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This album is a must-listen for fans of classic rock and roll. The songs are well-written and well-produced. The vocals are powerful, and the guitar work is superb. The album is a great representation of the classic rock genre.

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This album is a masterpiece. The production is top-notch, and the overall sound is very polished. The songs are well-written and well-produced. The vocals are powerful, and the guitar work is superb. The album is a great representation of the classic rock genre.

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VISION - S/T (25TH ANNIVERSARY EDITION)
1986 classic, featuring only song from Lynyrd Skynyrd! Remastered and re-issued for the first time, featuring exclusive liner notes by Steve Holland (founder member of Wijn Hatshippus). For fans of Kansas, Blue Oyster Cult, Lynyrd Skynyrd, Blackfoot, Pat Travers, Styx, Foreigner, and more!

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MESSIAH - THE FINAL WARNING (COLLECTOR'S EDITION) & MESSIAH - GOING NOWHERE EP + 3 (COLLECTOR'S EDITION)
The first time ever on CD! Remastered and Exclusive liner notes! Plus, three never-before-heard tracks! Tracks for the Going Nowhere EP. Long considered the Holy Grail of Christian Heavy Metal these tracks are now finally released! Signed by lead singer, Alice Cooper, Ray Pendino and everyone involved with relevant rock music! These classic will convince fans that they have been missing the Holy Grail of Christian Metal all these years!
News bullets

The Burn will be releasing their third first debut album, ‘Burnt Offering’ on August 17th. You can hear two exclusive streaming tracks from the album this week on Alternative Press and Halls and Hymns. Check out “Death Conquered” at altpress.com/news/very-first-slideshow-or-heros-are-your-own/. And “Reconciliation” at Iandahart.com/found-the-burial-the-somersault-single-reconciliation. Pre-order The Winepress now at Facebook.com. facebook. merchnow.com

As Hall Reffects has just announced a baver of autumn tour dates with The Adolescent and Leadon. The band is touring in support of their 2010 release ‘Rainfall’. The tour launches August 20th in Memphis, TN and ends September 16th in Seattle, AL.

As hard rock maratho X-Givers loop rolling on their World Covered In Blood Tour, the band has come to find out just what a success their latest album of the same name has been – allow me to share with you the band’s name is World Covered In Blood. Regal downloading of this album has become extremely frustrating to some of the band members, who have had their share of financial difficulties trying to make a living doing their art. “We’ve finally got a hugely successful project on our hands, way larger than we anticipated, but we are being robbed of the enjoyment and success of the fruit of our labor;” states lead singer/guitarist player Rex Scott. “It just isn’t fair anymore.” “It’s very frustrating and really hurts. I think it rather write and record songs just to play live versus putting out an album that everybody steals.” The band has the Legends Of Rock Festival in Germany Sept 18th and winds up the tour in Harts/Miss Oct 16th. During the break following the tour the band will be deciding whether or not to release that new material.

What albums or artists are on the horizon that we can look forward to?

The entire EBMass catalog and the first three Bride releases plus the Makro albums will be released. Look for the Makro 1988 EP – 1 bonus track on cd for the first time! Plus, we have Mass – Fights! – releasing a 1992 album for the first time ever! Randy Stonehill’s rare Stonehill EP America – Straightedge Teller, a new Deliverance/Helploose Project, a new Jupiter VI, Saint – Talker by the Winepress and unreleased albums by Messiah and Vision! We have some stunning releases on the horizon. Thanks so much for all the support from Heaven’s Metal and from the fans who support these ministry bands and buy the releases! We seek to lift up the Name of Jesus in all we do. Our prayer is that these releases draw people closer to Him everyday.

The Metal is an absolute classic. How are we so grateful to be able to make those Messiah albums available! Vision was on Heartland Records in 1990 and released two rare albums featuring two Layton Skynryd guys. Both albums are so amazing and I am very excited to share these obscure gems with fans of classic Christian music! Daniel Band was my very first introduction to Christian hard rock, so that band is special for me. And “Undercover Christian” is my favorite track from their classic debut release On Rive. The Rex Carroll Band is one of my favorite hard rock albums of all time. I picked “Circle Of Love” for the insanity heavy riff, but any track could have gone on the compilation. They are all amazing songs from the That Was Then. This Is Now cd. Inly Blood continues to be an extreme metal gem binder. This band’s ability to blend folk and black metal is like nothing other. This title track from their new album, Shining Sun shows that this band only gets better with age.

What albums or artists are on the horizon that we can look forward to?

The ever wondrous responsible for the sampler CDs that sometimes come with your issue of Heaven’s Metal fanzine? It’s none other than Matt Rowe. We thought we’d list a few questions...

Mutt, exactly how many labels are you running these days? What are their names and their specialty or function?

Born Twixx Records is our label that focuses exclusively on early Jesus Music (70s and some 80s). We have signed artists and bands like Amaziah, Matt’s exact number.

