

# POWER PLAY

ROCK & METAL MAGAZINE



# PRIMAL FEAR

bring out the big guns on 'Metal Commando'

**POWERWOLF DESTRUCTION DON FELDER**

**U.D.O. AND THE CONCERT BAND OF THE GERMAN ARMED FORCES**

**ONSLAUGHT ENSIFERUM DENNIS DEYOUNG FALCONER THUNDERMOTHER SYMPHONY**

**GRACE POTTER LONELY ROBOT HORISONT MICHAEL GRANT & THE ASSASSINS HAXAN BLOODY HEELS PARADISE CITY: LONDON**

Issue 231 - July 2020 - £4.95  
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Stoner/Synth Rock  
 Independent Release  
**'Ganzfeld Effekt'**  
**AEON MIRAGE**

I'm a fairly simple man. As long as I'm fed and I can at least either listen to my music or read a book then I'm very happy. What I really don't understand is arty metaphors that try to make things deep and interesting, because usually it's a load of bollocks. The reason I say this is because the way Aeon Mirage have described their music is: "My heart beats rhythmic in sync with my motor. Poetic German lyrics paint colourful pictures and tell stories about hope, destiny and desire." It was with an element of suspicion that I approached this release, because there's nothing I hate more than pretentious rubbish that's been bigged up by a hopeful press company.

There's nothing pretentious about opener 'Augenback Verweile', as it rides on a wonderful stoner vibe. The guitars are heavy and distorted with the bass right beside them. Singer Dani Monroe is full of angst and passion, despite me not being able to understand what he's singing. 'Der Goldene Kafig' has a darkness

provided by some wonderful synth play from Monroe, and bass player Greta Brinkman keeps it locked down with drummer Camilo Garcia. 'Das Licht Im Dunkel' goes through several movements of heavy, high intensity down to smooth, shimmering lightness and then 'Freiheit' comes back to some more beautiful darkness until the poppy intro of 'Glaskristall'. Monroe and Brinkman then open up on a simple riff with some melancholic keys beneath, really adding to the atmosphere, going from proper heavy to swirling noises and bright keys - it has everything all in one song.

My suspicion reduced the further I got with this. I found a gem and I can't stop playing it. It will appeal to all - even those prog minded of you should give it a go. Yeah, it's heavy but there's enough light and shade here. A great first effort.

some of which work better than others (generally the powerful blasts of electronica add more to these songs than the bracing shocks of mathy guitar riffs do) but all of which make it clear that Dohny Jep are something of an unusual band.

Overall, this is an album full to bursting with new and unique ideas, and while some of them work better than others, it's a respectable and innovative effort nonetheless.

POWERPOINTS: 1234567  
 ELINOR DAY

## AMERICAN TERROR

'Influencer'  
 Metal/Punk  
 EMP Label Group



American Terror are really new to the scene, having formed in 2019, although all the members bring a wealth of experience with them, so they are anything but rookies. Right from the opening of 'Judgement' this is an album and a band that is going to get right up in your face. They are loud, aggressive and unapologetic in their opinions. Each of the tracks has an immediately catchy melody, which is needed when a lot of the lyrics are punk-esque and so do not necessarily follow a particular tune as they are spoken.

Some of the songs, like 'How Do You Like Me Now' and 'Retribution', are a little repetitive but these songs seem to be more about the feelings and the atmosphere they would create, rather than a detailed lyrical story. It is in tracks like those and 'People' where drummer Rob Hammersmith (Skid Row) really comes into his own and builds up the energy and excitement. 'She's A Bitch' is

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POWERPOINTS: 12345678  
 SMUDGE

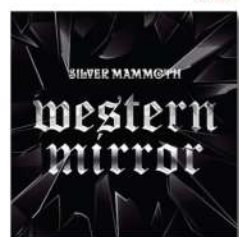
a wild card, it has an Offspring vibe to it, it is up tempo and bouncy and is not as intensely angry as the rest of the album.

All in all, this is an easy to listen to record which does what it has set out to do well. It draws you in and keeps you hooked for its entirety.

