

The Thematical and Stylistic Evolution of Heavy Metal Lyrics  
and Imagery from the 70s to Present Day

# The Thematical and Stylistic Evolution of Heavy Metal Lyrics and Imagery From the 70s to Present Day

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## Prologue

*You cannot make me feel guilty/ I don't give a shit about respect*  
*I won't join your moral masturbation/ I'm the prodigal son gone off the tracks*  
*You cannot make me feel sorry/ I don't give a damn about your pride*  
*I'm the cat-piss on your carpet/ The last crushing thought before you die*  
*Don't fit in your picture*  
*Don't fit in your world*  
*Don't match all the lies you feed your kids*  
*Feel no loyalty/ This deal was made without me*  
*Sure I never signed it/ Your contracts don't apply to me*  
*I'll fuck your dog/ Do you still wanna get along with me?*  
*I'd rape your daughter/ On payment of a small fee*  
*I'll fuck your dog/ Do you still wanna get along with me?*  
*I'd rape your daughter/ How much would you pay?*  
 (“Dead Serious and Highly Professional”, The Ocean)

If someone were to tell you, dear reader, that heavy metal is just a louder, faster and more formulaic version of that popular musical genre which defined the late 70s, called hard rock, that someone would probably be wrong. The above lyric contains several elements which indicate just how incomplete such a statement would be. Most importantly, it divides those who read it almost instantly: a metal fan, even if his taste is for a different subgenre of metal, will recognize a specific quality in this text. Someone who does not at least occasionally enjoy listening to metal music, try as he will, can not recognize this element. This is not an underestimation, it is a simple fact. Reasons for it lie in the subculture that this music has created and the self- and other induced isolation from hegemonic culture it has adopted. Stereotyping further simplified and blurred the understanding of most western people towards the “metalhead” world, and the reaction of both musicians and fans, which was to criticize and shock main stream cultural sensibilities, also helped a great deal in promoting the dismissal and disapproval metal music has faced over the decades of its existence.

First of all, the above text is shocking, for the simple reason that it directly threatens violence, and depending on which side you stand on, and if you are capable of looking beyond its graphic and

shocking language and grasping its expressive and implied subtext, you will still either identify with the sender, or the receiver of this rhetorical communication. Of course, dear reader, you might state yourself as being on neither side, as neutral, objective, unbiased, and of course, you could be right. Metal subculture holds no initiations, it has no rites of passage, and no one will tell you that you are, or are not capable of understanding the essence of metal lyricism. Indeed, even if you have never experienced the joy of banging your head to a thunderous rhythm, you might still be able to look past the R-rated vocabulary, and recognize that the lyric suggests a form of moral criticism in its first lines. And even if you have never raised a hand forming the devil sign, you might be able to analyze the lines “how much would you pay” as a stab at consumerism, or the graphic violence as inherited from death and gore metal. And even if you have never recognized a black band T-shirt someone was wearing and so doing recognized a kindred spirit, you might still conclude that this lyric is a denouncement of hegemonic culture as hypocritical and materially obsessed.

Unfortunately, however, no one who lives in this world is a tabula rasa, and our first reaction to anything we perceive or read is to a great extent determined by our background and upbringing. Therefore, if you have never done or experienced any of the above, and have never been a part of metal subculture, you will not, at first at least, experience the feeling of empowerment and recognition that this lyric gives to the true metalhead. What is to follow then, is bound to be an imperfect attempt at explaining the essence of metal lyricism: the immense vastness of metal’s web of subgenres and sister genres aside, analyzing the influences and themes which have been present throughout nearly 40 years of metal music, hardly seems sufficient to explain the fascination and the dedication of metal’s fan base. Nevertheless, by laying bare the intricate connections and explorations between the lyricism of metal’s various subgenres, I hope to bring the layman closer to grasping just what an intriguing and unexpectedly complex lyrical movement lies hidden behind the oversimplified stereotype.

That I had the opportunity to even make such an attempt, is entirely the merit of prof. Gert Buelens, to whom I am greatly indebted, and I would like to express my sincere appreciation for his

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## **Table of Contents**

<b>0. Introduction</b>	<b>7</b>
<b>0.1 “Metalheads”: A Never Ending Culture</b>	<b>11</b>
<b>0.2 Themes of Metal Culture: A Preliminary Scan</b>	<b>13</b>
<b>1. Early Metal</b>	<b>17</b>
<b>1.1 Early Metal: Topic Development</b>	<b>20</b>
1.1.1 The Invention of the Thriller/Horror Song: Black Sabbath	21
1.1.2 Black Sabbath	23
1.1.3 Judas Priest	25
<b>1.2 Early Metal’s Take on the Times: Hard Rock Topics with a Twist</b>	<b>26</b>
<b>1.3 From Psychedelia to Fantasy, Myth and the Occult</b>	<b>27</b>
1.3.1. Lyrical Style: Seeds of the Fantastical Narrative	28
1.3.2 The Fantastical Persona	29
<b>1.4 Taboos: Violence, Sex, Drugs and Suicide</b>	<b>31</b>
<b>1.5 Satanism in Metal: From Confrontation to Controversy</b>	<b>33</b>
<b>1.6. Social Background of Early Metal</b>	<b>34</b>
<b>1.7 Defining early Heavy Metal Lyricism</b>	<b>35</b>
<b>2. The New Wave of British Heavy Metal</b>	<b>36</b>
<b>2.1 Genesis of the Metalhead</b>	<b>40</b>
<b>2.2 Lyrical Development during the NWOBHM years</b>	<b>41</b>
2.2.1 The Idiom of “Fantasy Metal” Develops	44
2.2.2 Rebellion and Rage	45
2.2.3 Songs of the Human Psyche during the NWOBHM	47
<b>2.3 The Aftermath of the NWOBHM</b>	<b>48</b>

<b>3. Speed/Thrash Metal</b>	<b>49</b>
<b>3.1 Background of the New Movement</b>	<b>50</b>
<b>3.2 Idiom and Lyrics of Thrash Metal</b>	<b>52</b>
3.2.1 Image of the Metal Musician	52
3.2.2 Continuation of an essential Metal Tradition	54
3.2.3 Venom, Extreme Metal and Satanism	60
3.2.4 Lyrical and Vocal Style of Thrash Metal	62
<b>3.3 Metalhead Culture during the rise of Thrash Metal: New Form of Physical Expression</b>	<b>66</b>
<b>4. Going Deeper Underground: Exploration and Diversification of the Metal Idiom</b>	<b>68</b>
<b>4.1 A Preliminary Thematical Rift: Death and Black Metal</b>	<b>71</b>
4.1.1 Guttural Vocals	72
4.1.2 Thematical Drifting: a Two-Pronged Monster	73
<b>4.2 Relationship Anxiety and Angry Young Men: Hardcore Crossover and Metalcore</b>	<b>77</b>
<b>4.3 White Underground Meets Black Underground: Nu Metal</b>	<b>79</b>
<b>5. New Lyrical Style and Intertextuality: Postmodern Metal</b>	<b>80</b>
<b>5.1 Lyrical Style</b>	<b>81</b>
<b>6. Conclusion</b>	<b>89</b>
<b>Works Cited</b>	<b>94</b>
<b>Appendix 1 – Index.doc</b>	
<b>Appendix 1.doc</b>	
<b>Appendix 2.doc</b>	

## 0. Introduction

In the late 60s, the evolution of blues-inspired rock music spawned the sibling genres of hard rock and metal<sup>1</sup>. The latter genre soon began to distinguish itself from rock all together, not only in distancing itself from the influence of blues, but especially in breaching topics and creating an atmosphere which had never been heard in any other musical genre – thereby also appealing to a new fan base. Even in all the main-stream grandeur and drama of the new wave of British heavy metal, the glamour and eccentricity of glam metal and the genre mixing commerciality of nu metal, the genre always remained linked to a subculture of people who came together around the feeling of being misunderstood, angry, the underdog, and in touch with the darker side of the human psyche and human civilization. The genre has often fused up with other styles of music, such as punk and rap music or goth culture, precisely because these were also linked to suppressed demographics, subversive lyrics and/or a negative view of the human psyche. The genre has therefore proven itself to be very resilient and adaptive, even though as a genre it never truly attained the main-stream staying power of main stream rock or Pop music, mainly due to its uncompromising nature, especially where the morals, politics and taboos of main stream society are concerned. It has always had a notion of being underground about it, and the genre has spawned many truly underground subgenres as early on as the 80s, such as thrash or doom metal, or recent fusion genres such as sludge metal or the metal influenced varieties of hardcore punk. Metal's resilience is linked for a great deal to the genre's ability to appeal to new demographics, to the “underdogs” of every new generation.

Vice versa, the evolving demographic of metal's fan base influenced the subjects which were broached in songs, and also on the atmosphere and sound of the music, and the mindset of metal musicians and song writers. Being such tight-knit groups, the metal's fan base - often referred to as

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<sup>1</sup> In this text, all historically or critically recognized genres and subgenres (e.g. thrash metal) will be distinguished from subdivisions I use to emphasize lyrical styles by quotation marks (e.g. “fantasy metal” or “Fantasy Metal” in titles). The term metal will be used to indicate the collective term for all derivatives of the genre and heavy metal will be used only to refer to the genre's first crystallized form, thereby including both early metal and the new wave of British heavy metal (abbreviated NWOBHM), but not the subgenres which followed, such as thrash and death metal. For styles of music which perpetuate the traditional conventions of heavy metal in its original form, the term classic metal will be used.



“headbangers” or “metalheads” - has over the years developed into a metal subculture (Weinstein, 99), which includes styles of clothing, familiar hand signs, forms of physical expression or response to music, and also attending festivals and concert halls catering especially to the metal genre. These superficial cultural tendencies are often combined with tendencies towards a certain philosophy or world view which is difficult to define. It is based on a critical stance towards society and popular media-culture and also, in the case of many young people, a mentality of dealing with emotional problems by expressing them through metal music, clothing, visual art and so on.

Being a modern genre which is constantly evolving and spawning new subgenres, metal is musically difficult to define or even confine to strict musical boundaries. A general basis for defining the genre is to establish that metal bands in past and present make use of the same set-up of instruments as is commonly perceived as the arrangement of (electrically amplified) blues and especially rock ‘n roll, namely a set of drums, an electrically amplified bass and guitar and a vocalist. Metal usually makes use of a second guitar for rhythm or additional lead line, and is mostly thought of as guitar and drum centred. Significantly, it is seen as the genre which gave rise to the “guitar hero” phenomenon, with examples such as Steve Vai or Eddie Van Halen. Vocally, it contains many different styles, ranging from the eerie, but melodic singing voice of Ozzy Osbourne or the strained sounding Robert Plant, to James Hetfield’s combination of intrinsic soft melodies with raw, guttural vocal sounds or Tom Araya’s shouted, melodically simplified spitfire lyricism, to the development of the animalistic sounds of “grunting” in death metal, the “screaming” vocalists of certain black metal bands or the “screamo” vocal style of many hardcore bands. It is therefore difficult to attach a single vocal style to the entire metal genre, and even within subgenres there are sometimes extensive variations. There are, however, certain constants throughout all metal vocal styles, which are linked to the general character of the music and its themes and atmosphere (see 3.2.4).

The genre developed from rock ‘n roll around the late 60s, and was at first very strongly intertwined with hard rock. Even today, there is constant dispute between fans and experts alike about

which band was the first metal band, or what was the first metal album – the genres only became truly easy to distinguish several years after the period in which the first heavy metal songs are usually said to have been written. In any case, metal music generally utilizes structures and methods of song writing which are not all that different from what can generally be perceived as the western popular song structure: Verses are alternated with chorus lines, varied upon in a bridge or break, after which the chorus or verse is repeated. The main difference which moved both hard rock and heavy metal away from rock music is the increasing lack of 12-bar blues structure and blues chords (Moore, A. 148). Other than that, heavy metal song structuring does not differ all that much from rock and even Pop methods of song writing. Heavy metal music simply “added” its own characteristics to this mainly western foundation of song structuring.

Though there are many metal bands who deviate slightly or more excessively from this system or from the arrangement, the same can be said of many rock genres, and particular musical characteristics are . These deviating musical subgenres can be seen as having moved away from the margins of musical culture to become more “popular” or central, and forming independent cultural and/or musical centres or appealing to their own groups of people. Arguably, the emergence of experimental subgenres can therefore be considered as a general tendency of all western popular and rock-based music as a whole. It is therefore not a characteristic of metal alone. Nevertheless, the nature of metal music as a somewhat counter-cultural genre, and its ability to link up with and absorb elements of such specific anti-hegemonic musical genres such as punk (which was a great influence on the new wave of British heavy metal<sup>2</sup>, thrash metal and hardcore) and hip hop or rap (which influenced nu metal) show that this genre is more prone to musical variation, experimentation and deviation than most main stream rock music, as will be discussed in the sections on experimental metal.

Heavy metal has from the beginning been inclined to musical extremes, even though at the birth and during the first years of the genre it was certainly not as distinctive from contemporary rock and

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<sup>2</sup> Will be abbreviated “NWOBHM” in future references

hard rock bands as they are now, in hindsight. Even now, we must remark that neither musical theorists and historians nor fans and current leading artists of the genre can find a united stance on the true defining difference between hard rock and early heavy metal, and many of the great bands from the late 60s and 70s are considered as floating in between the two definitions. A young fan of present day metal music listening to Black Sabbath's debut album might remark the similarity to Led Zeppelin, or the typical 70s rock-guitar sound, or even that the acclaimed "fathers of metal" might not sound at all as heavy or as fierce as his experience with modern metal might have lead him to expect, and any western person somewhat familiar with the stereotypical expectations of what metal sounds like, would not instantly conclude that Led Zeppelin, Deep Purple or even Black Sabbath sound anything like the stereotypical loud, shouting, vicious, and angry sound of modern day metal.

Besides the disappearance of the 12-bar structure and blues chords, another generally significant difference between hard rock and heavy metal and other rock music genres has always been an obsession with loudness (or the impression of loudness), which arose from the technological advances of the mid 60s, when "full stack" amplifier cabinets, comprising a total of 8 12" speakers per amplifier, as well as entire walls of amplifiers such as the "Marshall wall", popularized by the Who (McMichael, 112) became popular on large stages, and the necessary recording technology became available to capture such a heavy and full guitar and bass sound. This in turn forced blues-drummers to change their techniques in order to be able to compete with the loud guitar sound (Walser, 10).

As metal truly became a distinctive genre of its own, however, it took the harder and heavier sound to places where hard rock did not follow, and one of the most noticeable musical traits of 70s heavy metal became the degree and aggressiveness of the guitar distortion, down tuning (tuning strings to a lower key) and sometimes the truly frenetic speed of drums and of guitar playing, combined with a bass-heavy mix (heavily compressed kick-drum sound, dark, loud and sometimes distorted bass sounds). Moore also acknowledges this, stating that heavy metal "tends to be firmly based on the power trio of guitar, bass and drums, frequently with the addition of a second guitar" whereas hard

rock implements the organ or synthesizer as a second lead instrument (Moore, A. 149-150). He also states that although both genres “tend towards a density of texture”, only heavy metal does so through a “greater use of guitar distortion” (Moore, A. 149). I will attempt to show that the extremity of this sonic ferocity and massive low end can be linked up with the thematical inclinations in lyrics and atmosphere to which the founding bands and artists aspired, and that lyrical, idiomatic and sonic elements were reciprocally influential. In discussing metal vocals and subject matter, Moore writes that “there seems to be a general distinction between the madness/violence/ occult leaning of heavy metal and the less extreme macho posing/love songs that hard rock has inherited from the popular song in general” (150). When attempting to define the difference between hard rock and its seemingly renegade brother-genre, one can simply not ignore the idiomatic, verbal and lyrical dimensions of metal. Firstly, to define the music’s idiom, we must look at its culture, or as Deena Weinstein says “[t]he youth subculture that forms the core of heavy metal provides parameters for the music” (99).

### 0.1 “Metalheads”: A Never Ending Culture

It is not hard, even for a person with only a basic knowledge of western music, to name a few stereotypical elements of metal. Although they would probably be gross exaggerations or overgeneralisations, they would strike home to some of metal’s basic lyrical and idiomatic components. This is because, in the past 40 years, from the “proto-metal” creations of Blue Cheer and Steppenwolf, over the idiomatic birth that was Black Sabbath, over the revivals of the genre through the new wave of British heavy metal and thrash metal and their offshoot subgenres, the music, artists, lyrics and artwork have given rise to a vast subculture of society. This music based international “community”, however loosely and diversely put together, has since its conception been an easy prey to stereotyping and persecution, because it is a culture based on a complex view of society and mankind which is far removed from most main stream beliefs and lifestyles.

Born from the hangover of the summer of '69 (Weinstein 100-101) and therefore also from the anti-war movement, it grew immensely when the disenfranchised youth of the late 70s and early 80s discovered the new wave of British heavy metal, and it absorbed several cultural traits from the inner city punk and hardcore culture (e.g. a DIY attitude towards music and a gritty version of this movement's social criticism). In more ways than one, it has always been an outsider culture, based on the rejection and/or criticism of main stream society and the creation of a new "society", often providing a sense of unity for those who never felt embraced or capable of embracing main stream unity. Loosely based on this juxtaposition, practically all metal fans today, who will often identify with the image of the "metalhead" or "headbanger", incorporate styles of dress and appearance clearly meant to distinguish themselves as such (such as the typical metal band T-shirt which is almost always black, jeans or black trousers, leather bracelets with studs or blunt spikes) or even shock and frighten those who do not know or understand this culture, such as elaborate tattoos and piercings, often in visible places or extreme hairstyles such as the bright coloured Mohawk, borrowed from punk, or simply very long hair or a thick, long beard. Being misunderstood by the majority of society has in this vast expanding culture become almost a matter of joy and pride: as Malcolm Dome states at the end of Sam Dunne's documentary "Metal: A Headbanger's Journey": "what attracts heavy metal fans to themselves is a tribal attitude [...] and the fact that the outside world doesn't actually understand is fantastic" (Dunne et al. 00:33:30). The same is confirmed by Ronnie James Dio: "it's really them against the world, [...] and it's why it lasted so long" (Dunne et al. 00:39:00).

The music itself has indeed often been judged, stereotyped and discarded as idiotic or moronic, and even as dangerous (the list of trials and allegations against metal bands and artists for stoking on young children to commit suicide or murder is almost endless, the most famous example perhaps being the 1990 trial against Judas Priest for alleged responsibility for the suicide and suicide attempt of Ray Belknap and James Vance respectively (see 1.1.3). However, this is not the sole reason why the culture which has so strongly manifested around it relishes and cultivates its outsider status. In the

same documentary, Rob Zombie describes metal as “outsider music” and its subculture as “all the weird kids in one place” (Dunne et al., 00:28:00), thereby alluding to the constant paradox of metal culture: outcasts and loners coming together to enjoy a special sense of togetherness, those who are not perceived as “normal” coming together to create a new norm.

Metal music seems to appeal to young people who feel excluded by or not connected to their direct environment and peers, and who find a culture in metal which provides them with an entirely different environment, and likeminded, or at least less main-stream minded peers. Of course, the outcast, dismissed and controversial nature of the metal culture in itself is an attraction to anyone who might find themselves socially unaccepted or different, and seek others who have suffered similar social dismissal by the majority of society. In many ways, however, the themes of metal lyrics also play a large role in welcoming the outsider. After all, the culture was born and fed from the music, and the image, the sound, but also the meaning given to the sound through lyrics which creates the general idiom being projected by metal bands, the idiom which created and continues to feed this culture.

## 0.2 Themes of Metal Culture: A Preliminary Scan

But what sort of idiom creates such a culture of outsiders in unison, with its own fashion, own art, own forms of physical expression? What song topics were so vile and unacceptable that society has so often attempted to censor them or condemn the authors, and yet has attracted so large a following? Yet again, Dunne gives us a clue in his conclusion: “What has become clear to me, is that metal confronts what we’d rather ignore. It celebrates what we often deny. It indulges in what we fear most” (Dunne et al., 01:32:00). In many ways, metal lyrics can indeed be perceived as attempts to arouse emotions which in western society are considered unwanted or even dangerous, such as anger or lust. Metal in its earliest forms already assumed general tones and atmospheres which are often described as “sinister” or “dark”, for example through the use of ambient sounds (such as distant church bells on the title track of Black Sabbath’s debut album) and lyrics inspired by the occult, to convey a gloomy,

dark or gothic atmosphere. Early metal band Black Sabbath was inspired by a horror movie of the same name, and wrote a song which further inspired them to make music which would emulate the effect of a scary movie, as they had observed this paradoxical inclination of the human psyche: to enjoy being frightened (see 1.1.1). From this humble beginning, the metal idiom would evolve to encompass topics considered “negative” in western society, such as negative mental states (anger, confusion, paranoia, depression), mortality and morbidity (death, but also murder, suicide and self mutilation), oppression (evolving from early 70s anti-Vietnam sentiment and fed further by hardcore punk’s political lyricism against the threat of war and nuclear weapons) and evil (both in the sense of the mythical, fantastical, Judeo-Christian struggle between good and evil, and as representation of the darker sides of the human mind, such as guilt, sadism, sin, lust). Many of these negative emotions, states or actions are often personified or represented by the devil or Satan, a figure which has stood in the centre of metal’s most controversial bands and song topics, and has been portrayed in such diverse manners as the fantasy-like narratives of Judas Priest, Saxon and Iron Maiden, even as an ideological figure based on the controversial religions of Satanism. The imagery of the occult and Satan, and the concept of evil has played a role in metal both as a stylistic device or metaphor by such bands as Slayer, Metallica and Anthrax, as an exaggerated pose for extreme bands such as Venom and in rare situations even as a serious religion, such as in Norwegian and other Scandinavian black metal subcultures.

Weinstein refers to these topics as “themes of chaos”, stating that “[w]hereas Dionysian themes are not unique to heavy metal, references to chaos are a distinctive attribute of the genre” (38). I would go even further and in this work I will endeavour to show that where themes of pleasure, release, loose behaviour and other such Dionysian motifs are present at metal’s conception, nevertheless, in the evolution of its idiom and the rise of subgenres throughout its history, metal’s dominating and longest surviving idiomatic components, both in song topics and in visual elements, are those Weinstein discusses under the definition of “themes of chaos”. Such topics do indeed serve as a “confirmation of

power” (Weinstein 38), but I also wish to analyse them as acknowledgements of the darker and taboo aspects of western society and lifestyle and of the human mind, and in relation to the controversy which these topics have intentionally or unintentionally brought about. For this reason, I wish to amend Weinstein’s definition and shall refer to them, in reference to Dunne’s concluding statement, as themes of confrontation, since it is my belief that metal’s general continuous objective, whether to shock outsiders or to fascinate fans, has always been to in some way to confront the listener with the parts of society and human psyche which hegemonic culture does not accept, embrace or cater to – the material which is not given a form of expression by any other musical format.

This essential part of the metal idiom will be the focus of this work, as the greater majority of subgenres of metal have continued on and added to this basis, and as I will argue, it is one of the central elements of metal culture and at the heart of many of the genres evolutions and revolutions. This of course means that bands and subgenres which leaned closer to the more Dionysian aspects of metal lyrics and performance, such as the more hard rock or pop oriented anthems of glam metal or Lite metal such as Motley Crue and Def Leppard respectively, will be largely bypassed. This is because many of these bands removed many of the textual and visual elements which had at that time begun to define the lyricism of the “purer”, hard line bands of the genre, such as lyrics involving Satan or sword and sorcery. Instead, they kept only certain typically sonic elements of metal as it was developing at the time, choosing to develop different types of lyrics based on shock and glam rock influences. These bands therefore had little lyrical or thematic influence on the genre’s overall evolution. Also, the die-hard metal fans, who became a reciprocal influence on the music through the subculture they developed around the genre, did not very much appreciate or pay attention to these more main stream or glam oriented derivatives, as well as bands such as Led Zeppelin and Deep Purple, who, although pioneering the heavy metal sound in many ways, were lyrically either very unique, or leaning closer to more traditional rock ‘n roll or Blues themes, and are therefore relatively unconnected to the development of the iconographic, idiomatic and lyrical components of metal.



However, the lyrics and idiom of metal music may not be considered as freestanding or unconnected to the sonic dimension: no matter what topic, metal lyrics can often be said to correspond with the sound projected by the guitars, bass and drums, and are almost formally bound to sound aggressive, gloomy or scary in some way or other. Thus it is also necessary to analyze how lyrical style and even content evolve together with the instrumental and sonic evolution of the genre and how metal lyrics are delivered by the vocalist. A myriad of techniques, from 19<sup>th</sup> century operatic methods of vocal projection (Dunne et al. 00:13:00) to various forms of animalistic sounding guttural techniques have all emerged in various subgenres and at various intervals in the evolution of metal music (see 3.2.4), as well as a varying emphasis on components such as speed, rhythm, heavy bass sound and varying ways of structuring songs. To maintain focus, I will discuss these components only when necessary (For example when their evolution becomes a significant factor in the lyrical style or imagery of a specific subgenre), even if they are clearly present throughout the genre's evolution, so they will not be following the largely chronological order of the lyrical, literary analysis.

At the end of his section on heavy metal and hard rock, Moore concludes that, as far back as "Paranoid" by Black Sabbath, the genre became musically formulaic, and that even across various styles and so called subgenres, there are not always such a large amount of purely musical differences (he uses the example of Motörhead's "Overkill" being hailed as the beginning of Trash metal), and therefore asks himself "to what extent [such differences are] accompanied by similar differences in the use to which the music is put, and hence its significance for the styles' respective audiences?" (Moore, A. 150). This, amongst others, is a question that I wish to answer, by looking into the emergence of such subgenres, the contemporary social and cultural situation of their audiences and the thematical shifts, both in lyrics, visual style and atmosphere of performance, which distinguished them from other metal genres, as well as helped form the metal idiom in general. In short, what I wish to analyze is the connection of metal's thematical evolution to the genre's background, its growing and waning

popularity, its increasingly specific fan base, the subcultures linked to each of its subgenres and the unique relation the genre maintains with present day music and youth media.

### 1. Early Metal

A more genre-spanning, thematical definition is then required, before such an analysis can take place, as a starting point is needed to trace certain elements throughout the genre's evolution. To truly understand what spawned metal's pertinent inclination to dark, depressing, rebelling or aggressive themes, we must look to the origins of the genre. The band Black Sabbath, who began their career as a blues band under the name Earth in 1968, are often hailed as having been the very first true heavy metal band. Other bands named as the first in the genre are Led Zeppelin and Deep Purple, although they are also often typed as hard rock or "heavy hard rock". Steppenwolf's "Born To Be Wild" and Blue Cheer's '68 album "Vincebus Eruptum" are also often said to have been the first heavy metal recordings, together with I-Ron Butterfly's "In-A-Gadda-Da-Vida". Most of these recordings however are credited as "the beginning of heavy metal" mainly for their use of distorted or loud guitar sounds and other purely musical traits which anticipate the sounds which would shape the genre. But when we regard the influence Black Sabbath have had not only musically, but also culturally and especially lyrically on virtually every heavy metal band of the following generations, it will become obvious that where the thematical evolution and the cultural footprint of the genre are concerned, Black Sabbath, if only for the purpose of this analysis, have a more profound claim to the title of "first heavy metal band". Their evocation of cinema-like horror, their references to mysticism and occultism, their introduction of the persona of Satan, their darker style of social criticism and their new black and gloomy visual style have certainly strongly influenced metal imagery, and helped shape the idea of metal as a genre in its own right, separate from hard rock, in the early years of their existence.

The use of the tritone or "devil's interval" by guitarist Tony Iommi (Dunne et al. 00:10:16), the eerie singing voice of Ozzy Osbourne, and the dark, portending lyrics, which were often based on a

great fear of hell and Satan (an influence of their Christian upbringing) and their evocation of horror movies, certainly set Black Sabbath apart from the overall flower-power inspired music of their generation. They broached new topics in their songs which would give birth to heavy metal's lyrical idiom. Members of the band to this day claim this to have been a conscious decision and that they wanted to distance themselves from the optimistic hippie culture and pop music. But they also took great leaps, both musically and lyrically, to distinguish themselves from the equally heavy, distorted guitar music of other contemporary bands often seen as hard rock bands. Their songs often still dealt with topics and issues which were very common in rock music of that time, such as women and love ("Evil Woman"<sup>3</sup>, "NIB") or the Vietnam war ("War Pigs"), but Black Sabbath embedded them in a dark and gloomy vocabulary. For example, in "War Pigs", government officials and generals are compared to witches sitting around at Sabbath, plotting evil. Another example is the song "NIB" from their self-titled debut album: the lyrics seem to be that of a typical late sixties love song, until at the end the lover reveals his name to be Lucifer. More congruent with their own signature musical style, Black Sabbath made songs which would lay down the type of subjects which would later become signature concepts for metal as a whole. These were songs about fear mostly, beginning with horror images in a movie and thriller novel mode, such as in "Black Sabbath", but soon also including elements from 60s psychedelic music, Christian religion and concepts of guilt and sin, science fiction and songs of mental afflictions ("Paranoid"), drug addiction ("Hand of Doom") and social criticism ("War Pigs"). Black Sabbath carved out the metal genre as the ideal medium for not only bemoaning, but also glorifying the darker, less idyllic sides of life in general, a worldview which flaunted a not so pretty outlook on society and mankind, rather than placing emphasis on hope, in the spirit of love, peace and understanding, which was the general tone of most popular music at the time. This was something which had never been done before in rock music, but their dark sound and imagery was what struck people the most and their constant references to Satan and the fires of hell, even though

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<sup>3</sup> Lyrics referenced to but not quoted in entirety, can be found in Appendix 1, which for reasons of practicality and reduction of volume will only be available in the digital version.

Christian and admonitory in nature, prevented many from looking beyond the scary façade. At the same time, their early albums were met with dismissal by the leading rock critics such as Lester Bangs (Bangs), even though especially their second album was commercially highly successful. This same pattern would repeat itself endlessly throughout the evolution of metal music. Every movement that took metal music a step further into extremes of theatricality, gloom or aggression would be faced with the same accusations, suspicions and criticism. This feeling of being outcast, stereotyped and misunderstood eventually took root in metal culture and became one of its most fundamental elements. As the lyrical inclinations of the genre were explored further, deepened and intensified, the western world increasingly segregated into those who saw metal as the necessary music to experience a liberation from main stream culture, and those who responded with fear, refusal, misunderstanding and accusation, causing many to view metal in a similar way as punk was often regarded, as less valid music, or hardly as music at all but rather as noise, without any meaningful content. Being pushed of from accepted main stream music and culture, the overall response of the metal fan was one of disregard or even pride of the judgement passed on them by others, and sometimes one of pushing back by using even more controversial and graphic lyrics and sounds intended to shock (glam metal and shock rock were rather superficially based on nothing more than this premise).

As main stream and metal drove each other further in opposite directions, metal fans began to form a subculture of their own, of which feeling misunderstood became an almost integral part. The foundation of this culture however, remained one not of isolation, but of a fundamental understanding, embracing all subjects and forms of life, especially those who are oppressed and discarded by main stream society, and fraternizing with many other forms of minority or subculture music, such as punk and hardcore punk, rap and hip hop. This culture recognizes and caters to the need to acknowledge the darker, less accepted, deviant sides of the self and of society.

### 1.1 Early Metal: Topic Development

For metal to grow from a form of hard rock music into this truly distinguishable genre, the emergence of certain tendencies in lyrics and the development of the idiom of the metal band were of great importance. Without the radical choice made by such bands as Black Sabbath and Judas Priest for a new sound and mood, metal would have remained simply a more guitar-based variation of hard rock. Nevertheless, Black Sabbath's lyrical themes in the early metal period of the late 60s and early 70s were greatly varied: many Black Sabbath songs still shirked up close to contemporary rock themes, such as love, the femme fatale, drugs or social themes such as the Vietnam war (see "Evil Woman" or "War Pigs"). Others showed clear signs of being inspired by psychedelic rock ("The Wizard"), and although many of these incorporated the dark, depressing or satanic vocabulary which would become the defining trademark of the first metal bands, some songs still seemed to be entirely free of anything which would seem to identify them as "metal lyrics" in a modern day metal fan's opinion.

It is important to remember however, that in this early stage, many of the roots of inspiration for later metal songwriters are tentatively laid down, and that metal artists mostly identified themselves through a general image, an image more and more supported by the visual style of album covers, clothing, and stage theatrics and even rumours and scandal, all of which would lay down the basic elements of what would later become the imagery of an entire culture. Many of the first lyrical tendencies are therefore often only present in the music of one single early metal band, only to develop into generally accepted and expanded topics of metal lyrics by the bands of following generations. To understand how this came to be, it is important to make note of the legendary status many of the early metal bands received in the years that followed, especially among new generations of metal artists and musicians, even until today. Much of this is also caused by the fact that many metal fans remain metal fans throughout their adult and middle aged years (Dunne et al. 00:24:30) and sometimes follow up on

many new developments, while keeping up the interest, knowledge and an extensive fan base for the bands of older, more traditional metal genres.

### 1.1.1 The Invention of the Thriller/Horror Song: Black Sabbath

It has become a popular story that the band name “Black Sabbath” was inspired by the band noticing people queuing up outside a cinema where a horror film, the Mario Bava directed “Black Sabbath” with Boris Karloff (NYRock), was being shown, not far from where they rehearsed. Singer Ozzy Osbourne observed that it was curious that people liked to be frightened (Gabriella, NYRock). As legend goes, bassist Geezer Butler eventually wrote a song based on a nightmare he’d had after reading an occult book, and named it after this movie. The band were at that time still called “Earth”, which led to booking mix ups, as there was a cabaret band also called “Earth” (Weinstein 32), and so, inspired by the scary sound of the song, which would become the title song of their first album, they decided to continue making scary music to draw people’s attention (NYRock), and renamed the band.

It is perhaps strange to think that one song could so strongly influence an entire genre, but its use of the tritone, sample sounds of church bells, thunder and rainfall, and the ominous, threatening lyrics eventually determined a great deal of the band’s direction. In doing so, it created a lyrical purpose entirely new and unknown in any other rock genre: to cause, describe, celebrate and enjoy fear.

What is this that stands before me?

Figure in black which points at me

Turn around quick, and start to run

Find out I'm the chosen one

Oh no

Big black shape with eyes of fire

Telling people their desire

Satan's sitting there, he's smiling  
Watches those flames get higher and higher  
Oh no, no, please God help me

Is it the end, my friend?  
Satan's coming 'round the bend  
people running 'cause they're scared  
The people better go and beware  
No, no, please, no

(“Black Sabbath”, Black Sabbath, Black Sabbath 1969)

One interpretation is of course that the “big black shape” is “telling people their desire” because he is frightening them, and they secretly desire to be scared (referring to the inspiration for the band name). However, the “big black shape” is identified as a smiling Satan, so an element of Sin and a fear of Hell is added, especially when we take into consideration the strictly Christian upbringing of the members of the band. “Desire” can therefore allude to all manner of human sins, and indeed desire itself, in the form of lust, is a sin. Combined with the gloomy atmosphere of the song, the lyrics turn the Christian image of Satan, come to punish the sinner, into almost a horror movie plot. By speeding up the song for the final verse, they emulate the tension of “people running ‘cause they’re scared”, after which the guitar goes into frantically vibrating chords by making use of a tremolo or whammy bar with lots of distortion, and another guitar line is layered over it playing a speedy solo: this is truly the climax of the movie. Also, just like any good horror classic, the song introduces a persona which is scarier than anything that came before - certainly, one might imagine, at the time of its release, when Led Zeppelin’s tongue in cheek or poetically meandering lyrics and theatrical vocals were probably the only thing that even came close to this frightening sound. This sound is achieved mainly because

of the controversially predominant role of Satan, who replaces Frankenstein, Dracula or Jack the Ripper as the object of fear.

The sound and the lyrics of this song are quite effective and seem to rule over the rest of the album. Even in the songs which deal with more positive stories, the atmosphere of “gloom and doom”, as it is often described, is predominant – not surprisingly, this very specific sound would inspire a whole subgenre, appropriately named doom metal, in later years of metal music. Not all of the lyrics on Sabbath’s debut album are in this vein however: in many ways, “Black Sabbath” was a successful experiment which inspired a specific sound (and lyrics) more than – as yet – a lyrical mode. Nevertheless, inspired by this sound, Black Sabbath wrote various songs throughout the albums that followed which dealt with aspects of anger, depression, trauma or fear, which shows that they continued to experiment with themes which belonged to the realm of the “negative”, the opposite of the “positive” mode of hippy culture. Both sound and lyrical idiom were perfected and expanded with their second album “Paranoid”, a release still seen as the birth of metal music (Huey, Paranoid), and some other elements were added with their third and fourth albums, “Master of Reality” and “Volume Four”. The most striking about these dark and downhearted lyrics was, that they both bemoaned and glorified these “darker” topics, making use of theatrical or poetic language and theatrical musical effects such as a distant bell chime and long stretched, heavy guitar notes, to present their topics as almost mythical stories – or indeed, as exciting thriller movies.

