METAL

First catalog of heavy metal - June 2014

HOLY GRAIL
of heavy metal demo tapes

HAND-STUDDED
HEAVY METAL BATTLEVEST

THE MOST INFLUENTIAL ALBUM
YOU'VE NEVER HEARD OF

ZINES, VINYL, BOOKS, POSTERS, FLYERS AND SO MUCH MORE...
Brad 

The young Latino who proudly displayed his battle vest before a who recalled seeing Iron Maiden in a rec hall back in the ‘70s to Tracii Guns, as well as countless metalheads, from the expat Brit Jen and I the opportunity to meet metal icons like Scott Ian and experiences in my twenty years in the trade, and has allowed fanatics, even the detractors, through books, music, photographs, upon which a more comprehensive collection can be formed. The This catalogue of heavy metal material is not and cannot be confined to the title at hand. 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. Rotted in non-informative and escapist, 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 exquit Brit who recalled seeing Iron Maiden in a rec hall back in the ‘70s to the young Latino who proudly displayed his battle vest before a Motorhead concert, whose experiences speak to the importance of metal almost as much as the music speaks to them.

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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 depravity 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 what people think 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 music, and even individual bands or performers, yet metal has been, for the most part, ignored so far.

Read the full paper: https://pl.library.yorku.ca/oj/index.php/cam/article/viewFile/53010/59047


Pattered 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.

The first mentioned 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 wrote: “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 rock music.” One month later, the American band Steppenwolf would become the first group to use this term. The phrase “heavy metal” was coined by Tony Iommi, the guitarist for Black Sabbath, in the mid-1960s. The term was later popularized by Alice Cooper, who used it to describe his style of rock music.

As difficult as it is to define heavy metal, it’s harder still to single out the band that started it all. 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 the visceral power and intensity of hard rock 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 didn’t, it would be Led Zeppelin.”

As a cultural icon, a legacy further cemented by his famous cameo in the film Wayne’s World (1992).
That outlandish and fantasy-inspired themes were so prevalent in early metal obscures the social consciousness evident in songs like by the plain paper inner sleeve. The pictorial outer sleeve is partially wrapped in the original shrink wrap, and shows only some light 

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


Cris, 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. #653 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.


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.”
Metallica. NO LIFE ‘TIL LEATHER. Roseburg, Oregon: Metalus Maximus Music, 1982. A later issue of the original demo tape, lacking the printed caseette label. Features seven tracks (Hit the Lights, The Mechanics, Motorhead, Seek & Destroy, Jump in the Fire, and Phantom Lord) recorded by Metallica’s original line up: James Hetfield, Dave Mustaine, Ron McDovney (un credited), 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.

“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. 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.

The HEBDDANGER: No. 4, No. 6, No. 7, and No. 10. Huntington Beach, California: The Headbanger, 1983-85. Four issues (“7” x 8 1/4”), 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 Jpanime Publishing to reissue all 11 issues of The Headbanger as e-books. Together with Ron Quintana’s Metal Massacre compilation, this was one of the few publications that gave a voice to the nascent thrash metal scene in the United States. The Headbanger was one of the first 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.

Girlschool. HIT AND RUN TOUR ’81. An original concert program from the band’s sold-out U.K. tour in support of their second album. Includes the tour itinerary, a profile of the band, and full color concert and promotional photographs. Signed on the front panel by Girlschool’s original line-up: Kim McAuliffe, Enid Williams, Denise Dufort, and the late Kelly Johnson. Some general rubbing and edgewear; else very good.

The first all-female heavy metal band, Girlschool originated out of the NWOBHM scene in 1978 and are frequently associated with contemporaries Motorhead, with whom they toured at Lemmy Kilmister’s behest in 1979. Hit singles like Take It All Away and Hit and Run drove the band to commercial success in the U.K. in early 80s but, while the image of the band and their popularity grew in the U.S., the band’s momentum declined. Nevertheless, Girlschool persevered and though never overtly feminist, the band has secured a legacy of sexual equality in a male-dominated genre that anticipated the Riot Grrrl movement by more than a decade and provided empowerment and musical inspiration to succeeding generations of female rockers.

Black Sabbath. HEAVEN AND HELL. Cover art by Lynn Curlee, with a back cover illustration of the band by Sandy Petraman. New York: Warner Bros., 1980. Presented in the four audio formats that preceded the advent of digitally mastered 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 rubbing and smudging on the plastic 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. Cassette surpassed records in 1985, but CDs 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. Praised by audiophiles, vinyl is undergoing an unexpected renaissance, 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 Zamperrelli, 1982. An original flyer; photomechanically reproduced on 6 1/4” 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 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 Dave Pirrocha (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 eluded them.


An engaging snapshot of the scene at the height of late 70s stadium rock and during the rise of the New Wave of British Heavy Metal, and among the first books devoted exclusively to the genre. Harrigan is better known for inspiring the name of seminal thrash metal band Metallica. As San Francisco DJ and fanzine editor Ron Quintana recalled, “Me and Lars [Ulrich] prepared band names and magazine titles. I had Metallica on my list for magazine names, but I liked Metal Mania better and, of course, he liked Metallica better. It came from the Encycloped- dia Metallica, an English book that was hard to find in America that was all about English heavy metal bands.”
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 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 centre spread.