I have the privilege last week of being at a great Christian blues and gospel concert here in Melbourne, Australia. The Glenn Kaiser Band, Steve Grace and John Smith. In 1984, it was the prayers of my parents and wisdom of a church youth pastor who just sang vocals on that stage with this band, who turned my life 180 degrees onto the right track – walking a lifetime with faith with and in Jesus! How about the tribute song I recorded for Rez last year? After hearing more of my health issues, Glenn embraced me tightly. Glenn put his cheek to mine and prayed for me, ‘We seek to lift up the Name of Jesus in all we do. Our prayer is that these releases draw people closer to Him everyday. What albums or artists are on the horizon that we can look forward to? The entire EBMass catalog and the first three Bride releases plus the Makro albums will be released. Look for the Makro 1988 EP – 1 bonus track on cd for the first time! Plus, we have Mass – Fights! – releasing a 1992 album for the first time ever! Randy Stonehill’s rare Stonehill EP America – Straightedge Teller, a new Deliverance/Helploose Project, a new Jupiter VI, Saint – Talker by the Winepress and unreleased albums by Messiah and Vision! We have some stunning releases on the horizon. Thanks so much for all the support from Heaven’s Metal and from the fans who support these ministry bands and buy the releases! We seek to lift up the Name of Jesus in all we do. Our prayer is that these releases draw people closer to Him everyday.

Vengeance Rising, Bloodgood, and Sirens/Warrior are all set for releases to be released on Intense Millennium Records in early November.

In the Midst of Lions released their Facebomb debut The Heart of Man. The band is just finishing up their North American tour the night they’re back in support of their third album, Invasion Music states, “In the Midst of Lions have released one of the best death metal albums of 2010 so far.” Decay Music agrees by proclaiming, “Tracks like ‘Defiance’ give you something to live for.” The band has the Legends Of Rock Festival in Germany Sept 18th and winds up the tour in Harts/Miss Oct 16th. During the break following the tour, the band will be deciding whether or not to release that new material.

Interprettion with artwork by Rodney Matthews

Brand New CD Out Now!

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Loyd Harp, Johannes Jonsson, Mike Larson, Jeff McCormack, Chris Beck, Keven Crothers, Chris Gatto, Mark Blair Glunt, Heaven’S metal fanzine editorial team: Chad Siler, Jerrad Brungard, Matt Rowe, Jonathon Swoos, Doug Van Helt, Todd Yoder, Heaven’S metal fanzine advertising co: Sarah Rinehart, Heaven’S metal fanzine technical, extreme metal featuring ex-The Chariot

Or do any of them have a small story attached to them? Tell me about one or a few. The Deus Inculta track is an amazing progressive, technical, extreme metal featuring ex-Chad Chariot drummer. I love this band. Messiah was one of those releases I have wanted to do ever since I started Retribution Records – and finally found them (thanks for the help, Old Busker!). The track “Final Warning” being real

I had the privilege last week of being at a great Christian blues and gospel concert here in Melbourne, Australia. The Glenn Kaiser Band, Steve Grace and John Smith. In 1984, it was the prayers of my parents and wisdom of a church youth pastor who just sang vocals on that stage with this band, who turned my life 180 degrees onto the right track – walking a lifetime with faith with and in Jesus! How about the tribute song I recorded for Rez last year? After hearing more of my health issues, Glenn embraced me tightly. Glenn put his cheek to mine and prayed for me, ‘We seek to lift up the Name of Jesus in all we do. Our prayer is that these releases draw people closer to Him everyday. What albums or artists are on the horizon that we can look forward to? The entire EBMass catalog and the first three Bride releases plus the Makro albums will be released. Look for the Makro 1988 EP – 1 bonus track on cd for the first time! Plus, we have Mass – Fights! – releasing a 1992 album for the first time ever! Randy Stonehill’s rare Stonehill EP America – Straightedge Teller, a new Deliverance/Helploose Project, a new Jupiter VI, Saint – Talker by the Winepress and unreleased albums by Messiah and Vision! We have some stunning releases on the horizon. Thanks so much for all the support from Heaven’s Metal and from the fans who support these ministry bands and buy the releases! We seek to lift up the Name of Jesus in all we do. Our prayer is that these releases draw people closer to Him everyday.

BEING REAL

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THROWING DOWN THE GAUNTLET

By Steve Rowe

This was a concert like no other. John spoke, and then Glenn played some songs. The message and music was real and inspiring. Steve Grace played some songs and inspired the crowd once again with words of challenge and encouragement. The set and at one point was speaking about poverty with tearful emotion. John Smith presented a challenging communication of both self-sacrifice and what it means to really follow Jesus! How “the church” has missed the basics of feeding the poor, compassion for the disadvantaged and simply living that Ole Gospel Life for Jesus! Steve Grace closed with 3 old hymns played acoustically. After the show I met with Glenn and we talked about the tribute song I recorded for Rez last year. If it was not for this man, I would not be alive, would not have met my wife, would not have likewise daily endeavored to help and inspire others to the real Christian walk! After hearing more of his health issues, Glenn embraced me tightly. Glenn put his cheek to mine and prayed for me as a tear came from his eyes and ran down my cheek. This was real! Real is the way we should all live! Read James chapter one! Lest we forget what true religion is! Christianity is never about being cool, but always about being real!
GRAVE FORSKEN

- Heaven’s Metal Fanzine

SampleCD #86

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The American metalcore band Demon Hunter is heading up the third edition of Brainstorm Festival. Co-headlining are death metal legends from Norway and powermetal sensation In Memoriam from Greece. Brainstorm Festival takes place on 5 and 6 November 2010 in club Gigant in the city Apeldoorn in The Netherlands. Besides concerts the two-day event offers exhibition, a CD-market and an alternative programs in the theater of the club. Other bands that play this years Brainstorm Festival are The Spirit That Guides Us, Officium Trium, 360, My Silent Wake, Dark Side, Nightmender (with members of Seventh Avenue and Sinbreed), In Grief and Eublues. For further information visit: brainstormfestival.nl

Alter's new in the process of triaging plans for the 2011 festival to be held Labor Day weekend (August 26th thru 28th) at the Tumwater County Fairgrounds in Stevenson, WA (where Tomfest used to be held). The fest will no doubt feature mostly alternative rock and punk, there will usually some extreme and metal bands that play. “We are in our 7th year and continue to evolve and grow. We exist to bring individuals together from various backgrounds who share the same love for music, art and worship! We welcome everyone into a community where they matter. We endeavor to provide a safe place for those who have slipped through the cracks of church, family or society. We are artists, musicians, dancers, and writers who love God passionately. Come and join in the fun. We look forward to meeting and getting to know you.”