### 1.1.2 Black Sabbath

With its first four releases, Black Sabbath created a style of hard guitar music which had an enormous influence on various metal subgenres and is still praised for as a never before heard of “doom and gloom” sound. Also with “Masters of Reality”, in which the first down tuned guitar riffs (tuned down to C#, to relieve string tension for guitarist Iommi’s injured fingers) can be heard, can the band’s influence be scarcely overstated. Extreme low tuning of guitars would become a very popular



technique for literally deepening the guitar sound in later genres and combined with Tony Iommi's guitar style it would influence such genres as stoner rock, stoner metal, doom metal, and drone metal, to name a few.

On the level of the verbal and vocal however, Ozzy Osbourne's melancholy voice, complaining of depraved mental states and depression, unmasking politicians as witch masters and society as a hell on earth and threatening all sinners with glorified images of horror and the vengeance of Satan, had as great, if not greater an influence on the as yet uncrystallized genre. Lyrics such as "Wicked World", "Evil Woman", "War Pigs", "Paranoid", "Iron Man", "Electric Funeral" and "Children of the Grave" would form the proto-idiom for metal's lyricism for the next 40 years.

As said earlier, everything began with the line "telling people their desire" and the mention of Satan in the lyric to "Black Sabbath", their defining title track on the 1969 debut album. These relatively short lyrics do not seem to carry any deep, specific message, and the whole song is simply directed at making a song which creates a "scary", occult-like atmosphere of an imminent doom which is inescapable, and the lyrics are used to add to that. However, not all of the songs that follow on the album necessarily wish to create that same atmosphere: "The Wizard" for example is somewhat more of a psychedelic rock song with lyrics about a mysterious but good-natured character, and although "Behind the Wall of Sleep" does use a vocabulary of fatalist doom, it ends in an "awakening", positive conclusion, and there are no allusions to any subconscious human nature. "NIB" does once more refer to Satan (the lover-narrator reveals himself as Lucifer) and "evil" is mentioned in "Evil Woman", but it is not until the title-track of their immediate follow up album "Paranoid", that Black Sabbath expands upon the motif of mental afflictions and subconscious desires. Rather than paranoia, the real topic of "Paranoid" seems to be depression. This too can be seen as fitting well within the overall tone of threatening doom or the element of a threat of hell in most Black Sabbath songs. In many ways however, "fear" as an early attempt at creating the metal idiom also expressed itself in song titles and themes which referred to the idiom of commercial spectacle cinema, such as B-grade movie horror, sf

and thriller movies and literature (see 1.1.3) rather than to an account or impression of emotional extremes or psychology. Examples in Black Sabbath's early oeuvre are "Iron Man" and "Electric Funeral", but in the early metal period it was Judas Priest who eventually profiled themselves almost entirely through fantastical lyrics and persona's.

### 1.1.3 Judas Priest

Though often discarded by modern metal fans as overly theatrical, operatic and silly because of later albums such as "Painkiller", their influence on the showy and over the top subgenre of power metal and lead singer Rob Halford's homosexuality, Judas Priest was nevertheless in many ways the first idiomatic child of the first three Sabbath albums and forms the lyrical link with the more fantastical and narrative lyricism of NWOBHM. Therefore, they are one of the essential early metal bands and their lyrical style and idiom deserve further analysis. Emerging on the hard rock/heavy metal scene in 1974, Judas Priest also incorporated themes of depression and psychological distress into their otherwise very hard rock sounding first album "Rocka Rolla". Between typical Dionysian hard rock songs about drug abuse, road trips and women, they subtly eased in an atmosphere clearly influenced by the first two Black Sabbath albums, especially by "Paranoid". Examples of this are the ending lines to "Run of the Mill" (see lyrics) or the mental unrest portrayed in "Never Satisfied". The lyrically shorter song "Winter" resounds certain aspects of "Paranoid", dealing with a person fearing the loss of his own sanity, relating symptoms similar to those of depression. Not unlike "War Pigs", the opening track on "Paranoid", the song "Dying to Meet You" on "Rocka Rolla" also refers to the horrors of the Vietnam War in a critical way, although without Black Sabbath's references to the occult, instead portraying what might be interpreted as the inner conflict of a soldier suffering from guilt ("killer, killer [...] hero, hero[...] take your medal [...] consolation for the pain and sin you feel inside"). A later song, "Evil Fantasies", on Priest's '78 album "Hell Bent for Leather", portrays the desire of a frustrated lover to force himself violently upon his girlfriend, all the while stressing these

things to be “evil fantasies” taking place in his mind. This type of songs about violent thoughts towards (former) lovers or about violent sexual fantasies were no unique features of 70s heavy metal, but are resilient themes which, many decades later, can still be found as recurring topics a.o. in hardcore and trash metal lyrics (e.g. The Ocean’s “Necrobabes.com” see lyrics).

## 1.2 Early Metal’s Take on the Times: Hard Rock Topics with a Twist

There are many other ways in which Black Sabbath and Judas Priest were influential in starting a whole new variety of thematical approaches to hard rock music, which helped metal to identify itself more clearly as a genre. Many songs on “Paranoid” lay the foundation for the evolution from psychedelic lyrics to more fantasy, science fiction like themes. The in-between status of the album in this respect becomes very clear when considering that “Fairies wear Boots” and “Planet Caravan” are more nonsensical, psychedelic texts simply using science fiction vocabulary, whereas the songs “Electric Funeral” and “Iron Man” make tentative attempts at a full fledged science fiction narrative.

The song “Hand of Doom” digs slightly deeper into the troubles of the band’s milieu, detailing the depravity of a drug addict against the background of the Vietnam issue. Early metal songs like these, “War Pigs” being the foremost example, lay the foundation for a lot of the darker, more fatalist kind of social and political criticism which would be developed in later metal genres. On “Master of Reality”, their third album, more examples can be found of songs partially or entirely based on a criticism of life and politics in the 70s. “Children of the Grave” for example offers a bit of a more poetic criticism of nuclear weapons and war, and “Into the Void” tells of a group of freedom fighters who escape earth, of which the population is destroying itself and the environment. Two songs on this record offer a more Christian, moralising criticism on society, namely “Lord of this World” and the almost religiously zealous “After Forever”. These can perhaps be interpreted as a reaction of the band to accusations of Satanism based on imagery and some of the lyrics on their debut album. In any case,

they confirm the religious background of the band's members. For more on Satanism in metal culture see 1.5)

Only later, when the influence of the anti-establishment music of punk rock spawned the new wave of British heavy metal, did such forms of social criticism, with an undertone of doom and negativity, find its way into the lyrics of other metal bands. In the early days of metal, the only contemporary heavy metal band incorporating many elements of imagery and lyrics similar to Black Sabbath was Judas Priest, but other than those few socially critical songs on their debut album (such as "Dying to Meet You") , rather than taking over this socially critical or naturalist perspective they chose to progress more in the direction of the psychedelic, the fantastical and the mythical on their following albums.

### 1.3 From Psychedelia to Fantasy, Myth and the Occult

This type of metal lyricism would later influence more glamorous, showy power metal<sup>4</sup> acts such as ManOwar, Hammerfall, and others, as it lent itself more to the elements of exaggerated imagery, theatricality, larger than life persona's and elaborate stage acts, which the heavy-metal influenced glam rock of Alice Cooper and others developed, and fed back into the genre (influencing even NWOBHM bands such as Iron Maiden, who used elaborate and grand décor pieces and an often giant sized mascot, named "Eddy", who also featured on their album covers). Stage extravaganza aside, however, the science fiction and sword and sorcery tales of futuristic worlds or magical medieval heroes, though often escapist in nature and two dimensional in message, often maintained many elements of the (still primitive) confrontational thematic approach, such as an apocalyptic and Satan-fearing tone, or the narrative of injustice and vengeance in "Iron Man".

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<sup>4</sup> Although sometimes used as an alternative moniker for early thrash metal, the term "Power metal" is here used to describe the genre emerging in the late 80s which is more generally known by this name, and refers to bands such as Armored Saint, Helloween or Hammerfall

### 1.3.1. Lyrical Style: Seeds of the Fantastical Narrative

In many ways the 60s' psychedelic rock bands had a great lyrical influence on metal, in that it freed up the taboo of drugs and hallucination as a topic for songs and created a song structure which was no longer bound to a narrative or cohesive structure. These influences can also be found in the creations of the first heavy metal bands. Black Sabbath may have written songs about drug abuse in a realist, socially observational perspective, but songs such as "the Wizard", "Wall of Sleep" and "Planet Caravan" sound very similar to the playful lyrical style of psychedelic rock's "hallucinogenic" songs, emulating the joyous imagination of someone under the influence of hallucinogenic drugs, and there are positive messages to be heard. On "Paranoid" however, the tone changes. The song "Planet Caravan", though still much in the vein of an acid trip, leaves the listener to decide whether to interpret the song as happy or melancholy, and the album progresses further in the direction of gloomy futuristic images with "Iron Man", a story of a hero turned into steel in a magnetic time vortex, who takes revenge on the people he saved, who have forgotten him. This simple but powerfully atmospheric song is followed by "Electric Funeral" which is in fact a cunning mix of psychedelic lyricism and a message of a horrible atomic future in which men become robotic slaves, blended with the elements of Satan and Hellfire that was then becoming Black Sabbath's trademark. Thus the continuous element of threatening doom which Black Sabbath patented on their first album is here blended with the lyrical influence of the psychedelic age in rock music.

A strikingly similar evolution takes place six years later on the Judas Priest album "Sad Wings of Destiny", their second album. Songs "Dreamer" and "Deceiver" also use a vocabulary of futuristic sounding words in a psychedelic, dream like context, and as with "Planet Caravan" (or to a lesser extent, "The Wizard"), "Dreamer Deceiver" can be described as a psychedelic song with a cheerful, positive message, whereas "Deceiver" already begins to carry elements of doom and the vague melancholy of an incoherent drug trip. Different from Sabbath's "Electric Funeral", "Deceiver" is accompanied by the heavy rocking double guitar tones that were Priests' trademark, and would

influence so many metal bands based on weighty texts of fantasy and magic, and the accompanying swagger and showmanship. In the song that follows, “Tyrant”, the tone becomes that of a more grim looking future similar to that of “Electric Funeral”, and the evolution continues with “Genocide”, which has already leaped away from the psychedelic realm into true fantasy, trying to create an atmosphere of apocalyptic death, destruction and great war, not set in any recognizably historic or contemporary context and told, seemingly, from the perspective of a victim, however, still without specifying a strict storyline or plot. Judas Priest would often walk this fine line between simple unstructured lyricism directed at giving a general meaning to the music, and the creation of outright characters and even storylines.

Whereas Black Sabbath’s lyrics from here on continued writing albums mainly about sin, Satan and hell, depression, drugs and women (the only element from the Dionysian hard rock idiom they continued to carry with them for quite some time), even moving away from songs such as “Electric Funeral”, Judas Priest would continue to meander between ballads, the psychedelic, and songs telling violent fantasy stories.

### 1.3.2 The Fantastical Persona

Many later Judas Priest songs often starred “personified verbs” in the lead role (see “Starbreaker”, “Jawbreaker” “Exciter”, “Painkiller”). These futuristic or violent heroes, villains and entities, which I would name “metal monsters” in accordance with Weinstein’s classification (40), were often described in powerful phrases no longer than a snappy verse, often accompanied by high speed drumming and raucous guitars (“Exciter” being a groundbreaking song for sheer speed and heavy guitar sound) and a theatrical, declamation-like singing (all the more intense because of the large vocal range of Rob Halford). Often, these songs make use of similar lyrical style or almost a lyrical formula, which includes abundant use of third person singular or continuous present in choruses, to emphasize the actions of the song’s mythical or monstrous protagonist. When we compare

“Starbreaker”, “Exciter” and “Invader” we can see the choruses developing into a formula which would become a trademark of Judas Priest.

Starbreaker  
 Glides in from the sky  
 Starbreaker  
 Takes you up so high  
 (Starbreaker, 1977)  
 Stand by for Exciter  
 Salvation is his task  
 Stand by for Exciter  
 Salvation bids to ask  
 (Exciter, 1978)  
 Invader  
 invader nearby  
 Invader  
 invader is nigh  
 (Invader, 1978)  
 Grinder  
 Looking for meat  
 Grinder  
 Wants you to eat  
 (Grinder, 1980)  
 He is the Painkiller  
 This is the Painkiller  
 (Painkiller, 1990)

This type of song was Judas Priest’s way of combining their love of heroic, theatrical personas with the elements of horror and thriller cinema in their songs. These choruses are constructed in ways to allow the persona’s name to be shouted at the top of the voice and often on the emphasis of the beat, and locate them at the centre of the lyrics. The entire song is then built around this persona, dealing exclusively with descriptions of their appearance or actions, or creating a supernatural frame to place them in. In many ways, metal fans would eventually find such personas in band members, mainly the

lead guitarist and sometimes the vocalist, as they became the flashy centre point of metal live shows, celebrated for their technical prowess (leading, towards the late 70s, to the development of the “guitar hero”, such as Van Halen, Joey Satriani, Steve Vai etc., musicians or bands formed around a very talented guitar player).

Judas Priest’s fantastical lyrics survived during the new wave of British heavy metal and crystallized itself in the lyrical styles of Iron Maiden and Saxon, and also in later Judas Priest albums (the album “Painkiller” being an excellent example). It also inspired many Power metal bands, a genre which is still popular among many metalheads today, mainly for their over the top celebration of this period in metal, using exaggeratedly heroic and fantastical images and stage persona’s for which they are mainly known.

Nevertheless, even Judas Priest never lay aside the Bible, Satan and the fires of Hell as valid themes for songs, as we can see in “Race with the Devil”, “Sinner”, “Fire Burns Below”, “Saints in Hell” and many later songs, even though these songs are still built up in their theatrical style of fantasy story telling. We can also find the remaining influence of this fascination with the occult, the bible and evil in brief biblical or occult references, such as in “White Heat, Red Hot” which begins with the verses “the Father’s son / thy Kingdom come / electric ecstasy”. Unfortunately, heavy metal’s early fascination with violence, drugs, the biblical and the satanic and the occult would very quickly lead to accusations of Satanism, alleged subliminal messages and corruption of youth, and would even lead to legal allegations.

#### 1.4 Taboos: Violence, Sex, Drugs and Suicide

In 1990, the 1985 attempt at suicide of two troubled young boys, James Vance and Ray Belknap, of whom Vance survived only to commit suicide successfully three years later, led to a civil action against Judas Priest, who were accused of having instigated fans to commit suicide via a subliminal message in their song “Better by You, Better Than Me” on their album “Stained Class”(Moore, T.).



The trial has often been termed a “Witch-hunt” and was mocked and parodied many times by comedians such as Bill Hicks and Jay Leno for its ludicrous accusations that a subliminal message of “do it” in the song had led to the suicide attempts. Eventually the suit was dismissed, but the reputation of heavy metal as a genre prone to sordid messages and under suspicion for subliminal messages about Satanism and drug abuse had been set. In 1985, the Parent Music Resource Center or PRMC had already convinced the RIAA to label certain albums as containing explicit content, in a move which was criticised heavily by various musicians. Heavy metal, along with punk rock was considered as one of the genres to be more closely examined for lude content, and the PRMC’s “filthy fifteen” list included songs by Judas Priest, Mötley Crüe and Black Sabbath. Ironically, when viewed in hindsight it would seem that these allegations began at a time when metal lyrics were still relatively conservative, restricting most explicit references to violence to fantasy-like lyrics without any real context, and mentioning drugs in a roundabout way (“Sweet Leaf”) or in a manner lamenting their effects (“Hand of Doom”). As the documentary “Metal: A Headbanger’s Journey” indicates during the interview with one of the PRMC’s targets, Dee Snyder (Dunne et al. 00:42:08), much of what artists were being accused of was based merely on unfounded interpretation of such lyrics as “Under the Blade”, interpretation which was most likely fuelled by the outrageous appearance, controversial imagery and general idiom of metal bands rather than actual content.

Nowadays, many metal bands have become much more bold in addressing sexual or sadomasochistic desires and in issuing threats of violence or direct references to satanic rituals (see 4.). This is perhaps because most current metal music no longer has as strong a mainstream position as during the eighties, being scattered over various subgenres with their own fan bases, and not appearing quite as frequently in main stream media, but much of the over the top anger and violence in later metal lyrics can be seen as inspired by the constant reserve towards or even dismissal of metal music and culture, and much musical violence is directed at symbols of conformity and authority (such as suburbia or upper class men or women). The shocked response to metal culture has somewhat abated,

however, as in the late 90s and early 00s, other genres, mainly rap music, have also taken a lot more criticism for glorifying actual criminal lifestyles or drug abuse, rather than the disembodied, unrealistic or exaggerated violence in metal lyrics. Nevertheless, taboo breaking music has only increased in popularity, and the PRMC's power has greatly declined.

### 1.5 Satanism in Metal: From Confrontation to Controversy

As early on as the release of their first record, Black Sabbath's references to a fear of Satan or the fires of hell, along with their sometimes eerie imagery (the cover of "Black Sabbath", for example, portrays a mysterious, pale skinned, dark haired woman dressed in black in front of an abandoned church in a field, see Appendix 2) led to the controversial notion that the band were Satanists. This of course as this imagery contributed to their popularity, their record label (Vertigo) had placed the image of an inverted cross on the inside booklet of their first album (see Appendix 2) (a fact about which the band was reportedly quite unhappy). Even though the members of Black Sabbath had experienced a very religious upbringing (Dunne et al. 01:04:38), a lot of imagery linked with Satanism, the devil and the occult would later find its way into metal culture as whole, in certain subgenre cultures such as Scandinavian black metal even leading to the actual practice of Satanism as a religion (see 4.). Nevertheless, Black Sabbath's lyrics made mention of Satan and Hell only as a figure of theatrical horror or, and in the beginning Satan's purpose, in the strictest sense of Christianity, was to be a thrilling boogie man for the audience, as he represented the guilty conscience of a sinner. Because of this, and also because these frequent mentions of the name of Satan, along with their band name, song titles, and visual art, were undoubtedly directed at gaining attention, it is doubtful that the band were in any real way connected to real religious Satanism.

The strength of controversy and strong imagery relating to good and evil has been undeniably present throughout metal's history, even in the less theatrical bands such as Metallica, who simply sought out powerful and tragic stories in the real world of war, poverty and disaster rather than in

fantasy. Even in the early years of metal, there were bands such as Black Widow, who used imagery referring to Satanism and the occult during live performances, even mock-sacrificing a nude woman on stage, which resulted in great controversy (Black Widow eventually unsuccessfully attempted to reach a wider audience by doing away with the satanic imagery). The only metal subculture in which Satanism has become more than a fanciful and shocking inspiration for lyrics or stage acts, and has actually been adopted as a serious religion, however, would seem to be the Norwegian black metal culture, where several members of influential bands have openly declared themselves as Satanists. A major cause of this development would seem to be the sense of conflict with the Christian church in many Scandinavian countries, where many people still regard Christianity as an invading and usurping religion. I will discuss this matter more closely in the chapter on black metal (see 4.)

#### 1.6. Social Background of Early Metal

Often termed “the birthplace of metal”, 70s Birmingham’s run down streets were the first of many breeding grounds for metal musicians and fans. It was home to all members of Black Sabbath and Judas Priest, and especially places such as Aston, where Ozzy Osbourne and Tony Iommi both lived, were an influence on their music and also on their motivation to make music. Like with the blues, which was the form of expression for black labourers in the USA, once again, a descendant variation of the blues had become one of the most important (and often the only) means of distraction and expression for blue collar labourers, or of the unemployed and uneducated poorer classes. These environments inevitably had a large impact on the music and its image, as Malcom Dome states in Dunne’s documentary: “you look at the history of Black Sabbath, and even of Deep Purple, and certainly of Led Zeppelin, these people didn’t come from affluent backgrounds, and therefore they grew up and knew exactly how to present their music to people who came from a like minded situation” (Dunne et al. 00:18:00). The working class mentality was reflected in the displays of machismo, rebellion and technical tool-wielding prowess with instruments (Weinstein 114-115, Dunne

et al. 00:47:26), but also, despite metal's inclination to the fantastical and fictional, it had its effect on many lyrics, especially in the lyrics of thrash metal and many of its offshoots, such as death metal, who did away with high theatricality in favour of a more straight forward tone, and in the punk- and metal blends of modern hardcore and metalcore, amongst others. But even Black Sabbath wrote several lyrics dealing with poverty, drug abuse or evoking a bleak future, such as "Wicked World" or "Hand of Doom", and we can imagine it inspired the melancholy tone of such lyrics as "Paranoid" and "Solitude" or the fatalist perception of politics and the future displayed in songs such as "War Pigs", "Children of the Grave" or "Into the Void".

The solitude and lack of recreation in industrial cities or small towns ironically also had an impact on the inclination of metal lyrics towards fantastical and fictional topics and even narrative creations, which seem to have no connection to any real social situation, or as Slipknot's Corey Taylor puts it "[Iowa]'s a place were you grow up in the cemetery, because it's the only place that really has anything to do. It's a place where your friends would rather kill themselves than use their imagination, [I] mean there's nothing around you so you basically have to grow this whole 'n other world in your head" (Dunne et al. 00:30:00) In many ways however, as said before (see ...) most fantastical lyrics, whether it be sword and sorcery or science fiction, maintained metal's defining aspects of confrontation with or glorification of negative states, actions or emotions.

### 1.7 Defining early Heavy Metal Lyricism

If, as a starting point, a definition of early metal lyricism can be made, it is clear that certain elements can not be omitted. These elements, as we shall see, can be boiled down to three general categories based on those topics introduced by Black Sabbath which were picked up by the generations that followed. These are, first of all, the central focus on a negatively perceived emotion (e.g. Fear, Anger) state (Insanity, Destruction, Dereliction) or action (War, Crime, Rebellion); secondly, a description, simulation, evocation or even celebration of this emotion or state; and thirdly,

the lack of any form of clear resolution or catharsis – this latter element is still present in certain of Black Sabbath and Judas Priest’s first lyrics, but were distinctly less prominent in later albums, as the focus of most songs became the state, action or emotion described, rather than seeking to add any teleological narrative line to this evocation/description, as this was more and more perceived as a weakening down of the negative or dark elements (e.g. statements made by Venom’s lead singer, Conrad Lant, see 3.2.3).

## 2. The New Wave of British Heavy Metal

If we look at the billboard statistics of Black Sabbath’s records, we can see that their success with larger audiences began to wane after their third album “Master of Reality” (see Appendix 2: Billboard Chart), and this decline is reflected in the critical analyses of their albums by magazines such as Rolling Stone (see Rolling Stone Album Chart...). This was partially to do with the negative image of being overproduced and main stream, that hard rock and heavy metal had acquired at that time, and the rising success of punk, which reacted against this type of music industry (Walser 11) and against overtly pompous guitar heroism. Punk instead promoted a DIY attitude and dismissal of musical prowess and technical skill in favour of amateur musicians, playing small local venues, and in other words, portrayed themselves as artists which could be identified with, who did not build up a distance between themselves and their audience but rather interacted with it.

On the other side of the spectrum, shock and glam rock, whose music was much more akin to Pop, had taken the controversial elements of early metal and driven those to extremes in elaborate stage shows (e.g. Alice Cooper) which came close to grotesque theatre, or bent it around into extravagant gender bending outfits (New York Dolls) or extreme versions of the metal idiom for appearance’s sake more than anything else, by wearing extravagant amounts of leather combined with black and white make up for example (KISS). Meanwhile, the original pioneers of the metal sound were trying to repeat their former successes, but were unable to renew the effect of musical innovation

and challenge they had presented in the early 70s. To add to that, Black Sabbath, main carrier of the idiom of fright, insanity, dark science fiction and the occult, began fading out such elements from their lyrics and sound.

Fortunately, a variety of new metal bands stormed the scene in a two-pronged response to this decline. The first response, and also first to obtain a level of success, are an amalgam of bands which are today referred to simply as the new wave of British heavy metal, simply because they were largely responsible for the genre's revival (and survival), and because there are few general musical traits which can link them all under a more specific moniker, except the fact that their music was generally speaking faster and more intense, to compete with the hard, raw sound of punk. A later, second response, combined elements of various NWOBHM bands with a new injection of musical but also idiomatic influences from punk and its extreme American brother genre, hardcore punk. Because of this more underground and slightly more uniform sounding subgenre's emphasis on speed and rhythm, the genre has been generally referred to as speed or thrash metal, also to mark that, as the first of many subgenres, departed largely from the tradition of what had been known as heavy metal.

Weinstein recognises the period from late 70s to mid 80s as a time of fragmentation of the genre (43-44), thereby adding a category to Byrnside's phases of formation, crystallization, and exhaustion (Weinstein 7). It is true that with the new wave of British heavy metal, which was in itself already a movement of very different bands, a period began in which metal underwent many changes and evolutions. In a very short period (approximately '79 to '81) some of the NWOBHM bands attained the height of their success, at a time when also the first thrash metal bands were founded, Power metal developed and the progenitors of "extreme" metal genres such as death and black metal, such as Venom and Bathory were founded.

Though sonically varied and splintered as this period may have been however, on a lyrical level and idiomatic level, many of the NWOBHM bands came to very similar conclusions as to which direction metal music should take.

Towards the mid '80s, LA glam metal detracted the attention of the main stream audience and even certain artists, and the die-hard metal fans turned to the brutal, rhythmic sounds of thrash metal, which then conquered the world from an underground position through bands such as Metallica and Slayer.

Although thrash metal and extreme metal do emphasize different lyrical, visual and idiomatic elements than the NWOBHM, they can in many ways be seen as more expanded, extremer versions of Early metal and the NWOBHM, or in some cases as reactions against them, so the fragmentation of the genre and the various interpretations these new movements gave to its lyricism and idiom will be discussed separate, attempting as much as possible to preserve chronology. Therefore, I shall discuss the new wave of British heavy metal before thrash metal, and – although giving due thought to its early progenitors during the thrash metal period – Black and death metal, as well as doom metal will be discussed as the third fragmentation. Also, because death and black metal have in similar ways taken elements of the genre to extremes, they will be discussed together under the header of “Extreme metal”.

During their early days in the 70s, Judas Priest never attained the level of success that Black Sabbath, Led Zeppelin or Deep Purple did, and only achieved their first top 10 billboard hit (in the UK) in 1980 with “British Steel”, also their first platinum selling record (see discography chart, Appendix 2). During the NWOBHM however, Judas Priest was one of the earlier metal bands who profited the most from the growth of the metal fan base due to the new movement (Weinstein 44). Their records from 1980 to 1984 were commercially their best period, because it was in this time also that the first underground metal bands were leading a revival of heavy metal which would eventually lead to the movement dubbed the NWOBHM. Most important of these bands were Iron Maiden, Def Leppard (in their early period), Saxon, Diamond Head and Tygers of Pan Tang, to name a few. Whereas Iron Maiden went achieved tremendous success, as well as Def Leppard (albeit in a more main stream directed derivate of metal often termed pop metal or lite metal), whereas those bands who

remained marginally successful were often immensely influential on many future artists (Weinstein, 44). The best examples of such bans are Diamond Head, who influenced future thrash metal legends Metallica, and bands such as Venom, who were of enormous importance for the movement of Black and death metal.

What was new about their approach was that in a period when the early metal of Led Zeppelin, Black Sabbath, and Deep Purple was gradually disappearing or being watered down into the main stream, bands such as Iron Maiden took this metal sound and inserted sounds and elements of the punk and post-punk movement, to which they added the element of loud volumes, heavy sound and higher speed. Also, in the vein of what Judas Priest was already doing, they eliminated many blues influences from the genre. The NWOBHM was still very strongly melodic, though avoiding the “art pour l’art” tendency of psychedelic rock in favour of a more direct approach, probably somewhat inspired by punk’s full-on and radical style.

Other than the relatively more main stream direction Black Sabbath and Led Zeppelin were taking at the beginning of the 80s, the NWOBHM directed itself entirely at those fans of the first hour who had become the heavy metal audience, the metalheads. Even more so than Black Sabbath and Judas Priest, they were reviled by critics, and yet were an enormous success with their growing fan base and even obtained international fame. Most importantly, however, they added the powerful elements of show and presentation to their marketing strategy, feeding off of the growing fascination with guitar heroes, creating powerful live shows with light effects, props and smoke machines, and adopting recognizable, often scary or very striking cover art for their albums. Not surprisingly, their very masculine image and the working class ideal of the guitar hero attracted an ever more specific fan base. If there is any point in history where metal fans truly became a demographic of their own, separate from other audiences or the common music fan, the birth of NWOBHM might very well be that moment. The true metal crowd was born, and it was white, male, young, and working class.



## 2.1 Genesis of the Metalhead

Just as most of the fan base of rock and hard rock, metal fans were predominantly white and in their mid teens (Weinstein 99), which corresponds strongly with the demographic of modern day metal's fan base. It is also known that there were few female fans during this period, and one of the reasons for the decline in popularity of the NWOBHM movement was the greater mainstream fan base of the L.A glam metal scene, with its hordes of female fans attracting many bands to shift to a more mainstream perspective. It can be imagined that many practices that are very common nowadays amongst metal fans, such as "head banging" (violently shaking the head forward on the beat of the music) and "air guitar" (mimicking guitar play in mid air) might have emerged during this time, and long hair and a double guitar arrangement were now almost obligatory for heavy metal bands. Later, during the decline of NWOBHM, more aggressive and dance-like physical expression such as moshing or slamdancing would enter into the metal culture via underground genres such as hardcore punk and thrash metal.

By the time the NWOBHM movement was underway, the scene had already developed a strong liking for black clothing, befitting the dark occult image of metal, and leather attributes, partially because of the biker scene in which heavy metal such as Judas Priest was very popular, and also because of Rob Halford, lead singer of Judas Priest, who was a gay man active in the leather gay scene, decided to wear that subculture's typical complete leather outfits on stage to benefit the leather lunged image of the music (Wieder 2). Most straight fans did not recognize this reference, probably interpreting his outfit as inspired by biker culture, and Rob Halford did not admit to being gay until three decades later, as the gay scene was still under heavy political fire and most rock and metal bands were straight men with a very macho image. Iron Maiden's then lead singer Paul Di'Anno also began wearing studded leather bracelets, and many other bands began adding fashion traits of their own, such as spandex (Saxon), thus enabling and encouraging the fans to distinguish themselves from the more hippy style fashion of the day, by finding similar ways to identify themselves as metalheads through

clothing. Contrary to the fashions of many other musical genres, such as hippie fashion, this very clearly identifiable fashion of metal culture has endured, and nowadays, black or jeans clothing with band logos, heavy boots and leather attributes with soft metal studs and spikes are still heavily in fashion amongst metalheads of various ages, as well as long hair, tattoos (also adopted from biker culture) piercings and heavy beards. These traits often distinguish a die hard metal fan even when he chooses to dress less conspicuously.

Other elements of clothing and style have through the years been derived from logos, visual style and music videos of the genre, such as the occasional bullet belt, introduced by Motörhead, who wore them on stage and made use of it in album covers and logo's. Many subgenres of metal have developed slightly different approaches to the typical fashion style, beginning as early as glam metal, which took away the street clothes and casual element from the fashion and introduced over the top, colourful, gender bending outfits. Continuing up until today, however, it is quite easy for an experienced metal head to identify certain people as being fans of certain metal sub- or fusion genres.

## 2.2 Lyrical Development during the NWOBHM years

It was during this period that metal was idiomatically, musically and lyrically established in a very strong way. A strong musical groundwork was laid for many generations and subgenres to base themselves on, and lyrically, the precautions suggestions made by Black Sabbath and Judas Priest were developed and explored, but also deviated from and added to.

Stylistically, the lyrics stayed close to the examples of Black Sabbath and Judas Priest, making extensive use of simple rhyme schemes such as aabb or abcb, often random or varied with segments which did not make up a part of the rhyme scheme. Since the pace of the music was now set at a great height for almost every song, like Judas Priest, the lyrics contained less and less “free lines” in between verses, as Black Sabbath often used (lonely lines or exclamations such as “come on now / try it out” or “allright now! / won't you listen”, see lyrics for “Sweetleaf”). The song structure was

therefore more often constricted and well organized. Examples of this are such songs as “Iron Maiden” or “Running Free” by Iron Maiden in which couplets or quartets compose a very simple, undeviating and effective structure, or “Don’t Stop By” by Tygers of Pan Tang, in which the varying verse length of songs such as Black Sabbath’s “Children of the Grave” is culled and restricted to a clear structure of 8 lines per verse. The vocal style was also changed, probably influenced by the theatrical strength of Judas Priest lead singer Rob Halford. More and more vocalists had high vocal ranges, strong voices or styles of singing that carried, with long, stretched notes and often backed up by one or two backing vocals during choruses or ending lines of verses. Often, effects such as reverb were also added to the voices, making the declamation of lyrics such as Diamond Head’s “Am I Evil?” sound like the voice of a god. Another part of the vocal technique which would tentatively make its way into the genre, amongst others introduced by Saxon vocalist Peter “Biff” Byford, was the “roughening” up of the voice (e.g. on “Heavy Metal Thunder”), producing a more growling, distorted sound while singing low and mid range notes especially, simulating the sound of angered shouting. This technique would later be developed further by Trash metal bands such as Metallica and Slayer, and in combination with the increased speed and energy of drumming and increasingly heavy distortion, here was laid the foundation which helped develop the sound of metal in a more heavy, raw and angry sounding direction.

Thematically speaking, we can see the influence of many subjects from hard rock, especially (quite Dionysian) sex and love, which also pervaded especially the earliest texts of Black Sabbath and Judas Priest, making a strong comeback into the metal scene, to accompany the increasingly powerful macho image of the metal band. Common topics such as the occult and biblical references (such as the Book of Revelations, Weinstein 39) would also return in this new wave of metal, such as “Purgatory” or “Number of the Beast”, also by Iron Maiden, or “Judgement Day” by Saxon, and many more.

Nevertheless, new forms of metal songs came around. Saxon, for example, elaborated on the theme of “road songs” and biker culture, which had been incorporated into the metal idiom a.o. by the

Steppenwolf song “Born to be Wild”, which had become a biker anthem (mainly thanks to the film “Easy Rider”). A great many of Saxon’s songs appealed to the many bikers listening to heavy metal. Examples from their first two albums are “Stallions of the Highway”, “Motorcycle Man” and “Wheels of Steel”. Rather than return to Steppenwolf’s hard rock mode of writing, however, Saxon blended the glorification of big bikes and life on the road with confrontational themes such as hell, Satan and hate in “Stallions of the Highway” or by linking it to images of danger, outlaw mentality and madness (“Freeway Mad”). Also, their song “Strong Arm of The Law”, which is basically about police prejudice against metal musicians, was one of the first songs to centralize a sense of proud resistance to a stereotype minded authority.

Iron Maiden, one of the most successful acts to emerge from this scene, in their 1980 self-titled debut gathered a mixture of songs combining new themes with topics which were already “standard” for heavy metal: psychedelic songs (“strange world” and “remember tomorrow”), fantasy of the kind Judas Priest had patented (“Sanctuary”), and songs about violence and torture (“Iron Maiden”) were found on the same record with Dionysian themes such as the aforementioned “road songs” or biker songs (“Running Free”), songs about sex (“Prowler”) and love. Another type of song found on this debut is “Phantom of the Opera”, a text based on the 1910 novel of the same name. The latter type of texts, often also based on bloody or horrific parts of history instead of gothic or thriller literature, would become one of Iron Maiden’s trademarks: other such songs of theirs are “Hallowed be Thy Name”, which is told from the perspective of someone who seems to be a soldier during WWI; “Run to the Hills”, which is a narration of the Wounded Knee massacre from the native American perspective; or “Murders in the Rue Morgue” after the story of the same name by Edgar Allan Poe (although only minimally referring to the actual short story). In each of these songs, the requirements for the confrontational metal lyric are present (see 2.2.2). Saxon also slightly picked up on the historic vein, e.g with “Machine Gun” which evokes the WWI trenches, or “Dallas 1 P.M.”, about the Kennedy assassination. Saxon was perhaps the most varied in their choice of topics, writing songs

about factual, historic and realistic topics, such as disasters (“747”) or the popular topic of crime (“Street Fighting Gang”), but also a higher amount of fantastical songs and songs appealing to biker culture. In many ways, Saxon stood between the Dionysian influences of hard rock and biker culture and the new ilk of confrontational themes, whereas Iron Maiden took great experimental forays into literature and elaborate historical narratives, and even into social criticism.

