for this accompanying EP was to feature Iron Maiden's mascot Eddie holding the severed head of lead singer Paul Di'anno, who was replaced by Bruce Dickinson the same month the album was released.