POWERPOINTS: 1234567  
 RHIANNON LANE

## SILVER MAMMOTH

'Western Mirror'  
 Stoner  
 Oeubucaota



Is this a trinket, a large monument to this creature or an elderly Mammoth? We need to know, dammit! One thing we do know is that these Brazilian behemoths are a rolling bulldozer of a band. 'Like A Blind Man' takes its time to pummel, which is why the more accessible and wonderfully titled 'Beethoven's Darksides' is so good to hear when it follows. Vocalist Izzo is Ozzy when he wants, his voice has that downbeat drama but he can be playful when Renato Haboriny bubbles up a guitar solo. And if the folksy beginning of 'Let's Find The Sun Together' sounds uncomfortably like Lou Reed's 'Perfect Day', the harmonies adding light, even though the vocals are so flat they're almost a pastiche joke. So much better when firing out a Lizzy riff on 'Rise Up' or an accessible late 60s metal attack ('Roll Blues' has the wailing harp but also a light touch riff), that Hammond jousting with simple riff for 'Jailbreak' makes the whole tune.

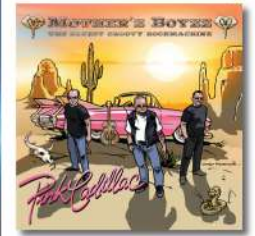
There's something here, something bigger than other psyche and stoner bands. They have a good go at some classics, throw in an acoustic track, all done with a

sense of fun, which is what it's all about, isn't it? Silver, not gold, but shining nonetheless.

POWERPOINTS: 12345678  
 STEVE SWIFT

## MOTHER'S BOYZZ

'Pink Cadillac'  
 Blues  
 Vringsbrock



With titles like 'Ice Cubes Pissin' and that band name, you'd perhaps expect these boyzz to be of the good ol' kind and they don't disappoint. The title cut is all whiskey-soaked vocal with simple southern rock guitars, and 'Out Of Sight' adds organ to this simple brew but quickly forgets it in favour of raucous rock with a killer 70s funky guitar solo. Then there's the easy blues of 'Non Talking Woman' and the simply shimmering 'Lil' Wolf'.

There's something extremely likeable here: the gravel voice of Wolfgang Schmitter, the simple barroom vibe, the lack of agenda; just look at the ZZ Top-type closer 'Shake Snake Boogie' - simple, enjoyable southern country blues. What more could you want?

POWERPOINTS: 1234567  
 Ms D

## SVEN GALI

'3'  
 Hard Rock  
 RFL



This is a very short and sweet new release from Canada's Sven Gali, although technically it isn't entirely new, as two of the four tracks have previously been released as singles in 2018 and 2019. There appears to be a large gap between records, 1995 being the last time apart from the previously mentioned singles. It is nice to see that the original members remain in the band, alongside a couple of new ones. Hopefully they will be sticking around, because '3' shows a lot of promise. All the songs have a great melody and the lyrics have poetry to them, and there is even the occasional scream, as heard in 'You Won't Break Me'. 'Now' is my favourite, it is darker and heavier than the rest with some unsettling instrumental, much like you would expect from Korn. It ends on 'Hurt', a track driven by the repeating guitar riffs and laden with more aggressive vocals.

POWERPOINTS: 123456  
 RHIANNON LANE

## SHOK PARIS

'Full Metal Jacket'  
 Hard Rock  
 No Remorse



Sometimes, a band comes along at the right time, capturing the zeitgeist and fitting in with the culture and ethos of the era perfectly, making them popular and unforgettable. Shok Paris may have been one of those bands back in 1982 (I'm fortunately too young to remember) - certainly their style on this record suggests that they would have fit right in. However, we are now in the 21st Century and music has moved on since then. Shok Paris appear to have reformed in 2010 and 'Full Metal Jacket' is their first album in 31 years. As ever, I am always mindful that people pour their souls into their music, so I would say that on the face of it, this album is not a bad one, per se. Dated, yes. Bad, no.

I believe that the album gives a nod to the 80s film of the same name, indeed the intro 'Creed' quotes from