It is in this vein of metal lyrics that the influence of Norse mythology and references to Viking culture arose, a theme which would stay somewhat hidden within the genre until the advent of Viking or Pagan metal in the middle of the 90s, but was clearly present in such songs as Iron Maiden’s “Invasion” and already in Led Zeppelin songs such as “The Immigrant Song” and “The Rain Song” – it is one of the few lyrical themes of metal for which Led Zeppelin was an influence. The theme emerges sporadically in future lyrics of various bands and genres, before a subdivision of death and black metal bands arose which based their songs and image entirely on Viking related imagery and Norse mythology.

### 2.2.1 The Idiom of “Fantasy Metal” Develops

As said before, Saxon developed a variant of the fantasy text which was an amalgamation of strong terms and anthems using words referring to the futuristic, medieval, mythical or occult, more than an actual storyline such as was the custom with Iron Maiden and, by that time, also Judas Priest. Examples of this type of lyric are “Heavy Metal Thunder” or “20 000 Ft”. Similar to the song writing of psychedelic rock, these songs are often about creating a type of atmosphere or feeling through a typical vocabulary, more than developing a plot or storyline. The vocabulary of drugs and hallucination, however, is replaced by that of the confrontational and often machismo fantasy of heavy metal and often also biker culture, with words such as “Fire”, “Anvil”, “Steel”, “Chariot” and so on inserted at climactic points in the verses and choruses. Most of these songs are also written in an encouraging mode, such as “Give it Everything You’ve Got” or “Raise some Hell”, the latter being no

more than an endless string of suggestive commands to the fans to party and act wildly. This is a good example of the mood or “vibe” of a lyric prevailing over content, of using lyrics to strengthen the vibe of the music rather than the other way around, something which is often the case in metal songs up until today.

These types of lyrics were of course in perfect accordance with the passionate nature of the live appearances of this period, in that songs like these were a constant enticement to their fans. These live appearances would also develop in style as the careers of the early successful bands developed: Whereas Diamond Head could for example be seen on the BBC in 1980 with just one guitar, in a white background, with the guitars turned down surprisingly low in the mix and the drums sounding relatively soft, in 1982, a promo video for “Am I Evil” shows lead singer George Harris donning a guitar for the opening rhythms, finds the guitars tuned up high and the vocals in the chorus layered (two voice recordings), all in a black background with dark lighting. Today, a metal band playing in a completely white background is nigh unthinkable, not only because of the visual elements which became associated with metal culture as a whole, but mainly because atmosphere is one of the most important elements in any metal performance, whether it be provided by the sound produced, the looks of the artists, or the words being sung.

### 2.2.2 Rebellion and Rage

As the NWOBHM was inspired in approach and aggression on the punk scene, it also began to take over certain elements of its anti-society stance, its rebellious anger toward the contemporary social structure. Although it would take a while until the authors of Trash & Speed metal would add political issues to their lyrics, nevertheless there were many songs which contained an element of “underdog anger”. One such example is “Am I Evil?” from Diamond Head’s 1980 debut album, a song which would later become a true “metal anthem” in the version of Metallica, a Trash metal band inspired greatly by Diamond Head. In this song, a child sees his mother burnt at the stake for

witchcraft and plots vengeance against her murderers. Similar to Black Sabbath's 1970 "Iron Man" – also basically a revenge story - the song begins with a relatively slow drum riff with long stretched notes on the low end of a guitar and bass, to speed up later into a pounding, heavy riff, after which the drums kick into the blasting double pace akin to the NWOBHM. The chorus of "Am I evil/ Yes I am / Am I evil / I am man" is strengthened with a double vocal sound (two vocal recordings of one singer, layered over one another in the studio), indeed granting the song an "evil" or ominous feel. The vibe songs like these created, powered up a current of dormant anger, possibly connected to the working and middle class malcontent about the economic climate under the Thatcher legislation, with its increased unemployment and harsh measures, or simply the anger and frustration that is often inherent to being a striving and working human being. It is important to note, however, that there is no pretence of a Christian moral or an even handed justice in the revenge story of "Am I Evil?": the avenger in this song is "evil", and professes himself to be so, without shame or excuses. Soon, vengeance of the oppressed or the underdog would creep through in the music of other NWOBHM bands, such as Iron Maiden's "The Prisoner" or Saxon's "Strong Arm of the Law". The latter is a song criticising prejudice against metal fans and musicians for the way they dress and the music they listen to. Perhaps this song points out another significant motivator for why songs of uprising, rage or rebellion were so popular amongst metal fans. To be a metal musician or metal fan, a "metalhead", meant to be different in dress and taste from main stream society, especially as heavy metal was now truly becoming an underground scene, distinctly separate from the commercial genres such as pop and main stream rock. To be part of such a minority culture, as always would have brought disapproval and prejudice from parents and friends and an increased suspicion by authority figures, examples of which we can see in the establishment of the PRMC and its actions in 1985, as well as the aforementioned civil action against Judas Priest in 1990.

There is obviously no doubt that metal, just as or perhaps even more so than punk, had become the ideal music for those who felt different, alone or excluded by society. Songs such as Maiden's

“Hallowed be thy Name” and Saxon’s “Hell and Back again” even tell the thoughts of men condemned to die for their crimes. This sympathy with underdogs, criminals, prisoners and also soldiers (“The Trooper”, “Machine Gun”) signify an element in metal that is linked to the underbelly of society. Partially, this was linked to the social status of heavy metal’s audience, largely lower and middle class white males, and mainly teenagers, who would easily be able to relate to other social underdogs such as soldiers and criminals, as they too suffer from authority figures who control their lives (in the case of teenagers: parents and teachers; in the case of lower class labourers: their employers).

### 2.2.3 Songs of the Human Psyche during the NWOBHM

Since early metal songs such as Black Sabbath’s “Paranoid” and Judas Priest’s “Winter” broached the topics of depression and anxiety, the more fantasy directed approach of later Judas Priest and the NWOBHM has mostly avoided such themes, and Black Sabbath’s deep Christian fear of hellfire, which indirectly led to the genre’s fascination with evil and the occult, has been weakened down in the exaggeration and grandeur of the theatrical style of the new metal bands. Nevertheless, an interest in states of the mind remains, all be it in forms that befit the new modes of expression of the NWOBHM, such as the mythical or biblical sounding lamentation in Diamond Head’s “Borrowed time”.

Iron Maiden’s album “Killers” in 1981 is perhaps the best example of a lingering interest in the darker sides of the human mind, as it contains a great number of songs which deal with guilt, insanity and other psychological phenomena, although mostly encapsulated within Iron Maiden’s idiom of fantasy and historical violence and horror songs. In the Edgar Allan Poe inspired “Murders in the Rue Morgue” an innocent tourist, from whose perspective the song is written, is accused of murdering two victims whose bodies he discovered. After fleeing the law, the traumas of the event have made him Paranoid, but the enigmatic last line of the final verse, “But I know that it’s on my mind / That my



doctor said I've done it before" suggests that perhaps the man was not innocent at all, but rather a deranged killer. On the same album, "Another Life" seems to suggest contemplations of suicide, and in "Prodigal Son" the element of the fear of hell can even be found. The short lyrics to "Innocent Exile" broach, more superficially, a similar topic as "Murders in the Rue Morgue", and actually contain the line "I lost my mind and ran". In the song "Killers", although it may at first sight seem to be just another "horror song" glorifying a story of a murderer, it soon becomes apparent that the demonical killer and the narrator are the same (switching often between 3<sup>rd</sup> and 1<sup>st</sup> person singular) and that he is an unstable psychopath plagued by doubt and compulsion:

My innocent victims are slaughtered with wrath and despise,  
The mocking religion of hatred that burns in the night.  
I have no one, I'm bound to destroy all this greed,  
A voice inside me compelling to satisfy me.

...

I have found you, and now there is no place to run,  
Excitement shakes me, oh God help me what have I done?  
Ooh yeah, I've done it!  
Yeah!  
(“Killers”, Iron Maiden)

Their following album, *Number of the Beast*, would again deal with more various topics in more typical medieval or fantastical settings, but "Killers" is most definitely the first full heavy metal album to cover this segment of the metal idiom so extensively since Black Sabbath had opened this door with "Paranoid".

### 2.3 The Aftermath of the NWOBHM

The topics of the NWOBHM songs, whether it be sex, violence, oppression or evil and Satan, were mostly encased in the over-the-top, bigger than life fantasy universe that was created by the music, lyrics and cover art, and strengthened in the sometimes very elaborate live shows. Just as with the early metal of Black Sabbath's day however, as soon as the leading stars of the NWOBHM were at

the peak of their success, a new underground movement had already begun, a movement which was harder, faster and rougher, but also more experimental, and which would lead to the birth of thrash & speed metal in the mid 80s. When many of the leading stars of the NWOBHM failed to repeat their primary successes, with bands such as Def Leppard moving towards the Pop metal movement, and with many record labels focussing their attention on the L.A. glam metal scene with its immense mainstream success, these new young thrash bands now moved into the vacuum and grabbed the attention of those fans who continued to search for more powerful, voluminous and aggressive guitar music. With this movement, metal's idiom began to break free from the aloof fantasy and theatricality and began to come down to earth, tackling topics in a phrasing which was more direct, and much closer to the real world of its fans. This opened up the opportunity for the metal lyricist to explore topics such as fear, death, depression and anger with a vocabulary that left less to interpretation than ever, and the imagery of fantasy and myth was dropped for a gritty lyricism and a down to earth, no-nonsense approach to the music.

### 3. Thrash & Speed Metal

When during the decline of the NWOBHM many bands were seduced by the mainstream success and the female fans of the Los Angeles "Glam" scene and changed their styles to become mainstream directed pop metal and glam metal bands, (such as Def Leppard did with "Pyromania", see Huey, Pyromania) thrash metal bands Metallica and Slayer were approaching the first artistic and commercial high points of their career with albums such as "Master of Puppets", "...And Justice for All" (Metallica) and "Reign In Blood" (Slayer) and the thrash metal movement as a whole was now established and growing in strength. Once again, the success of the former paragons of metal culture began to wane, and once again, a new musical and cultural approach garnered the attention of the ever growing amount of "metalheads" seeking musical satisfaction. As with the NWOBHM, thrash metal also introduced new angles

in which the classical metal themes were approached. These themes were now even more established and defined, partially by the examples of bands such as Iron Maiden and Diamond Head, and partially because the crowd of metal fans were now, more than ever, a culture which demanded to be sung to in words they recognized – words which invoked death, aggression, insanity, blackness, depression, fear, anger, hatred, machismo, cruelty – even as the music evolved to ever more aggressive and inventive styles. In approaching the idiomatic metal themes in a different way, however, new topics were also opened up to the metal lyricist which were ever closer to the reality of the listener's environment, to the world in general, and to that very animalistic core of the human mind which the red hot guitar sound of metal had begun to invoke 15 years before.

In these crucial years, the language, along with the image of the metal musician, slowly began to descend from the high pinnacle of mythical proportion upon which the high strung theatricality of the NWOBHM had placed it, and began to move towards the present day spider web of underground genres and their respective lyrical styles. With the songs of Metallica, Slayer and Megadeth, metal lyricism would slowly but surely open up to a dark take on contemporary reality that would influence many later metal and hardcore acts of various genres, not in the least death and nu metal. Now, more than ever, topics such as anger, sadism, fear and insanity could be approached in a down to earth language and these essential metal themes were less and less veiled in a fantastical, mythical or historical narrative.

### 3.1 Background of the New Movement

Beginning in the late 70s and early 80s, the peak years of the NWOBHM, thrash metal (in its early form often referred to as speed metal) arose as a mainly underground or marginal musical culture, incorporating elements of early metal forefathers such as Judas Priest, Black Sabbath and Motörhead, mixed with stylistic elements of the NWOBHM and fused it with the culture of punk rock and

hardcore (punk rock's harder, fatter, faster cousin). Punk rock's anti-establishment attitude and lyrics and its "Do It Yourself" mentality would become a great influence on the new genre, and thrash metal would share hardcore's tendency towards confrontational social criticism, and where the NWOBHM bands still maintained and expanded upon the theatrical and very demonstrative component in both vocal styles and live performances, thrash metal in many ways chose the path of the DIY movement in downsizing their image to get closer to the fans (Weinstein 50), in the same spirit as many of their first gigs would have been, playing small venues and rocking out in garages. They were working class men and wanted to be working class heroes, rather than the fantastical, larger than life personas of the NWOBHM bands (see 3.2.1).

Even in punk rock's conception of itself, we can find a link with the down to earth mentality of speed and thrash metal. John Holmstrom, founder of Punk Magazine stated about punk rock: "It's rock and roll by people who didn't have very much skills as musicians but still felt the need to express themselves through music" (BBC News). Also, in Iggy Pop's statement that contemporary rock bands would "play a song and play it pretty well and in between songs, they stopped to tune, so they had broken the spell" (BBC News) and the Stooges' habit of playing without stopping in between songs, we can see the emergence of thrash metal's need to establish a sound which feels "unstoppable" in nature, an effect which was achieved by the rhythmic speed, long riffs, and frequent "stop-starts" and lengthened endings (e.g. on Metallica's debut album "Kill 'Em All").

More important, however, is the social background which gave birth to punk rock and was carried across through their music into hardcore and thrash. Rock music carried within itself to appeal to the wild and passionate heart of a crowd and in the post-war era this heart was crying out for nourishment. The USA, which was punk rock and thrash metal's birthplace (as opposed to the NWOBHM) had suffered a national trauma in Vietnam, and the decentralization of industry and business left many inner cities destitute or partially uninhabited (a similar situation

as in Britain). Punk historian John Savage said that “this enabled young people to live cheaply near the centre of the city” (BBC News) and in these centres the young, disenfranchised youth of this shocked and perplexed society found the pubs and bars in which bands such as the Ramones displayed their vision on music. Much like today’s hardcore and metalcore bands, youth culture formed its own musical scene, with self-made fanzines (most notably “Punk”), small time local booking “agents” or events organizers, and small, amateur independent record labels. This culture was still very much in sway when, in the ominous year of 1981, bands such as Metallica and Slayer were formed. Metallica even chose their moniker from two optional names for a fanzine which was to be erected by Rob Quaintana, a friend of drummer and founder Lars Ullrich (Metal Temple). Hardcore, at first a term used exclusively by punk fans to describe all music circulating in the inner city youth scenes of the time, up until today also often makes use of the “our people” system, selling self-made recordings at gigs or via mail, and relying mainly on word of mouth, self made flyers and dedicated fan groups (sometimes organized into “street teams”) for promotion of their shows and albums (these days, community websites such as myspace.com have also become a large asset for such bands and groups of fans).

### 3.2 Idiom and Lyrics of Thrash Metal

#### 3.2.1 Image of the Metal Musician

In the form of thrash metal, the genre once again injected itself with elements from punk and punk related genres, only this time, a larger chunk of the idiomatic component of this scene came with it. Whereas glam and lite metal emphasized the more commercially successful dimensions of the genre, “[h]ere the contrast is with commercial metal and its success in capturing a broad youth audience” (Weinstein 48). According to Weinstein “[s]peed metal represents a fundamentalist return to the standards of the heavy metal subculture”, comparing

this reaction to previous heavy metal and glam metal's overblown and theatrical representation to the Lutheran and Calvinist views on reformation of the Catholic church (48-49). However, this new genre took things a lot further and, besides cementing certain pre-existing elements of the culture, it pushed certain of metal's most confrontational themes as well as certain visual elements to extremes (see Appendix 2), changed the overall tone from fantastical and theatrical to grounded and gritty, and while reinforcing some of the punk elements such as speed and raw vocals, thrash bands also adapted hardcore punk's DIY and amateur mentality into a new representational mode for the genre and its artists: it would have undoubtedly seemed pretentious for bands who depended so strongly on the fanzines and fan support system and playing local shows, to portray themselves as heavily costumed idols, and so they removed elaborate stage wear and stage behaviour. Also, they removed elements of fantastical narrative and vocal styles which leaned to close to theatrical opera styles, and technical prowess with an instrument was no longer a talent to be idolized.

According to Weinstein, this brought them into conflict with the idolized position that technical prowess on an instrument, especially guitar, had obtained in metal culture (52). It is true that the position of the lengthy or elaborate guitar solo in metal songs was increasingly marginalized (e.g. Slayer) or was allowed only as a functional part of a song (Metallica) and often less lengthy and showy than metal guitar solos had ever been. Nevertheless, Metallica's Kirk Hammet and Slayer's guitar duo Hanneman and King are still considered as "guitar heroes" by many, and were no less renowned for or ambivalent about their prowess on the instrument. They expressed it differently however, Slayer putting the emphasis on expanding their ingenious, aggressive and ear catching riffs, Metallica often developing wholly instrumental songs or segments in songs during which both guitars, but every other instrument as well, blended into a harmonic, melodic, atmospheric or aggressive unison, nevertheless often maintaining song structure and functionality. No longer was it the guitar player's objective to

display his skill in a showy, self-centred manner, but to empower the song with inventive guitar playing, while making it look as though it wasn't all that hard. In many ways, they succeeded in this way to connect to the metal audience, because metal subculture is also largely based on a desire to express oneself via music, rather than just listen to it, and many metalheads for this reason are at least amateur musicians to some degree (Many thrash bands began in much the same way, as metal fans who wanted to emulate or surpass their idols, as demonstrated by the advert which led to the formation of Metallica, which said "Drummer looking for other metal musicians to jam with Tygers of Pan Tang, Diamond Head and Iron Maiden" see Metal Temple). By showing they could fool around, maybe even make mistakes, and enjoy themselves as friends on stage, these new metal bands somewhat emulated the party like atmosphere heard on hardcore punk records, while still maintaining a professional sound and creating technically impressive or intricate songs. This free spirited, low key attitude gave them an image of being close to their fans, instead of high above them as gods or heroes.

Such a close connection to their fans is also sometimes reflected in their lyrics, such as in the song "Hit The Lights" on Metallica's debut album "Kill 'Em All", in the line "when our fans start screaming". The hard working, on the road life of the band is also sung in "Whiplash", and many other elements of the DIY and underground mentality of hardcore also found its way into the thrash metal mindset and lyricism.

### 3.2.2 Continuation of an essential Metal Tradition

The main effect of this mentality however, was that the image of metal came down from its high pedestal, and it became possible for metal bands to write confrontational lyrics about subjects which the NWOBHM had been nigh incapable of discussing, subjects such as environmental decay and – from a critical and realist perspective – drugs (Weinstein 51), in ways which allowed them to criticize these developments in the world, rather than use them as

empty façade to construct a scary chorus around (see 3.2.5). In many ways however, these were topics which were already made available to the metal song writer by Black Sabbath, through such songs as “Hand Of Doom”, “Into The Void” or “Children of the Grave” – but these topics had all but disappeared from the music with the more fictional, detached and theatrical approach of the NWOBHM. Thrash metal lyricism can therefore be said to have revived and expanded on themes which were part of metal’s genesis, its original declaration of intention: to confront hegemonic culture with its negative counterpart, to celebrate this negative side of the world, and to be un-cathartic while doing so, refusing a return to the “norm”. Nevertheless, being fans of the NWOBHM movement however also meant that the thrash movement certainly could not ignore those elements of metal culture which bands such as Iron Maiden and Diamond Head had highlighted. In tune with their new image and modus operandi, thrash metal broke down those elements to fit their new approach: the fantastical narrative of Iron Maiden was neglected in favour of a more loose structure comparable to Saxon, and in many ways sword and sorcery and science fiction elements were toned down completely. This was linked to the new mindset of writing lyrics more grounded in the world of the fans, but also in part with the musical evolution: much less time was spent trying to create a psychedelic atmosphere and albums would consist of practically nothing but fast paced guitar riffs, raw vocals and slamming drum sounds from beginning to end.

The music also wanted to incorporate fans and the feeling of group mentality in songs, as can be heard in “Metal Militia” (including the lines “We are trying to get the message to you / Metal Militia” and “We are as one as we all are the same / fighting for one cause”) and as a whole, the image of the metal musician began to change from the guitar hero on a pedestal to the hard working band on the road, just as drunk and wild as their fans. Unlike punk musicians however, who, in the words of Holstrom, were “people who didn't have very much skill as musicians but still felt the need to express themselves through music” (BBC News), metal



musicians were still highly skilled musical technicians, and showing that skill was still an element of the performance. Skill as a musician had now, rather than being a feat of godliness, become part of the working class ethos which had brought the metal genre, thrash metal in particular, all its fans. From the instrumental bands and guitar heroes of the late 70s (such as Montrose, Joey Satriani and Eddie Van Halen) onward, displaying speed and skill on drums and guitar had become the new ultimate dream of every teenage boy. Thrash metal bands certainly felt this influence, and the blast beat (drums) and extremely fast riffs and solos were introduced to the genre. In many ways, this increased the effect of metal culture on the working classes of society. In areas such as the southern states of the USA, the opportunity arose for local youths to break free from the linear existence laid out for them by their surroundings. Not surprisingly, this element appealed strongest to the youth of small towns or industrial cities, as it had - almost 15 years before – appealed to the youth of places such as Birmingham.

Another essential difference with punk and hardcore punk was that the Dionysian themes which were omnipresent in the lyrics of hardcore punk bands such as Black Flag (e.g. “Six Pack”) and Minor Threat, were more and more absent from the albums of Metallica, Anthrax and Slayer. Instead, the new metal paragons, in synch with the increased speed and the aggressive sound of the music, focused on the most aggressive and controversial elements from the metal lyricism from Black Sabbath to Iron Maiden: Evil (and satan), violence and war were now almost the sole focus of many early thrash releases, the latter subject also inspired by the emphasis of punk and hardcore on war (albeit in a slightly more political sense). Especially the band Slayer found a never ending inspiration in the themes of evil, violence and the fires of hell: of their debut album, the songs “Evil has no Boundaries”, “The Antichrist”, “Die by the Sword”, “Fight Till Death”, “Black Magic” and “Show No Mercy” all mention Satan or Hell multiple times or even deal exclusively with hell as a topic, and this trend is perpetuated throughout their career. Slayer’s lyrics, however, are a great exemplification of Weinstein’s

argument that the devil “serves as shorthand for the forces of disorder” and hell “is used in heavy metal lyrics as a synonym for chaos itself” (41). It is clear that, where Satan began as a theme which appealed to the inner conflicts of young people brought up in a culture pervaded with Judeo-Christian moral in the songs of Black Sabbath, now it was watered down to simply a trigger word to easily create “evil” sounding lyrics which serve as extensions of the powerful sounds they are to accompany.

This change is set off even more clearly by the contrast between the lyrics of Slayer and Metallica. Metallica are more subtle in their evocation of hell and instead often use phrasings of violence and war to achieve the necessary atmosphere in their lyrics. Songs such as “the Four Horsemen” and “the Phantom Lord” and a vocabulary incorporating “hellfire”, “my fiery home”, “suicide”, “virgin”, “harlot”, “sins” and so on clearly demonstrate that their view of the metal idiom, too, is influenced by Satan, but in many ways, these phrasings are indeed no more than that: a vocabulary used to establish mood or “spice up” a lyric. Anthrax, also one of the greatly famed thrash metal bands of this era, in their debut album still clings to certain lyrical tendencies of the NWOBHM, such as using “persona songs” or “monster songs” with frequent use of third person singular and/or the continuous present in the choruses (“Deathrider”, “Subjugator”, “The Enemy”, “Medusa”, and to a certain degree “Gung-Ho”), biker metaphors and vocabulary (“Metal Thrashing Mad”, “Panic”) or references to the criminal/outlaw theme (“Lone Justice”), but stylistically focused much less on constructing a narrative in these lyrics, such as Iron Maiden or Judas Priest often did (see 3.3). Elements such as insanity or mental conflict and historical references were still compatible with the altered idiom and reappeared frequently with various bands, although most bands chose to highlight their own particular side of the spectrum of lyrics. Metallica, with its often brutal, but also melancholy tone (e.g. Master of Puppets), emphasised references to war as a very central theme, beginning with “No Remorse” (and military references in “Metal Militia”) and “Fight Fire with Fire” (on nuclear

holocaust) and reinforced by song titles such as “Blitzkrieg” (a Diamond Head cover) and “Battery”, and even incorporating literary references in “For Whom The Bell Tolls” (based on particular parts of the Hemingway Novel). Slayer on the other hand, over time became a vessel for opinions on religion, often choosing the (angry) secular or anti-Christian side, which also opens room for different interpretation and discussion as Tom Araya, Slayer’s vocalist, is known to be a religious Catholic.

One of the essential evolutions between the NWOBHM and thrash was that the mindset of many metal artists became more and more focused on enhancing the shocking status that metal had achieved by outdoing one another in utilizing shocking and controversial lyrics and imagery. Bands such as Slayer and Venom made sure their lyrics, cover art and live shows all contributed to their Satanic and controversial image. Album titles and song titles played a role in this as much, if not more, than the lyrics. In “Metal: A Headbanger’s Journey”, Tom Araya, lead vocalist/bassist for Slayer, is asked how he reconciles the chorus line “God Hates Us All”, from the song “Disciple”, with his Catholic faith. His reply is simply “God doesn’t hate [...] it’s a great fuckin’ title [...] I was like [...] I think it’ll fucking piss a lot of people off” (Dunne et al. 01:10:00). More than any of the other successful thrash bands (most notably: Metallica, Megadeth and Anthrax) Slayer cultivated this image and the controversy surrounding it, banking on it to increase record sales. Nevertheless, very few fans of Slayer truly believed in Satanism, and neither does the band. In many ways, theirs was an attitude of rebellion and taboo breaking more than anything else. Along with the band’s sound, which remained true to thrash metal’s extremely fast paced, harsh and chaotic sounding origins (as opposed to the more musically varied and melodic approach of Metallica), its topics and visual style (see Appendix 2) also became ever more extreme. They created a world for fans in which nothing was taboo and in which any sort of frustration and anxiety could be projected onto Slayer’s lyrics, who would then uncompromisingly blast it to pieces with some of the harshest, most invigorating

sounds in metal. In this way, an album title or lyric such as “God hates us all” can be interpreted as the abandoned, fatalist outcry of a man struck by tragic fate, or as a direct dismissal of the Christian world view (or of religion as a whole, which seems to be guitarist Kerry King’s interpretation).

Whereas Slayer took to extreme themes and sounds which would inspire extreme metal such as death and black metal, Metallica took on a more melancholy tone. They did this by exploring already developed metal themes. One of those was insanity, and in “Welcome Home (Sanitarium)” and “Battery” on their album “Master Of Puppets” they connect mental illness to the imagery of violence. In “Battery”, the violent aggressor, lunacy, reveals itself to be “in me”, within the narrator’s mind, and in “Welcome Home (Sanitarium)” the mental patient’s affliction is “rage”, which he claims is caused by his imprisonment. Eventually, the “violent use” of the unnamed staff of what we can assume is a psychiatric hospital brings him to contemplate violent action (“Kill, it’s such a friendly word”). The desire for violence is perhaps also a theme in “Of Wolf and Man”, metaphorically representing the basic animal desires of man in the figure of the shape shifter or werewolf, but here the change to the primitive state of the hunter is lauded as a movement “back to a better day”. And here Metallica’s lyricism touches also on a relatively new theme. In the line “in wildness is the preservation of the world”, we recognize the environmental concern of such songs as “Blackened”, but also Testament’s “Greenhouse Effect” or Nuclear Assault’s “Inherited Hell” (Weinstein 51). These songs are both part of the social criticism motif present in “... And Justice for All” and the accusational or tragic representations of society and people, such as in “The Struggle Within”, or “Unforgiven” respectively. Much of these attacks on politics or hypocrisy are of course tentatively present in Black Sabbath songs such as “War Pigs” and “Hand Of Doom”, but we can imagine that in the case of Metallica, it was more closely inspired by the protest song nature of hardcore punk.

Throughout most of these songs however, whether by man, mind, oppression is the main culprit, such as in “Welcome Home (Sanitarium)”, “Unforgiven”, “...And Justice For All”, “Dyers Eve” and “Frayed Ends of Sanity”, amongst others. A rebellious response is sometimes sought, but mostly, the tone is melancholy, and – as in most metal lyricism still – there is no catharsis or release, and even “... And Justice For All” ends its last verse with “nothing can save us”. Sometimes, its simply fate and circumstance which is cruel, such as in “One”, in which the oppressor, although caused by war, is the ultimate loss of every limb and every sense. In songs such as “One”, confrontation with a negative state no longer leads to a celebration, but a lamentation, and it is here perhaps that Metallica’s eventual main stream success lies, as their melancholy tone led them to a very distinctive sound, perfected, not in an ultimate riff such as in Slayer’s “Reign in Blood”, but in a calm, almost ballad like composition called “Nothing Else Matters”, which is a perfect blend between anti-hegemonic dismissal (“Never cared for what they say/ never cared for games they play”) and what could be interpreted as a love song (“Trust I seek/ and I find in you... couldn’t be much more from the heart”) or simply a declaration of unity towards the band’s fans

### 3.2.3. Venom, Extreme Metal and Satanism

The controversial image of the devil and Satanism was too strong to be reduced forever to no more than an impressive stylistic device and, being one of the earliest bands to arise with a slightly different style during the thrash metal period, Venom (formed in 1979) was partially responsible for this. Their highly influential musical style helped spark death and black metal, two new forms of metal more extreme in both their musical, lyrical and idiomatic traits, and their constant unabated use of satanic lyrics and imagery led many fans to believe that they were true Satanists (Dunne et al. 01:07:00). The difference with Slayer, who were also very focused on creating a Satanic image, is that Venom’s sound was much more directed at a

foreboding, disconcerting atmosphere, making use of a very modulated guitar sound (using modulation effects to make the guitar sound unearthly and vibrating) with long stretched chords combined with quicker, brief bursts of shredded chords, and lead singer Cronos' very deep growling vocal sound, and sometimes also with slower drumming.

The lyrics of Venom and their choice to represent themselves as such can also attest to how the attitude towards satanic imagery has changed from the hell-fearing images and horror-like tales of Satan's revenge on sinners, to a reverence towards this persona of evil and an absolute disregard for weakening down the image with happy endings full of angels or moralistic cries to God. Venom was the first to filter out such elements, and band leader Conrad "Cronos" Lant once described Ozzy Osbourne as someone who would "sing about evil things and dark figures, then spoil it all by going 'Oh God, help me!'" (Monger). Such strong statements were of course intended to fuel their image as a satanic metal band and Venom was still often suspected of being more tongue-in-cheek than their fans realized. Whether Venom were religious or ritual Satanists is highly doubtful, but nevertheless, they did take satanic imagery to a new and daring level. Together with their raucous, extreme, and very unpolished musical style, they inspired such bands as Bathory and Hellhammer (later Celtic Frost) from the same period, and these bands are most commonly perceived as the first wave of the underground subgenre called black metal. The second wave of black metal is often referred to as Norwegian black metal because it erupted as a string of bands in Norway, creating a massive black metal scene there (the country's largest export product is black metal albums), and many Norwegian black metal musicians, such as Gaahl of Gorgoroth and Jørn Tunsberg of Hades Almighty (Dunne et al. 01:15:45), publicly speak out for Satanism and support the burning of churches publicly, (see 4.), showing how far the mentality has been taken to a serious level by following generations.

### 3.2.4 Lyrical and Vocal Style of Thrash Metal

Another essential lyrical element of the thrash bands is that the tendency toward a narrative structure which was quite often to be found in NWOBHM songs, is here replaced by a freefall of words, a need of using synonyms, vocabulary which sticks close to its topic, frequent repetitions of choruses and frequent use of variations of the same words or same terminology – a good example of this is Metallica’s “Seek and Destroy”:

We are scanning the scene  
 in the city tonight  
 We are looking for you  
 to start up a fight  
 There is an evil feeling  
 in our brains  
 But it is nothing new  
 you know it drives us insane

(chorus)  
 Running,  
 On our way  
 Hiding,  
 You will pay  
 Dying,  
 One thousand deaths  
 Running,  
 On our way  
 Hiding,  
 You will pay  
 Dying,  
 One thousand deaths  
 Searching,  
 Seek and Destroy  
 Searching,  
 Seek and Destroy  
 Searching,  
 Seek and Destroy  
 Searching,  
 Seek and Destroy

There is no escape  
 and that is for sure  
 This is the end we won't take any more  
 Say goodbye  
 to the world you live in  
 You have always been taking  
 but now you're giving

[Chorus]

Our brains are on fire  
 with the feeling to kill  
 And it won't go away  
 until our dreams are fulfilled  
 There is only one thing  
 on our minds  
 Don't try running away  
 `cause you're the one we will find

The constant use of words such as “searching”, “scanning”, “hiding”, “find” and the lines “hiding / you will pay / dying / one thousand deaths” all connect to the catch phrase of the chorus and the title “Seek and Destroy”. Just as with the “personas” in Judas Priest songs such as “Painkiller” or “Invader”, the catchphrase is what the song revolves around. It is the sole and continuous message of the song which is hammered home through these repetitions and constant allusions to it in the verses. The song leaves no question to the listener that some sort of manhunt is the subject, of which they are the object, and the band Metallica impersonate the role of persecutor. A truly deep topic development is absent here and the main purpose of the text seems to be to provide the atmosphere for the intense music (reminiscent of the more psychedelic texts of Black Sabbath). Similar textual style can be found in other early Metallica songs such as “No Remorse” (ironically containing the line “We don’t care what it meant”), “Master of Puppets”, the chorus of “Fight Fire with Fire” or “Battery” and when we look at the lyrics of the other successful thrash metal bands of that period, such as Anthrax, Megadeth and to a certain extent Slayer, we see similar downsizing of complexity, focus on repetition and strong emphasis on the central theme of songs, e.g. Slayer’s “Fight Till Death” in which the chorus is based on a rapid fire of short verses with an abcb aded f rhyme pattern, or Anthrax’ “Panic”.

The majority of Slayer’s lyrics however put a heavier challenge on the vocalist, as the verse lines are often quite long and filled with more complex vocabulary, driving vocalist Tom Araya to develop a very speedy, spitfire vocal delivery, which excludes most melodic elements



from the vocals. This angry, shouting type of vocal and lack of focus on melody in the vocals can be heard again in the rhythmic vocal patterns of death metal and even nu metal (which tentatively linked this sort of vocal style to the spitfire rhyming of rap music). Especially Araya's principle of almost literally keeping vocal pace with the guitar rhythm, especially during verse lines, has predominated in these genres.

Doubtlessly, the increased speed at which lyrics had to be fired off into the crowd and the increasing ferocity of the music were a large cause for this style of song writing during the thrash metal period. Generally speaking, the more violent the lyric and the faster or the more aggressive sounding the song, the less structure and narrative is found in the structural development, and choruses are often built up of single words or noun phrases which can be easily shouted in time with the emphases of the beats ("Master" or "Seek and Destroy"). Another interesting example is the nuclear chorus of Slayer's "Evil has No Boundaries":

Evil  
My words defy  
Evil  
Has no disguise  
Evil  
Will take your soul  
Evil  
My wrath unfolds

A chorus such as this can obviously be sung at a much higher pace without the vocalist choking on his words, and the word "Evil" is shouted by a chorus of voices, which of course also happened live as the crowd screamed the word along, reinforcing the feeling of unity and joined power among the fans. The latter effect was also similarly attained by the band Anthrax on their album "Among the Living" in songs such as "Caught in a Mosh": by making use of a double or triple vocal approach, combined with shouting vocal styles, they emulated the effect of an enticed crowd. This approach was in all probability inspired by the many lo-fi recordings of hardcore punk bands such as Black Flag, in which many people often shout the vocals instead of one standard vocalist – many thrash bands also began their careers with cheaply

recorded demo's and catering to small, local audiences (Christe 30-33), inspired by the DIY mentality of punk rock bands, and this atmosphere is often kept alive in their music in such ways, especially on their early albums.