When Dimbag Darrell Was Diamond Darrell

Pantera. METAL MAGIC and PROJECTS IN THE JUNGLE. Arlington, Texas: Metal Magic, 1985 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 farcious, 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, Panthers has long ignored these albums and their other two independent releases, I Am The Night (1988) and Power Metal (1988). To this day, they are not listed on the official Pantera website.


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 their 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 soundtracks for my life, and for the life of pretty much everyone I cared about. We didn’t….”

Queensryche. QUEENSRYCHE. [Los Angeles]: EMI America, 1983. Original 33 1/3 rpm vinyl record; second issue, preceded by an initial release through Epic 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 Bush 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 caviar 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?


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 yestercut use of makeup and women’s clothing the target of the Parental Music Review Board. As Twisted Sister guitarist and center. Snider (b.1958) 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. Memorable, 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

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 1990s. Represented 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 Toothy 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.

THE REBEL BEAT: Volume One - Issue One - September 1986. Fairfield, New Jersey: The Rebel Beat, 1986. A single issue (8 ½” 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 Gallacher, 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 considered accurate. In that context the music may seem relatively unimportant and continue to serve as a primary influence on the entire heavy metal genre nearly 30 years later.

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 Metallica. MASTER OF PUPPETS. Legacy (1987).

Venom. GOLDENVoice Presents Venom with Exodus and Hirax at the Santa Monica Civic on March 28, 1986. Original 33 1/3 vinyl record. The vinyl is clean and unblemished, with a three-inch tear along the spine and a small price label to the bottom edge; else fine.

“Venom were arguably the heaviest, noisiest and most unpleasant metal band on the planet.”

From punk to metal, the music scene was forging new sounds and imagery that ranged from bloody logos to pentagrams. 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 Panteex and Female Troubles, trying to break away from the “cute and innocent” feel of new wave girl bands like the Go-Go’s. 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; Pates 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.

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. This fresh perspective led to a drastic makeover of the Hunting- ton 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 solos 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.
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 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, literally, 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.

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**Guns Without Roses**

**[L.A. Guns]** A small archive of L.A. Guns material, including an original poster (23” x 36”), 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 (1985), which Traclii Guns presented to his father, the late Rick Urich. 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 Baby’s Got a Crush on You.

**A Lot of People’s 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 Vampire tour, Pantera’s Far Beyond Tour, the World ‘94-’95, Motorhead’s Overkill Tour, Metallica’s 2000, and Dream Theater’s 2003 and Pates Warning.

**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 variouscol- elements. Overall, near fine or better

The early 1980s saw the rise of predecessors like Kiss, Alice Cooper, and the punk scene in Los Angeles and elsewhere to look elsewhere for bands to an immediate liking to glam metal and who were 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 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.

Women also played a role in the scene. Reacting against bands such as The Bangles and The Pretenders, 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.

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MEGA METAL MEMOIRS


Evangelical publisher Howard Books is a giveaway, but it here goes anyway: nice guy bassist leaves rural Minnesota for L.A. in search of musical stardom, then co-owns 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.

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 “KLUIK” Vanderclute and friends using the cut and paste method. With infectious energy and irreverent humor, KLUIK 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 Manowar (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 Tjin.

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 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 with 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.
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 Todd Duckworth at the dawn of their career, recording the songs popularized by Guns N’ Roses and the other leading hair bands of the era.

Doom (1990), Sadistic Intent developed an international 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.
[Cannibal Corpse] An original poster (22 ½” 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. 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 main-stream, 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 Semipaternal 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. Accompanying the cassete is 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, 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.

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.

Friend, Lonn. 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 Lonn 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 Lonn Friend, with a signed statement laid in.

Hammer Smashed Face. [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 Acedm. 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 stage acts like the Black Label Society, Superjoint Ritual, and Dimmu Borgir to follow.
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. The band’s sound hinged on the innovative dropped-down tuning that Korn’s guitarist Brian “Head” Welch, who left the band for a time, described as “an unfiltered way to express the grotesque nature of the murders, coming in the midst of a nationwide concern about satanic activity among teenagers.”

Korn guitarist Brian “Head” Welch, who left the band for a time, said, “For me, when I discovered heavy metal, I saw a lot of the same imagery that was being used in horror and heavy metal.”

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 horror and heavy metal.”

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.
INK DISEASE: Issue #9. Los Angeles: Ink Disease, 1988. A single issue (8 1/2” 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. Branded 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-Fpies and ... wait for it ... Metallica! The unnamed editor (presumably Thomas Siegel) readily admits in his brief preface to Georgia Khatzi’s 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 Dozen, Impeachment, and Susidial Tendencies played alongside thrash groups like Megadeth, Anthrax, Metallica, and Slayer.


