

FREE
New Power Files Chapter 8
39 songs for you to download!

Power blasts from the past: Black Sabbath/Twisted Sister/Def Leppard/Megadeth/Molly Hatchet/Ratt/MSC/Quiet Riot!

POWER

ROCK & METAL MAGAZINE



DEEP PURPLE

"...we did nothing but tour for eight years and the idea of never doing an album again did surface."

Issue 232 - August 2020 - £4.95



DEE SNIDER KAMELOT AXEL RUDI PELL AVATAR

PAIN OF SALVATION HEATHEN BLUES PILLS LIONHEART

LIONVILLE DUKES OF THE ORIENT SAVOY BROWN BLIND RIVER JIM KIRKPATRICK MIKE ROSS



DEE SNIDER 'For The Love Of Metal Live'

Hard Rock/Heavy Metal
Napalm



The legendary Dee Snider has returned with 'For The Love Of Metal Live', recorded over the course of the tour of the album of the same name which was released back in 2018. The companion to the DVD/blu-ray, this isn't your average live performance. The live raps that Dee shares with the audience were lifted from his epic performance at Bloodstock Festival in 2019, and truly make you feel like you are there in the moment. Additionally, more than half the album features songs from 'For The Love Of Metal', with 'I Am The Hurricane' and 'For The Love Of Metal' front and centre. There were also some classics like 'I Wanna Rock', 'We're Not Gonna Take It', and Widowmaker's 'Ready To Fall', not to mention his latest single, which features as a bonus track, 'Prove Me Wrong'.

Discussing the single with Dee, he explained that

it contains a not so subtle message to the audience, adding that it is not an outtake from 'For The Love Of Metal'. It was written at the beginning of this year. For this release. And so, the message is, "This is what I'm doing. This is where I'm going. This is how I'm sounding. And this is what you can expect from me." So, I was saying to myself, are you going to put this on the next record? "Maybe we will, if we need it, or maybe we won't if we don't, but the point is, this is where I'm going to be musically, and sonically." A brilliant track in its own right, if this is a sign of things to come, then I can't wait for the next album. In the meantime, do yourself a favour and grab this live album. You will not be disappointed!

it contains a not so subtle message to the audience, adding that it is not an outtake from 'For The Love Of Metal'. It was written at the beginning of this year. For this release. And so, the message is, "This is what I'm doing. This is where I'm going. This is how I'm sounding. And this is what you can expect from me." So, I was saying to myself, are you going to put this on the next record? "Maybe we will, if we need it, or maybe we won't if we don't, but the point is, this is where I'm going to be musically, and sonically." A brilliant track in its own right, if this is a sign of things to come, then I can't wait for the next album. In the meantime, do yourself a favour and grab this live album. You will not be disappointed!

POWERPOINTS: 1 2 3 4 5 6 7 8 9 10

ERIK DAMIAN

POWERPOINTS: 1 2 3 4 5 6 7 8 9

MATT STEVENSON

JEREMY HARRY HARRIS

'Kings Of Time'
Rock
Rock Puppy



Hailing from the land down under, in his former life Jeremy 'Harry' Harris was the frontman of the now defunct Stone Circle. This is his first solo album, however many of the fourteen tracks were apparently written by Stone Circle and by Harry

himself, along with producer Reinier Martinez Rodriguez (Rodriguez also features on the album for guitars and backing vocals).

The first track 'Breathe' left me a bit indifferent - I could have been listening to any number of a thousand or more bands and as the album went on, I can't say any of the tracks jumped out at me as being that memorable. I enjoyed 'Sister', because it has a vintage vibe and a pinch of sleaze, and I liked the upbeat feel of 'Go And Fly'. The title track features some nice keys, however the vocal style turned me off a little bit. I get the impression

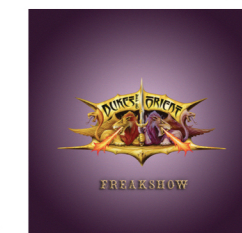
that much of this album is part of an intensely personal journey, which is not surprising, considering that 'Kings Of Time' was crafted out of Harry's experience of touring Cuba and South America for six years. I have no problem with that, but this album didn't really speak to me. I don't like to pigeonhole artists into genres, which is just as well, as apparently this artist hates to be pigeonholed, but this is a bit of a mish-mash of styles that leaves it almost lacking in identity.