Other vocal innovations were also introduced to the genre during this period. In one way, the tradition of heavy rock vocals from Led Zeppelin, Black Sabbath, Queen and Iron Maiden was continued in that vocalists of metal bands such as Metallica also had very distinctive voices which gave their music a unique sound. In other ways however, the tradition was broken during the thrash metal period: no longer was it required for a vocalist to have a high or even operatic vocal range or even sing melodically: bands such as Anthrax, Megadeth and Slayer had vocalists who often reverted to raw vocal styles, sometimes making use of an occasional high pitched scream (Slayer) rather than falsetto singing. Metallica's James Hetfield, on their debut album also singing in an almost screaming style, developed a unique style of singing in which growling guttural sounds were added to the ends of words or lines, creating a very bestial sound which was however still melodic and could be termed "singing" in the classical definition of the word. Summarily speaking, one could say that the theatrical mode of metal vocals had evolved into a raw and powerful sound which was needed to evoke an atmosphere of aggression or power.

In a sense, this evolution in all likelihood set off the chain reaction which would lead to the diversification of vocal sounds heard in metal today: besides classically trained singers, today many genres have vocalists who have mastered such techniques as "grunting" (a low, guttural vocal technique, with a forceful growling of words, sometimes partially melodic, often not), "screaming" (a high pitched yelping style of shouting) and the many variations which lie in between these two. These techniques are sometimes combined with regular vocals, but for many vocalists, of various subgenres, grunting or screaming serves as their only vocal technique.

In “Heavy Metal, the Music and Its Culture”, Deena Weinstein compares vocals and guitar to “political parties in a two party democratic system ... [which] must compete and cooperate, getting neither too close to nor too far away from each other”. Especially with thrash metal however, it is clear that the way in which lyrics are delivered (i.e. vocal techniques) has increasingly become a third party in this dialectic. In many ways, the evolution of metal vocal styles has always been linked to the development of the guitar (and drum) sound, and as its aggression, degree of staccato or legato, or speed increased, vocal sounds became rawer, more distinct, grittier (staccato) or more theatrical (legato), and new vocal techniques and singers with unique sounding voices were required to match the ever growing intensity of the music. Venom’s music for example employed very high pitched, sharp guitar styles were accorded with equally harsh vocals, which is why the band is often credited with being a large influence on Extreme metal genres such as Black and death metal, who took this evolution to a further stage (see 4.)

### 3.3 Metalhead Culture during the rise of Thrash Metal: New Form of Physical Expression

Another cultural trait shared between hardcore punk and thrash metal was a very primitive mode of physical expression called slamdancing or “moshing”, which was spawned amongst the crowds of underground hardcore concerts. This is not surprising, since moshing is an ideal way of emulating the loudness and speed of the music and the highly passionate or angry lyrics many bands brought forth. Moshing consists of creating a space with more open room in a dense crowd by jovially pushing other fans back and forth, and when enough space is cleared, this movement accelerates into jumping and running around, shoving on another in a way almost resembling a fight breaking out. This method of mock combat or aggressive dancing would be enthusiastically adopted by metal fans of various subgenres, and to this day a mosh pit or a “circle pit” - in which this movement is directed into a sometimes very large circular motion resembling a human twister or maelstrom – or even a “wall of

death” is a very common occurrence at any trash metal, hardcore or metalcore concert. A more recently popular variation, the “wall of death” consists simply of the crowd splitting up into two opposite sides, often cued by the singer, which then rush towards each other when the guitars and drums pick up again, in simulation of a medieval battle scene, which is why the move is sometimes also referred to as a “Braveheart”, in reference to the battle scenes in the Mel Gibson movie of the same name. This latter is by far the most risky, but in all of these physical movements of groups, an etiquette has been established: fellow “moshers” help up those who might fall to the ground in the melee, and no fists (only opened hands), knees, or feet are thrust at each other, excluding accidental punches and kicks. More so than the clothing, forms of physical expression, such as the aforementioned devil sign and head banging, and moshing, are confirmations of the intention and effect of metal music. Like the music to the listener, they give the onlooker an impression of ferocity, violence and/or danger, but they are largely harmless forms of expressing emotions such as anger, hatred, frustration and a desire for violence, the expressions of which are not accepted, condoned or catered to in everyday life, are not discussed openly in main stream media, and are ignored and suppressed by the constructions of hegemonic culture. The difference between the music and the physical expressions (and other expressions) developed within the music’s subculture, is that moshing or headbanging are initiated by the fans, instead of the artists, and that they are expressions resulting from the emotions and energies which the music appeals to, rather than a freestanding element unconnected from the music (although this line is naturally somewhat vague). Just like metal music, however, the devil sign, headbanging and especially slam dancing or moshing are forms of confrontation, but initiated by the fans, not the artists, who want to confront their rage, anger and frustration – and who just want to make a good fun time out of it.

#### 4. Going Deeper Underground: Exploration and Diversification of the Metal Idiom

Within the premises upon which thrash metal was based (a further deepening and expanding of the more confrontational themes of heavy metal and musical extremes in speed, rhythm and vocals) lay the foundations for a hefty amount of further interpretations and variations of the musical and thematical options which were now opened to the genre. By the year 1986, as thrash metal's leading lights achieved their greatest successes, early black metal bands such as Venom and Bathory had begun their own culture at the sidelines of the main underground culture, death metal continued on the impetus of thrash and invented musical and vocal styles which would become a great influence across many subgenres. Also, hardcore punk and metal were growing ever closer in the emergence of the britcore (or grindcore) movement and bands such as DRI and Suicidal Tendencies mixed American hardcore influences and thrash metal into a new crossover subgenre. The confrontational branch of metal had now become its biggest and most devoted, and also its most diverse division, but more tempered and poetic interpretations of the genre's thematical basis began to arise in the forms of doom metal, with such bands as Trouble introducing Christian imagery into this slower paced, low tuned and atmospheric music, or the later emerging gothic metal, with bands such as Paradise Lost looking into gothic and other literary source material, and introducing a very theatrical, operatical, predominantly female vocal style, making for a melodramatic, tragic lyricism. Industrial metal bands such as Godflesh experimented with various influences and techniques from Techno and other industrial music, such as sampling and modifying vocals with multiple effects, to create a genre which was heavy, distorted, aggressive but also established mood and contained melodic or even melodramatic sounding vocals.

From the first death and black metal bands onwards, the genre would continue to evolve, adapt, and further explore itself, and it is in this period that metal became the multi-armed monster of subgenres that it is today. With the exception of black metal, which soon became a very isolated, self-involved subculture, all these various subgenres influenced a new wave of metal subgenres which would take

dominion over the metal landscape and also on occasion over main stream media such as MTV. These new subgenres mixed and combined elements from what had become a very heterogenous pool of techniques and sounds, often choosing a different emphasis on specific segments of the now crystallized thematic field. In this way, nu metal focused on the elements of depression and the idiom of the outcast or misunderstood persona in their appeal to contemporary teen angst, whereas gothic metal focused on it's myth, occult and fantasy obsessed audience with lyrics about vampires and other mythical persona's, or in the case of more pop oriented bands such as Within Temptation or Evanescence, on a tragic, gloomy variation on popular love songs, including ballads.

As always, metal continues to look beyond its borders for musical influences: hip hop beats and gangsta rap were influential on nu metal, and alternative rock, but also funk was a great influence on bands such as Tool, Faith No More, Jane's Addiction or Rage Against the Machine, a group of bands which are often referred to as Alternative metal, but who each designed very unique sonic approaches to the genre, and matched them with a unique lyricism. Tool, for example, explored the limits of the genre's connection to psychedelia, as well as social criticism, which it combined into a very unique "stoner" lyricism, based on a very satirical criticism of typically American phenomena such as religious indoctrination or moral hypocrisy, inspired by such comedians as Bill Hicks, as well as a both humorous and trance like version of the "hallucination" theme, similar to such songs as "Planet Caravan" or "Sweet Leaf" (e.g. "Eulogy", "46&2"). By comparison, Rage Against The Machine, also musically fitting within the "alternative metal" definition, focused virtually every lyric on a much more direct social criticism, resembling social activism slogans and protest songs and strongly ideologically directed against capitalism and modern politics (such as in "Killing in the Name").

Other hybrid genres have also shown tendencies to expanding and exploring metal lyricism. One of those genres, called sludge metal or simply sludge, a bastard child of stoner rock<sup>5</sup> and doom metal, has brought forth a number of eclectic underground bands who have pushed the boundaries of what

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<sup>5</sup> a hard rock variety influenced by grunge as well as doom metal, focused on low tuned guitars and Dionysian lyricism

can be defined as metal, on the sonic, idiomatic and lyrical level. The first of these bands was Neurosis, whose progression to a more melodic, ambient style, combined with influences from post rock (or ambient rock) such as Godspeed You! Black Emperor or Mogwai, has created a new genre which is often referred to as atmospheric sludge, art metal or “post metal”, as well as a variety of other monikers. Defining this new current in the metal underground is very difficult, as it is composed of artists from various other subgenres, who each bring their own influences into the genre. Examples of these bands are Isis (as well as its related projects Old Man Gloom, and to a certain degree Red Sparowes and Windmills by the Ocean), Jesu (founded by former members of industrial metal band Godflesh), Cult of Luna, Mouth of the Architect, Pelican, Russian Circles, Minsk, and recent projects such as Battle Of Mice and A Storm Of Light. These bands have all shown tendencies to renew interpretation of metal’s thematical pool, as well as go beyond it, amongst others by borrowing from literature and history and by purposefully being vague and unrevealing about the meaning and interpretation of their lyrics. Some of these bands (Pelican, Russian Circles, Red Sparowes) are instrumental bands, creating an atmosphere and a lyricism based solely on album- and songtitles, and artwork – which sometimes contains text or textual references.

As a polar opposite to the fading lines of the genre, many bands, especially in the USA have built up what is sometimes referred to as the new wave of American heavy metal, which is heavily influenced by thrash and death metal and continues on these thematical lines. More importantly, however, certain bands have responded with an eclecticism which is firmly grounded in a myriad of metal subgenres, bringing them together in an often unique style and blending them with a lyricism which is often innovative, but still grounded in traditions of thrash and heavy metal. The bands I will briefly discuss here are the American bands Mastodon, Baroness and Rwake and the German collective known as The Ocean.

Often, these very different bands will play the same stages (Neurosis and Mastodon, for example, have even played double bills together on two occasions) as they are part of a larger

subculture which spans many postmodern genres ranging from Indie rock over post core and indeed also these postmodern metal subgenres. It is within this heterogeneous subculture that metal lyricism has continued to evolve, as opposed to the stagnation it has experienced in the new wave of American heavy metal and other genres such as metalcore, which are genres in which the lyricism is greatly borrowed from older subgenres such as death metal and hardcore-metal crossover bands. Nevertheless, it might be useful to view the current diversified situation of metal lyricism from a birds eye perspective of the many themes and idiomatical tendencies.

#### 4.1 A Preliminary Thematical Rift: Death and Black Metal

As black metal can be perceived as a genre which nullified some of thrash metal's more expansive musical innovations, such as complex song structures and rhythms, it can also be perceived as a complete opposite of death metal, which was highly influenced by Slayer's complex musical structure and ferocious speed, as well as technical prowess. Also, death metal and black metal evolved into different directions on various other musical fields. Most death metal albums for example are highly professionally recorded, mixed and mastered, whereas many black metal bands insist on mainly lo-fi or very sharply or chaotically mixed recordings. Not surprisingly, the fans and the subcultures developed around these styles are somewhat different from one another.

Nevertheless, both genres are extreme expansions of pre-existing musical and idiomatical traits of metal. The first wave of black metal has more direct links with heavy metal, but both genres have a firm base in of thrash metal, and in its contemporary musical styles such as hardcore punk. Early black metal expanded on the lo-fi, filthy sounds of hardcore bands such as Black Flag, while thematically focusing on metal's "sympathy for the devil", taking satanic imagery and references to an extreme while walking the fine line between pose and reality when it came to anti-Christian attitude and religious Satanism. Meanwhile, death metal, which arose a bit later with the band Death, during thrash metal's high period, explored the musical complexities of thrash and, although lyrically varied,



explored the boundaries of describing violence, injury, and death. This fascination with mortality and morbidity the genre took its name, and can be seen as an expansion of heavy metal's focus on and celebration of negatives, as well as having some links to the focus of thrash metal bands such as Metallica on war.

#### 4.1.1 Guttural Vocals

Befitting their inclination to pushing boundaries and going to extremes, many death metal vocalists expanded on Tom Araya's shouting vocal style by developing the guttural vocal style known as the "Death Grunt" or also "Death Growl", often also referred to as simply "grunting" or pejoratively as "Cookie monster vocals" ("Death Growl"). Black metal vocalists also developed distinctive guttural styles, although in a different mode, and many vocalists use high pitched shrieks and screams instead, or combine the two (e.g. Bathory – *In Nomine Satanus*). To explain the difference in vocal presentation between the two, it would be best to compare the effect, or perceivable purpose of these vocal styles. Death metal vocalists attempt to sound animalistic and powerful to match the vocabulary of violence and death, the fast and often low tuned guitar sounds, and the thick, warm, heavy distortion and bass sound. Black metal vocalists, in synch with the sometimes slower, more atmospheric or sharp, noisy, scary and sometimes droning effect of the guitars, adopted very demonic, atmospheric, or very sharp and screaming vocal sounds, very often with added echo- or reverb effects.

This distinction was, however, not immediately as clear as it is today. Much of this has to do with the bands which are now considered the first wave of black metal, such as Bathory, Hellhammer, and especially Venom, who were influential on both future black and death metal, and it might be more accurate to describe their early albums as a basis for "extreme metal" before it split up. Their later albums, however, all tend strongly towards what is recognized today as the sounds of black metal, especially lyrically. Vocally, the distinction between them is more difficult, as various guttural and shrieking vocal styles were being experimented with at that time. Chuck Schuldiner of the band

Death, which was considered the first and most influential death metal band, did not have a vocal style which was deep and growling, but tended more towards a scream, albeit not as high pitched and falsetto as is typical for black metal.

#### 4.1.2 Thematical Drifting: a Two-Pronged Monster

Just as thrash metal, both black and death metal lyrics can be seen as having further deepened some of metal's most anti-hegemonic thematic centres. The first wave of black metal, which gained a small, devoted following during the thrash metal period, put a more intense focus on Satanic imagery and extremely violent, gory and hostile lyrics, to match the unpolished, raw guitar sound. Black metal's thematical approach evolved from the anti-Christian and Satanic tendencies of Venom and Bathory. Examples of this extreme focus on a satanic image can be seen in most of their songtitles. Venom came on the scene during the middle of the NWOBHM period, and immediately stood out because some of their lyrics contained such an overflow of violent and satanic vocabulary, sometimes going to almost ridiculous extremes, such as in "Welcome to Hell":

Kill we will kill death,  
Masturbating on the deeds we have done,  
Hell commands death kill,  
Argue not of feel the death of sun,  
Burning lives burning,  
Asking me for the mercy of god,  
Ancient cries crying,  
Acting fast upon the way of the dog,

The repetitions which were already popular in fast paced thrash metal choruses are pushed to an extreme here, with less coherence and more "overflowing" vocabulary of confrontation, with words such as death, kill and burning placed at the centre. It gives the impression of wanting to make as many confrontational statements as possible in a short time, and it is an indication of what Venom's

intent was when writing lyrics. They wanted to be the most ferocious and aggressive sounding band present and needed an image and lyrics to match.

Black metal soon began to put less focus on speed, making more songs with a slower pace and put a focus on a raw, frightening sound, sometimes preceding songs with a calm, atmospheric intro, not unlike the thunder and church bells on “Black Sabbath”. Unlike Black Sabbath, however, the constant mentions of Satan and hell were not written from the perspective of a sinner with a guilty conscience, but more than often from the perspective of Satan or some other demonic or occult entity itself (e.g. Bathory’s “The Reaper”) or from the perspective of a 1<sup>st</sup> person plural or singular, easily identified as the band or the vocalist, portraying themselves as agents of Satan or narrating their sinful lives (Venom’s “Sons of Satan”, “Raise the Dead”, or “Stand Up and Be Counted”, Bathory’s “Necromancy”, “War”). Especially Bathory wrote a great many lyrics based on a first person singular focalisation.

Other themes can be found in black metal as well, often reminiscent of certain tendencies from NWOBHM or thrash metal lyricism, such as the references to animal or bestial tendencies already heard in “Of Wolf and Man”, which Venom gratefully absorbed in the narrative of the song “Cry Wolf”. Because of black metal often slower pace and sonic building up of atmosphere, as opposed to thrash metal, many black metal songs contained narratives again. Like thrash metal however, black metal bands had developed an aversion to overly theatrical and fantasy like lyricism, and such narrative songs were more directed at creating a frighteningly realistic impression, sometimes – again – by basing lyrics on history, such as Venom’s “Countess Bathory”, which was based on the Hungarian Countess Elizabeth Bathory, also known as the “Blood Countess” for her murdering of young girls and allegedly bathing in their blood (“Elizabeth Bathory”) (this is also where the band Bathory got their name), and who inspired countless other lyrics and song titles throughout black metal’s history. Other examples are Venom’s “Cry Wolf” or Bathory’s “Massacre”. Often enough, these are short narrations, but Venom’s “At War with Satan”, which has one of the longest lyrics in

metal history, shows that narration was indeed becoming a very popular phenomenon in black metal culture, but in an entirely different mode than Iron Maiden and Judas Priest had made popular.

In black metal, the horror movie influences of Black Sabbath came to full development in a truly harsh, cold aggressive and yet atmospheric musical style. The music developed a very specific subculture, especially in Norway, where black metal music is one of the countries largest exports, and the whole of Scandinavia. Frightening make up known as “corpse paint” was introduced by Mercyful Faith and is almost a requisite for any black metal band today, as are the special names that black metal musicians give themselves, a habit which began with Conrad Lant, frontman of Venom, who became known as Cronos, and was immediately picked up by Swedish counterparts Bathory.

In it's anti-Christian ideological position, first wave of black metal bands such as Bathory and Celtic Frost introduced elements of paganism and Celtic and Norse mythology into their lyrics. This formed a thematical basis for many future bands - especially Bathory's slower, much more atmospheric album “Hammerheart” was pivotal (see lyrics “Hammerheart”). This new thematical strain became know as Viking metal, one of the few genre names in metal to refer mainly to a thematical, rather than musical strand of the genre: although folk music is a great influence on most Viking metal bands, many of them are hard to pin down on any musical similarities, as some are clearly influenced mainly by slower black metal, and others (such as Amon Amarth) are more akin, at least sonically, to death metal (especially Swedish death metal). Their lyrics often narrate entire stories from Norse mythology (e.g. lyrics Amon Amarth album “Sorrow Throughout the Nine Worlds”).

As the majority of black metal lyricism has been written in Norwegian or Swedish, especially from Norwegian black metal onwards, and as it has spawned a vast rift of bands and a very specific, almost isolated side-culture of metal, I will refrain from going further into the expansive material. Nevertheless, it is important to not that with black metal, the confrontational themes and structural devices meant to confront, accept and celebrate darker sides of society and psychology, has in this subculture been turned into an strongly ideological subculture, with some musicians encouraging,

promoting, and even condoning real life actions against Christian religion, such as the church burnings in Norway (see interview with Gaahl of Gorgoroth and Jørn Tunsberg of Hades Almighty, see Dunne et al. 01:15:45). Christian metal and Unblack metal are two subgenres which can be seen as reactions against these ideological extremes, although few of these bands have large followings, and Christian metal as a whole is often perceived as a ludicrous creation, or a propaganda machine for fundamentalist Christian religion in the USA (it is mainly an American phenomenon).

Death metal, again distinctively different, focused less on the ideological perspective of bands such as Venom, even though these early extreme bands were certainly influential. Two other great precursors of death metal however, were thrash metal band Slayer, as well as German thrash bands Kreator, Destruction and Sodom. The first bands to be recognized specifically as death metal, however, were Possessed and Death, both founded in 1983. In their early lyrics and also in their album and song titles, such as Possessed's demo tape "Death Metal" and Death's label debut "Scream Bloody Gore", we can see their declaration of intent, namely a focus on graphic violence and morbidity (the label "death" metal is iconic in this respect, although it's origins are subject of debate). Guttural styles were developed to match the low sound of the guitars, with Possessed frontman Jef Beccera being highly influential, and the movement became a large influence on tons of bands across the world, specifically the anarcho-punk influenced grindcore movement in the UK, with bands such as Napalm Death and Extreme Noise Terror, which increasingly became death metal influenced (they are often referred to now as death metal or as death grind bands). As a result, many genres developed focuses on death, morbidity, and/or violence in their lyrics, with examples as extreme as Exhumed and other "Gore Metal" bands (see Exhumed - "Horrendous Member Dismemberment"). Napalm Death and Extreme Noise Terror were clearly focused on the connection between violence and the anarcho-punk movement's rage against the world as a whole (e.g. Napalm Death - "What Man Can Do"; Extreme Noise Terror - "Deceived"), which they expressed with an extreme choice of words and graphic descriptions of violence or curse- and taboo words (e.g. Napalm Death - "Abbattoir",

“Unclean” or “Display To Me”; Exterme Noise Terror – “Show Us You Care” and “Murder”) Most popular death metal bands were less extreme, but the focus is clear in such lyrics as Death’s “Zombie Ritual” or “Infernal Death”. Possessed in turn had a more satanic focus (e.g. “Seven Churches”) linked with this motif of mortality, namely a fear of hell and paying for sins after death. Later thrash metal bands such as Sepultura, which incorporated many elements from death metal (the distinction with many later thrash bands is often vague) such as guttural vocals, mimicked this focus (see “Bestial Deviation”) on the fear of death as a fear of hell. Satan here, clearly, is not an ideological representation of Satanism, but a metaphor for the fear of death and mortal suffering.

#### 4.2 Relationship Anxiety and Angry Young Men: Hardcore Crossover and Metalcore

Influenced by brit- or grindcore, death metal and also bands such as DRI and Suicidal Tendencies, who blended thrash metal influences with their hardcore punk background, eventually a hardcore scene emerged which was so thematically and musically akin to death metal, but different in its fan base, culture and certain musical traits, that it was dubbed metalcore to indicate the distinction. Of course hardcore punk has always been closely related to metal, as it influenced the thrash metal movement a great deal, but in the 90s and 00s this reciprocal influence has increased immensely, especially since hardcore and metal bands, especially in local and small scenes, were (and are still) often put on the same bill together, and the distinction between certain hardcore and metalcore bands may seem quite vague for a layman – metalcore is often considered a branch of hardcore influenced by low tunings and incorporating such techniques as beat downs (slow, droning segments) into the hardcore song structure. “Hardcore” as a term is therefore often used as a reference to bands which stick closer to punk tradition.

The metalcore genre took root somewhere around 1990, with the description being first used for the band Earth Crisis (“Metalcore”), and the genre has recently achieved some main stream popularity with Killswitch Engage’s rise to the billboard pinnacle in 2004, and MTV recognizing this successful

new mode of metal by awarding Avenged Sevenfold with a VMA for “Best New Artist” (“Metalcore”). Many of the more successful metalcore bands today are seen as part of the new wave of American heavy metal, because of their influences from both death and recent thrash metal, and bands which might be perceived as more death metal than hardcore influenced, such as Lamb Of God, are often also described as metalcore. Therefore, the distinction between these two genre-descriptions, as well as metalcore’s original link to hardcore, are sometimes vague.

Nevertheless, on a lyrical level, metalcore has always had certain identifiable tendencies. From metal’s focus on mental problems, desires and frustrations, metalcore developed a focus on personal problems and relationship issues, themes introduced by Converge (see Converge – “Two Day Romance” and “My Unsaid Everything”) in a very emotional style, often dealing with betrayed love. Metalcore also took over ideological beliefs from the hardcore scene, and many musicians and fans live or claim to live according to the Straight Edge code, which is a lifestyle or behavioural code very popular amongst many young people in the hardcore subculture, which entails a complete abstinence from alcohol, drugs, or promiscuous sex (i.e. outside of a relationship). Earth Crisis and Converge also promoted vegetarianism and animal rights (“Metalcore”), themes which they introduced into angered lyrics centred on a vengeance or violence motif, as introduced during thrash metal (see Earth Crisis – “All Out War”). Another influence on Metalcore lyricism is Christianity, as bands such as Underoath and Norma Jean are practicing Christians. Different from Unblack metal or Christian metal however, these lyrics do not seem to be aimed at converting or promoting these beliefs (see ), and not all lyrics of such Christian bands contain Christian references and these bands have many non-Christian fans. All influences on Metalcore lyricism give the impression of being taken from personal experience of the musicians, and Metalcore is clearly indebted to the “toning down” of heavy metal’s highly theatrical, fantastical and narrative style by the first thrash metal bands. If anything, the renewed injection of hardcore influences have made this form of metal even more realistic, direct and personal, and references to Satan and evil are nigh impossible to find, even in the lyrics of such bands as

Avenged Sevenfold (not even in the lyrics to their album “City of Evil” is their one mention of Satan by name) and Heaven Shall Burn, two bands who are amongst the most theatrical and fantastical of Metalcore’s lyricists. Their high strung language alludes more to depression (see Heaven Shall Burn - “Black Tears”) or to WWII (Heaven Shall Burn - “Bombs of My Saviours”) and their demons and bestial persona’s are clear metaphors for treacherous women (Avenged Sevenfold – The Beast and The Harlot) or for a violent desire of the narrator, such as in the lines “My devils appetite is tonight and now I’m alright/But you Goddamn Motherfuckers always wasting my time/Play your game you better walk away cause your integrity don’t mean shit” in Avenged’s “Thrashed and Scattered”. Measured by the success of this new subgenre, it is clear that casting aside metal’s more obvious lyrical clichés in favour of a reinterpretation of some of it’s more personal and psychological dimensions has appealed to a great majority of metalheads, as well as appeal to a greater audience of today’s teenagers.

#### 4.3 White Underground Meets Black Underground: Nu Metal

Metalcore was not the first genre to successfully make such an appeal to the 90s and 00s teen audience. During the period when Metalcore was still mainly an underground scene, a blend of Alternative metal and Rap culture, dubbed Nu (sic) metal by MTV and other media, had a brief successful period in which many main stream festivals and audiences paid attention once again to a subgenre of metal. Bands often described as Nu metal were Korn, Deftones, Limp Bizkit, Linkin Park, System of a Down, Disturbed and Slipknot. Nu metal bands combined elements from rap and hip hop in very different ways, with Limp Bizkit, Slipknot and Linkin Park involving a hip hop style DJ in the band for rhythmic and electronic background sounds, for example by scratching, and a rapping vocalist, such as Fred Durst of Limp Bizkit and Mike Shinoda from Linkin Park. Most vocalists, however, would develop a hybrid form of vocals, often switching (even mid-song) between death metal like guttural vocals, melodic singing (e.g. Korn, Limp Bizkit) and a type of melodic quick



delivery vocal very alike to rapping (e.g. Disturbed). Also, the genre combined a low tuned guitar sound and many other thrash, industrial and death metal traits within a structure which was much more traditional and akin to Pop music (e.g. intro-verse-chorus-verse-chorus-bridge-chorus-outro). This resulted in a musical style which combined the sonic characteristics of contemporary metal genres into a bite-size packages to appeal to new fans, mainly white teenagers who were increasingly won over by Rap music.

To win back this audience for metal, however, the lyrics had to appeal to their experiences. Nu metal's lyrics therefore dealt with topics such as bullying at school, feeling out of place and existential doubt (see Korn – “Freak on a Leash” and “B.B.K.”) , writing songs about sex and lust, but depicting it as a burden (see Korn – “A.D.I.D.A.S.”), a not well-understood subconscious desire, and suicidal thoughts and depression (see Korn – “Ass Itch”). It catered to the misunderstood teenager who felt inferior (see Slipknot – “I Am Hated”), and wanted no part in life as it was handed too them and wanted revenge on their bullies or their parents (see Korn – “Children of the Korn”; Limp Bizkit – “Break Stuff”; Slipknot – “People = Shit”). Religious authority as well was seen as hypocritical and an oppressor (Slipknot – “The Opium of the People”; Limp Bizkit – “Intro”). In short, Nu metal appealed to contemporary teen angst with a musical genre which was both angry and humorous, both closely connected to the dark elements of human psychology and harmless, rapping, funky in sound. In doing so, metal once again fulfilled its role as music of the misunderstood, and although many metal fans detested the term “Nu Metal”, a great amount of new fans found their way into the vast musical library of subgenres of metal through this more accessible subgenre.

##### 5. New Lyrical Style and Intertextuality: Postmodern Metal

Whereas metalcore and nu metal continued the tendency towards reality introduced by thrash metal and focussed on the reality and everyday problems of musicians and fans, certain more underground subgenres such as doom metal and industrial metal continued to explore the fantastical,

mythical and narrative components of the NWOBHM, and took it to a completely new level of depth and diversification with the advent of postmodern metal bands such as Neurosis and Isis or in the eclectic and “new” metal hybrids of Mastodon and Baroness.

As said before, doom metal experienced with both personal themes and mythical or horror movie imagery in the style of Black Sabbath, as well as introducing Christian symbols as an aesthetic element. With the advent of sludge metal however, bands such as Neurosis began to introduce more eclectic and varied lyrical explorations of metal’s idiom, and Isis continued this deeply poetic tendency by developing a very personal imagery and thematical approach. The eclectic metal of Mastodon and Baroness may sound more traditional, as it is built more purely on influences from metal subgenres rather than from other genres, but the deviations from traditional metal lyrical style and the pushing of the boundaries of the thematic range are equally present, especially in the short verse poems of Baroness and Mastodon’s concept album “Leviathan”, based on Melville’s Moby Dick.

### 5.1 Lyrical Style

Neurosis, one of the pioneers of experimental metal (also often referred to as atmospheric metal or post metal, in reference to the term post rock) began its career in a clear metal mode of lyricism, mainly focused on themes of mental affliction (see “Pain of Mind”, “Reasons to Hide”, “Black”, “Self-Doubt”) and of negative views on human society, media and authority figures (“Self Taught Infection”, “Stalemate”, “Obsequious Obsolescence” ), but with lyrics such as “Nonsense”, they began to develop a more ambiguous, associative and hermetic style of metal lyricism:

Mislead all along from start to end

What creates this riddance of guilt ?

A little here, none over there

What more is said ?

The door is shut from the inside  
 But who's inside the door ?  
 New time, wrong place, wrong face  
 To get over there  
 Forever spinning in faith  
 Unload, leave, state the law  
 Expect the rest  
 Stumbling down to grovel with the rest of us  
 Another life lost  
 Just wanted to be  
 Not too much  
 Fall off the top and splash when you fall  
 Eating the beaten path  
 Taught the ways of self-destruction  
 Questioning to the last  
 ("Nonsense", Neurosis)

Other examples of such proto-typical lyrics are "Double Edged Sword" and "The Doorway", amongst others. Although still more chaotic than truly poetic, this new style would develop further and become their signature style as of their 1999 and 2001 albums "Times of Grace" and "A Sun that Never Sets" respectively.

This new lyrical approach influenced such bands as Isis and Cult of Luna, whose lyrics border on associative writing and challenge conceptions of lyrical interpretation, meaning and structure, as well as play with intertextuality between the lyrics and albums of themselves and other bands. Isis's lyrics for example centred such concepts as that of the mosquito swarm on their entire first album "Mosquito Control", a theme which they would refer to very subtly in future lyrics, visual art, and titles by using

words such as “swarm”, “sting”, “hive” or “cocoon” and images of mosquito’s. Examples are “Collapse and Crush”, “Swarm Reigns (Down)” and “Gentle Time” on their album “Celestial”, which also added imagery of signals and signalling communication towers. Besides introducing new styles of visualization in their album covers, Isis was also very influential in introducing other ways of suggesting imagery, such as in “Celestial”, in which they placed small samples between songs named “SGNL>01”, “SGNL>02” etc, suggesting a type of communication code or computer language. Like Neurosis, their lyrical themes became much more diverse and songs became much more hermetic, seemingly dealing with multiple topics or just consisting of free associations between words and sentences. Also, one of Isis’s typical sonic traits is the silently mixed vocals, which are buried in between the often powerful sound of the guitars and drums. Along with the guttural, shouting vocal style of vocalist/guitarist Aaron Turner, the hermetic lyrics give the impression of being shouted from a distance, of a communication which is hardly getting through. Often, Aaron Turner also slips the fans hints of what a new album will be thematically based on, but he refuses to be clear cut about any meaning. This approach as a whole seem directed at encouraging the interpretation of and search for meaning within the lyrics, which for many fans, is part of the bands’ appeal.

Other bands who have been influenced by this hermetic lyrical style are Cult Of Luna, whose lyrics across various albums contain a recurring vocabulary, and whose lyrics suggest an existential doubt (“Echoes”) and an image of a deliverance from this (“Into The Beyond”) , by referring to images such as heaven and recurring references to white light (“Arrival”, “White Cell”) , an “outside” (“Vague Illusions”, “Leave Me Here”) and a “Beyond” (“Further”, “Into the Beyond”, “Beyond Fate”). Just as Isis then, Cult of Luna suggests that a message, or at least a central theme is present throughout their albums, but avoids direct and clear cut language or narrative.

These experimental lyrical styles are matched by the experimental structures of these postmodern bands, whose song structures are often (not unlike free association) based on an evolving structure, often staying with a certain riff for a long time until it increases in intensity, but with very few

repeated themes, and no clear cut distinction between verses and choruses - often these songs lack this type of song structure completely. Instrumentally, the genre still carries around the influence of doom metal (with its emphasis on slower, mood establishing metal) and it's more experimental offshoots of sludge and Drone metal, the latter being an influential but very underground genre, mainly based on long, slow, instrumental segments or "drones" of ultra-low guitars and bass.

Bands such as Mastodon, Baroness and the Ocean, however, began their experimentation from a different side of the metal spectrum and their music contains influences of thrash metal, death metal and Metalcore, in the case of Mastodon and Baroness mixed in with minimal Southern rock influences and some influences from sludge and doom, especially Neurosis. Just as their instrumental style, their lyrics are often firmly grounded in metal tradition, although sometimes taking form various sources.

Mastodon's lyrics, for example, focus mainly on the influences of Gothic literature and fantastical, mythical narrative from the NWOBHM period, suggesting imagery of monsters and animals ("Deep Sea Creature", "Seabeast", "Trilobite", "March of the Fire Ants", "The Wolf Is Loose", "Where Strides The Behemoth") and myth or fantastical persona's or locations ("Sleeping Giant", "Iceland", the name of the album "Blood Mountain"). Mostly however, these lyrics are written in a similarly free, associative style, which in their earlier lyrics often did not even suggest a theme related to the song's title. The lyrics to "Deep Sea Creature" for example, read as follows:

Knowing right

Learning wrong

What you're feeling is pressure

Pulsate new blood

I've seen things you've heard never before

Bones aged in dust

Buy your bite take the body

Calm

Shutting down

You built me

I knew it

I'll never lie liar

You fed me

I chewed it

I'll never lie liar

I follow you covering me

Spirits in pieces

Crumbled and burnt

("Deep Sea Creature", Mastodon)

Much of the song material on "Call of the Mastodon" dates back to their underground period, before their breakthrough, and was only assembled later, and therefore there is little thematic consistency to suggest any meaning or interpretation. Their later albums "Leviathan" and "Blood Mountain", however suggest a more coherent narrative throughout. Their break through album "Leviathan", for example, is based on Herman Melville's novel "Moby Dick", which is made clear by the album's cover art (see Appendix 2) which depicts a raging white whale violently lifting a ship out of the water. Many of the song lyrics as well as titles (see Appendix 1 and 2) refer to the novel, but none of them follow a narrative line connected to it, only suggesting, rather than clearly stating, a connection to the novel. The title "Blood and Thunder" for example is a clear reference to chapter 22 in the novel, and the lyric clearly deals with the description of a battle with a white whale, but the words "white whale, holy grail" are never mentioned in the novel and there are no other clear borrowings of text from the novel in the lyric. Many of the lyrics are even more freely based on the novel, such as "I Am Ahab", which in the line "There's magic in the water that attracts all men/

Across hills and down streams” refers to the first pages of the first chapter of the novel, but lines such as “13 years to this day red planet aligned/into sight 60,000 years of light” are free additions.