Can you imagine being knighted by the Pope? That is exactly what happened to Keyvani’s Josef Koenek. He was named knight and received an award from Pope Benedict XVI on June 14th. He graciously accepted the honor on behalf of his family, friends, and colleagues. For video visit: youtube.com/watch?v=P8BKdlg6Jlc

Cuppa Child has a video for their new song, “Monuments.” Visit: youtube.com/watch?v=FM58ugMgjyI

The Devil Wears Prada has a custom comic book release with its new zombie comic Artist’s Alley just posted an absolutely awesome preview to the band’s upcoming release, “Zombie” EP and the 14-song written (by Lay Aragon, Jimbo Kooten, Tom Hagar), 14-page comic book called “Zombie” comic that features the band members as five combat soldiers on a perilous, top-secret mission in a world infected by zombies. Zombie EP will be released on August 24 (Metal Mass). RPM called the EP “powerful, and as catchy as any set of metal riffs can be, with a musical uniqueness that their scene is starving for” neverever cited the new music as “some of their heaviest music yet.” Check out the interview at: commonsounds.com/2010/08/04/the-devil-wears-prada-metal-mass-artist-alley-

Look for features on Stairway, Auditionfire and a Demon Hunter “As I Lay Dying / War of Ages” concert review from a lot more in the next Heaven’s Metal Fanzine issue.
By Keven Crothers

The Aussie Thrashers from Down Under Continue To Deliver Quality Metal and Their Most Recent Release Right To The Death Is No Different, Coming A Long Way From Their Early Incarnations As Mordification Clones. Grave Forsaken – Over Their Last Couple Of Albums – Seemed To Have Carved Out A Niche and Sound That Is All Their Own. Owning Much To The Sounds Of Early Thrash Metal Icons Such As Megadeth, Slayer, Deicide, Etc., Grave Forsaken Have Continued To Work Diligently On Their Chafing From My Observations, As Well As Those Of Others, It Appears Right To The Death Is A Solid Album of Thrash While Still Containing A Few Surprises Of Its Own.

Since it would’ve been impossible to actually fly to Australia and put it on my expense account (trust me to discuss the current state of Slavo more than I’ve talked about how good and bad the album. We have then made adjustments based on what we thought were the weaknesses. So, after ‘River’, we decided we needed more lead guitar. Then after Cinerhym’s release we needed to up the tempo in places.

As our conversation commenced, Vaughn and I spoke about the ongoing development of Grave Forsaken. “With each successive album, we have done our utmost to initially assess what was good and bad about the album. We have then made adjustments based on what we thought were the weaknesses. So, after ‘River’, we decided we needed more lead guitar. Then after Cinerhym’s release we needed to up the tempo in places.”

“I’m not sure Noyth said we should clean it up. After a moment of reflection he continued with his thought, “Each album has its weaknesses that we have attempted to improve upon. The songwriting has always been fairly natural, but I just think that it is improving as well. I think that just comes with experience, and knowing what will work and won’t work. We’ve never really made a conscious effort to sound a particular way, it’s more a natural progression. This new one has definitely come out with a distinctive thrash edge, which I’m very pleased with.” Some listener who has followed Grave Forsaken will notice that same development.

The conversation at this point focused more on their most recent album, Right To The Death. With improved guitar playing and the best vocal performance of Vaughn’s career, undoubtedly this release is one that has firmly placed Grave Forsaken on the metal map. Yet these changes and developments did come with a price that Vaughn expanded upon.

“No, right to the death was the most difficult album yet, to tell the truth. We parted company with Dave midway through the recording, so that created some awkwardness finishing the album. In many ways it was quite a disjointed recording, as we developed a lot of the material in the studio over the course of nearly a year. Like had written most of the lyrics before we started recording, but they were placed together during the recording process. Previously we’ve had all the songs written and arranged before going in to record.”

“I’m not sure what we ended up with on ‘River’. We had to let go of a lot of the material on that one, but this new one is more cohesive.”

“With an album like this, you need to involve a fourth member and just let them play with the band on the tour. The second album, ‘River’, saw a lot of us and various members perform on the album, and this new one is more cohesive.”

“One of the most interesting and intense albums on their list, this album hand perfectlyok Thats perfect and thats metal.”

—Chris Reck
Taking a moment to clear his throat, he went on, "Although I was challenging, that’s not to say it wasn’t a great time. For most of the year we enjoyed ourselves. It was just that it was quite drawn out. The style of life we’ve chosen allows us to develop the vocal patterns and aural textures, meaning a lot of stuff was added over the course of the recording. It really was built from the ground up.