BRAIN DAMAGE: Issue #1 (Fall 1984) and #2 (Spring 1985). Long Beach, California: Brain Damage, 1984-86. Two issues (“7” x 5 1/4”), photo-mechanically reproduced and bound with squared. The second issue was lightly creased down the middle, perhaps for mailing. Light soiling and toning to the outer panels; else very good. The front cover is the names of five bands: Circle Jerks, Mad Parade, Raw Power, Pop-O-Fpies and ... wait for it ... Metallica! The unnamed editor (presumably Thomas Siegel) readily admits in his brief preface to Georgia Khatzi’s 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 Dozen, Impeachment, and Susidial Tendencies played alongside thrash groups like Megadeth, Anthrax, Metallica, and Slayer.

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 (“7” x 11”), offset printed on both sides of two folded sheets of 17” x 11” newpaper. Some mild toning; else fine. Canadian prog rockers Rush and their album 2112. In this chapter of the on-going 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 ascendant 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.

Strayer, 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 Strayer. It was the first Christian metal album to achieve platinum status, and it remains the best-selling Christian album until the release of P.O.D.’s Satellite in 2001. Despite the popularity of the hit single “Honesty” and those snazzy yellow and black outfits, Strayer 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).

Progn, Force Fed. New York: Spigot, 1986. 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 edgewear to the outer sleeve; else fine. The debut album (preceded by the Primitive Omen EP) by the New York urban metal pion eeers. Formed in 1986, Progn “went through a hardcore phase before perfecting a mid-paced, scatocto thrash sound propelled by serrated riffs and snarl-choruses” (Louder Than Hell). The band began experimenting with programming and electronic samples on their fourth album, Prove You Wrong (1991), accentuating 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” (1987). An original 7” single booklet containing 67 songs performed live at Wabash Hall in San Diego, California on May 2, 1988. 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 the original version of 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 working as a tattoo artist. However, when the late Dave Brokie’s avant-punk band Death Piggy collided with Hunter-Jackson’s Max Max galactic heavy metal band and Blitzen, the resulting band 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 elements 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: Peril House, 1998. First edition, third printing. Original glossy paper wrappers. A very good copy. Was it “an escalation of internal competition for transgressive, subjective capital?” (Keith Kahn-Harris, Extreme Music) 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 Nornic 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-tempo, 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&B. An original flyer for a November 24, 1990 concert at The New Method/Pacific Space Warehouse in Emeryville, California, photomechanically reproduced on 8 1/4” 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. 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 debut 1990 debut album was nothing compared to the nationwide debate over the First Amendment within the context of race and socioeconomic status.


Elaborate stage shows, which showcased enactments of cannibalism and torture. The Richmond, Virginia outfit took “shock rock” to another galaxy with their over-the-top satire and their elaborate stage shows, which showcased elements of graphic violence that resulted in the audience being sprayed with copious amounts of fake blood.

[Deicide] Showcase Theater Presents Deicide, Septisim: California’s Bruthly Sick, Flies of the Night. Hangover and Death by 10,000 Guaunts. An original flyer for a September 27, 1996 concert at the Showcase Theater in Corona, California. Photomechanically reproduced on an 8 1/4” x 11” sheet of white paper. A pristine example. An early and otherwise unrecorded performance by the Tampa, Florida quartet credited as one of the second best-selling death metal bands, after Cannibal Corpse. Deicide has aroused considerable controversy with their albums and lyrics, which include vehement anti-Christian themes.
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. According to Vol. 3 (2003) 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, its roots in Satanism; the scenes, the slaughter, the pyres, the portraits (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 smacking into increasingly unwieldy subgenres; its present-day ‘post-black-metal’ incarnations.”

Anthrax. BRING THE NOISE TOUR - EUROPE 1986. [Malalapan, New Jersey: Creased Man & Machine, 1986]. The Anthrax tour book for the January 1986 European tour co-headlined with Public Enemy. Includes the complete itinerary and schedule for the tour, including travel, flight, hotel, and venue contact information, call times, a personnel list, etc. Signed by guitarist Scott Ian on the front panel. The printed gold-embossed paper wrappers are spiral-bound under acetate covers. Near fine. Provenance: From the personal collection of Lonn 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-D.M.C., 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 the song “I’m the Man” (1987) and their collaborative remake of Public Enemy’s “Bring the Noise” (1988). 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 “a shrapnel.” Though hybrides like Faith No More and Rage Against the Machine also guided the course of heavy metal through the pristine canvases of their stylistic vision, much of the sound and fury of 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.


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.


From the glory days of the late ’70s to the gory excesses of the mid-’90s, this pictorial history charts the course of heavy metal through the prism of this and imagery: the album cover.


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.


A photograph 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 many to make, and one that Dawes confronts with insight and pragmatism.

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 94 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, battle vests 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 1985 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 over 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!”

Eddie Says: UP THE IRONS

Derek Riggs (b.1968) is best known for creating Iron Maiden’s ghoulish band’s self-titled debut album in 1980. With its popularity in English punk with red hair spayed 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 - 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.

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 Muñoz, 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 $5.99”; 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 (“Wrathful”) 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.