Their most recent album, “Blood Mountain”, deals with a narrative very similar to fantasy literature such as Tolkien’s work, but again a very loose and associative style prevents the lyrics from becoming too simple, too one dimensional, to limited to a single interpretation, even when referring to lyrical metal tradition, such as in “The Wolf Is Loose”:

The hero of the gods

The crossing of the threshold

The belly of the whale

Refusal of return

Hollow eyes

Dry pale legs

Howling on

Through fields and graves

Language of the signs

Symbols to our sight

Guardian to thy throne

Take on form

Daylight

Hide the skin

Cut it off

Scatter ash in the wind

Shape shifter rolling on winds of tyrants make

Fierce lore of fanged horn

Danger all the way

Night's sea reflection  
 The faces of bodies slain  
 Returning to the form of natural human's fate  
 Grown from the cold  
 Spirits unclean  
 Dealer of the days  
 The ice will thaw  
 As the soldier walks through the crimson side  
 Researchers of aftermath  
 Dispelling disarming man  
 One-toed horses subject of Genesis  
 And the immigrants  
 Fundamental side of a human mind  
 Hulder folk and fairies  
 So believe  
 The hero of the gods  
 The crossing of the threshold  
 The belly of the whale  
 Refusal of return  
 ("The Wolf Is Loose", Mastodon)

Although the main theme seems to be the same as of Metallica's "Of Wolf and Man", the shape shifter or werewolf as persona representing the animal nature of man, the whale from "Leviathan" is also present, as well as the recurring topic of the ocean, which was already prevalent in Mastodon's lyricism as early as their demo ep "Lifesblood" (see "Battle at Sea").



The connection between man and sea is also an important topic in the lyrics of the German metal collective The Ocean, whose lyricism lies closer to typical confrontational themes, such as a negative view on society and human morality, such as in “The Human Stain”, “Comfort Zones”, “Hadean/the Long March of the Yes-Men” or “Eoarchean/The Great Void” (on consumerism). Akin to death metal, they also often portray a violent response to this (“Dead Serious and Highly Professional”). A great deal of their lyrics, however, also explore the topics of death, the power of the sea and in a language more akin to gothic poetry, such as “The City in the Sea”, of which the lyrics were adapted from the poem of Edgar Allan Poe, or “Stenian/Mount Sorrow”. In many ways, they are as eclectic in their lyrical references and influences as they are in their music.

A very different style is that of the band Baroness, whose lyrics evoke images of a bewitching nature, tied in with voodoo-related imagery in their visual style, such as the recurring use of bird skulls. As opposed to the elaborate poetic lyricism of Mastodon or The Ocean, their lyrics are often quite short, dispersed freely over the intricate structure of their often quite lengthy songs (see “The Birthing”, “Isak”, “Wailing Wintry Wind”). Recurring themes are practically absent from their lyrics, but imagery linked to animals (“Rays on Pinion”, “Isak”) and agriculture (see “Isak”, “Wailing Wintry Wind”) can be identified in most of their songs.

Nevertheless, experimental metal seems to display a moving away from traditional themes, or at least from traditional lyrical structure, clear cut narrative or focused lyricism. Bands such as Baroness, as well as the rise of entirely instrumental metal bands, such as Pelican and Russian Circles, seem to confirm the need of the genre to redefine itself. Is metal still metal, if it has no vocals? How can artwork deviate from tradition, or how drastic can musical influences from non-metal genres be, before metal becomes something else entirely? These are the questions facing the musicians, but also the fans of experimental metal. Nevertheless, even instrumental bands still have song and album titles, as well as cover art which is inevitably connected to the music, and bands such as The Ocean and even Mastodon demonstrate that traditional metal lyricism can be reinvented and revitalized. Last but not

least, experimentalism and eclecticism have often before given the metal genre a new impetus and spawned new and successful metal subgenres. It is only a question then, what lies in store for the genre and its culture now that postmodern interpretations such as Mastodon and Isis are becoming increasingly successful.

## 6. Conclusion

It is interesting to analyse how metal's idiom has evolved in a form of dialectic with main stream society's reaction on its idiom and lyrics. From the humble beginnings of a Hard rock band who enjoyed introducing elements of scary movie genres and a sporadic, superficial reference to occult writing into their music, metal evolved into a genre which linked lyrical extremes (fear, depression, anger, war, drugs, sex) with musical extremes such as volume, speed, aggression, and the image, idiom and visual style to form a genre which confronted all accepted notions about music, but also about what was proper, what could be talked about, what could be displayed, on stage but also in the music media. Because of these extreme elements, the genre, its artists and its devoted fans were constantly subject of criticism, dismissal and ridicule from both music critics and concerned parents and authority figures in general. Instead of trying to explain themselves, metal artists used the dismissal and controversy and exploited it for commercial gain and deepened their confrontational idiom, subtly mixing in elements of criticism against normal society. Instead of trying to be less confrontational, metal exposed the darkest sides of the society and people who judged them, as if wanting to show them that in judging metal, they were only denying the truth about themselves. As the idiomatic juxtaposition between metal and "normal" society increased, fans built up their own refuge besides ordinary, boring reality, termed it the world of the metalhead and dressed and marked themselves as clearly as possible to express their pride and to feel liberated from the pressure of conforming. In a way isolating themselves and refusing to have to explain themselves, metal fans often interpret things the other way around: they have their tastes and their choices, and it should be "the

others” who should understand that and leave them be. They should not have to explain why they are who they are, since they do not judge those who are not metalheads. There is a society free in almost every way from what goes on outside it, with its own modes of behaviour and understanding, based on a shared understanding of and love for the metal music and the world view it represents. During festivals and gigs, they immerse themselves in this world completely, and shake off all frustration the outside world has brought with itself. Stress no longer matters when a thrilling, angry song helps you to understand you are not alone in your loneliness, anger or frustration. The metal universe is a world in which feeling depressed, numb or angry and even sadistic or suicidal are a shared experience, rather than a shameful thing which must be hidden. Evil, death and fatalism are recognised as real, displayed and narrated, and even sometimes celebrated – so long as it is not denied or ignored.

One of the main paradoxes arising from this is that metal is both a culture of the self and a culture based on a sense of group unity. One might argue that those who wish to be unique and individual and choose metal culture as a platform, are fooled into conforming to simply a different norm, and that metalhead culture is just a different main stream, because it has codes and fashion and bases itself on a sense of unity. Concepts such as the Kiss Army and Slipknot’s “Maggots” certainly support such a theory, but one would have to ignore the notion which, silently, stands a centre point for this culture, and that is mutual understanding. In all its diversity of subgenres and subdivisions such as hardcore fans, black metal fans, Goths, Glam Chicks etcetera it is astounding how little feuding and rivalry springs up between these groups. Part of this is because they all share the experience of being different, being a minority in the everyday world because of their connection to this music.

A more important reason, however, is that all metal music attracts the same type of people, people who understand or feel things about themselves, society and the human condition they cannot share or experience anywhere else. What they feel is the aggression and rage which they can release in a mosh pit, the loneliness and depression they can shatter with an empowering raising of a devil sign at

a metal concert, or the frustration they feel at their job which they alleviate when they put on their headphones on their way home. Most of all however, it is the feeling of being misunderstood, different or outcast, a feeling they share with their favourite bands' lead vocalists, who tell to them how they too are like this, and that they should not be ashamed of their fascinations, fantasies or strange thoughts.

The artwork of their favourite albums fascinates them more than any popular art, because it goes beyond the limits of the boring and decent, because it shocks or because it reflects the dark centre of the primitive human instinct. The music fascinates them, because in such extremes they hear the sonic equivalent of the brewing pot of emotions that civil conduct requires you to keep inside as much as possible. The lyrics reflect the melancholy, anger or feeling of wretchedness and numbness they are burdened with, helps them recognize it, and most important of all, to celebrate it. That they feel the same way this great music sounds, that they can relate to this amazing sound is the source of a metalhead's pride and self esteem. Their anger, fear or depression is not something to be ashamed of, but a sign that they are connected, enlightened, because these feelings bring them closer to the band on stage, closer to this music that so many others are incapable of comprehending. Because of these shared traits, they are no longer forced to hide their difference, and can demonstrate their understanding for others who are different.

Because of metal's method of hyperbole and exaggeration, no metal fan will ever mistake a line such as "I will rape you" as a celebration of rape or a chorus line such as "kill/kill/kill" as a suggestion or instruction. Instead, because they now have a platform for expressing their frustration at being different, because so many lyrics deal with their anger towards and frustration with normal society, they have less reasons for hating and dismissing main stream society and it is not unlikely they will function better in it as a person. Nevertheless, allegations, censorship, religious persecution as well as ridicule, stereotyping and dismissal from main stream media have often been the genres cross to bear, and for many of its more extreme subgenres this will continue to be so. Fortunately, the examples of

such bands as Neurosis, Isis, and Cult Of Luna show that the genre continues to evolve beyond the grasp of stagnation and stereotyping, always searching for new ways to vocalize the message within the music, finding new words to parallel the power of the guitars, drums and bass. In any case, this music, this culture will not go quietly into the night, as the night is where it thrives best, amongst the images and emotions the rest of the world casts aside, and millions of fans worldwide can feel secure and carry the burdens of everyday life, knowing that the music will still be there for them when they return home.



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# Appendix 1 - Index

## 0. Note on Indexation

The following lyrics are organized according to the chronology of reference in the text. Single lyrics are noted: "Title", Artist, Album 19xx (year of album release). Full album lyrics are noted: Artist – Album 19xx (year of album release) Full Album Lyrics.

## 1. Index

"Born To Be Wild", Steppenwolf, Steppenwolf 1968	p. 1
"In-A-Gadda-Da-Vida", Iron Butterfly, In-A-Gadda-Da-Vida 1968	p. 2
"Evil Woman", Black Sabbath, Black Sabbath 1969	p. 3
"Hand Of Doom", Black Sabbath, Paranoid 1970	p. 5
"In-A-Gadda-Da-Vida", Iron Butterfly, In-A-Gadda-Da-Vida 1968	p. 2
"N.I.B. ", Black Sabbath, Black Sabbath 1969	p. 4
"Paranoid", Black Sabbath, Paranoid 1970	p. 5
"War Pigs", Black Sabbath, Paranoid 1970	p. 4
"The Wizard", Black Sabbath, Black Sabbath 1969	p. 6
"Wicked World", Black Sabbath, Black Sabbath 1969	p. 7
"Iron Man", Black Sabbath, Paranoid 1970	p. 7
"Children Of The Grave", Black Sabbath, Master Of Reality 1971	p. 8
"Behind The Wall Of Sleep/Wasp", Black Sabbath, Black Sabbath 1969	p. 8
"Run Of The Mill", Judas Priest, Rocka Rolla 1974	p. 9
"Never Satisfied", Judas Priest, Rocka Rolla 1974	p. 9
"Winter", Judas Priest, Rocka Rolla 1974	p. 9
" Dying To Meet You", Judas Priest, Rocka Rolla 1974	p. 10
"Evil Fantasies", Judas Priest, Killing Machine/Hell Bent for Leather 1978	p.10
"Necrobabes.com", The Ocean, Aeolian 2006	p. 11
"Fairies Wear Boots / Jack The Stripper", Black Sabbath, Paranoid 1970	p. 12
"Planet Caravan", Black Sabbath, Paranoid 1970	p. 12
"Into The Void", Black Sabbath, Master of Reality 1971	p. 12
"Lord Of This World", Black Sabbath, Master of Reality 1971	p. 13
"After Forever", Black Sabbath, Master of Reality 1971	p. 13
"Dreamer Deceiver", Judas Priest, Sad Wings of Destiny, 1976	p. 14
"Deceiver", Judas Priest, Sad Wings of Destiny 1976	p. 15
"Tyrant", Judas Priest, Sad Wings of Destiny 1976	p. 15

"Genocide", Judas Priest, Sad Wings of Destiny 1976	p. 16
"Starbreaker", Judas Priest, Sin After Sin 1977	p. 17
"Jawbreaker (Live)", Judas Priest, Sin After Sin 1977	p. 18
"Exciter", Judas Priest, Stained Class 1978	p. 18
"Painkiller", Judas Priest, Painkiller 1990	p. 20
"Invader", Judas Priest, Stained Class 1978	p. 21
"Grinder", Judas Priest, British Steel 1980	p. 21
"Race With The Devil", Judas Priest, Sin After Sin 1977	p. 22
"Sinner", Judas Priest, Sin After Sin, 1977	p. 23
"Fire Burns Below", Judas Priest, Stained Class 1978	p. 24
"Saints In Hell", Judas Priest, Stained Class 1978	p. 24
"Better By You Better Than Me", Judas Priest, Stained Class 1978	p. 26
"Sweet Leaf", Black Sabbath, Master of Reality 1971	p. 27
"Under the Blade", Twisted Sister, Under The Blade 1982	p. 27
"Solitude", Black Sabbath, Master of Reality 1971	p. 29
"Iron Maiden", Iron Maiden, Iron Maiden 1980	p. 29
"Running Free", Iron Maiden, Iron Maiden 1980	p. 29
"Don't Stop By", Tygers of Pan Tang, Spellbound 1981	p. 30
"Am I Evil?", Diamond Head, Lightning To The Nations 1980	p. 30
"Heavy Metal Thunder", Saxon, Strong Arm of the Law 1980	p. 31
"Purgatory", Iron Maiden, Killers 1981	p. 32
"The Number Of The Beast", Iron Maiden, The Number of the Beast 1982	p. 32
"Judgement Day", Saxon, Saxon 1979	p. 33
"Stallions Of The Highway", Saxon, Saxon 1979	p. 34
"Motorcycle Man", Saxon, Wheels Of Steel 1980	p. 35
"Wheels Of Steel", Saxon, Wheels Of Steel 1980	p. 36
"Freeway Mad", Saxon, Wheels Of Steel 1980	p. 37
"Strong Arm Of The Law", Saxon, Strong Arm of the Law 1980	p. 37
"Sanctuary", Iron Maiden, Iron Maiden 1980	p. 38
"Prowler", Iron Maiden, Iron Maiden 1980	p. 38
"Hallowed Be Thy Name", Iron Maiden, The Number of the Beast 1982	p. 39
"Run To The Hills", Iron Maiden, The Number of the Beast 1982	p. 39
"Murders In The Rue Morgue", Iron Maiden, Killers 1981	p. 40
"Machine Gun", Saxon, Wheels Of Steel 1980	p. 41
"Dallas 1 P.M.", Saxon, Strong Arm of the Law 1980	p. 42
"747 (Strangers In the Night)", Saxon, Wheels Of Steel 1980	p. 43
"Street Fighting Gang", Saxon, Wheels Of Steel 1980	p. 44
"Invasion", Iron Maiden, Women In Uniform (single) 1980	p. 44

"Immigrant Song", Led Zeppelin, Led Zeppelin III 1970	p. 45
"The Rain Song", Led Zeppelin, Houses of the Holy 1973	p. 45
"20,000 Ft", Saxon, Strong Arm of the Law 1980	p. 46
"Raise Some Hell", Saxon, Innocence Is No Excuse 1985	p. 46
"Give It Everything You've Got", Saxon, Innocence Is No Excuse 1985	p. 47
"The Prisoner", Iron Maiden, The Number of the Beast 1982	p. 48
"To Hell And Back Again", Saxon, Strong Arm of the Law 1980	p. 49
"The Trooper", Iron Maiden, Piece Of Mind 1983	p. 50
"Another Life", Iron Maiden, Killers 1981	p. 50
"Prodigal Son", Iron Maiden, Killers 1981	p. 50
"Innocent Exile", Iron Maiden, Killers 1981	p. 51
"Hit The Lights", Metallica, Kill 'Em All 1983	p. 51
"Whiplash", Metallica, Kill 'Em All 1983	p. 52
"Metal Militia", Metallica, Kill 'Em All 1983	p. 53
"Six Pack", Black Flag, Damaged 1981	p. 54
"Evil Has No Boundaries", Slayer, Show No Mercy 1983	p. 54
"The Antichrist", Slayer, Show No Mercy 1983	p. 55
"Die By The Sword", Slayer, Show No Mercy 1983	p. 55
"Fight Till Death", Slayer, Show No Mercy 1983	p. 56
"Black Magic", Slayer, Show No Mercy 1983	p. 57
"Show No Mercy", Slayer, Show No Mercy 1983	p. 57
"The Four Horsemen", Metallica, Kill 'Em All 1983	p. 58
"Phantom Lord", Metallica, Kill 'Em All 1983	p. 59
"Deathrider", Anthrax, Fistful Of Metal 1983	p. 60
"Subjugator", Anthrax, Fistful Of Metal 1983	p. 60
"The Enemy", Anthrax, Spreading The Disease 1985	p. 61
"Medusa", Anthrax, Spreading The Disease 1985	p. 62
"Gung-Ho", Anthrax, Spreading The Disease 1985	p. 62
"Metal Thrashing Mad", Anthrax, Fistful Of Metal 1983	p. 63
"Panic", Anthrax, Fistful Of Metal 1983	p. 63
"Lone Justice", Anthrax, Spreading The Disease 1985	p. 64
"No Remorse", Metallica, Kill'Em All 1983	p. 65
"Fight Fire With Fire", Metallica, Ride the Lightning 1984	p. 66
"Blitzkrieg", Metallica (Diamond Head Original), Kill'Em All 1983	p. 66
"For Whom The Bell Tolls", Metallica, Ride the Lightning 1984	p. 67
"Disciple", Slayer, God Hates Us All 2001	p. 67
"Welcome Home (Sanitarium)", Metallica, Master of Puppets 1986	p. 68
"Battery", Metallica, Master of Puppets 1986	p. 69

"Of Wolf And Man", Metallica, Metallica/Black Album 1991	p. 70
"Blackened", Metallica, ...And Justice For All 1988	p. 71
"Greenhouse Effect", Testament, Practice What You Preach 1989	p. 72
"Inherited Hell", Nuclear Assault, Handle With Care 1989	p. 72
"...And Justice For All", Metallica, ...And Justice For All 1988	p. 73
"The Struggle Within", Metallica/The Black Album 1991	p. 75
"The Unforgiven", Metallica, Metallica/The Black Album 1991	p. 75
" Dyers Eve", Metallica, ...And Justice For All 1988	p. 77
"The Frayed Ends Of Sanity", Metallica, ...And Justice For All 1988	p. 78
"Eulogy", Tool, Aenima 1996	p. 79
"46 & 2", Tool, Aenima 1996	p. 80
"Killing in the Name", Rage Against the Machine, Self-Titled 1992	p. 81
"Reaper", Bathory, Bathory 1984	p. 82
"Sons of Satan", Venom, Welcome To Hell 1981	p. 83
"Raise the Dead", Venom, Black Metal 1982	p. 84
"Stand Up and Be Counted", Venom, At War With Satan 1984	p. 85
"Necromancy", Bathory, Bathory/Self-Titled 1984	p. 86
"War", Bathory, Bathory/Self-Titled 1984	p. 86
"Cry Wolf", Venom, At War with Satan 1984	p. 87
"Countess Bathory", Venom, Black Metal 1982	p. 88
"Massacre", Bathory, Under the Sign of the Black Mark 1987	p. 88
"At War with Satan", Venom, At War with Satan 1984	p. 89
Bathory – Hammerheart 1990 Full Album Lyrics	p. 93
Amon Amarth - Sorrow Throughout the Nine Worlds 1996 Full Album Lyrics	p. 100
"What Man Can Do", Napalm Death, Hatred Surge 1985	p. 105
"Deceived", Extreme Noise Terror, Holocaust in Your Head 1989	p. 105
"Abattoir", Napalm Death, Hatred Surge 1985	p. 106
"Unclean", Napalm Death, Hatred Surge 1985	p. 106
"Display To Me", Napalm Death, Hatred Surge 1985	p. 106
"Show Us You Care", Extreme Noise Terror, Holocaust In Your Head 1989	p. 107
"Murder", Extreme Noise Terror, Holocaust in Your Head 1989	p. 107
"Zombie Ritual", Death, Scream Bloody Gore 1987	p. 107
"Infernal Death", Death, Scream Bloody Gore 1987	p. 108
"Seven Churches", Possessed, Seven Churches 1985	p. 109
"Bestial Devastation", Sepultura, Bestial Devastation 1985	p. 109
"Two Day Romance", Converge, Caring and Killing 1998	p. 110
"My Unsaid Everything", Converge, When Forever Comes Crashing 1998	p. 110
"All Out War", Earth Crisis, All Out War 1995	p. 110

Avenged Sevenfold – City of Evil 2005 Full Album Lyrics	p. 111
“Bombs of My Saviours”, Heaven Shall Burn, Iconoclast 2008	p. 120
“Black Tears”, Heaven Shall Burn, Iconoclast 2008	p. 120
“Freak on a Leash”, Korn, Follow the Leader 1998	p. 121
“B.B.K.”, Korn, Follow the Leader 1998	p. 122
“A.D.I.D.A.S.”, Korn, Life is Peachy 1996	p. 122
“Ass Itch” , Korn, Life is Peachy 1996	p. 123
“I Am Hated”, Slipknot, Iowa 2001	p. 124
“Children of the Korn”, Korn, Follow the Leader 1998	p. 125
“Break Stuff”, Limp Bizkit, Significant Other 1999	p. 128
“People = Shit”, Slipknot, Iowa 2001	p. 129
“The Opium of the People”, Slipknot, Volume 3 (The Subliminal Verses) 2004	p. 130
“Intro”, Limp Bizkit, Three Dollar Bill Y’all 1997	p. 130
“Pain of Mind”, Neurosis, Pain of Mind 1988	p. 131
“Reasons to Hide”, Neurosis, Pain of Mind 1988	p. 131
“Black”, Neurosis, Pain Of Mind 1988	p. 132
“Self-Doubt”, Neurosis, Aberration (7”) 1988	p. 132
“Double Edged Sword”, Neurosis, The Word as Law 1990	p. 133
“The Doorway”, Neurosis, Times of Grace 1999	p. 133
“Collapse and Crush”, Isis, Celestial 2001	p. 134
“Swarm Reigns (Down)”, Isis, Celestial 2001	p. 134
“Gentle Time”, Isis, Celestial 2001	p. 134
“Celestial (The Tower)”, Isis, Celestial 2001	p. 135
“Echoes”, Cult of Luna, Salvation 2004	p. 135
“Into The Beyond”, Cult of Luna, Salvation 2004	p. 136
“Arrival”, Cult of Luna, The Beyond 2003	p. 136
“White Cell”, Cult of Luna, Salvation 2004	p. 136
“Vague Illusions”, Cult of Luna, Salvation 2004	p. 137
“Leave Me Here”, Cult of Luna, Salvation 2004	p. 137
“Further”, Cult of Luna, The Beyond 2003	p. 138
“Beyond Fate”, Cult of Luna, Cult of Luna/Self-Titled 2001	p. 138
Mastodon – Leviathan 2004 Full Album Lyrics	p. 138
“Trilobite”, Mastodon, Remission 2002	p. 143
“March Of The Fire Ants”, Mastodon, Remission 2002	p. 143
“Where Strides The Behemoth”, Mastodon, Remission 2002	p. 143
“Sleeping Giant”, Mastodon, Blood Mountain 2006	p. 144
“Battle at Sea”, Mastodon, Lifesblood EP 2001	p. 144
“The Human Stain” The Ocean, Fluxion 2004	p. 145

"Comfort Zones", The Ocean, Fluxion 2004	p. 145
"Hadean/the Long March of the Yes-Men", The Ocean	p. 145
"Eoarchean/The Great Void", The Ocean, Precambrian 2007	p. 146
"The City In The Sea", The Ocean, Aeolian 2004	p. 147
"Stenian/Mount Sorrow", The Ocean, Precambrian 2007	p. 148
Baroness – Red Album 2007 Full Album Lyrics	p. 148

# Appendix 1

## Lyrics

For Index, see "Thesis Appendix 1 – Index.doc"

### 0. Note on Indexation

The following lyrics are organized according to the chronology of reference in the text. Single lyrics are noted: "Title", Artist, Album 19xx (year of album release). Full album lyrics are noted: Artist – Album 19xx (year of album release) Full Album Lyrics.

### **"Born To Be Wild", Steppenwolf, Steppenwolf 1968**

Words and music by Mars Bonfire

Get your motor runnin'  
Head out on the highway



Lookin' for adventure  
 And whatever comes our way  
 Yeah Darlin' go make it happen  
 Take the world in a love embrace  
 Fire all of your guns at once  
 And explode into space

I like smoke and lightning  
 Heavy metal thunder  
 Racin' with the wind  
 And the feelin' that I'm under  
 Yeah Darlin' go make it happen  
 Take the world in a love embrace  
 Fire all of your guns at once  
 And explode into space

Like a true nature's child  
 We were born, born to be wild  
 We can climb so high  
 I never wanna die

Born to be wild  
 Born to be wild

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**"In-A-Gadda-Da-Vida", Iron Butterfly, In-A-Gadda-Da-Vida 1968**

In a gadda da vida, baby  
 (In the Garden of Eden)  
 In a gadda da vida, honey  
 Don't you know that I'm lovin' you

Oh, won't you come with me  
 And take my hand  
 Oh, won't you come with me  
 And walk this land  
 Please take my hand

In a gadda da vida, honey  
 Don't you know that I'm lovin' you  
 In a gadda da vida, baby  
 Don't you know that I'll always be true

Oh, won't you come with me  
 And take my hand  
 Oh, won't you come with me  
 And walk this land  
 Please take my hand

In a gadda da vida, honey  
 Don't you know that I'm lovin' you  
 In a gadda da vida, baby  
 Don't you know that I'll always be true

Oh, won't you come with me  
 And take my hand  
 Oh, won't you come with me  
 And walk this land  
 Please take my hand

In a gadda da vida, baby  
 (In the Garden of Eden)  
 In a gadda da vida, honey  
 Don't you know that I'm lovin' you

Oh, won't you come with me  
 And take my hand  
 Oh, won't you come with me  
 And walk this land  
 Please take my hand

### **"Evil Woman", Black Sabbath, Black Sabbath 1969**

I've seen a look of evil in your eyes  
 You've been filling me all full of lies  
 Sorrow will not change your shameful deeds  
 Do well best, someone else has better seen

Evil woman, don't you play your games with me  
 Evil woman, don't you play your games with me

Now I know just what you're looking for  
 You want me to claim that child you bore  
 Well you know that it must be not be  
 And you know the way it got to be

Evil woman, don't you play your games with me  
 Evil woman, don't you play your games with

Evil woman, don't you play your games with me  
 Evil woman, don't you play your games with me

Wickedness lies in your moistened lips  
 Your body moves just like the crack of a whip  
 Blackness sleeps on top of your stray bed  
 Do you wish that you could see me dead

Evil woman, don't you play your games with me  
 Evil woman, don't you play your games with me  
 Evil woman, don't you play your games with me  
 Evil woman, don't you play your games with me

### **"N.I.B. ", Black Sabbath, Black Sabbath 1969**

Some people say my love cannot be true  
 please believe me, my love, and I'll show you  
 I will give you those things you thought unreal  
 The sun, the moon, the stars all bear my seal

Oh yeah!

Follow me now and you will not regret  
 living the life you led before we met  
 You are the first to have this love of mine  
 forever with me 'till the end of time

Your love for me has just got to be real  
 before you know the way I'm going to feel  
 I'm going to feel  
 I'm going to feel

Oh yeah!

Now I have you with me, under my power  
 Our love grows stronger now with every hour  
 Look into my eyes, you will see who I am  
 my name is Lucifer, please take my hand

Oh yeah!

Follow me now and you will not regret  
 leaving the life you led before we met  
 You are the first to have this love of mine  
 forever with me 'till the end of time

Your love for me has just got to be real  
 before you know the way I'm going to feel  
 I'm going to feel  
 I'm going to feel

Oh yeah!

Now I have you with me, under my power  
 Our love grows stronger now with every hour  
 Look into my eyes, you will see who I am  
 my name is Lucifer, please take my hand

### **"War Pigs", Black Sabbath, Paranoid 1970**

Generals gathered in their masses  
 Just like witches at black masses  
 Evil minds that plot destruction  
 Sorcerers of death's construction  
 In the fields the bodies burning  
 As the war machine keeps turning  
 Death and hatred to mankind  
 Poisoning their brainwashed minds... Oh Lord yeah!

Politicians hide themselves away  
 They only started the war  
 Why should they go out to fight?  
 They leave that role to the poor, yeah

Time will tell on their power minds

Making war just for fun  
 Treating people just like pawns in chess  
 Wait 'till their Judgment day comes, yeah!

Now in darkness, world stops turning  
 Ashes where the bodies burning  
 No more war pigs of the power  
 Hand of God has struck the hour  
 Day of Judgment, God is calling  
 On their knees the war pigs crawling  
 Begging mercy for their sins  
 Satan, laughing, spreads his wings  
 Oh Lord yeah!

**"Paranoid", Black Sabbath, Paranoid 1970**

Finished with my woman 'cause she couldn't help me with my mind  
 People think I'm insane because I am frowning all the time  
 All day long I think of things but nothing seems to satisfy  
 Think I'll lose my mind if I don't find something to pacify  
 Can you help me, occupy my brain?  
 Oh yeah

I need someone to show me the things in life that I can't find  
 I can't see the things that make true happiness, I must be blind  
 Make a joke and I will sigh and you will laugh and I will cry  
 Happiness I cannot feel and love to me is so unreal  
 And so as you hear these words telling you now of my state  
 I tell you to enjoy life I wish I could but it's too late

**"Hand Of Doom", Black Sabbath, Paranoid 1970**

What you gonna do? Time's caught up with you  
 Now you wait your turn, you know there's no return  
 Take your written rules, you join the other fools  
 Turn to something new, now it's killing you

First it was the bomb, Vietnam napalm  
 Disillusioning, you push the needle in  
 From life you escape, reality's that way  
 Colours in your mind satisfy your time

Oh you, you know you must be blind  
 To do something like this  
 To take the sleep that you don't know  
 You're giving Death a kiss,  
 Oh, little fool now

Your mind is full of pleasure  
 Your body's looking ill  
 To you it's shallow leisure  
 So drop the acid pill, don't stop to think now

You're having a good time baby  
 But that won't last  
 Your mind's all full of things

You're living too fast  
 Go out enjoy yourself  
 Don't bottle it in  
 You need someone to help you  
 To stick the needle in, yeah

Now you know the scene, your skin starts turning green  
 Your eyes no longer seeing life's reality  
 Push the needle in, face death's sickly grin  
 Holes are in your skin, caused by deadly pin

Head starts spinning 'round, you fall down to the ground  
 Feel your body heave, Death's hands starts to weave  
 It's too late to turn, you won't want to learn  
 Price of life you cry, now you're gonna die!

### **"The Wizard", Black Sabbath, Black Sabbath 1969**

Misty morning, clouds in the sky  
 Without warning, the wizard walks by  
 Casting his shadow, weaving his spell  
 Funny clothes, tinkling bell

Never talking  
 Just keeps walking  
 spreading his magic

Evil power disappears  
 Demons worry when the wizard is near  
 He turns tears into joy  
 Everyone's happy when the wizard walks by

Never talking  
 Just keeps walking  
 spreading his magic

Sun is shining, clouds have gone by  
 All the people give a happy sigh  
 He has passed by, giving his sign  
 Left all the people feeling so fine

Never talking  
 Just keeps walking  
 spreading his magic

### **"Wicked World", Black Sabbath, Black Sabbath 1969**

The world today is such a wicked thing  
 Fighting going on between the human race  
 People give good wishes to all their friends  
 While people just across the sea are counting the dead

A politician's job they say is very hard

For he has to choose who's got to go and die  
 They can put a man on the moon quite easy  
 while people here on earth are dying of old diseases

A woman goes to work every day after day  
 She just goes to work just to earn her pay  
 Child sitting crying by a life that's harder  
 he doesn't even know who is his father

### **"Iron Man", Black Sabbath, Paranoid 1970**

Has he lost his mind?  
 Can he see or is he blind?  
 Can he walk at all,  
 Or if he moves will he fall?  
 Is he alive or dead?  
 Has he thoughts within his head?  
 We'll just pass him there  
 Why should we even care?  
 He was turned to steel  
 In the great magnetic field  
 Where he travelled time  
 For the future of mankind  
 Nobody wants him  
 He just stares at the world  
 Planning his vengeance  
 That he will soon unfold  
 Now the time is here  
 For Iron Man to spread fear  
 Vengeance from the grave  
 Kills the people he once saved  
 Nobody wants him  
 They just turn their heads  
 Nobody helps him  
 Now he has his revenge  
 Heavy boots of lead  
 Fills his victims full of dread  
 Running as fast as they can  
 Iron Man lives again!

### **"Electric Funeral", Black Sabbath, Paranoid 1970**

Reflex in the sky warn you you're gonna die  
 Storm coming, you'd better hide from the atomic tide  
 Flashes in the sky turns houses into sties  
 Turns people into clay, radiation minds decay  
 Robot minds of robot slaves lead them to atomic rage  
 Plastic flowers, melting sun, fading moon falls upon  
 Dying world of radiation, victims of mad frustration  
 Burning globe of oxygen fire, like electric funeral pyre  
 Buildings crashing down to a cracking ground  
 Rivers turn to wood, ice melting to flood  
 Earth lies in death bed, clouds cry water dead  
 Tearing life away, here's the burning pay  
 Electric Funeral

Electric Funeral

Electric Funeral

Electric Funeral

And so in the sky shines the electric eye

Supernatural king takes earth under his wing

Heaven's golden chorus sings, Hell's angels flap their wings

Evil souls fall to Hell, ever trapped in burning cells!

### **"Children Of The Grave", Black Sabbath, Master Of Reality 1971**

Revolution in their minds - the children start to march

Against the world in which they have to live

And all the hate that's in their hearts

They're tired of being pushed around

And told just what to do

They'll fight the world until they've won

And love comes flowing through

Children of tomorrow live in the tears that fall today

Will the sunrise of tomorrow bring in peace in any way

Must the world live in the shadow of atomic fear

Can they win the fight for peace or will they disappear?

So you children of the world listen to what I say

If you want a better place to live in spread the word today

Show the world that love is still alive you must be brave

Or your children of today are children of the grave

### **"Behind The Wall Of Sleep/Wasp", Black Sabbath, Black Sabbath 1969**

Precious cups within the flower

deadly petals with strange power

faces shine a deadly smile

Look upon you at your trial

Chill and numbs from head to toe

icy sun with frosty glow

Words that go read to your sorrow?

Words that go read no tomorrow

Feel your spirit rise with the priest

feel your body fall onto its knees

Sleeping Wall of remorse

take your body to a corpse

take your body to a corpse

take your body to a corpse

if you want all remorse

take your body to a corpse

Now from darkness, there springs light

Wall of Sleep is cold and bright

Wall of Sleep is lying broken

Sun shines in, you are awoken

**"Run Of The Mill", Judas Priest, Rocka Rolla 1974**

What have you achieved now you're old  
 Did you fulfil ambition, do as you were told  
 Or are you still doing the same this year  
 Should I give sorrow, or turn 'round and sneer

I know that the prospects weren't all that good  
 But they improved, and I'd have thought that you could  
 Have strived for that something we all have deep inside  
 Not let it vanish, along with your pride

Now with the aid of your new walking stick  
 You hobble along through society thick  
 And look mesmerized by the face of it all  
 You keep to the gutter in case you fall

I can't go on  
 I can't go on  
 I can't go on  
 I can't go on

I, I, I, I...

**"Never Satisfied", Judas Priest, Rocka Rolla 1974**

Where do we go from here  
 There must be something me near  
 Changing you, changing me forever  
 Places change, face change

Life is so very strange  
 Changing time, changing lies together  
 There's nowhere else to go...  
 This could be our last show

We're never satisfied  
 Life is gone along with fun  
 Now we're reaching for the gun  
 Changing cash, changing fast  
 No more tether  
 We are never satisfied

**"Winter", Judas Priest, Rocka Rolla 1974**

Got no silver for my pocket  
 got no pillow for my head  
 and the winter it gets stronger  
 got to ease my aching head

In the morning when I wake up  
 Got this feeling deep inside  
 And I wonder if I'm dying  
 Or I'll got out of my mind



I still get this awful feeling  
 When the snow falls to the ground  
 It still sends my sense reeling  
 Knowing winter's come to town

**“ Dying To Meet You”, Judas Priest, Rocka Rolla 1974**

Came in this morning high on a bird's wing  
 Wide open minded, but still quite aware  
 Followed the sunrise right through from dawning  
 Picking out landmarks that said I was there  
 Lead to positions by stern faced leaders  
 Who never let one smile depart from their face

Then with an arm raised the slaughter is started  
 One or two crack up and start to cry  
 A selfishness breeds in this cesspool of sorrow  
 And every few moments I see a friend die  
 Synchronized watches flash in the sunlight  
 As into the battle we are all led

Killer, killer, you keep your thoughts at bay  
 Maiming, destroying every single day,  
 Is this the way that you get your fun  
 slaying, waylaying in the heat of the midday sun,  
 Get out, get out, go and do your job  
 Rape and pillage, squander all and rob.  
 You make me sick getting paid for murder,  
 But you wouldn't lay a finger on your mother, oh, no  
 You'll never ever dream to hurt her.