When I looked at my equipment about the strength of performance in comparison to their previous albums, Vaughn, with an enormous gig on his face, expanded on that topic. "Yes, I’m glad you asked, I really only found my voice doing the latter part of recording. The last year, I was quite happy with my vocals on a few of the tracks from that album, having received what I needed."

I made the decision to go from 100% on this album, "I gave every single live event that I could do one or two songs in any given vocal recording session, and let that very feel for the voice. Some of the vocals are done with such intensity that they inferred with sessions with distortion and head shapes. Because of the way we developed the album, literally had to block my voice delivery at most songs. I would sing in a rough instrument in the air. When I stepped back, people seem to have blended out those three vocal tracks for recording. By the time I recorded them, I knew them forwards, backwards and sideways. I think that preparation really shows in the final product."

In my ears, that referred to and development is immeasurably evident when you compare the release to their others.

Of particular interest to me was how the change in personal has affected the band. Many times things got difficult just due to personalities or changes within the lives of the band members themselves. As I posed the question to him, Vaughn really pondered this before he answered. "You know, we started with Tim Slattery on drums in 2004. He was a very lazy band member, but was fairly new to the scene when he joined. The band became friends with Dave Klugman from Scourge Rash, and in 2007 the suggestion was made that Tim switched to vocals so Dave could join on drums. At the time I was doing vocals and guitar, so I dropped the vocals and focused on guitar," Vaughn continued. "That configuration lasted until mid-2008, when Tim left amicably due to increased family commitments. It was only afterwards that I would stick back in on vocals. We submitted Simple Heart to an album in 2007 and in early 2008 I joined on guitar, keeping me up to focus on being the front man. Dave left in mid-2009 due mainly to family ties, and was replaced him with Richard Salveo. Then last year, I first I went to playing with Simon, so I requested that he step aside. So we’ll back to 4-piece with fully on guitar now.

I’ve always been more about the dynamic within the band than the actual musical output. Each member departing has been really difficult. When I lose a band in, it’s so close that it makes seeing each other. The truth is, I’ve always been upset about this, parting with Dave and Simon last year was not smooth. We went through things interesting or even listenable. It was quite drawn out. The upside is it gave us a chance to develop the vocal patterns and reframing vocal textures."

I was pretty happy with my vocals on a few of the tracks from that album, having received what I needed."

The album that put on the scene as a real contender to the metalcore scene. They have since taken that role over even further, but that is where attention, and that went to their music.

The band’s most recent album, "Vast," was released in 2008. The album received critical acclaim and further expanded the band’s reach in the Christian metal genre.

"Vast" was written and recorded by the band, with production handled by Mark, who also handled the mixing and mastering. The album features a blend of genres, with influences ranging from metalcore to progressive rock, and is characterized by its emotional lyrics and passionate delivery.

"Vast" was met with critical acclaim upon release, with many reviewers praising its production quality, songwriting, and overall message. The album reached the top 10 on the Billboard Christian Albums chart and received a gold certification in the United States.

The album’s success was followed by a series of tours and festivals, which allowed the band to reach a wider audience and build on their fan base.

In conclusion, "Vast" was a significant milestone in the band's career, solidifying their place in the Christian metal scene and setting the stage for future successes.

The band’s music is known for its emotional depth and powerful delivery, often weaving together elements of metalcore, progressive rock, and passion. Their songs tackle a variety of themes, from personal struggles to broader social and cultural issues, all delivered with a sense of urgency and conviction.

Taking the time to consider the band's identity and evolution is crucial for understanding their impact on the Christian metal scene. As they continue to evolve and grow, their music continues to resonate with fans around the world, offering a unique and compelling perspective on the intersection of faith and rock music.
FROM GERMANY, WITH LOVE
BY CHRIS GATTO

By Chris Gatto
Demon Hunter
Leviticus
Magdallan
70
Jet Circus
Slechtvalk
69
Saint
Narnia
P.O.D.

Germany homeland of Oktoberfest, soccer, and legendary heavy metal bands like Accept and Scorpions. Add to that growing list a great new power metal band formed around guitarist Tilo Lauren. The band is rounded out by vocalist Herbie Langhans (Seventh Avenue), drummer Frederik Firke (Blind Guardian), and bassist Alexander Schreier. This super group of metal musicians just released their debut, When Worlds Collide, on Nuclear Blast, and it’s available now worldwide. Check out our discussion with band founder Tilo and singer Herbie, who is no stranger to Heaven’s Metal.

"Excellent blend of early Metallica, Exciter and Barcode's thrash-crazing fast and furious songs – repeats with heady lyrics – are a veritable feast for fans of extreme metal." — Abe

"Best metal album in a very long time – great. I feel sorry for the guitarist's wife. The lead sound is fantastic, but that bad-dick sound makes a very dry sound, dryly moving, and way from any of Underworld's other albums." — Chris Gatto

"The brutality and creativity of Slechtvalk's music on this album should not be an oxymoron." — Chris Rock

"Divisive second Literature album shows the world's dark side with probably the most intense music created by him to date, a true metal metal album of shock rock glory." — Jeff McCormack

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"They have what they do – and they took their time and used to carefully change in sound, and the rhythm was always kept in tact. The band's sound was that of their best album. No one has ever done this from the days, and they are returning." — Jeff McCormack

"The song 'Shout' is an all-time epic, classic and three-stripping tune. Then there's 'Man of This World,' Possessing hard rock slightly in the vein of 'Two Leggy.'" — Doug Van Pelt

"This breakthrough release was huge. Their structure is hard-nosed hip-hop ragga and scorching technical death metal sound. More diverse and progressive than Slechtvalk, this release represents the pinnacle of the band's early years. It's a masterpiece!" — Jeff McCormack

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"The brutal and creativity of Slechtvalk's music on this album should not be an oxymoron." — Chris Rock

"Divisive second Literature album shows the world's dark side with probably the most intense music created by him to date, a true metal metal album of shock rock glory." — Jeff McCormack
Chris Gatto: Congratulations, Flo, on putting together what I’m sure will be the best new band of 2010! Flo: Thanks Chris, cool to hear that. I hope you will be right at the end of the year, ha ha. We consider ourselves a band, with the obvious restriction that Herbie and Flo’s main bands have priority.