POWERPOINTS: 1 2 3 4 5 6

VIKKIE RICHMOND

DUKES OF THE ORIENT

'Freak Show'
Melodic Prog Rock
Frontiers



The eagerly anticipated follow-up to their eponymous debut sees Dukes Of The Orient release 'Freak Show' and it's another weighty slice of AOR with flourishes of languid mid-Atlantic prog. Reuniting the seasoned talents of vocalist John Payne (Asia/GPS) and keyboardist Erik Norlander (Lana Lane, Rocket Scientists), theirs is an organic return to arena-sized passages of incessant melody atop an ocean of classic synths and old school keys drawn from Norlander's signature sonic palette.

Unlike its predecessor, which was ten years in the making, 'Freak Show' was written and recorded in a year and, on the whole, is consequently all the more cohesive. It showcases more of a band feel throughout with Payne and Norlander being joined by drummer Frank Klepacki, guitarist Alex Garcia and saxophonist Eric Tewalt.

Opener, the rather repetitive 'The Dukes Return' has Payne sounding grittier than ever with some Supertramp elements, courtesy of Tewalt, feeding off

the neo-prog keyboard noodling. Follow-up 'The Ice Is Thin' is altogether more substantial with its playful use of further sax and talk box guitar before Norlander takes centre stage for the Savatage meets ELP pomposity of the title track. Catchiest track 'The Monitors' marks a further improvement with its keyboard fanfares serving to raise the parp factor further. Lengthy workout 'Man Of Machine' adds further weight to 'Freak Show's' mid-section and shares album highlight with the thematically heavy 'The Last Time Traveller' with its spacey dynamics and part spoken vocals. With enough twists and turns throughout to keep the prog fans happy, 'A Quest For Knowledge' is a great example of how the band's kitchen sink approach pays off by running the full gamut of classical, prog and pop influences across its almost six minutes of wonderful harmonised backing vocals. Instrumental 'The Great Brass Steam Engine' offers further proof of Norlander's virtuoso prog credentials before, by comparison, the rather monotonous 'When Ravens Cry' and pedestrian closer 'Until Then' draw proceedings to a rather introspective close.

I was hoping for more from this release and, although it has its moments, I'll be returning to the brilliance that is 'Aqua' and 'Silent Nation' for my fix of Payne-fronted Asia at its best.

POWERPOINTS: 1 2 3 4 5 6 7

GEOFF WOOTTON

MEURTRIÈRES

'Meurtrières'
Metal
Gates Of Hell



Many bands, including the likes of Rammstein, have already proved that singing in a non-English native language, and in doing so being lyrically ambiguous, isn't a deal breaker for the rock and metal community.

When a band is musically interesting enough, lyrical content can fall by the wayside without any detriment to the music itself. Meurtrières, who hail from Lyon, France have released their self-titled debut EP and it's all sung in the beautiful language of French. The word meurtrières is French for murderers and the band's musical influences include Iron Maiden, Judas Priest and Mercyful Fate, conjuring up a heavy metal base sound which is crisscrossed with lashings of punk and thrash. The record is jammed with snarling riffs, rippling bass and definitive militarily drum beats, giving it plenty of fun battle metal moments. Vocalist Fleur writes about middle age tales and imagery and about women's destinies, many of whom are tragically cursed with violence and murder; her vocals are commanding, dramatic and feminine.

Do yourself a favour and check out these five tracks from 'Meurtrières' now, but beware, they will almost certainly leave you thirsting for more.

POWERPOINTS: 1 2 3 4 5 6 7

CHELSEA SMILE

NATIONAL SECURITY BAND

'Biomimicry'
Rock
Independent



Listening to the National Security Band for the first time is akin to waking up with a massive hangover, perhaps induced by mixing Jaeger bombs, red wine and Quaaludes. Musically it feels like a cross between the heavy, stoner induced riffs of Black Sabbath, combined with the drudgery and sheer depressive overtones of Nirvana. And I mean that in the best way possible.

The band itself comprises a family duo, two cousins, Andy and Greg Balog from Dallas, Texas, with just drums and guitar to contend with, following similar musical experiments made famous by the likes of White