Hero, hero, you have done so well  
 So sit back and lick your wounds 'cause you won't go to hell.  
 Take your medal, wear it now with pride.  
 Consolation for the pain and sin you feel inside.

**“Evil Fantasies”, Judas Priest, Killing Machine/Hell Bent for Leather 1978**

We turn and face each other  
 My fingers pull your hair  
 You wince and jerk my wrist off  
 I bite my lip and stare  
 Your stance at once defiant  
 I'm rigid to your pose  
 You clench your teeth in anger  
 My loving swells and grows

You give me evil fantasies  
 I wanna get inside your mind  
 Come on and live my fantasies  
 I'll show you evil you can't hide

You're dragged into my vision  
 Trapped, subservient to my needs  
 Maybe imagination

Is where my dark side feeds  
 You slide your nails down in me  
 I raise my structure high  
 You pout, I snarl, you whimper  
 And wave compassion 'bye (ohhh)

You give me evil fantasies  
 I wanna get inside your mind  
 Come on and live my fantasies  
 I'll show you evil you can't hide

A, give me evil

Gonna take you, wanna get through  
 Gonna make you, do what I want

You're dragged into my vision

Trapped, subservient to my needs  
 Maybe imagination  
 Is where my dark side feeds

C'mon, evil. Yeah! You give me evil, evil fantasies.  
 C'mon! You evil. Yeah! Gimme, gimme, gimme fantasies.  
 I want it, you got it, those evil fantasies.  
 Oh, you need it! I'm gonna give it!  
 Give it, give it, give it fantasy-ohhh!  
 C'mon and get it, get it! Fantasies...

**"Necrobabes.com", The Ocean, Aeolian 2006**

You're my fetish  
 My favorite toy  
 Pierced with needles  
 I'm sure you'll enjoy  
 Gagged and hogtied  
 Spanked and caned  
 I'll always savour your grace in chains  
 I will flog you to death  
 Can you feel the thrill?  
 I will make you eat shit and control your will  
 I'm the master of the needle in your clit  
 There's no easy way out  
 If you faint I'll get you back  
 Mouse-traps hanging on your nipples  
 Saliva sliding down your chin  
 Thumbtacks under your tortured knees  
 Pain won't end, you'll never win  
 I will flog you to death  
 Can you feel the thrill?  
 I will make you eat shit and control your will  
 Since I cannot own you I just want to kill you  
 I will hang you naked 'n watch your face go blue

**"Fairies Wear Boots / Jack The Stripper", Black Sabbath, Paranoid 1970**

Goin' home, late last night  
 Suddenly I got a fright  
 Yeah I looked through the window and surprised what I saw  
 Fairy boots were dancin' with a dwarf, all right now!  
 Fairies wear boots and you gotta believe me  
 Yeah I saw it, I saw it, I tell you no lies  
 Yeah Fairies wear boots and you gotta believe me  
 I saw it, I saw it with my own two eyes, well all right now!  
 So I went to the doctor, see what he could give me  
 He said "Son, son, you've gone too far.  
 'Cause smokin' and trippin' is all that you do."  
 Yeah!

**"Planet Caravan", Black Sabbath, Paranoid 1970**

We sail through endless skies  
 Stars shine like eyes  
 The black night sighs  
 The moon in silver trees  
 Falls down in tears  
 Light of the night  
 The earth, a purple blaze  
 Of sapphire haze  
 In orbit always  
 While down below the trees  
 Bathed in cool breeze  
 Silver starlight breaks down the night  
 And so we pass on by the crimson eye  
 Of great god Mars  
 As we travel the universe

**"Into The Void", Black Sabbath, Master of Reality 1971**

Rocket's engines burning fuel so fast  
 Up into the night sky they blast  
 Through the universe the engines whine  
 Could it be the end of man and time  
 Back on Earth the flame of life burns low  
 Everywhere is misery and woe  
 Pollution kills the air, the land, and sea  
 Man prepares to meet his destiny

Rocket's engines burning fuel so fast  
 Up into the black sky so vast  
 Burning metal through the atmosphere  
 Earth remains in worry, hate and fear  
 With the hateful battles raging on  
 Rockets flying to the glowing sun  
 Through the empires of eternal void  
 Freedom the final suicide

Freedom fighters sent out to the sun  
 Escape from brainwashed winds and pollution

Leave the earth to all its sin and hate  
Find another world where freedom waits

Past the stars in fields of ancient void  
Through the shields of darkness where they find  
Love upon a land a world unknown  
Where the sons of freedom make their home  
Leave the earth to Satan and his slaves  
Leave them to their future in their graves  
Make a home where love is there to slay  
Peace and happiness in every day.

**"Lord Of This World", Black Sabbath, Master of Reality 1971**

You've searching for your mind don't know where to start  
Can't find the key to fit the lock on your heart  
You think you know but you are never quite sure  
Your soul is ill but you will not find cure

Your world was made for you by someone above  
But you choose evil ways instead of love  
You made me master of the world where you exist  
The soul I took from you was not even missed

Lord of this world  
Evil Possessor  
Lord of this world  
He's your confessor now!

You think you're innocent you've nothing to fear  
You don't know me, you say, but isn't it clear?  
You turn to me in all your worldly greed and pride  
But will you turn to me when it's your turn to die?

**"After Forever", Black Sabbath, Master of Reality 1971**

Have you ever thought about your soul - can it be saved  
Or perhaps you think that when you're dead  
You just stay in your grave  
Is God just a thought within your head  
Or is he a part of you  
Is Christ just a name that you read in a book  
When you were at school?  
When you think about death do you lose your breath  
Or do you keep your cool?  
Would you like to see the Pope, on the end of a rope  
- Do you think he's a fool?  
Well I have seen the truth. Yes I have seen the light  
And I've changed my ways  
And I'll be prepared when you're lonely  
And scared at the end of Our days

Could it be you're afraid of what your friends might say  
If they knew you believe in God above  
They should realize before they criticise

That God is the only way to love

Is your mind so small that you have to fall  
 In with the pack wherever they run  
 Will you still sneer when death is near  
 And say they may as well worship the sun

I think it was true it was people like you  
 That crucified Christ  
 I think it sad the opinion you had was the only one voiced  
 Will you be so sure when your day is near  
 Say you don't believe?  
 You had the chance but you turned it down  
 Now you can't retrieve.

Perhaps you'll think before you say  
 That God is dead and gone  
 Open your eyes, just, realize that he is the One  
 The only One Who can save you now from all this sin & hate  
 Or will you still jeer at all you hear?  
 Yes! - I think it's too late.

**"Dreamer Deceiver", Judas Priest, Sad Wings of Destiny, 1976**

Standing by my window, breathing summer breeze  
 Saw a figure floating, 'neath the willow tree  
 Asked us if we were happy, we said we didn't know  
 Took us by the hands and up we go

We followed the dreamer through the purple hazy clouds  
 He could control our sense of time  
 We thought we were lost but no matter how we tried  
 Everyone was in peace of mind

We felt the sensations drift inside our frames  
 Finding complete contentment there  
 And all the tensions that hurt us in the past  
 Just seemed to vanish in thin air

He said in the cosmos is a single sonic sound  
 That is vibrating constantly  
 And if we could grip and hold on to the note  
 We would see our minds were free...oh they're free

We are lost above  
 Floating way up high  
 If you think you can find a way  
 You can surely try

**"Deceiver", Judas Priest, Sad Wings of Destiny 1976**

Solar winds are blowing  
 Neutron star controlling  
 All is lost, doomed and tossed, at what cost forever

Meteors fly around me  
 Comets die, and then they  
 And then they, you wanna see how they try to surround me  
 I can say, here today, we shall stay forever

If you want to find us in a hurry  
 Oh let me tell you don't you worry  
 I can't say, here today, we shall stay forever

**"Tyrant", Judas Priest, Sad Wings of Destiny 1976**

Behold 'tis I the commander  
 Whose grip controls you all  
 Resist me not, surrender  
 I'll no compassion call

(Tyrant) Capture of humanity  
 (Tyrant) Conqueror of all  
 (Tyrant) Hideous destructor  
 (Tyrant) Every man shall fall

Your very lives are held within my fingers  
 I snap them and you cower down in fear  
 You spineless things who belly down to slither  
 To the end of the world you follow to be near

(Tyrant) Capture of humanity  
 (Tyrant) Conqueror of all  
 (Tyrant) Hideous destructor  
 (Tyrant) Every man shall fall

Mourn for us oppressed in fear  
 Chained and shackled we are bound  
 Freedom choked in dread we live  
 Since Tyrant was enthroned

I listen not to sympathy  
 Whilst ruler of this land  
 Withdraw your feeble aches and moans  
 Or suffer smite from this my hand

(Tyrant) Capture of humanity  
 (Tyrant) Conqueror of all  
 (Tyrant) Hideous destructor  
 (Tyrant) Every man shall fall

Mourn for us oppressed in fear  
 Chained and shackled we are bound  
 Freedom choked in dread we live  
 Since Tyrant was enthroned

My legions faithful unto death  
 I'll summon to my court  
 And as you perish each of you  
 Shall scream as you are sought

(Tyrant) Capture of humanity

(Tyrant) Conqueror of all  
 (Tyrant) Hideous destructor  
 (Tyrant) Every man shall fall

**"Genocide", Judas Priest, Sad Wings of Destiny 1976**

Mercenary batalions  
 Are poised to strike us down  
 Terminations conquest  
 Upon us now full grown

Save me, my heart's open wide  
 Help me, no question of pride  
 Save me, my people have died  
 Total genocide

Devastation hungers  
 She waits to leap to earth  
 Imminent liquidation  
 Before the grand rebirth

Save me, my heart's open wide  
 Help me, no question of pride  
 Save me, my people have died  
 Total genocide

Sin after sin I have endured  
 Yet the wounds I bear are the wounds of love

Frantic mindless zombies  
 Grab at fleeting time  
 Lost in cold perplexion  
 Waiting for the sign

Generations tremble  
 Clinging face to face  
 Helpless situation  
 To end the perfect race

Flashing senseless sabers  
 Cut us to the ground  
 Eager for the life blood  
 Of all who can be found

Save me, my heart's open wide  
 Help me, no question of pride  
 Save me, my people have died  
 Total genocide

Slice to the left, slice to the right  
 None to retaliate, none will fight  
 Chopping at the hearts, snuffing out the lives  
 This race departs, no one will survive  
 Heads to the feet, feet to the air  
 Souls in the soil, heavy in despair  
 End of all ends, body into dust

To greet death friends, extinction is a must

**"Starbreaker", Judas Priest, Sin After Sin 1977**

Look out, here's Starbreaker  
 Cruisin' into town  
 Set his mind to stealin'  
 Every little heart around  
 Step out on the sidewalks  
 If you're feeling game  
 He comes but once a lifetime  
 Never seen again

Starbreaker  
 Glides in from the sky  
 Starbreaker  
 Takes you up so high

Paradise is waiting  
 For the chosen few  
 Let's hope maybe this time  
 He picks me and you  
 Star voyage to a new world  
 Light-year miles away  
 Cross your fingers, here he is,  
 Take us now this day

Starbreaker  
 Glides in from the sky  
 Starbreaker  
 Takes you up so high

Starbreaker, take my hand  
 Starbreaker, understand  
 Starbreaker, you're the one  
 Starbreaker, lead us on, and on

Look out, here's Starbreaker  
 Cruisin' into town  
 Set his mind to stealin'  
 Every little heart around  
 Step out on the sidewalks  
 If you're feeling game  
 He comes but once a lifetime  
 Never ever seen again

Starbreaker  
 Glides in from the sky  
 Starbreaker  
 Takes you up so high

**"Jawbreaker (Live)", Judas Priest, Sin After Sin 1977**

*[Bonus Track - Live at The Sports Arena, Long Beach CA 1984]*

Deadly as the viper



Peering from its coil  
The poison there is coming to the boil

Ticking like a time bomb  
The fuse is running short  
on the verge of snapping if it's caught

And all the pressure that's been building up  
For all the years it bore the load  
The cracks appear, the frame starts to distort  
Ready to explode -- Jawbreaker

Crouching in the corner  
Wound up as a spring  
Piercing eyes that flash are shimmering

Muscles are all contorted  
Claws dug in the dirt  
Every ounce of fiber on alert

And all the pressure that's been building up  
For all the years it bore the load  
The cracks appear, the frame starts to distort  
Ready to explode -- Jawbreaker

And all the pressure that's been building up  
For all the years it bore the load  
The cracks appear, the frame starts to distort  
Ready to explode -- Jawbreaker

### **"Exciter", Judas Priest, Stained Class 1978**

Racing' cross the heavens  
Straight into the dawn  
Looking like a comet  
Slicing through the morn  
Scorching the horizon  
Blazing to the land  
Now he's here amongst us  
The age of fire's at hand

Stand by for Exciter  
Salvation is his task  
Stand by for Exciter  
Salvation bids to ask

Everything he touches  
Fries into a crisp,  
Let him get close to you  
So you're in his trip,  
First you'll smoke and smoulder  
Blister up and singe  
When ignition hits you  
the very soul of your being will cringe.

Stand by for Exciter

Salvation is his task  
 Stand by for Exciter  
 Here he comes now  
 Fall to your knees and repent if you please

Who is this man?  
 Where is he from?  
 Exciter comes  
 For everyone.  
 You'll never see him  
 But you will taste the fire upon your tongue

He's come to make you snap out  
 Of the state that you are in  
 Looks around and make you  
 See the light again  
 So much self-indulgence  
 Results in shattered eyes  
 Predominant complacency  
 Leads to beguiling lies.

Stand by for Exciter  
 Salvation is his task  
 Stand by for Exciter  
 Salvation bids to ask

When he leaps amidst us  
 With combustive dance  
 All shall bear the branding  
 Of his thermal lance,  
 Cauterizing masses  
 Melting into one  
 Only when there's order  
 Will his job be done.

Stand by for Exciter  
 Salvation is his task  
 Stand by for Exciter  
 Here he comes now  
 Fall to your knees and repent if you please

Who is this man?  
 Where is he from?  
 Exciter comes  
 For everyone  
 You'll never see him  
 But you will taste the fire upon your tongue

Racing past the heavens  
 Straight into the dawn  
 Looking like a comet  
 Slicing through the morn  
 Scorching the horizon  
 Blazing to the land  
 Now he's here amongst us  
 The age of fire's at hand

Stand by for Exciter  
 Stand by for Exciter  
 Stand by for Exciter  
 Stand by for Exciter

**"Painkiller", Judas Priest, Painkiller 1990**

Faster than a bullet  
 Terrifying scream  
 Enraged and full of anger  
 He's half man and half machine

Rides the Metal Monster  
 Breathing smoke and fire  
 Closing in with vengeance soaring high

He is the Painkiller  
 This is the Painkiller

Planets devastated  
 Mankind's on its knees  
 A saviour comes from out the skies  
 In answer to their pleas

Through boiling clouds of thunder  
 Blasting bolts fo steel  
 Evils going under deadly wheels

He is the Painkiller  
 This is the Painkiller

Faster than a lazer bullet  
 Louder than an atom bomb  
 Chromium plated boiling metal  
 Brighter than a thousand suns

Flying high on rapture  
 Stronger free and brave  
 Nevermore encaptured  
 They've been brought back from the grave

With mankind ressurected  
 Forever to survive  
 Returns from Armageddon to the skies

He is the Painkiller  
 This is the Painkiller  
 Wings of steel Painkiller  
 Deadly wheels Painkiller

**"Invader", Judas Priest, Stained Class 1978**

I came across a smoking field, pulsating afterglow  
 I saw a seering flash of light erupt and skyward go  
 I staggered back in dazed surprise

What was it I had seen?  
And as I stood there mesmerized I heard my spirit scream

Invader invader nearby  
Invader, invader is nigh

This is the first of more to come in carefully planned attacks  
If it is so we must prepare defenses to fight back  
The call is out throughout the world  
United we must stand  
To build a line, strategic force, they will not take a man

Invader invader nearby  
Invader, invader is nigh

When they come to take control every man must play his role  
They won't take our world away when the children we leave  
Will have to believe in today

We warn you now you things out there  
Whatever you may send  
We won't give in without a fight, a fight until the end  
With vigilance by day and night our scanners trace the sky  
A shield is sealed upon this earth, a shield you won't get by

Invader invader nearby  
Invader, invader is nigh

### **"Grinder", Judas Priest, British Steel 1980**

Never straight and narrow  
I won't keep in time  
Tend to burn the arrow  
Out of the line

Been inclined to wander  
Off the beaten track  
That's where there's thunder  
And the wind shouts back

Grinder  
Looking for meat  
Grinder  
Wants you to eat

Got no use for routine  
I shiver at the thought  
Open skies are my scene  
That's why I won't get caught

Refuse to bite the mantrap  
Be led to set the snare  
I love to have my sight  
Capped everywhere

Grinder

Looking for meat  
Grinder  
Wants you to eat

I've held my licence  
It came with birth,  
For self reliance on this earth  
You take the bullet  
On which my name  
Was etched upon in your game

Day of independence  
Stamped us like a brand  
Round the necks of millions  
To the land

As the mighty eagle  
I need room to breathe  
Witness from the treadmill  
I take my leave

Grinder  
Looking for meat  
Grinder  
Wants you to eat

Grinder  
Looking for meat  
Grinder  
Wants you to eat

Grinder

**"Race With The Devil", Judas Priest, Sin After Sin 1977**

You'd better run  
You'd better run  
You'd better run from the Devil's gun

The race is on  
The race is on  
Now you'd better run from the Devil's gun

Strange things happen  
If you stay  
The Devil will catch you anyway  
He'll seek you here  
He'll seek you there  
The Devil will seek you everywhere

And when he finds you  
You'll soon find out  
The Devil's fire just won't go out  
He burns you up  
From head to toe  
The Devil's grip just won't let go

**"Sinner", Judas Priest, Sin After Sin, 1977**

Sinner rider, rides in with the storm  
 The devil rides beside him  
 The devil is his god, God help you mourn  
 Do you, do you hear it, do you hear the thunder  
 Deafen every living thing about  
 Can you, can you see it, can you  
 See the mountains darken yonder  
 Black sun rising, time is running out

Sacrifice to vice or die by the hand of the  
 Sinner!  
 Sinner!  
 Sinner!  
 Sinner!

His steed of fury,  
 Eyes of fire and mane ablaze  
 Demonic vultures stalking  
 Drawn by the smell of war and pain  
 He roams the starways  
 Searching for the carcasses of war  
 But if it's hungry then its very presence  
 Disrupts the calm into the storm

Curse and damn you all you'll fall by the hand of the  
 Sinner!  
 Sinner!  
 Sinner!  
 Sinner!

God of the Devils, God of the Devils  
 Won't you help them pray  
 God of the Devils, God of the Devils  
 Is there no other way

Can't you hear their souls calling out in their plight  
 Can't you see their blood is boiling setting them alight

Thirty years now sleeping, so sound  
 War raises its head, and looks slowly around  
 The Sinner is near, sensing the fear  
 And the beast will start movin' around

Can't you see their souls calling out in their brain  
 Can't you hear their blood is boiling setting them alight

...Sinner, Sinner, Sinner, Sinner!  
 Sinner!  
 Sinner!  
 Sinner!  
 Sinner!

Sacrifice to vice or die by the hand of the  
 Curse and damn you all you fall by the hand of the

Sinner!

**"Fire Burns Below", Judas Priest, Stained Class 1978**

Stand and face each other  
 Don't know what to say  
 But that look in your eyes  
 Give it all away

You say you've got these feelings  
 You can't put into words  
 But you don't have to say a thing  
 'Cause I've already heard

Give me one good reason  
 Why this has to be  
 That's all I'm asking for

Don't say that it's over  
 When you and I both know  
 You can't put out this love  
 The fire burns below

We've been through so much together  
 We've laughed and we've sometimes cried  
 To say our love ain't working - well we  
 Haven't really tried

But why let's talk things over  
 Love can't be bought and sold  
 One more night together's what the future holds  
 What the future holds

Well give me one good reason  
 Why this has to be  
 I said that's all I'm asking for  
 Can't you see I said

You can't put out the fire down below

**"Saints In Hell", Judas Priest, Stained Class 1978**

They laughed at their gods  
 And fought them in vain  
 So he turned his back on them  
 And left them in pain  
 Now here come the saints  
 With their banners held high  
 Each one of them martyrs  
 Quite willing to die

Wake the dead, the saints are in Hell  
 Wake the dead, they've come for the bell

Cover your fists

Razor your spears  
 It's been our possession  
 For 8,000 years  
 Fetch the scream eagles  
 Unleash the wild cats  
 Set loose the king cobras  
 And blood sucking bats

Wake the dead, the saints are in hell  
 Wake the dead, they've come for the bell

We are saints  
 In hell  
 We are saints  
 In hell  
 We're going down  
 Into the fire  
 We're going down  
 Into the fire

The streets run with blood from the mass mutilation  
 As carnage took toll for the bell

Abattoir, abattoir, mon Dieu quelle horreur  
 For a time it was like second hell

Saints in Hell  
 Saints in Hell

The battle is over, the saints are alive  
 How can we all thank you, we felt so despised

Saints in Hell  
 Saints in Hell  
 Saints in Hell  
 Saints in Hell  
 Saints in Hell  
 Saints in Hell

### **"White Heat, Red Hot", Judas Priest, Stained Class 1978**

The father's son, thy kingdom come, electric ecstasy,  
 Deliver us from all the fuss and give us sanctuary.  
 Lead us all into arena, magnificent in death.  
 Well let us serenade the sinner, we'll follow in his step.

White heat, red hot burns deep, white heat red hot.

The fury songs, venomous wrongs so rich in tragedy,  
 An overture forever more to senseless victories.  
 Give to us this day of glory the power and the kill  
 So we avoid the wrath and all the almighty fire of

White heat, red hot burns deep, white heat red hot.  
 The heat's hot burns a lot.  
 Who are not cut out to fight this day will surely fall.



The few who stand to take command forever and ever are men.

Prepare to fight, unsheathe your scythe a ghastly beam of ill  
 To slice the life with blinding light and seventh dimensional skill.  
 The centuries of dedication inherited till at last  
 From years of solar gladiation can only end in

White heat, red hot burns deep, white heat red hot.  
 The heat's hot burns a lot.  
 Who are not cut out to fight this day will surely fall.  
 The few who stand to take command forever and ever are men.

White heat  
 Red hot  
 White heat  
 Red hot

**"Better By You Better Than Me", Judas Priest, Stained Class 1978**

You could find a way to ease my passion  
 You listen to the blood flow in my veins  
 You hear the teaching of the wind  
 Tell her why I'm alive within  
 I can't find the words  
 My mind is dead  
 It's better by you better than me

Guess you'll have to tell her how I tried  
 To speak up thoughts I've held so inside  
 Tell her now I got to go  
 Out in the streets and down the shore  
 Tell her the world's not much living for  
 It's better by you better than me

Everybody  
 Everybody knows  
 Everybody  
 Everybody knows  
 Better by you better than me

You can tell what I want it to be  
 You can say what I only can see  
 It's better by you better than me

Guess I'll have to change my way of living  
 Don't wanna really know the way I feel  
 Guess I'll learn to fight and kill  
 Tell her not to wait until  
 They'll find my blood upon her windowsill  
 It's better by you better than me

Everybody  
 Everybody knows  
 Everybody  
 Everybody knows  
 Better by you better than me

You can say what I only can see  
 You can tell what I want it to be

It's better by you better than me

Better by you better than me

You can tell what I want it to be  
 You can say way all they can see

Better by you better than me

**"Sweet Leaf", Black Sabbath, Master of Reality 1971**

Alright now!  
 Won't you listen?

When I first met you didn't realize  
 I can't forget you or your surprise  
 You introduced me to my mind  
 And left me wanting you and your kind

I love you. Oh you know it

My life was empty forever on a down  
 Until you took me showed me around  
 My life is free now, my life is clear  
 I love you sweet leaf - though you can't hear

Come on now - try it out

Straight people don't know what you're about  
 They put you down and shut you out  
 You gave to me a new belief  
 And soon the world will love you sweet leaf

**"Under the Blade", Twisted Sister, Under The Blade 1982**

a glint of steel  
 a flash of light  
 you know you're not going home tonight  
 be it jack or switch  
 doctor's or mind  
 nowhere to run, everywhere you'll find  
 you can't escape  
 from the bed you've made  
 when your time has come, you'll accept the blade!

You're cornered in the alley way  
 you know you're all alone  
 you know it's gonna end this way  
 the chill goes to the bone  
 now here it comes that glistening light  
 it goes into your side

the blackness comes  
 tonight's the night  
 the blade is gonna ride

'cause you're under the blade  
 ohhh  
 you're under the blade

it's not another party head  
 this time you cannot rise  
 your hands are tied, your legs are strapped  
 a light shines in your eyes  
 you faintly see a razor's edge  
 you open your mouth to cry  
 you know you can't  
 it's over now  
 the blade is gonna ride

'cause you're under the blade  
 ohhh  
 you're under the blade

a glint of steel  
 a flash of light  
 you know you're not going home tonight  
 be it jack or switch  
 doctor's or mind  
 nowhere to run, everywhere you'll find  
 you can't escape  
 from the bed you've made  
 when your time has come, you'll accept the blade!

You've tried to make it to the front  
 you're pinned against the side  
 a monster stands before you now  
 its mouth is open wide  
 the lights go on, the night explodes  
 it tears into your mind  
 when the night does end, you'll come again  
 the blade is gonna ride

'cause you're under the blade  
 oh  
 you're under the blade  
 here it comes baby  
 [shouts]  
 You're goin' down, down, down,  
 down, down, down, down, down, down, down, down, down, down...

**"Solitude", Black Sabbath, Master of Reality 1971**

My name it means nothing  
 My fortune is less  
 My future is shrouded in dark wilderness  
 Sunshine is far away, clouds linger on  
 Everything I possessed - now they are gone

O, where can I go to and what can I do?  
 Nothing can please me only thoughts are of you  
 You just laughed when I begged you to stay  
 I've not stopped crying since you went away

The world is a lonely place - you're on your own  
 Guess I will go home - sit down and moan  
 Crying and thinking is all that I do  
 Memories I have remind me of you

**"Iron Maiden", Iron Maiden, Iron Maiden 1980**

Won't you come into my room, I wanna show you all my wares.  
 I just want to see your blood, I just want to stand and stare.  
 See the blood begin to flow as it falls upon the floor.  
 Iron Maiden can't be fought, Iron Maiden can't be sought.

*[Chorus]*

Oh Well, wherever, wherever you are,  
 Iron Maiden's gonna get you, no matter how far.  
 See the blood flow watching it shed up above my head.  
 Iron Maiden wants you for dead.

Won't you come into my room, I wanna show you all my wares.  
 I just want to see your blood, I just want to stand and stare.  
 See the blood begin to flow as it falls upon the floor.  
 Iron Maiden can't be fought, Iron Maiden can't be sought

**"Running Free", Iron Maiden, Iron Maiden 1980**

Just sixteen, a pickup truck, out of money, out of luck.  
 I've got nowhere to call my own, hit the gas, and here I go.

*[Chorus]*

I'm running free yeah, I'm running free.  
 I'm running free yeah, Oh I'm running free.

Spent the night in an L. A. jail, and listened to the sirens wail.  
 They ain't got a thing on me, I'm running wild, I'm running free.

*[Chorus]*

Puller here at the Bottle Top, whiskey, dancing, disco hop.  
 Now all the boys are after me, and that's the way it's gonna be

*[Chorus]*

**"Don't Stop By", Tygers of Pan Tang, Spellbound 1981**

Shadows in an empty house  
 Ain't no relief in tears,  
 Been days since you left

Seems like years  
 I can't stand loneliness  
 The radio sings my song  
 I cannot accept  
 That you're really gone

[Chorus]

Don't stop by, she's not at home  
 Don't stop by, I'm on my own.

The darkness comes so fast  
 Reminds me of the past  
 It's hard to sleep alone  
 How long will this last  
 I see your face everywhere  
 It's there, then disappears  
 Only my imagination  
 You're nowhere near

Your silk and satin dreams  
 Clouded out my sanity  
 Why has the feeling gone  
 When our love was strong  
 I've lost my count of time  
 Can't understand my mind  
 Love doesn't linger in my life

### **"Am I Evil?", Diamond Head, Lightning To The Nations 1980**

My mother was a witch, she was burned alive  
 Thankless little bitch, for the tears I cried  
 Take her down now, don't wanna see her face  
 Blistered and burnt, can't hide my disgrace

27 every one was nice, gotta see them,  
 Make them pay the price  
 See their bodies out on the ice, take my time

Am I evil, yes I am  
 Am I evil, I am man  
 Yes I am

As I watched my Mother die, I lost my head  
 Revenge now I sought, to break with my bread  
 Takin' no chances, you come with me  
 I'll split you to the bone  
 Help set you free.

27 every one was nice, gotta see them,  
 Make them pay the price  
 See their bodies out on the ice, take my time

Am I evil, yes I am  
 Am I evil, I am man  
 Yes I am

On with the action now, I'll strip your pride  
 I'll spread your blood around, I'll see you ride  
 Your face is scarred with steel, wounds deep and neat  
 Like a double dozen before you, smell so sweet.

27 every one was nice, gotta see them,  
 Make them pay the price  
 See their bodies out on the ice, take my time

Am I evil, yes I am  
 Am I evil, I am man

I'll make my residence, I'll watch your fire  
 You can come with me, sweet desire  
 My face is long forgotten, my face not my own  
 Sweet and timely whore, take me home

**"Heavy Metal Thunder", Saxon, Strong Arm of the Law 1980**

Kick ass!

If you're taking a flight  
 At the speed of light  
 You're shaking your heads to the band  
 If you're there on your horse  
 But you're not on the force  
 We're taking this place to the ground

In the heat of the night  
 When you're fists are alight  
 Forged on anvils of steel  
 If your body's on fire  
 About to expire  
 We go to the threshold of pain

*[Chorus]:*

Pull your head back  
 Hold your hands high  
 Shake your body  
 If it's too loud  
 And you're burning hot  
 fill your heads  
 With heavy metal thunder  
 Heavy metal thunder

On the wings of an eagle  
 You're hoping to fly  
 Holding your hands to the sky  
 In a blue sea of denim  
 Checkin' the band  
 With your banners and scarves held on high

If you think something more  
 You'll come down to the front  
 Don't sit there and do as they say  
 We're an army of thousands

Surrounded by light  
Tearing this place to the ground

**"Purgatory", Iron Maiden, Killers 1981**

Thinking of an age old dream, places I have never seen,  
Fantasies lived times before.  
I split my brain, melt through the floor.

Over clouds my mind will fly, forever now I can't think why.  
My body tries to leave my soul.  
Or is it me, I just don't know.  
Memories rising from the past, the future's shadow overcast.  
Something's clutching at my head, through the darkness I'll be led.

Oh another time, another place.  
Oh another smile on another face.  
When you see me floating up beside you,  
You get the feeling that all my love's inside of you.

Please take me away, take me away, so far away.  
Please take me away, take me away, so far away.  
Please take me away, take me away, so far away.

Thinking of an age old dream, places I have never seen,  
Fantasies lived times before.  
I split my brain, melt through the floor.

Over clouds my mind will fly, forever now I can't think why.  
My body tries to leave my soul.  
Or is it me, I just don't know.  
Memories rising from the past, the future's shadow overcast.  
Something's clutching at my head, through the darkness I'll be led.

Oh another time, another place.  
Oh another smile on another face.  
When you see me walking up beside you,  
You get the feeling that all my love's inside of you.

Please take me away, take me away, so far away.  
Please take me away, take me away, so far away.  
Please take me away, take me away, so far away.

**"The Number Of The Beast", Iron Maiden, The Number of the Beast 1982**

"Woe to you, Oh Earth and Sea, for the Devil sends the  
beast with wrath, because he knows the time is short...  
Let him who hath understanding reckon the number of the  
beast for it is a human number, its number is Six hundred and  
sixty six."

I left alone my mind was blank  
I needed time to think to get the memories from my mind

What did I see can I believe that what I saw

that night was real and not just fantasy

Just what I saw in my old dreams were they  
reflections of my warped mind staring back at me

'Cos in my dream it's always there the evil face that twists my mind  
and brings me to despair

The night was black was no use holding back  
'Cos I just had to see was someone watching me  
In the mist dark figures move and twist  
Was this all for real or some kind of hell  
666 the number of the beast  
Hell and fire was spawned to be released

Torches blazed and sacred chants were praised  
As they start to cry hands held to the sky  
In the night the fires burning bright  
The ritual has begun Satan's work is done  
666 the number of the beast  
Sacrifice is going on tonight

This can't go on I must inform the law  
Can this still be real or just some crazy dream  
But I feel drawn towards the evil chanting hordes  
They seem to mesmerise me ... can't avoid their eyes  
666 the number of the beast  
666 the one for you and me

I'm coming back I will return  
And I'll possess your body and I'll make you burn  
I have the fire I have the force  
I have the power to make my evil take it's course

**"Judgement Day", Saxon, Saxon 1979**

I don't need your religion (\*\*)  
It ain't nothin' to me  
I don't want nobody pushin'  
Need to be free

You've got to hit hard  
I've seen those demons fall  
I'm savin' my soul for the final goal

But that day is comin', yeah (\*\*\*)  
The judgement is here  
Look over your shoulder  
The judgement is here

I don't need nobody knockin'  
Knockin' on my door  
I don't need nobody sellin'  
Sellin' me no more

You're always on the take



All your silly faith  
I'm savin' my soul, savin' my soul

I can feel it in the breeze (\*)  
It's blowin' through the trees  
You can see it in the sky  
It makes you wonder why

*[Repeat \*]*

I can feel it in the breeze  
It's blowin' through the trees  
Through the trees

*[Repeat \*\*]*

I've seen your...  
I've seen those dreams fall  
I'm savin' my soul for rock and roll

*[Repeat \*\*\*]*

The judgement is here  
The judgement is here  
The judgement is here  
Judgement, judgement, judgement

Judgement day, yeah

### **"Stallions Of The Highway", Saxon, Saxon 1979**

Friday night, I feel all right (\*)  
I get into my leathers  
And I get out on my bike

There's thunder in my ears  
It's blasting down...  
Kickin' up brick  
I don't give a shit  
I got the wind in my hair  
You know I don't even care  
Stallions of the highway

Switchblade's gleamin'  
Engine screamin'  
I'm laughin' at fate  
I'm living to hate  
My knees are showing red  
I'm ridin' with the dead  
Get out of my way  
I'm a stallion of the highway

I got the wind in my hair  
I don't even care  
I broke out of my shell  
I'm on a daydream from hell  
Don't shed no tears

I been here fifteen years

*[Repeat \*]*

My knees are showing red  
 I'm ridin' with the dead  
 Get out of my way  
 I got the wind in my hair  
 I don't even care  
 Stallions of the highway  
 Of the highway

**"Motorcycle Man", Saxon, Wheels Of Steel 1980**

If you see me flashing by  
 Do not stop me, do not try  
 'Cause I'm a motorcycle man  
 I get my kicks just when I can

Motorcycle man  
 Motorcycle man

I can beat your street machine  
 We're taking risks, that's what we mean  
 'Cause I'm a motorcycle man  
 We get our kicks just when we can  
 When we can

Motorcycle man  
 Motorcycle...