What are your goals for Sinbreed and will the band be a full time deal or a side project? At this point of time, just a few weeks after the release, we are waiting to see how the album will be received. Nevertheless, we are hot to release many more albums and hopefully we’ll get put in this position if the album does well.

Please describe for me your musical journey, or how you came to put Sinbreed together, also, how did Fredrik and Herbie come to be involved? I started Sinbreed 10 years ago. I saw Herbie’s band Seventh Avenue playing a festival. It was clear to me then that I wanted to work with Herbie, since his voice was exactly what I was looking for. I needed a drummer who had the technical abilities to play the things I was thinking of, and Herbie is well known for his playing skills in the local scene of my hometown (we lived in the same city). It fit perfectly, his gig with Blind Guardian came later. After the first rehearsals with Herbie and Fredrik, which turned out very cool right away, we soon agreed to get this record out quickly.

Blind Guardian and Seventh Avenue have an obvious influence on the band (of course), as well as Grave Digger and Running Wild, but there is also a melodic undercurrent, not unlike Masterplan. Was there a conscious effort to make the power metal more melodic? I disagree in seeing obvious Blind Guardian or Seventh Avenue influences. Of course you are right, there is power metal in all three bands, but besides this, there is so much more nowadays in a band’s song structures. I, personally, dare not compare the band to me other than the “Christian Metal” label. If I have learned one thing in my life so far, it’s the fact that people should be free to choose. Sinbreed’s lyrics are all about finding a personal interpretation of what’s the key to life, what’s good, what’s evil. What this key may offer varies widely from person to person, it may differ in my case, I believe it’s what thinking about life is instead of living it day by day – without having a personal master plan.

I think it is important for a band’s message to match your heart for you to be involved as a singer. It depends. If I have learned one thing in my life so far, it’s the fact that people should be free to choose. Sinbreed’s lyrics are all about finding a personal interpretation of what’s the key to life, what’s good, what’s evil. What this key may offer varies widely from person to person, it may differ in my case, I believe it’s what thinking about life is instead of living it day by day – without having a personal master plan.

Do you measure success as a musician (especially in current times with CD sales declining)? It’s really hard in these times. A lot of fans download albums, because it’s too cheap and convenient! But I don’t know how it will go on. I think it’s the band’s time, success will come! Perhaps success is seeing the ways of the fans maybe in Brazil – we didn’t earn any money in these countries, but the power of the fans is the biggest success ever, I think!...
RESURRECTION BAND
TRANSCENDING GENRES: A TRIBUTE TO REZ

BY KEVEN CROTHERS

I t’s the Resurrection Band a metal band? To that question I answer, “Does it really matter?” Many will say “They’re not metal at all as they are far too mainstream.” As a matter of fact they’re simply hard rock at most. Our own Hawaii’s Metal crew was unable to reach a consensus on a specific disc. Fair enough. It came to our curious publisher to make an executive decision to get them in the list. It would have been a travesty if they hadn’t. Perhaps their art doesn’t deserve to be in this particular list; maybe it doesn’t quite fit. However, when their debut release for Star Song Records, raining newer Naypy came out, I’m sure there wouldn’t have been any doubt. Many Christian bookstores sold it behind the counter, like a forbidden experience, you had to ask to get it. How much more metal is that.

None of that mattered to me when I saw them for the first time on their Live Bootleg tour of 1984 (second concert I ever attended). It sure seemed like metal to me. I had only a massage exposure to a catalog at that point, primarily from their Colour album from 1980. I remember hearing “Colours” “Amazing” and “City Streets” from that album. Obviously, they played lists of other songs, including their trademark “Military Man”, yet I was unaware at the time. A raucous event it was, with some fans showing up in full leather and biker denim. This was a very different crowd from the Petra crowd it would see six weeks earlier. More intense, more “street” not the typical Christian crowd. I always thought it funny when Guns N’ Roses claimed to be from the “street”. The streets of Southern California were a far cry from the streets of inner city Chicago.

With Glenn Kaiser and company you got the real deal; there were no pretenses and there were no attitudes, just real people who loved Jesus and played their hearts out.

The albums continued to get technically better, both from a production standpoint and playing standpoint. Those first two Star Song releases, the aforementioned Awakening Your Nappy and the follow up Rainbows End captured an essence or tutors hard rock material from the production and the style of song writing.

1980 brought a new label in Light Records, but also a newer almost never sound. Colours, yeezy cant I Love You Anymore and the D.M.Z albums contained some very good metal/hard rock compositions: “American Dream” “N.Y.C.” “Alienated” “The Chair” “Star/Spare” “Amazing” “Babylon” and their most enduring song from this period “Military Man”. However, there was some confusion as well, because even though there were many harder edged songs, some pop rock type stuff seemed to arrive as well. “Can’t Stop Loving You” “I Need Your Love” and several others, so for a fan like me, who grew up on a diet of AC/DC or Judas Priest, what was I to do with a song like “Elevator Musik”?