If you see me riding by  
 Do not stop me, do not try  
 'Cause I'm a motorcycle man  
 I get my kicks just when I can  
 When I can

Motorcycle man  
 Motorcycle man  
 Motorcycle, motorcycle  
 Motorcycle man

I can beat your street machine  
 I'm taking risks, that's what I mean  
 'Cause I'm a motorcycle man  
 We get our kicks just when we can  
 When we can

Motorcycle man  
 Motorcycle man  
 Motorcycle, motorcycle  
 Motorcycle man

**"Wheels Of Steel", Saxon, Wheels Of Steel 1980**

Oww

When my foot's on the throttle there's no looking back  
 I leave the motor tickin' over when she's back on the track  
 I've got a 68 Chevy with pipes on the side  
 You know she's my idea of beauty, that's what I drive

She's got wheels, wheels of steel  
 She's got wheels of steel  
 Wheels of steel  
 Talking 'bout my wheels of steel

I don't take no jibe from the motorway pigs  
 When I'm cruisin' down the freeway I don't get no lifts  
 If you see me coming get out of my way  
 You know a Trans Am didn't, I blew it away

She's got wheels, wheels of steel  
 She's got wheels of steel  
 Wheels of steel  
 My my my my wheels of steel

I'm burnin' aviation fuel my foot's to the floor  
 Ya know she's cruisin' one-forty she'd do even more  
 I'm burnin' solid rubber I don't take no bull  
 'Cause my wheels of steel are rolling  
 They're rolling your way

She's got wheels, wheels of steel  
 Wheels of steel  
 My my my wheels of steel  
 Wheels of steel  
 Talking 'bout my wheels of steel

Look out, uh

I'm burnin' aviation fuel my foot's to the floor  
 Ya know she's cruisin' one- forty she'd do even more  
 I'm burnin' solid rubber I don't take no bull (shit)  
 'Cause my wheels of steel are rolling  
 If you're comin' come quick

She's got wheels, wheels of steel  
 She's got wheels of steel  
 Wheels of steel  
 My my my wheels of steel  
 Wheels of steel

Talking 'bout my wheels of steel  
 Wheels of steel  
 Wheels of steel  
 My my wheels of steel

Uh, ya, wheels of steel

**"Freeway Mad", Saxon, Wheels Of Steel 1980**

I'm screaming down the freeway  
 Gonna try and burn you out  
 I'm keeping in the fast lane  
 Top me and I'll take you out

And I know, yes I know  
 I want it so bad  
 I'm freeway mad

I'm burning down the freeway  
 Doing ninety miles an hour  
 I'm faster than a speedboat  
 Pulling every inch of power.

And I know, yes I know  
 I want it so bad  
 I'm freeway mad

I'm going down the freeway  
 Never gonna get me out  
 Steaming like a freight train  
 Gonna blow my pistons out

And I know, yes I know  
 I want it so bad  
 I need it so bad  
 I want it so bad  
 Fu-fu-fu-fucking freeway mad

**"Strong Arm Of The Law", Saxon, Strong Arm of the Law 1980**

I was listening to the music on the radio (\*)  
 I had a feeling that something's not right  
 The music was loud, we could still hear the crowd  
 From the gig that we played that night

We pulled into a motorway restaurant  
 Stopped awhile, fooled around  
 But I still had a feeling that something's not right  
 'Cause we're standing in a hole in the ground

Stop, get out (\*\*)  
 We are the strong arm of the law  
 Stop, get out  
 We are the strong arm of the law

Into the night came a blue flashing light  
 A blast from the siren to make sure  
 But it came to a stop behind the motorway cop  
 Who'd been tailing us for more than an hour

He pulled us out of the car on the side of the road  
 He questioned us one at a time  
 Where is the gear that we know that you use

We said the only speed we use is on cars

*[Repeat \*\*]*

You should've seen the stupid smirk drop from his face

It was a negative exercise

The way that we dress and the things that we do

They thought it was an easy bust

*[Repeat \*]*

*[Repeat \*\*]*

### **"Sanctuary", Iron Maiden, Iron Maiden 1980**

Out of winter came a warhorse of steel

I've never killed a woman before

But I know how it feels

I know you'd have gone insane

If you saw what I saw

So now I've got to look for

Sanctuary from the law

I met up with a stranger last night

To keep me alive

He spends all his money on gambling

And guns to survive

I know you'd have gone insane if you saw what I saw

So now I've got to look for Sanctuary from the law

*[CHORUS]*

So give me Sanctuary from the law

And I'll be alright

Just give me Sanctuary from the law

And love me tonight...tonight

I know you'd have gone insane if you saw what I saw

So now I've got to look for Sanctuary from the law

*[CHORUS]*

I can laugh at the wind

I can howl at the rain

Down in the canyon or out on the plains

I know you'd have gone insane if you saw what I saw

So now I've got to look for Sanctuary from the law

*[CHORUS]*

### **"Prowler", Iron Maiden, Iron Maiden 1980**

Walking through the city, looking oh so pretty,

I've just got to find my way.

See the ladies flashing. All there legs and lashes.

I've just got to find my way.

Well you see me crawling through the bushes with it open wide.  
 What you seeing girl?  
 Can't you believe that feeling, can't you believe it,  
 Can't you believe your eyes?  
 It's the real thing girl.

Got me feeling myself and reeling around,  
 Got me talking but feel like walking around.  
 Got me feeling myself and reeling a...  
 Got me talking but nothing's with me...  
 Got me feeling myself and reeling around.

### **"Hallowed Be Thy Name", Iron Maiden, The Number of the Beast 1982**

Im waiting in my cold cell when the bell begins to chime  
 Reflecting on my past life and it doesnt have much time  
 Cos at 5 oclock they take me to the gallows pole  
 The sands of time for me are running low

When the priest comes to read me the last rites  
 I take a look through the bars at the last sights  
 Of a world that has gone very wrong for me

Can it be theres some sort of error  
 Hard to stop the surmounting terror  
 Is it really the end not some crazy dream

Somebody please tell me that Im dreaming  
 Its not so easy to stop from screaming  
 But words escape me when I try to speak  
 Tears they flow but why am I crying  
 After all I am not afraid of dying  
 Dont believe that there is never an end

As the guards march me out to the courtyard  
 Someone calls from a cell God be with you  
 If theres a God then why has he let me die?

As I walk all my life drifts before me  
 And though the end is near Im not sorry  
 Catch my soul cos its willing to fly away

Mark my words please believe my soul lives on  
 Please dont worry now that I have gone  
 Ive gone beyond to see the truth

When you know that your time is close at hand  
 Maybe then youll begin to understand  
 Life down there is just a strange illusion.

### **"Run To The Hills", Iron Maiden, The Number of the Beast 1982**

White man came across the sea  
 He brought us pain and misery  
 He killed our tribes killed our creed

He took our game for his own need

We fought him hard we fought him well  
 Out on the plains we gave him hell  
 But many came too much for Cree  
 Oh will we ever be set free?

Riding through dust clouds and barren wastes  
 Galloping hard on the plains  
 Chasing the redskins back to their holes  
 Fighting them at their own game  
 Murder for freedom the stab in the back  
 Women and children are cowards attack

Run to the hills, run for your lives  
 Run to the hills, run for your lives

Soldier blue in the barren wastes  
 Hunting and killing their game  
 Raping the women and wasting the men  
 The only good Indians are tame  
 Selling them whiskey and taking their gold  
 Enslaving the young and destroying the old

Run to the hills, run for your lives  
*(repeat)*

### **"Murders In The Rue Morgue", Iron Maiden, Killers 1981**

I remember it as plain as day  
 Although it happened in the dark of the night.  
 I was strolling through the streets of Paris  
 And it was cold it was starting to rain.  
 And then I heard a piercing scream  
 And I rushed to the scene of the crime  
 But all I found was the butchered remains  
 Of two girls lay side by side.

Murders in the Rue Morgue  
 Someone call the Gendarmes  
 Murders in the Rue Morgue  
 Run before the killers go free

There's some people coming down the street  
 At last there's someone heard my call  
 I can't understand why they're pointing at me  
 I never done nothing at all.  
 But I must have got some blood on my hands  
 Because everyone's shouting at me  
 I can't speak French so I couldn't explain  
 And like a fool I started running away.

Murders in the Rue Morgue  
 Someone call the Gendarmes  
 Murders in the Rue Morgue  
 Am I ever gonna be free.

And now I've gotta get away from the arms of the law.  
 All France is looking for me.  
 I've gotta find my way across the border for sure  
 Down the south to Italy.

Murders in the Rue Morgue  
 Someone call the Gendarmes  
 Murders in the Rue Morgue  
 I'm never going home.

Well I made it to the border at last  
 But I can't erase the scene from my mind  
 Anytime somebody stares at me, well  
 I just start running blind  
 Well I'm moving through the shadows at night  
 Away from the staring eyes  
 Any day they'll be looking for me  
 'Cause I know I show the signs of...

Murders in the Rue Morgue  
 Running from the Gendarmes  
 Murders in the Rue Morgue  
 Running from the arms of the law

Murders in the Rue Morgue  
 Running from the Gendarmes  
 Murders in the Rue Morgue  
 Am I ever gonna be free

It took so long and I'm getting so tired  
 I'm running out of places to hide  
 Should I return to the scene of the crime  
 Where the two young victims died  
 If I could go to somebody for help  
 It'd get me out of trouble for sure  
 But I know that it's on my mind  
 That my doctor said I've done it before.

Murders in the Rue Morgue  
 They're never gonna find me  
 Murders in the Rue Morgue  
 I'm never going home.

### **"Machine Gun", Saxon, Wheels Of Steel 1980**

Move in to the front underhanded fire  
 Hear the bullets flying millions every hour  
 Tracers in the night shooting across the sky  
 For God's sake cover me I don't wanna die

Machine gun  
 Machine gun  
 Machine gun  
 Machine gun



Over the top into the wire  
 Running like a madman into the fire  
 No-mans land, fighting for your life  
 Fighting hand to hand forced to use your knife

Machine gun  
 Machine gun  
 Machine gun  
 Machine gun

Come the wheels of terror crushing all before  
 Chews you to the bone to hear the monsters roar  
 With the clash of iron the battles never won  
 For the forgotten soldier it's only just begun

Machine gun  
 Machine gun  
 Machine gun  
 Machine gun  
 It's gonna shoot you down

Move in to the front underhanded fire  
 Hear the bullets flying millions every hour  
 Tracers in the night shooting across the sky  
 For God's sake cover me I don't wanna die

Machine gun  
 Machine gun  
 Machine gun  
 Machine gun

Come the wheels of terror crushing all before  
 Chews you to the bone to hear the monsters roar  
 With the clash of iron the battles never won  
 For the forgotten soldier it's only just begun

Machine gun  
 Machine gun  
 Machine gun  
 Machine gun  
 Gonna shoot you down

**"Dallas 1 P.M.", Saxon, Strong Arm of the Law 1980**

Down on main street the scene was set  
 They check out the fuel turn the radio on  
 Open the gates, assemble the gun  
 Wait at the red, for the president's run

The world was shocked that fateful day (\*)  
 A young man's lot was blown away, away  
 Dallas 1 p.m., 1 p.m.

Right and left in the back of the head  
 Screaming confusion, shots rip the air  
 Cadillac racing, cops on the run  
 They couldn't believe the president's hit

The shooting stunned as I seemed to run  
 Is he dead, no-one will say  
 Around the world the news was flashed  
 We sat and watched your tragic history  
 [Repeat \*]

The world was shocked  
 In Dallas 1 p.m.  
 We sat and watched  
 Tragic history

The world was shocked  
 In Dallas 1 p.m.

**"747 (Strangers In the Night)", Saxon, Wheels Of Steel 1980**

We got a 747 coming down in the night There's a 747 goin' into the night  
 There's no power, there's no runway lights There's no power they don't know why  
 Radio operator try to get a message through They've no fuel they gotta land soon  
 Tell the flight deck New York has no lights They can't land by the light of the moon  
 There's no power, what do we do They're overshooting there's no guiding lights  
 A 747 coming down in the night Set a course into the night  
 Try to get a message through Scandinavian 101  
 For Gods sake get your ground lights on  
 We were strangers in the night  
 Both on separate flights We were strangers in the night  
 Strangers in the night Lost on separate flights  
 Going nowhere Strangers in the night  
 We were strangers in the night Going nowhere  
 Both on separate flights We were strangers in the night  
 Strangers in the night Lost on separate flights  
 Going nowhere Strangers in the night  
 Going nowhere  
 This is Scandinavian 101  
 Flight from Hawaii coming out of the sun Strangers in the night  
 Kennedy, you should be in sight We were strangers in the night  
 We can't see a thing here in the night Strangers in the night  
 Navigator says we're on the flight path We were strangers in the night  
 There's no radio, no sign of life Strangers in the night  
 This is Scandinavian 101 Both on separate flights  
 For Gods sake get the ground lights on Strangers in the night  
 Going nowhere  
 'Cause we were strangers in the night We were strangers in the night  
 Both on separate flights Flight 101  
 Strangers in the night Strangers in the night going nowhere  
 Going nowhere  
 We were strangers in the night  
 Both on separate flights  
 Strangers in the night  
 Going nowhere

**"Street Fighting Gang", Saxon, Wheels Of Steel 1980**

When I went to school  
 I was nobody's fool  
 No good for me  
 I was living carefree  
 Staying out all night  
 Learning to fight  
 I got the dirty  
 I was tough, I was mean

It was up to me  
 Stree-stree-stree-street fighting gang

I don't need no spelling  
 I take my winning when I'm ready  
 But you wouldn't be alike  
 When we learn to fight  
 When we start to roam  
 Then you'd better stay home  
 'Cause I'm a member of the street elite  
 You know it's trouble to all we meet

It was up to me  
 Fighting through the night  
 Doing alright  
 We might take your life  
 Street fighting gang  
 Street fighting gang

If I take you out one night  
 And you're risking your life  
 If I show you the blade  
 You got a fool in your brain  
 'Cause I don't give a damn, no  
 'Cause I don't know you  
 I'm a member of the street elite  
 You know it's trouble to all we meet

It was up to me  
 Street fighting gang  
 Street fighting gang

I'm in a street fighting gang  
 Street fighting gang  
 I'm in a gang  
 The gang

**"Invasion", Iron Maiden, Women In Uniform (single) 1980**

The Vikings are coming  
 You'd better get ready for we're having a fight  
 The longboats are coming  
 It's looking like their ? in the dead of the night

Muster the men from all the villages

You'd better get ready to fight with your enemies

Beacons are burning  
I'm giving the word to get ready to fight  
The battle is nearing  
You'd better get ready to fight for your lives

The Norsemen are coming  
The Norsemen are coming  
The warnings are given  
The Norsemen are coming

Raping and pillaging  
Robbing and looting the land

Viking raiders from afar

### **"Immigrant Song", Led Zeppelin, Led Zeppelin III 1970**

Ah, ah,  
We come from the land of the ice and snow,  
From the midnight sun where the hot springs blow.  
The hammer of the gods will drive our ships to new lands,  
To fight the horde, singing and crying: Valhalla, I am coming!

On we sweep with threshing oar, Our only goal will be the western shore.

Ah, ah,  
We come from the land of the ice and snow,  
From the midnight sun where the hot springs blow.  
How soft your fields so green, can whisper tales of gore,  
Of how we calmed the tides of war. We are your overlords.

On we sweep with threshing oar, Our only goal will be the western shore.

So now you'd better stop and rebuild all your ruins,  
For peace and trust can win the day despite of all your losing.

### **"The Rain Song", Led Zeppelin, Houses of the Holy 1973**

This is the springtime of my loving - the second season I am to know  
You are the sunlight in my growing - so little warmth I've felt before.  
It isn't hard to feel me glowing - I watched the fire that grew so low.

It is the summer of my smiles - flee from me Keepers of the Gloom.  
Speak to me only with your eyes. It is to you I give this tune.  
Ain't so hard to recognize - These things are clear to all from  
time to time.

Talk Talk - I've felt the coldness of my winter  
I never thought it would ever go. I cursed the gloom that set upon us...  
But I know that I love you so

These are the seasons of emotion and like the winds they rise and fall

This is the wonder of devotion - I see the torch we all must hold.  
 This is the mystery of the quotient - Upon us all a little rain must fall.

**"20,000 Ft", Saxon, Strong Arm of the Law 1980**

If there's one thing I love  
 It's flying high above  
 Breaking through the barrier of sound  
 It's just like making love  
 When you're up above  
 Riding in my bird of silver steel

Forget the time (\*)  
 Ten miles high  
 Living my fantasies  
 At twenty thousand feet  
 Twenty thousand feet, twenty thousand feet

It's the rushing of my blood  
 That makes me feel so good  
 I can see the world below just shooting by  
 Twice the speed of sound  
 That's how I like to ride  
 My chariot of steel across the sky

*[Repeat \*]*

If it's faster than light  
 Sharper than steel  
 I'll race across the ceiling of the world  
 Just like a gun  
 Aiming at the sun  
 Riding in my bird of silver steel

*[Repeat \*]*

I'm floating in space  
 The world seems to disappear  
 Then I awake  
 Got to get my head back in place  
 Twenty thousand feet, twenty thousand feet  
 Twenty thousand feet, twenty thousand feet

**"Raise Some Hell", Saxon, Innocence Is No Excuse 1985**

Raise some hell tonight

Hit me with the thunder  
 Tear this place apart  
 Can't wait a minute longer  
 Let the music start

I'm running with the tiger  
 I'm about to kill  
 Can't wait a minute longer  
 I wanna feel the thrill

Come on ride the rebel  
 Raise the Texas yell  
 Dancing with the Devil  
 We're gonna raise some hell

Riding on a stallion  
 The axe is gonna rule  
 Can you feel the fury  
 Screaming down on you

Showing you no mercy  
 We're gonna make you burn  
 Waiting for the lightning, yeah  
 You're never gonna learn

Come on ride the rebel  
 Raise the Texas yell  
 Dancing with the Devil  
 We're gonna raise some hell  
 We're gonna raise some hell tonight

Raise some hell  
 Raise some hell  
 Raise some hell  
 Raise some hell

Outlaw of the highway  
 Branded by the law  
 You're dancing with the devil  
 Make the dragon roar

Children of the future  
 Hear the rebel yell  
 Don't wait until tomorrow  
 You're gonna burn in hell

Come on ride the rebel  
 Raise the Texas yell  
 Dancing with the Devil  
 We're gonna raise some hell  
 We're gonna raise some hell

Raise some hell tonight  
 We're gonna raise some hell

**"Give It Everything You've Got", Saxon, Innocence Is No Excuse 1985**

Give it everything you've got

Just another kid waiting for a break  
 Is just bad news  
 Everybody's working nine to five  
 You got to pay your dues  
 But listen to your heart  
 Don't let them take away your time, no

Forget about tomorrow  
Stop waiting for a sign

Ya gotta give it everything, kid  
Give it everything you got, whooo  
Ya gotta give it everything, yeah  
Give it everything you got, everything you got

Can you hear the whistle blowin' in the night  
Somewhere down the line  
It's calling out your name, baby  
Leave your blues behind (leave 'em behind)  
If you wanna take a chance  
Step right up and ring the bell (ring the bell)  
Let me see your best shot  
Only time will tell, whooo

Ya gotta give it everything, mama  
Give it everything you got, yeah  
Ya gotta give it everything, baby  
Give it everything you got, everything you got

Just another kid waiting for a break  
Is just bad news  
Everybody's working nine to five  
You got to pay your dues  
But listen to your heart  
Don't let them take away your time  
Forget about tomorrow  
Stop waiting for a sign, yeah

Ya gotta give it everything, kid  
Give it everything you got, whooo  
Ya gotta give it everything, yeah  
Give it everything you got, ya

Ya gotta give it everything, mama  
Give it everything you got, whooo  
Ya gotta give it everything, baby  
Give it everything you got

Give it everything you got!

**"The Prisoner", Iron Maiden, The Number of the Beast 1982**

I'm on the run, I kill to eat  
I'm starving now, feeling dead on my feet  
Going all the way, I'm nature's beast  
Do what I want and do as I please

Run - Fight - To breathe - It's tough  
Now you see me now you don't  
Break the walls I'm coming out

Not a prisoner I'm a free man  
And my blood is my own now

Don't care where the past was  
I know where I'm going ...out!

If you kill me it's self defence  
And if I kill ya' then I call it vengeance  
Spit in your eye I will defy  
You'll be afraid when I call out your name

Run - Fight - To breathe - It's gonna be tough  
Now you see me now you don't  
Break the walls I'm coming out

Not a prisoner I'm a free man  
And my blood is my own now  
Don't care where the past was  
I know where I'm going

I'm not a number I'm a free man  
Live my life where I want to  
You'd better scratch me from your black book  
Cause' I'll run rings around you

**"To Hell And Back Again", Saxon, Strong Arm of the Law 1980**

How long must I stay  
How long must I go on  
Taking my chances on burning away  
Don't take away my daylight  
Don't take away my dream

Why must I go (\*)  
To hell and back again  
To hell and back again  
To hell and back again  
To hell and back again

Will I make the morning (\*\*)  
To see another day  
The Gods may come at midnight  
They're taking me away  
I'm waiting here on death row  
I pray for my reprieve

*[Repeat \*]*

The chaplain and the gardener (\*\*\*)  
Have told me how to die  
I've used up all my chances  
Now's the time to cry  
For I can hear the footsteps  
The lights have just gone dim  
I'm on the final journey

*[Repeat \*]*

*[Repeat \*\*]*

*[Repeat \*]*



*[Repeat \*\*\*]*

*[Repeat \*]*

**"The Trooper", Iron Maiden, Piece Of Mind 1983**

You'll take my life but I'll take yours too  
 You'll fire your musket but I'll run you through  
 So when you're waiting for the next attack  
 You'd better stand there's no turning back.

The Bugle sounds and the charge begins  
 But on this battlefield no one wins  
 The smell of acrid smoke and horses breath  
 As I plunge on into certain death.

The horse he sweats with fear we break to run  
 The mighty roar of the Russian guns  
 And as we race towards the human wall  
 The screams of pain as my comrades fall.

We hurdle bodies that lay on the ground  
 And the Russians fire another round  
 We get so near yet so far away  
 We won't live to fight another day.

We get so close near enough to fight  
 When a Russian gets me in his sights  
 He pulls the trigger and I feel the blow  
 A burst of rounds take my horse below.

And as I lay there gazing at the sky  
 My body's numb and my throat is dry  
 And as I lay forgotten and alone  
 Without a tear I draw my parting groan.

**" Another Life", Iron Maiden, Killers 1981**

As I lay here lying on my bed, sweet voices come into my head.  
 Oh what it is, I wanna know, please won't you tell me it's got to go.  
 There's a feeling that's inside me, telling me to get away.  
 But I'm so tired of living, it might as well end today.

*[Repeat twice]*

**"Prodigal Son", Iron Maiden, Killers 1981**

Listen to me Lamia, listen to what I've got to say.  
 I've got these feelings, and they won't go away.  
 I've got these fears inside that'll bring me to my knees.  
 Oh help me Lamia or I'm sure I'll die, oh please.

I feel unsettled, now I know that I've done wrong.  
 I've messed around with mystic things and magic for too long.  
 I feel I'm being paid with this nightmare inside me,

The devil's got a hold on my soul and he just won't let me be.

I'm on my knees, oh help me please.  
I'm on my knees, help me please.

Oh Lamia please try to help me.  
The devil's got a hold of my soul and he won't let me be.  
Lamia I've got this curse, I'm turning to bad.  
The devil's got a hold of my soul, and it's driving me mad. Oh

Oh Lamia please try to help me.  
The devil's got a hold of my soul and he won't let me be.  
Lamia I've got this curse, I'm turning to bad.  
The devil's got a hold of my soul, and it's driving me mad. Oh

### **"Innocent Exile", Iron Maiden, Killers 1981**

My life is so empty, nothing to live for.  
My mind is all confusion, 'cos I defied the law.  
When you weren't there to help me, I lost my mind and ran.  
I never had no trouble before this all began.

My life is so empty, nothing to live for.  
My mind is all confusion, 'cos I defied the law.  
When you weren't there to help me, I lost my mind and ran.  
I never had no trouble before this all began.

I'm running away, no where to go.  
I'm lost and tired and I just don't know. Yeah...  
They say I killed a woman, they know it isn't true.  
They're just trying to frame me, and all because of you. Yeah...

### **"Hit The Lights", Metallica, Kill 'Em All 1983**

No life till leather  
We are gonna kick some ass tonight  
We got the metal madness  
When our fans start screaming  
It's right  
well alright  
When we start to rock  
We never want to stop again

Hit the lights  
Hit the lights  
Hit the lights

You know our fans are insane  
We are gonna blow this place away  
with volume higher  
Than anything today  
the only way  
When we start to rock  
We never want to stop again

Hit the lights  
 Hit the lights  
 Hit the lights

With all our screaming  
 We are gonna rip right through your brain  
 We got the lethal power  
 It is causing you sweet pain Oh sweet pain  
 When we start to rock  
 We never want to stop again

Hit the lights  
 Hit the lights  
 Hit the lights

**"Whiplash", Metallica, Kill 'Em All 1983**

Late at night all systems go  
 You have come to see the show  
 We do our best You're the rest  
 You make it real you know  
 There is a feeling deep inside  
 That drives you fuckin' mad  
 A feeling of a hammerhead  
 You need it oh so bad

Adrenaline starts to flow  
 You're thrashing all around  
 Acting like a maniac  
 Whiplash

Bang your head against the stage  
 Like you never did before  
 Make it ring Make it bleed  
 Make it really sore  
 In a frenzied madness  
 with your leather and your spikes  
 Heads are bobbing all around  
 It is hot as hell tonight

Adrenaline starts to flow  
 You're thrashing all around  
 Acting like a maniac  
 Whiplash

Here on the stage the Marshal noise  
 is piercing through your ears  
 It kicks your ass kicks your face  
 Exploding feeling nears  
 Now is the time to let it rip  
 To let it fuckin' loose  
 We are gathered here to maim and kill  
 Cause this is what we choose

Adrenaline starts to flow  
 You're thrashing all around

Acting like a maniac  
Whiplash

The show is through the metal is gone  
It is time to hit the road  
Another town Another gig  
Again we will explode  
Hotel rooms and motorways  
Life out here is raw  
But we will never stop  
We will never quit  
cause we are Metallica

Adrenaline starts to flow  
You're thrashing all around  
Acting like a maniac

**"Metal Militia", Metallica, Kill 'Em All 1983**

Thunder and lightning the gods take revenge  
Senseless destruction  
Victims of fury are cowardly now  
Running for safety  
Stabbing the harlot to pay for her sins  
Leaving the virgin  
Suicide running as if it were free  
Ripping and tearing

On through the mist and the madness  
We are trying to get the message to you  
Metal Militia  
Metal Militia  
Metal Militia

Chained and shadowed to be left behind  
nine and one thousand  
Metal militia for your sacrifice  
iron clad soldiers  
Join or be conquered the law of the land  
What will befall you  
The metallization of your inner soul  
twisting and turning

On through the mist and the madness  
We are trying to get the message to you  
Metal Militia  
Metal Militia  
Metal Militia

We are as one as we all are the same  
fighting for one cause  
Leather and metal are our uniforms  
protecting what we are  
Joining together to take on the world  
with our heavy metal  
Spreading the message to everyone here

Come let yourself go

On through the mist and the madness  
 We are trying to get the message to you  
 Metal Militia  
 Metal Militia  
 Metal Militia

**"Six Pack", Black Flag, Damaged 1981**

\$35 and a six pack to my name six pack!  
 Spent the rest on beer so who's to blame six pack!  
 They say I'm fucked up all the time six pack!  
 But I know they're a waste of time six pack!  
 I know it'll be o.k.  
 When I get a six pack in me,  
 that's right My girlfriend asked me  
 which one I like better six pack!  
 I hope the answer don't upset her six pack!  
 I was born with a bottle in my mouth six pack!  
 Now I've got six so I'll never run out six pack!  
 I know it'll be o.k.  
 When I get a six pack in me,  
 that's right \$35 and a six pack to my name six pack!  
 Spent the rest on beer so who's to blame six pack!

**"Evil Has No Boundaries", Slayer, Show No Mercy 1983**

Blasting our way through the boundaries of Hell  
 No one can stop us tonight  
 We take on the world with hatred inside  
 Mayhem the reason we fight  
 Surviving the slaughters and killing we've lost  
 Then we return from the dead  
 Attacking once more now with twice as much strength  
 We conquer then move on ahead

*[Chorus:]*

Evil  
 My words defy  
 Evil  
 Has no disguise  
 Evil  
 Will take your soul  
 Evil  
 My wrath unfolds

Satan our master in evil mayhem  
 Guides us with every first step  
 Our axes are growing with power and fury  
 Soon there'll be nothingness left  
 Midnight has come and the leathers strapped on  
 Evil is at our command  
 We clash with God's angel and conquer new souls  
 Consuming all that we can

*[Chorus]*

**"The Antichrist", Slayer, Show No Mercy 1983**

Screams and nightmares  
 Of a life I want  
 Can't see living this lie no  
 A world I haunt  
 You've lost all control of my  
 Heart and soul  
 Satan holds my future  
 Watch it unfold

I am the Antichrist  
 It's what I was meant to be  
 Your God left me behind  
 And set my soul to be free

Watching disciples  
 Of the satanic rule  
 Pentagram of blood  
 Holds the jackal's truth  
 Searching for the answer  
 Christ hasn't come  
 Awaiting the final moment  
 The birth of Satan's son

Screams,  
 From a life I live  
 Torment,  
 Is what I give  
 Torture,  
 Is what I love  
 The down fall,  
 Of the heavens above

I am the Antichrist  
 All love is lost  
 Insanity is what I am  
 Eternally my soul will rot (rot... rot)

**"Die By The Sword", Slayer, Show No Mercy 1983**

Live by the sword and help to contain  
 The helpless minds of you all  
 Die by my hand in pools of blood  
 Clutch yourself as you fall  
 Mindless tyranny, forgotten victims  
 Children slaughtered in vain  
 Raping the maids, in which they serve  
 Only the words of the Lord

Die by the sword  
 Die by the sword

Satan watches all of us  
 Smiles as some do his bidding  
 Try to escape the grasp of my hand  
 And your life will no longer exist  
 Hear our cry, save us from  
 The Hell in which we live  
 We turn our heads toward the sky  
 And listen for the steel

Die by the sword  
 Die by the sword

Watch as flowers decay  
 On (the) cryptic life that died  
 The wisdom of the wizards  
 Is only a neurtured lie  
 Black knights of Hell's domain  
 Walk upon the dead  
 Satan sits upon  
 The blood on which he feeds

Die by the sword  
 Die by the sword

**"Fight Till Death", Slayer, Show No Mercy 1983**

Metal and men clash once more to the end  
 Warriors above with the power to kill descend  
 Militia of blood troops of hate march to die  
 Soldiers of Hell veterans of death arise

*[Chorus:]*

Prepare for attack  
 Your body will burn  
 Endless war  
 There's no return  
 Prepare for attack  
 Death will arrive  
 Your orders are clear  
 No way to hide  
 Fight till death

Senseless death of all mankind overtakes  
 Armored assassins destroy at will your escape  
 Children of sorrow are trampled into the grave  
 There is no future no (fucking) world to (be) save(d).

*[Chorus]*

(To reign in Hell)

Gods of steel unleash their destruction on man  
 Reign of death what is the final command  
 Sceptors of hate are dropped upon the Earth  
 Clouds of terror destroy all hope of rebirth

*[Chorus]*

Fight till death [*x 3*]

**"Black Magic", Slayer, Show No Mercy 1983**

Cursed  
 Black magic night  
 We've been struck down  
 Down in this Hell  
 Spells surround me day and night  
 Stricken by the force of evil light  
 The force of evil light

Cast  
 Under his spell  
 Blinding my eyes  
 Twisting my mind  
 Fight to resist the evil inside  
 Captive of a force of Satan's might  
 A force of Satan's might

Fighting the curse  
 Break it I must  
 Laughing in sorrow  
 Crying in lust

My strength slips fast  
 Soon I must fall  
 Victim of fortune  
 My sources grow small  
 Life slips away  
 As demons come forth  
 Death takes my hand  
 And captures my soul

**"Show No Mercy", Slayer, Show No Mercy 1983**

Through the night we rise in pairs  
 Lords at night we ride  
 From the depths of Hell's domain  
 Reborn to reign this night  
 Roam throughout the endless wars  
 Hold high his name we must  
 Warriors from the gates of Hell  
 In Lord Satan we trust

*[Chorus]*

Stalking the night can't you feel I'm near  
 Watching each step that you take  
 I take lives and show all no mercy this night  
 Attack those not knowing my force ("...their fate") [*1:st & 3:rd time*]

Brothers of the Prince of Night  
 By bargains we have made



Allies with the darkened souls  
 Our legions we must save  
 Fight for our eternal quest  
 God can't save you in time  
 Evil stalks the night with us  
 Your soul it shall be mine

*[Chorus]*

I am the menace in your eyes  
 The one you can't escape  
 Your life falls in my grasp  
 You know your end is near  
 You pray your God will help  
 His strength no match for mine  
 Your last hope slips away  
 Thy soul begins to bleed  
 I tear your flesh to shreds  
 Burn holes throughout your mind  
 Your eyes now filled with blood  
 A victim of my force  
 In endless agony  
 You realize your defeat  
 Recite my Master's chants  
 Your soul now his to keep

**"The Four Horsemen", Metallica, Kill 'Em All 1983**

By the last breath of the fourth winds blow  
 Better raise your ears  
 The sound of hooves knocks at your door  
 Lock up your wife and children now  
 It's time to wield the blade  
 For now you have got some company

The Horsemen are drawing nearer  
 On the leather steeds they ride  
 They have come to take your life  
 On through the dead of night  
 With the four Horsemen ride  
 or choose your fate and die

You have been dying since the day  
 You were born  
 You know it has all been planned  
 The quartet of deliverance rides  
 A sinner once a sinner twice  
 No need for confession now  
 Cause now you have got the fight of your life

The Horsemen are drawing nearer  
 On the leather steeds they ride  
 They have come to take your life  
 On through the dead of night  
 With the four Horsemen ride  
 or choose your fate and die

Time  
 has taken its toll on you  
 The lines that crack your face  
 Famine  
 Your body it has torn through  
 Withered in every place  
 Pestilence  
 For what you have had to endure  
 And what you have put others through  
 Death  
 Deliverance for you for sure  
 There is nothing you can do

So gather round young warriors now  
 and saddle up your steeds  
 Killing scores with demon swords  
 Now is the death of doers of wrong  
 Swing the judgment hammer down  
 Safely inside armor blood guts and sweat

The Horsemen are drawing nearer  
 On the leather steeds they ride  
 They have come to take your life  
 On through the dead of night  
 With the four Horsemen ride  
 or choose your fate and die

**"Phantom Lord", Metallica, Kill 'Em All 1983**

Sound is ripping through your ears  
 The deafening sound of metal nears  
 Your bodies waiting for his whips  
 The taste of leather on your lips

Hear the cry of War  
 Louder than before  
 With his sword in hand  
 to control the land  
 Crushing metal strikes  
 on this frightening night  
 Fall onto your knees  
 For the Phantom Lord

Victims falling under chains  
 You hear them crying dying pains  
 The fists of terrors breaking through  
 Now there's nothing you can do

Hear the cry of War  
 Louder than before  
 With his sword in hand  
 to control the land  
 Crushing metal strikes  
 on this frightening night  
 Fall onto your knees

For the Phantom Lord

The leather armies have prevailed  
 The Phantom Lord has never failed  
 Smoke is lifting from the ground  
 The rising volume metal sound

Hear the cry of War  
 Louder than before  
 With his sword in hand  
 to control the land  
 Crushing metal strikes  
 on this frightening night  
 Fall onto your knees  
 For the Phantom Lord

Fall to your knees  
 and bow to the Phantom Lord

**"Deathrider", Anthrax, Fistful Of Metal 1983**

Riding hard, high in the saddle  
 Winged steed of unwearing flight  
 Sweeping through air just like fire  
 Swift of the foot, great of might

Hear the screams  
 Feel the bite  
 We ride with death  
 Tonight

Here it comes  
 You better hide  
 Shoot the guns  
 You're gonna die

Conquering all, spreading terror  
 Hoofs gallop in thunderous pound  
 Devouring the souls of the wretched  
 Trampling them down to the ground

Gripping the reins of destruction  
 Made of steel on his hands  
 Holder of forces immortal  
 Slaughtering all in his path

**"Subjugator", Anthrax, Fistful Of Metal 1983**

Out in the streets  
 We're fighting tonight  
 We're dirty and mean  
 So run for you lives

We stand side by side  
 With our fists in the air

We live for the night  
On the razor's edge

Unleashing the sound  
Lashing out, striking down  
All those who stand in the way

Taking their lives  
Crushing them just like flies  
The cries of the wounded in pain

Fighting the fight  
As we race through the night  
With power like never before

Hammering, bashing them,  
Pounding and smashing them  
Hard so we won't take a fall

Like a raging inferno  
We'll torture and burn (you)  
Up in a sea of flame

We'll beat you and whip you  
Of honor, we'll strip you  
Down on your knees and beg

We're fighting it out till the end  
We're living our lives for the sins

**"The Enemy", Anthrax, Spreading The Disease 1985**

The plans, of a race gone mad  
A final solution to pass  
All dreams are taken from their lives  
No hope for the young all the old realize

He is but a solitary man  
Whose prejudice will spread like a flame  
Throughout the land  
He's enslaving those who will be free  
Etching his own name in black  
For all of us to hear and see

A yellow star for those accused  
There's no escape once you've been pinned  
A relocation only to confuse  
And all their propaganda to hide the awful truth

Screams - In the night  
scars so deep that they won't mend  
Screams - In the night  
in their souls they can't pretend

Six million lives on the hands of heads of state  
They followed orders from above

Then one man when all was lost  
 He took his life, he'll never pay the price

They cannot hide or defend or disguise  
 For the truth is well known there'll be no alibis  
 Judgement will pass and their fates won't be kind  
 for the final solution was mass genocide

**"Medusa", Anthrax, Spreading The Disease 1985**

Endless curse, blood runs cold  
 Evil stare, will turn your flesh to stone  
 Land of doom, world of sin  
 All subside, don't venture near  
 The island where she lives  
 Oh, she'll suck you in

Destroyer of life, Demon  
 Oh I'm ready to strike, Gorgon

Serpents bride, the end awaits  
 Human prey, no swords or armor  
 Shield you from your fate  
 Hey you, you can't escape  
 Wicked smile, full of lies  
 Head of snakes, approach her cave  
 But don't look in her eyes  
 Oh, her eyes

Sieze, appease, deceive, die

Medusa, she's staring at you  
 Medusa, with her eyes

Evil witch, cast her spell, seducing you  
 She'll take you to the very depths of hell  
 cannot move, no eyes to see, a statue now  
 For all eternity Medusa laughs at you  
 And you're her slave

Medusa, she's staring at you  
 Medusa, with her eyes  
 Medusa, oh she's cold

**"Gung-Ho", Anthrax, Spreading The Disease 1985**

Striking down the enemy  
 Fighting hand to hand  
 Troops are thrusting onwards  
 Time to take command  
 Ready to devour  
 On the attack  
 Bodies lie dismembered  
 Maimed, killed, and hacked

Draw fast, cut first  
 Live hard, die hard  
 Feel the point of the blade

Lunging like an animal, killing all in sight  
 Going for the throat, living for the fight  
 In a bath of bloodshed, mixing with the sweat  
 Crawling through the barbwire, put it to the test

Fight, fight fight  
 Fight, fight fighting the war  
 Gung-Ho, Gung-Ho, Gung-Ho

Raging on the warpath, storming through the town  
 Blowing it to pieces, killing all around  
 Stand in our way, if you've got the balls  
 In a hail of bullets, your nailed to the wall

We wait out the day, we burn in the sun  
 We move in by night, and kill everyone  
 Show no emotions, have no regrets  
 Made to take pain, no fear of death

**“Metal Thrashing Mad”, Anthrax, Fistful Of Metal 1983**

Racing down the road  
 In a street machine of steel  
 Gears are jammed in full  
 I'm the madman at the wheel

Got my foot pinned to the floor  
 You can feel the engine roar  
 I got thunders in my hands  
 I'm metal thrashing mad

Driving like a maniac  
 Can't go any faster  
 Burning up the road  
 Headed for disaster

**“Panic”, Anthrax, Fistful Of Metal 1983**

Move it to the front  
 Reaching for the light  
 Loosing all control  
 Using all your might  
 Wheels are gonna spin  
 Asses gonna shake  
 We are gonna kick  
 Walls are gonna break

The road is hard  
 The fight is tough  
 Gonna play it fast  
 She likes it rough

With my strength  
 With all my soul  
 Makin' love  
 I'm losing control

Guts begin to churn  
 Minds are in haze  
 Hell is gonna burn  
 Axes in a blaze  
 Go in for the kill  
 Always on the run  
 Fighting for you life  
 The battle's never won

Move it to the front  
 Reaching for the light  
 Losing all control  
 Using all your might  
 Wheels are gonna spin  
 Asses gonna shake  
 We are gonna kick  
 Walls are gonna break

Backs are turned  
 Rock and roll  
 To the wall  
 I'm losing my mind

**"Lone Justice", Anthrax, Spreading The Disease 1985**

There's two kinds, of people in the world  
 The outlaws, and the lawmen that prevail  
 The bounty hunter's job is on the wrong side of the law  
 Intentions, of the truth and nothing more

Burn 'em, clear the streets as he rides into the town  
 Cause the nameless one's gonna have some fun  
 He's gonna bring an outlaw down  
 Wasted, it's over quick he's nailed 'em three for three  
 Then he with his squint-eyed grin and stubbled chin  
 He rides through history  
 The jury, in his mind the choices weigh  
 The trials, if you're guilty you're his prey  
 No judgement otherwise can change the lust  
 That's in his eyes  
 The sentence, will be carried out in stride

No name, like a shadow on a moonless night  
 Real game, He'll be there to uphold  
 Justice, law and order  
 And you'll pay, the highest fee  
 When the gunslinger takes his piece

The money, it's the price you have to pay  
 When he calls, drop your eyes and look away  
 The man has taken life to balance scales of wrong and right

Existence, each day a moral fight.