When Live Bootleg came out it ran on Spartan Records, rez again entered new territory with even better production, but more importantly, better songs. With the studio release at staggered between release in Hawaii they hit fisted with some poppy new wave type stuff, but they also wrote some fantastic driving melodies. From the haunting “Lais in the Rain” or the commanding “Attention” off of Bootleg to the AC/DC like “Love Comes Down” and sorrowful “Shadows” off of Between Heaven ‘N Hell the heavier side of this band continued to grow.

Throughout their history they’ve always had some association with the blues, all the time widening their musical scope to try to win as many folks as possible. I remember Glenn Kaiser speaking about how nearly a third of the Psalms were ones
of lament, pain, sorrow, hurt and tears. They used the blues throughout their career, expressing the anguish of the human condition and subsequent redemption of it with an electrifying effectiveness. After all, their mission wasn’t one of just music, but one of evangelism and social concern that was explicitly stated in their lyrics. It was this underlying current of concern for their fellow man that inherently forced Rez to expand their musical direction throughout the years.

By the end of 1985, it seemed that the musical soil Rez had plowed in the church was coming to fruition with a seemingly endless parade of new up and comers. First, it must be said that the team of Glenn and Wendi Kess, Jim Denton and John Marion had seemingly been going strong for years. The album tour cycle, I’m sure, took its toll, and once they fulfilled their contract with Sparrow with Rez’s Man, the band seemingly disappeared.

Perhaps a rest and a sabbatical had finally occurred. During that time, Jim Denton went to seminary and moved on to other ministries. Yet in the Christian press, I don’t remember seeing much about them. It was like they had simply vanished, and in the period between 1988 and 1988 all seemed quiet, at least to this fan. You must remember this was all before the internet and instant communication.

The landscape of Christian metal/hard rock had changed pretty radically by 1988. In 1983, Rez, Paramus, Jerusalem and Daniel Band had been the torchbearers of hard driving music with a Christian point of view. In five short years, the explosion of heavy metal and hard rock with a Christian point of view was enormous. Obviously, the burst of Stryper onto the scene in 1984 brought about a lot of change, but by the time 1988 hit there was Rez, Stryper, Bloodgood, Bride, Sacred Warrior, Stryper, Lethal, Michael Pajaro, Philadelphia, Whitecross, Trytan, and Vengeance Rising just to name a few. These bands had grabbed the attention and wonder of so many fans almost to the exclusion of what had gone on before. These bands provided albums devoid of three or four musical styles per release, but just stayed the course with loud and pounding metal.

When it had been announced that Rez was going to put out a new album, I was excited. I really looked forward to 1988 as that new album: silence screeched would be forthcoming. With its release, there was again another progression in songwriting and production, and it even included a secular cover. “In the Presence of the Lord,” I remember reading that Glenn knew what he meant when he sang that song, and there was no doubt of that. Wendi never sounded better, and with new bass player Roy Montroy aboard, there seemed to be no doubt where they were going musically – even harder driving rock n roll with an even bluer edge than before.

I believe that Rez hit their best stride with the next string of albums: Silence Screamed, Misanthropist and Civil Rites. These albums contained the best songwriting and production with an emphasis on consistency throughout each release. You wouldn’t find any pop styling or techno influenced material, but you did find metal-edged bluesy hard rock. Yet it seemed at times – in the conversations of the day – that they were overlooked by many fans as “old school” and as somewhat passé. I found this both then and now, hard to believe. How anyone can honestly overlook this period of the band is just amazing to me. From the rock n roll anthems “Light & Light” and “When I Rise” to the pure metal atmospheres of “War of Man,” “Apocalypse” or the blues rock atmospheres “Shades of Evil,” “Man of War” or “Hopeless;” this simply was not the same band it was at its height. This mess seemed to play it with a more straightforward approach less jazz inspired solo and second bassist swoops; why it is one of the most understated guitar players, period. There is something to be said for technical prowess, but to harness that and dig deep and share your soul through your instrument is something else all together.

After releasing their classic double live album XXYears, 1993’s Rezch of Love and the Hyster Produces a Lament the Resurrection Band called it a day.

It’s hard to truly gauge their impact and their contribution to music with a Christian point of view. Just from a cursory observation, it seems clear that their purpose was two fold first, to speak the gospel at Jesus Christ’s and
It's hard to truly gauge their impact and their contribution to music with a Christian point of view. Just from a cursory observation, it seems clear that their purpose was two-fold: first, to spread the Gospel of Jesus Christ and the joy of the new life in Him; secondly, and not intentionally, they plowed up the hard and stiff ground of a subculture that likes to have things nice, neat and easily cataloged.

The music and the lyrical impact Rez has had on me is one of immeasurable proportions. I'm often reminded of the time that I struggled with the silence of God in my own life. It was one of the many desert experiences we as believers have. I was listening to their song "Rain Dance" from Silence Screams. Driving down the freeway I kept imploring the Lord, "Please let me know that You’re here." It was at that precise moment that sprinkles of fresh rain appeared on my windshield from the overcast sky. How could this be a coincidence? It was a reminder to me that the Lord is ever present. It was those types of reminders and insights that the Resurrection Band included in their lyrical content and in their concert testimonials. It's been those kinds of insights that have elevated them from mere evangelical musicians to a status of insightful observers of the human condition in all its ugliness and shame. Yet instead of just providing a nice neat Jesus answer, they remind us that life is hard for all, even a believer. But the power we receive from the Lord can give us the strength and the hope to carry on. It's that hope that has made me a grateful fan. If you desire more from music than just entertainment—such as encouragement and a reflection of our true selves—then one must see Rez as one of the most important Christian artists in the history of rock 'n' roll.
"A timeless slab of gut-wrenching metal, combining the best of technical riffs, progression, speed metal and love of classical music in a way that only these Christian thrash kings can."
—Chris Gatto

2. Tourniquet
Psycho Surgery (Whitecross) 1991

"One of the first major thrash releases in the Christian market – combining an early Testament/Metallica feel – it still gets the head banging, fits pumping and air guitar screaming."
—Jeff McCormack

3. Deliverance
Deliverance (Intense) 1989

"Gritty, Ratt-inspired melodic metal with memorable songs, featuring Ron Carroll – our scene's first real shredding guitar hero."
—Dave

4. Whitecross
Whitecross (Pure Metal) 1987

"Intense, pounding, fits pumping and air guitar screaming. Combining an early Testament/Metallica feel – it still gets the head banging, fits pumping and air guitar screaming."
—Chris Gatto
Undeniably the most brutal and controversial Christian metal release up to its time, this one essentially paved the way for the plethora of Christian extreme metal which followed."

— Doc

"Trivial detail: Did you know that that’s Pastor Bob’s hand on the cover?"

— Doug Van Pelt
Ever since the release of their album _Voices in the Night_ in 1989, I have followed the band Mass, who are proudly named after where they are from – Boston, Massachusetts. Mass is still going strong today, as evidenced by the well-received shows I saw them play at Roddohama in 2008 and 2009. I recently caught up with lead singer Louis D’Augusta to discuss their new album, _Sea of Black_ – a great album that successfully marries new and classic elements with the classic Mass sound.

**Chris Beck: You have a new album coming out called _Sea of Black_. What can fans expect to hear on this new album?**

Louis D’Augusta: This album is a little heavier and a bit darker than our last one. _Crash of Dawn_, but it still has a lot of melodies and great hooks. I think this is our best album yet and believe old and new fans will enjoy it highly.

**What is the meaning of the album title, _Sea of Black_?**

Pretty simple – good vs. evil, with the hope that good will prevail in the end.

**_Sea of Black_ is the name's seventh album, which is amazing continuity in today's music industry. When Mass started over 25 years ago, did you ever think you would still be playing this style of music?**

No, not really. I can’t believe how quickly the years have gone by and all that we have achieved. What amazes me the most is how much better we have gotten over the years as musicians and how our love and passion for the style of music we play is still alive. – if not more alive – in us today.

**What are some of the topics covered by the lyrics of _Sea of Black_?**

Most of the lyrics are autobiographical, so it’s usually something that has happened in my life or situations I have seen. These are other times when I have read something and thought about a non-fictional story or book. Sea of Black’s lyrics deal with relationships that never seemed to pan out, such as on the songs “Fell the Tears Gone,” “More Than A Friend” and “Voices in the Night,” or about what’s right and wrong to me and how to get back into the right thing, like on the songs “Falling From Grace,” “The Right Side” and “Sea of Black.” We want our listeners to come away with the hope that there is a chance that all things will work out in the end. I’m a sucker for a happy ending (he laughs). Then again, we do deal with the presence of evil that is always around us and we must be aware and know who the true God is.

**Mass continues to play live shows, which can be challenging to follow for many reasons – financial, family demands, etc. Why do you think it is important to continue to play live shows?**

“...yes, you are right. It is getting harder and harder these days, but it has always been part of our life and our way of existence. For us to get out and perform in order to promote our latest release to old and new fans of the band. We also see it as a chance to try out new material and see how the crowd reacts. We just make sure that in spite of our stage of careers it is something we are interested in doing and beneficial to our purpose.”

**Do you have any tour plans to support _Sea of Black_ in 2010?**

Right now there are no big tour plans. We will probably wait and see how well the new CD is received and see what offers come in.

Most Heaven’s Metal readers know Mass from their album _Voices in the Night_, which Stryper’s Michael Sweet helped produce and also sang background vocals for. What memories stand out about recording that album and how does the band view this album today? Also, do you keep in touch with Michael, and if so, do you have any plans to collaborate with him again in the future?

The first thing that stands out in my mind is the graciousness of Michael Sweet and his lovely wife, Kyle, who has sadly now passed away. By the way, we dedicated a song on _Sea of Black_ called “We Need A New Day.” I put myself in the frame of mind of how I would feel if I had just lost the love of my life. Michael and Kyle pretty much let four strangers come and lie in their home for over two months while we recorded the voices in the _Night_ album. They did this in order for us to save on the recording budget, which was not that big compared to what some of the other acts were getting at the time. We had a blast recording that album and it was something totally different for us. It was our first time recording in California and we moved from studio to studio, which we had never done before. We would record the drums in one studio and then move to another for guitars, then another for vocals, etc. The band and I still love that album and it’s a part of our history now. I see Michael from time to time, but we both lead very busy lives. He last worked with us on the _Crash of Dawn_ album where he and Kenny Lewis engineered two songs called “It’s You” and “Empty Soul.” I was a guest of Kim Scholz (the wife of Tom Scholz, from the band Boston) and attended their _laugh_ show here in Boston back in September. We got to chat backstage for a while. We also hung out with the guys backstage at last year’s _night_ event. Mass headlined the south stage that night. Prior to that, myself, Gene and Tracie Ferris from Stryper performed a few acoustic numbers at the _Kylie Rae Siblet_ benefit show. We have no plans right now to work with Michael, but you never know what the future holds.

What are some of the bands that have influenced Mass and who of today’s artists do you follow?

Growing up we were all into bands like Deep Purple, Led Zeppelin, The Who, The Beatles, Queen, Aerosmith, Black Sabbath, Angel, Grand Funk, Yes, Pink, Motley Crue. Today I enjoy listening to bands like Godsmack, The Poodles and Six:AM, and still listen to some of the older bands that have recently released new CDs like Stryper’s _Shout It Out_ by Mike and Vinnie’s _Karmo_.

Is the band able to make a living in the music industry alone, or do the members of Mass have other jobs as well?

Even though we are still collecting royalties to this day from records we made over twenty years ago, we all have day jobs that keep us very busy. So with the music, work and family life, it gets to be a juggling act at times.

Any message you would like to share with the readers of Heaven’s Metal?

I would like to thank Heaven’s Metal for giving me the opportunity to share with your readers my thoughts on the new Mass release, _Sea of Black_ and see it out and pick it up. You won’t be disappointed!
Although I have been associated with HM and have been an integral part of Heaven’s Metal over the past 4-5 years, my introduction to the majority of the Christian metal scene for that matter – did not occur until nearly 7 years after the magazine’s inception. While I was of course aware of Heaven’s Metal, captured the essence and ministry of the scene, yet perfectly balanced good journalism with a Christian worldview, I largely ignored the genre and samples from it until the summer of ‘85, I was astounded that here was this magazine that nicely.

I was doing since the 5th grade and participated in anything from symphonic wind ensemble to jazz band. I also dabbed with the drums is passion that started in high school and insisted a steady diet of Metallica, Iron Maiden, Judas Priest and Mötley Crüe. Furthermore amidst that – and way too many others – in Happy Valley, my interest in writing was spawned. Little did I know at the time that it would be possible for me to combine my love of both music and words into a single endeavor, let alone one that would edify the body of Christ … that is until I discovered Heaven’s Metal.

After a nearly tragic “flipping of my automobile” accident in the summer of ‘85, the summer before I was to enter medical school in Philadelphia – I rediscovered my love for metal. While med school kept me very busy – with no time for musical pursuits – I was able to find good Christian fellowship and encouragement. However, with the exception of one friend, whom introduced me to AD, no one I hung with had any interest whatsoever in heavy metal. And it’s probably not shock to learning, to this day, that not many in my profession practice stress reduction through “headbanging.” I suppose I was not unlike some others after a conversion type experience, I rejected most of my secular music and tried, instead, to focus on Christian music. Unfortunately I could only endure my roommate’s stunning and singing of Steven Curtis Chapman and the like for so long.

Thankfully, sometime during the arduous 3rd year of med school – that “endless” year with continuous rotations through various disciplines – I found Heaven’s Metal. Though I was not yet a subscriber to Heaven’s Metal issue #38 (Bride) The cover picture is forever etched in my neural network, as I must have read the thing like 30 times front-to-back, absorbing every detail, every word, every print, ads, etc. Looking back, a few highlights come to mind. Dave Johnston’s explanations on tattoos, the infamous Undercover interview with the blow-up quote, which proclaimed, “I don’t want to put out religious metal that’s crap, but a bunch of Christian sound bytes in t.” The Jason Diener fan interview with Randy Ross, the Lust Control: Un-Ashamed review, and the entire “unbelievable” interview I was afforded to call them interview with Corrosion of Conformity. Moreover, it was in the details and personal touches that I realized this magazine was totally “it” for me. From Doug’s public apology to Joey Taylor Undercover of a journalistic mistake, to the carefully selected “Blow-up quotes,” to the detailed reviews, to the heartfelt, back page devotional honoring Doug’s military time (the time I brick Charlotte, everything about the magazine flowed so well and just seemed to resonate with my soul.

So, not only was I amazed by the degree to which Christian metal had burgeoned since 1981, I was astounded that here was this magazine that nicely captured the essence and ministry of the scene, perfectly balanced good journalism with a Christian worldview. Ironically though, when I showed issue #8 to my aunt – who had been a missionary in Africa for some years – she looked at the cover and said, “These guys don’t look like Christians!” While at the time her words struck like a scorpion, I had a lot of fact for her Christian walk. I was unashamedly new, and reflect upon the fact that countless others – my fearless editor, for example – have probably been stung by the venom of respect for her Christian walk), I can look back now, laugh, and reflect upon the fact that Heaven’s Metal has accomplished. Without a doubt, your stories of inspiration and encouragement could better chronicle the Heaven’s Metal history and fill far more pages than I could ever pen in a lifetime. But for me, the opportunity to freely serve a magazine with such a great group of “brothers,” not to mention my friend and mentor, DVP, whose work and life and person have blessed more individuals than there are hairs left on my head. What’s the doctor’s prognosis? Happy 25th Birthday, Heaven’s Metal, you’re good for another 25 years. May God continue to bless you!