**"No Remorse", Metallica, Kill'Em All 1983**

No mercy for what we are doing  
 No thought to even what we have done  
 We don't need to feel the sorrow  
 No remorse for the helpless one

War without end  
 No remorse No repent  
 We don't care what it meant  
 Another day Another death  
 Another sorrow Another breath  
 No remorse No repent  
 We don't care what it meant  
 Another day Another death  
 Another sorrow Another breath

Blood feeds the war machine  
 as it eats its way across the land  
 We don't need the feel the sorrow  
 No remorse is the one command

War without end  
 No remorse No repent  
 We don't care what it meant  
 Another day Another death  
 Another sorrow Another breath  
 No remorse No repent  
 We don't care what it meant  
 Another day Another death  
 Another sorrow Another breath

Only the strong survive  
 No one to save the weaker race  
 We are ready to kill all comers  
 Like a loaded gun right at your face

War without end  
 No remorse No repent  
 We don't care what it meant  
 Another day Another death  
 Another sorrow Another breath  
 No remorse No repent  
 We don't care what it meant  
 Another day Another death  
 Another sorrow Another breath

Attack  
 Bullets are flying  
 People are dying  
 with madness surrounding all hell's breaking loose  
 Soldiers are hounding  
 Bodies are mounting  
 cannons are shouting to take their abuse



With war machines going  
 Blood starts to flowing  
 No mercy given to anyone here  
 The furious fighting  
 Swords are like lighting  
 It all becomes frightening to you  
 Know death is near  
 No remorse

**“Fight Fire With Fire”, Metallica, Ride the Lightning 1984**

Do unto others as they have done unto you  
 But what in the hell is this world coming to?  
 Blow the universe into nothingness  
 Nuclear warfare shall lay us to rest

*[chorus:]*

Fight fire with fire  
 Ending is near  
 Fight fire with fire  
 Bursting with fear  
 We all shall die

Time is like a fuse, short and burning fast  
 Armageddon is here, like said in the past

*[chorus]*

Soon to fill our lungs the hot winds of death  
 The gods are laughing, so take your last breath

*[chorus]*

**“Blitzkrieg”, Metallica (Diamond Head Original), Kill'Em All 1983**

Let us have peace, let us have life,  
 Let us escape the cruel night.  
 Let us have time, let the sun shine,  
 Let us beware the deadly sign.

The day is coming, Armageddon's near,  
 Inferno's coming, can we survive the blitzkrieg.  
 The blitzkrieg, the blitzkrieg.

Save us from fate, save us from hate,  
 Save ourselves before it's too late.  
 Come to our need, hear our plea,  
 Save ourselves before the earth bleeds.

The day is dawning, the time is near,  
 Aliens calling, can we survive the blitzkrieg.

**"For Whom The Bell Tolls", Metallica, Ride the Lightning 1984**

Make his fight on the hill in the early day  
 Constant chill deep inside  
 Sounding gun, on they run through the endless grey  
 On the fight, for they are right, yes, but who's to say?  
 For a hill men would kill, why? They do not know  
 Suffered wounds test there their pride  
 Men of five, still alive through the raging glow  
 Gone insane from the pain that they surely know

For whom the bell tolls  
 Time marches on  
 For whom the bell tolls

Take a look to the sky just before you die  
 It is the last time you will  
 Blackened roar massive roar fills the crumbling sky  
 Shattered goal fills his soul with a ruthless cry  
 Stranger now, are his eyes, to this mystery  
 He hears the silence so loud  
 Crack of dawn, all is gone except the will to be  
 Now they will see what will be, blinded eyes to see

For whom the bell tolls  
 Time marches on  
 For whom the bell tolls

**"Disciple", Slayer, God Hates Us All 2001**

Drones since the dawn of time  
 Compelled to live your sheltered lives  
 Not once has anyone ever seen  
 Such a rise of pure hypocrisy  
 I'll instigate I'll free your mind  
 I'll show you what I've known all this time

God Hates Us All, God Hates Us All  
 You know it's true God hates this place  
 You know it's true he hates this race

Homicide-Suicide  
 Hate heals, you should try it sometime  
 Strive for Peace with acts of war  
 The beauty of death we all adore  
 I have no faith distracting me  
 I know why your prayers will never be answered

God Hates Us All; God Hates Us All  
 He Fuckin' hates me

Pessimist, Terrorist targeting the next mark  
 Global chaos feeding on hysteria  
 Cut throat, slit your wrist, shoot you in the back fair game  
 Drug abuse, self abuse searching for the next high  
 Sounds a lot like hell is spreading all the time

I'm waiting for the day the whole world fucking dies

I never said I wanted to be God's disciple  
I'll never be the one to blindly follow

Man made virus infecting the world  
Self-destruct human time bomb  
What if there is no God would you think the fuckin' same  
Wasting your life in a leap of blind faith  
Wake the fuck up can't ignore what I say  
I got my own philosophy

I hate everyone equally  
You can't tear that out of me  
No segregation -separation  
Just me in my world of enemies

I never said I wanted to be God's disciple  
I'll never be the one to blindly follow  
I'll never be the one to bear the cross-disciple

I reject this fuckin' race  
I despise this fuckin' place

**“Welcome Home (Sanitarium)”, Metallica, Master of Puppets 1986**

Welcome to where time stands still  
no one leaves and no one will  
Moon is full, never seems to change  
just labeled mentally deranged  
Dream the same thing every night  
I see our freedom in my sight  
No locked doors, No windows barred  
No things to make my brain seem scarred

Sleep my friend and you will see  
that dream is my reality  
They keep me locked up in this cage  
can't they see it's why my brain says Rage

Sanitarium, leave me be  
Sanitarium, just leave me alone

Build my fear of what's out there  
and cannot breathe the open air  
Whisper things into my brain  
assuring me that I'm insane  
They think our heads are in their hands  
but violent use brings violent plans  
Keep him tied, it makes him well  
he's getting better, can't you tell?

No more can they keep us in  
Listen, damn it, we will win  
They see it right, they see it well  
but they think this saves us from our hell

Sanitarium, leave me be  
 Sanitarium, just leave me alone  
 Sanitarium, just leave me alone

Fear of living on  
 natives getting restless now  
 Mutiny in the air  
 got some death to do  
 Mirror stares back hard  
 Kill, it's such a friendly word  
 seems the only way  
 for reaching out again.

**"Battery", Metallica, Master of Puppets 1986**

Lashing out the action, returning the reaction  
 Weak are ripped and torn away  
 Hypnotizing power, crushing all that cower  
 Battery is here to stay

Smashing through the boundaries  
 lunacy has found me  
 cannot stop the Battery  
 Pounding out aggression  
 turns into obsession  
 cannot kill the Battery

Cannot kill the family  
 Battery is found in me

Battery

Crushing all deceivers, mashing non-believers  
 never ending potency  
 Hungry violence seeker, feeding off the weaker  
 Breeding on insanity

Smashing through the boundaries  
 lunacy has found me  
 cannot stop the Battery  
 Pounding out aggression  
 turns into obsession  
 cannot kill the Battery

Cannot kill the family  
 Battery is found in me

Battery

Circle of Destruction, Hammer comes crushing  
 Powerhouse of energy  
 Whipping up a fury, Dominating flurry  
 We create the Battery

Smashing through the boundaries

lunacy has found me  
cannot stop the Battery  
Pounding out aggression  
turns into obsession  
cannot kill the Battery

Cannot kill the family  
Battery is found in me

Battery

**"Of Wolf And Man", Metallica, Metallica/Black Album 1991**

Off through the new day's mist I run  
Off from the new day's mist I have come  
I hunt  
Therefore I am  
Harvest the land  
Taking of the fallen lamb

Off through the new day's mist I run  
Off from the new day's mist I have come  
We shift  
Pulsing with the earth  
Company we keep  
Roaming the land while you sleep

Shape shift nose to the wind  
Shape shift feeling I've been  
Move swift all senses clean  
Earth's gift back to the meaning of life

Bright is the moon high in starlight  
Chill is the air cold as steel tonight  
We shift  
Call of the wild  
Fear in your eyes  
It's later than you realized

Shape shift nose to the wind  
Shape shift feeling I've been  
Move swift all senses clean  
Earth's gift back to the meaning of life

I feel I change  
Back to a better day  
Hair stands on the back of my neck  
In wildness is the preservation of the world

So seek the wolf in thyself

Shape shift nose to the wind  
Shape shift feeling I've been  
Move swift all senses clean  
Earth's gift  
Back to the meaning of wolf and man

**"Blackened", Metallica, ...And Justice For All 1988**

Blackened Is the End  
 Winter it Will Send  
 Throwing All You See  
 Into Obscurity  
 Death of Mother Earth  
 Never a Rebirth  
 Evolution's End  
 Never Will it Mend  
 Never

Fire  
 To Begin Whipping Dance of the Dead  
 Blackened Is the End  
 To Begin Whipping Dance of the Dead  
 Color Our World Blackened

Blistering of Earth  
 Terminate its Worth  
 Deadly Nicotine  
 Kills What Might Have Been  
 Callous Frigid Chill  
 Nothing Left to Kill  
 Never Seen Before  
 Breathing Nevermore  
 Never

Fire  
 To Begin Whipping Dance of the Dead  
 Blackened Is the End  
 To Begin Whipping Dance of the Dead  
 Color Our World Blackened

Blackened

Opposition...Contradiction...Premonition...Compromise  
 Agitation...Violation...Mutilation...Planet Dies  
 Darkest Color  
 Blistered Earth  
 True Death of Life  
 Termination...Expiration...Cancellation...Human Race  
 Expectation...Liberation...Population...Lay to Waste  
 See Our Mother  
 Put to Death  
 See Our Mother Die  
 Smoldering Decay  
 Take Her Breath Away  
 Millions of Our Years  
 In Minutes Disappears  
 Darkening in Vain  
 Decadence Remains  
 All Is Said and Done  
 Never Is the Sun  
 Never

Fire

To Begin Whipping Dance of the Dead  
 Blackened Is the End  
 To Begin Whipping Dance of the Dead  
 Fire  
 Is the Outcome of Hypocrisy  
 Darkest Potency  
 In the Exit of Humanity  
 Color Our World Blackened  
 Blackened

**"Greenhouse Effect", Testament, Practice What You Preach 1989**

Fools the ones who stray, the rain forest burns away  
 Know what to believe, this is the air we breathe  
 So the world we know is dying slow in South America  
 Flames are burning down, all the trees to the ground

Time is running low, we can't stay no more  
 Wealth these people see, fight for eternity  
 Lies they televise paid by their government  
 There on! It's lingers on  
 And they don't even care in they...

Seal the Planet's fate  
 Crimes they perpetrate  
 Wasting precious land  
 It's time to take a stand

Our only hope to breathe again  
 To stop the madness closing in  
 What will we do when all is lost?  
 Environmental holocaust... repeat

Foes, these people go, someone destroyed their home  
 Plagued with disease, left praying on their knees  
 Laws protect the land, social justice in demand  
 Smoke it fills the air into the atmosphere  
 Now it's time to see a cycle of a tragedy  
 On! It lingers on, and they don't even care if they

Seal the Planet's fate  
 Crimes they perpetrate  
 Wasting precious land  
 It's time to take a stand

Our only hope to breathe again  
 To stop the madness closing in  
 What will we do when all is lost?  
 Environmental holocaust... repeat

**"Inherited Hell", Nuclear Assault, Handle With Care 1989**

A time in the future, not too far away  
 The death of our world, we are told  
 Destroyed by neglect, now breeding despair

The home of mankind is despoiled  
 Polluted oceans, unbreathable air  
 The life of the land under siege  
 Cancer is spreading and wasting the world  
 And mankind is now the disease

Look upon the world you knew  
 And say goodbye, it dies with you  
 Those who live when we are dead  
 Will curse our names, they 've inherited Hell

The forests are gone and the ocean destroyed  
 The world we once knew now is dead  
 The animals slaughtered, wild life in its grave  
 The sun burns too bright overhead  
 Cities collapsing and famine runs rampant  
 A nightmare where once there was life  
 Radiation and toxins a part of the children  
 Who will hate us until they die

We never stopped to think or reflect  
 On what we have done to the world  
 The heritage we live our children is Hell  
 A short life in pain what we mold  
 We 've squandered resources and wasted the land  
 And left little for those to come  
 They will have nothing to claim for their own  
 Except for the Hell we have shown

**"...And Justice For All", Metallica, ...And Justice For All 1988**

Halls of Justice Painted Green  
 Money Talking  
 Power Wolves Beset Your Door  
 Hear Them Stalking  
 Soon You'll Please Their Appetite  
 They Devour  
 Hammer of Justice Crushes You  
 Overpower

The Ultimate in Vanity  
 Exploiting Their Supremacy  
 I Can't Believe the Things You Say  
 I Can't Believe  
 I Can't Believe the Price You Pay  
 Nothing Can Save You

Justice Is Lost  
 Justice Is Raped  
 Justice Is Gone  
 Pulling Your Strings  
 Justice Is Done  
 Seeking No Truth  
 Winning Is All  
 Find it So Grim  
 So True



So Real

Apathy Their Stepping Stone  
 So Unfeeling  
 Hidden Deep Animosity  
 So Deceiving  
 Through Your Eyes Their Light Burns  
 Hoping to Find  
 Inquisition Sinking You  
 With Prying Minds

The Ultimate in Vanity  
 Exploiting Their Supremacy  
 I Can't Believe the Things You Say  
 I Can't Believe  
 I Can't Believe the Price You Pay  
 Nothing Can Save You

Justice Is Lost  
 Justice Is Raped  
 Justice Is Gone  
 Pulling Your Strings  
 Justice Is Done  
 Seeking No Truth  
 Winning Is All  
 Find it So Grim  
 So True  
 So Real

Lady Justice Has Been Raped  
 Truth Assassin  
 Rolls of Red Tape Seal Your Lips  
 Now You're Done in  
 Their Money Tips Her Scales Again  
 Make Your Deal  
 Just What Is Truth? I Cannot Tell  
 Cannot Feel

The Ultimate in Vanity  
 Exploiting Their Supremacy  
 I Can't Believe the Things You Say  
 I Can't Believe  
 I Can't Believe the Price We Pay  
 Nothing Can Save Us

Justice Is Lost  
 Justice Is Raped  
 Justice Is Gone  
 Pulling Your Strings  
 Justice Is Done  
 Seeking No Truth  
 Winning Is All  
 Find it So Grim  
 So True  
 So Real  
 Seeking No Truth  
 Winning Is All

Find it So Grim  
 So True  
 So Real

**"The Struggle Within", Metallica/The Black Album 1991**

Reaching out for something you've got to feel  
 While clutching to what you had thought was real

Kicking at a dead horse pleases you  
 No way of showing your gratitude  
 So many things you don't want to do  
 What is it? what have you got ot lose

What the hell  
 What is you think you're gonna find?  
 Hypocrite  
 Boredom sets into the boring mind

Struggle within it suits you fine  
 Struggle within your ruin  
 Struggle within you seal your own coffin  
 Struggle within the struggling within

Home is not a home it becomes a hell  
 Turning it into your prison cell  
 Advantages are taken, not handed out  
 While you struggle inside your hell

Reaching out  
 Grabbing for something tou've got to feel  
 Closing in  
 The pressure upon you is so real

Struggle within it suits you fine  
 Struggle within your ruin  
 Struggle within you seal your own coffin  
 Struggle within the struggling within

Reaching out for something you've got to feel  
 While clutching to what you had thought was real  
 What the hell

What is you think you're gonna find  
 Hypocrite  
 Boredom sets into the boring mind

Struggle within it suits you fine  
 Struggle within your ruin  
 Struggle within you seal your own coffin  
 Struggle within the struggling within

**"The Unforgiven", Metallica, Metallica/The Black Album 1991**

New blood joins this earth

And quickly he's subdued  
 Through constant pained disgrace  
 The young boy learns their rules

With time the child draws in  
 This whipping boy done wrong  
 Deprived of all his thoughts  
 The young man struggles on and on he's known  
 A vow unto his own  
 That never from this day  
 His will they'll take away

What I've felt  
 What I've known  
 Never shined through in what I've shown  
 Never be  
 Never see  
 Won't see what might have been

What I've felt  
 What I've known  
 Never shined through in what I've shown  
 Never free  
 Never me  
 So I dub thee unforgiven

They dedicate their lives  
 To running all of his  
 He tries to please them all  
 This bitter man he is  
 Throughout his life the same  
 He's battled constantly  
 This fight he cannot win  
 A tired man they see no longer cares  
 The old man then prepares  
 To die regretfully  
 That old man here is me

What I've felt  
 What I've known  
 Never shined through in what I've shown  
 Never be  
 Never see  
 Won't see what might have been

What I've felt  
 What I've known  
 Never shined through in what I've shown  
 Never free  
 Never me  
 So I dub the unforgiven

You labelled me  
 I'll label you  
 So I dub the unforgiven

**"Dyers Eve", Metallica, ...And Justice For All 1988**

Dear Mother  
 Dear Father  
 What Is this Hell You Have Put Me Through  
 Believer  
 Deceiver  
 Day in Day out Live My Life Through You  
 Pushed onto Me What's Wrong or Right  
 Hidden from this Thing That They Call Life  
 Dear Mother  
 Dear Father  
 Every Thought I'd Think You'd Disapprove  
 Curator  
 Dictator  
 Always Censoring My Every Move  
 Children Are Seen But Are Not Heard  
 Tear out Everything Inspired

Innocence  
 Torn from Me Without Your Shelter  
 Barred Reality  
 I'm Living Blindly

Dear Mother  
 Dear Father  
 Time Has Frozen Still What's Left to Be  
 Hear Nothing  
 Say Nothing  
 Cannot Face the Fact I Think for Me  
 No Guarantee, it's Life as Is  
 But Damn You for Not Giving Me My Chance  
 Dear Mother  
 Dear Father  
 You've Clipped My Wings Before I Learned to Fly  
 Unspoiled  
 Unspoken  
 I've Outgrown That Fucking Lullaby  
 Same Thing I've Always Heard from You  
 Do as I Say Not as I Do

Innocence  
 Torn from Me Without Your Shelter  
 Barred Reality  
 I'm Living Blindly  
 I'm in Hell Without You  
 Cannot Cope Without You Two  
 Shocked at the World That I See  
 Innocent Victim Please Rescue Me

Dear Mother  
 Dear Father  
 Hidden in Your World You've Made for Me  
 I'm Seething  
 I'm Bleeding  
 Ripping Wounds in Me That Never Heal  
 Undying Spite I Feel for You

Living out this Hell You Always Knew.

**"The Frayed Ends Of Sanity", Metallica, ...And Justice For All 1988**

Never Hunger  
 Never Prosper  
 I Have Fallen Prey to Failure  
 Struggle Within  
 Triggered Again  
 Now the Candle Burns at Both Ends  
 Twisting under Schizophrenia  
 Falling Deep into Dementia

Old Habits Reappear  
 Fighting the Fear of Fear  
 Growing Conspiracy  
 Everyone's after Me  
 Frayed Ends of Sanity  
 Hear Them Calling  
 Hear Them Calling Me

Birth of Terror  
 Death of Much More  
 I'm the Slave of Fear, my Captor  
 Never Warnings  
 Spreading its Wings  
 As I Wait for the Horror She Brings  
 Loss of Interest, question, wonder  
 Waves of Fear They Pull Me under

Old Habits Reappear  
 Fighting the Fear of Fear  
 Growing Conspiracy  
 Everyone's after Me  
 Frayed Ends of Sanity  
 Hear Them Calling  
 Hear Them Calling Me

Into Ruin  
 I Am Sinking  
 Hostage of this Nameless Feeling  
 Hell Is Set Free  
 Flooded I'll Be  
 Feel the Undertow Inside Me  
 Height, hell, time, haste, terror, tension  
 Life, death, want, waste, mass depression

Old Habits Reappear  
 Fighting the Fear of Fear  
 Growing Conspiracy  
 Myself Is after Me  
 Frayed Ends of Sanity  
 Hear Them Calling  
 Frayed Ends of Sanity  
 Hear Them Calling  
 Hear Them Calling Me

"One",

"Nothing Else Matters"

**"Eulogy", Tool, Aenima 1996**

He had a lot to say.  
 He had a lot of nothing to say.  
 (We'll miss him. 2x)  
 He had a lot to say.  
 He had a lot of nothing to say.  
 (We'll miss him. 2x)  
 (We're gonna miss him. 2x)

So long!  
 We wish you well.  
 You told us how you weren't afraid to die.  
 Well so long.  
 Don't cry.  
 Or feel too down.  
 Not all martyrs see divinity.  
 But at least you tried.

Standing above the crowd  
 he had a voice that was strong and loud.  
 (We'll miss him. 2x)

Ranting and pointing his finger  
 at everything but his heart.  
 (We'll miss him. 2x)  
 (We're gonna miss him. 2x)

No way  
 to recall  
 what it was that you had said to me,  
 like I care at all.  
 But he was so loud.  
 You sure could yell.  
 You took a stand on every little thing  
 and so loud.

You, could be, the one, who saves, me from, my own, existence.

{indistinct}

Standing above the crowd,  
 he had a voice that was strong and loud  
 and I swallowed his facade [be]cause I'm so eager to identify  
 with someone above the ground,  
 someone who seemed to feel the same,  
 someone prepared to lead the way,  
 with someone who would die for me.

Will you?

Will you now?  
 Would you die for me?  
 Don't you fuckin' lie.  
 (Don't you step out of line! 3x)  
 Don't you fuckin' lie.

You've claimed all this time  
 that you would die for me.  
 Why then are you so surprised  
 when hear your own eulogy?  
 (He had a lot to say.  
 He had a lot of nothing to say. 2x)

Come down.  
 Get off your fuckin' cross.

We need the fuckin' 'space  
 to nail the next fool martyr!

To ascend you must die!  
 You must be crucified  
 for our sins and our lies!  
 Goodbye!

**"46 & 2", Tool, Aenima 1996**

Join in my  
 Join in my child  
 and listen ...  
 Digging through  
 My old numb shadow

My shadow's  
 Shedding skin  
 and I've been picking  
 scabs again.  
 I'm down  
 digging through  
 my old muscles  
 for a clue.  
 I've been crawling on my belly  
 clearing out what could've been.  
 I've been wallowing in my own confused  
 and insecure delusions  
 for a piece to cross me over  
 or a word to guide me in.  
 I wanna feel the changes coming down.  
 I wanna know what I've been hiding  
 in (my shadow. 2x)  
 Change is coming through my shadow.  
 My shadow's  
 shedding skin.  
 I've been picking  
 my scabs again.

Join in my  
 Join in my child,

my shadow moves,  
closer to me

I've been crawling on my belly  
clearing out what could've been  
I've been wallowing in my own chaotic,  
insecure delusions.  
I wanna feel the change consume me,  
feel the outside turning in.  
I wanna feel the metamorphosis and  
cleansing I've endured in,  
(my shadow. 2x)  
Change is coming.  
Now is my time.  
Listen to my muscle memory.  
Contemplate what I've been clinging to.  
Forty-six and two ahead of me.

I,  
choose to live and to,  
grow,  
take and give and to,  
move,  
learn and love and to,  
cry,  
kill and die and to,  
be,  
paranoid and to,  
lie,  
hate and fear and to,  
do,  
what it takes to move through.

I choose to live and to,  
lie,  
kill and give and to,  
die,  
learn and love and to,  
do,  
what it takes to step through.

See my shadow changing,  
stretching up and over me  
soften this old armor.  
Hoping I can clear the way by  
stepping through my shadow,  
coming out the other side.  
Step into the shadow.  
Forty six and two  
are just ahead of me.

**"Killing in the Name", Rage Against the Machine, Self-Titled 1992**

Killing in the name of!  
Some of those that work forces, are the same that burn crosses  
Some of those that work forces, are the same that burn crosses



Some of those that work forces, are the same that burn crosses  
 Some of those that work forces, are the same that burn crosses  
 Huh!

Killing in the name of!  
 Killing in the name of

And now you do what they told ya [x10]  
 But now you do what they told ya  
 Well now you do what they told ya

Those who died are justified, for wearing the badge, they're the chosen whites  
 You justify those that died by wearing the badge, they're the chosen whites  
 Those who died are justified, for wearing the badge, they're the chosen whites  
 You justify those that died by wearing the badge, they're the chosen whites

Some of those that work forces, are the same that burn crosses  
 Some of those that work forces, are the same that burn crosses  
 Some of those that work forces, are the same that burn crosses  
 Some of those that work forces, are the same that burn crosses  
 Uh!

Killing in the name of!  
 Killing in the name of

And now you do what they told ya  
 And now you do what they told ya  
 And now you do what they told ya  
 And now you do what they told ya  
 And now you do what they told ya, now you're under control [x 7]  
 And now you do what they told ya!

Those who died are justified, for wearing the badge, they're the chosen whites  
 You justify those that died by wearing the badge, they're the chosen whites  
 Those who died are justified, for wearing the badge, they're the chosen whites  
 You justify those that died by wearing the badge, they're the chosen whites  
 Come on!

Yeah! Come on!

Fuck you, I won't do what you tell me [x15]  
 Motherfucker!  
 Uh!

### **"Reaper", Bathory, Bathory 1984**

I close your eyes  
 and send you into vainly dreams  
 I reign your soul  
 the night engulf your painful screams

I watch you cry and  
 twist your soul in agony  
 No prayers can save you now  
 from hell in eternity

I devastate your soul  
and lacerate your mind  
In sin I sanctify my  
sword to crush your spine

(I'm the) Reaper

You're too confused  
you can't elude my misty eyes  
No need to hang on  
to your faith in love and life

Whatever I command  
your soul obeys my needs  
You're like a zombie now  
with a soul that burns and bleeds

There's not much left of you  
your soul belongs to me  
Nothing can save you now  
or set your spirit free

(I'm the) Reaper

(Coming to take you)

I love the sight of having you  
down and open wide  
The smell of a dead woman's flesh  
just drives me fucking wild

I have to got you in my grasp now  
there is no need to escape  
I'll penetrate you  
every virgin needs a rape

Just when you think you have  
gone through all that gives you pain  
I'm coming back to you  
to penetrate again

(I'm the Reaper)

**"Sons of Satan", Venom, Welcome To Hell 1981**

Somewhere in time we were born,  
And brought blood, lust, hatred and scorn,  
Your sorry now you trusted me,  
Now I command that you get down on your knees  
For

Hell the deceiver,  
Satan's child,  
You're a believer,  
And we're going wild.

Put away all your virtues,  
 Stop your climbing the walls,  
 Just sign your name on the paper,  
 We'll have ourselves a ball.

Was it the battle of envy,  
 You were so mighty and brave,  
 But your foolish compulsions,  
 Sent you to the grave.

Hell has deceived you,  
 You were so blind,  
 Just like all mortals,  
 You'll loose your mind.

Hell has deceived you,  
 You were so blind,  
 Join venoms legions,  
 Cause we're going wild.

**"Raise the Dead", Venom, Black Metal 1982**

Rising from my deadly tomb I've got  
 maddened eyes with fright  
 fingers bleeding fast heart beating  
 the moons my only light  
 Ashes to ashes, dust to dust  
 If God won't have me, then the Devil must

*[Chorus:]*

we will raise the dead  
 we will raise the dead  
 we will raise the dead  
 stop at nothing raise the dead  
 Gaze across the blackened yard  
 my mind is filled with dread  
 so give me all the powers of Hell  
 and I'll raise the dead  
 Ashes to ashes, dust to dust  
 The hotter the fire, the greater the lust

*[Chorus]*

I hear the star of the Necromancer  
 my blood is black and my heart doth bleed  
 I am infernal and my mind's in torment  
 I'll raise the dead make the world unclean

Laughing as my legions rise  
 control the zombies mind  
 I hold Hell close to my breast  
 I'm leaving God behind  
 Ashes to ashes, dust to dust  
 I'll enter hellfire, I'll break the crust

*[Chorus]*

**"Stand Up and Be Counted", Venom, At War With Satan 1984**

We are the tyrants  
 Messengers of Satan  
 We pledge you all  
 Raise your hands  
 This is the solstice  
 Hail legions arise  
 We'll raise the roof  
 Touch the skies

Were praying for  
 The wings of Mayhem to arrive  
 The screaming fury burns  
 Brings us alive

Stand up and be counted  
 Stand up and be counted

We are the demons  
 Children of fire  
 Your turn has come  
 Live your desire  
 Burning ambition  
 Were were staying wild  
 We stand as one never denied

Defiant and proud  
 We stand together  
 Metallic and loud we will fight  
 Devastation, pure Hell  
 Legions of the night

Stand up and be counted  
 Stand up and be counted

Come on, raise your hands

We are the black metal gods

V. E. N. O. Fucking M.

Are you with us  
 Right until the end?

Stand up and be counted  
 Stand up and be counted

Come on right at the back  
 You wanna be counted as well?  
 Stand up!  
 And be counted..

**"Necromancy", Bathory, Bathory/Self-Titled 1984**

Heil satanic majesty  
 tonight we sacrifice  
 We drink our own blood  
 and blasphemy while  
 the moon is our only light

We whisper our sorcery  
 the acid takes us high  
 We sing the songs of Mayhem  
 Wingless angel  
 in soundless flight

Our bodies completes the circle  
 with blood we draw the signs of hell  
 Chant the force of Pandemonium  
 and recite the words of spell

Necromancy

I gather up the force of darkness  
 to bring damnation lust and war  
 Demand all heaven's virgins  
 to bend before our horny lord

Tonight nothing is too sacred  
 we desecrate and live in sin  
 Inhaling the stench of rotten flesh  
 and of burning winds

Descend from blackened skies  
 on soundless magic wings  
 To spread the words of Satan  
 and live in eternal sin

**"War", Bathory, Bathory/Self-Titled 1984**

The bells of war doth chime tonight  
 and the heavens shake with fear  
 The earth cometh the sky is in flames  
 the battle is ever near

Troops of Hell tonight they storm  
 The walls they so despise  
 Heaven's gates are closing  
 The night is filled with cries

War, War, War

A crack of thunder, a smell of death  
 the wind of mayhem blows  
 Heaven in its final breath  
 and God lose all control

Prayers for mercy cries for help

won't stop the blasphemy  
 Our troops emerge the sacred throne  
 and the victory is complete

War, War, War

(War, War, War)

**"Cry Wolf", Venom, At War with Satan 1984**

Placed in the wilderness, naked and cold  
 The night draws the warmth from my flesh  
 Howls in the distance  
 The wolves they catch my scent  
 They yearn for my blood warm and fresh

But I...

Cannot run, I cannot hide  
 I'm moments old, yet terrified  
 Snarling breath is on my face  
 I am damned in this place

Morning breaks the evening darkness  
 Daylight sings so loud  
 Father holds me in his arms  
 And laughs for he is proud  
 'All is well' my mother cries  
 A kiss for me her child  
 But at night my heart turns black  
 And calls me to the wild

In the night where the wolf-bane grows  
 In the night when the full moon glows

Cry wolf...

Alone in your room  
 By the light of the moon  
 Your glory is shining so bright  
 You prey for the day  
 Oh show me the way  
 The devil takes over tonight  
 It's too late, night is here  
 The time that you dread  
 The time when you lose all control

Your bodies in pain  
 You cry in vein  
 Satan takes over your soul

Cry wolf...

Even a man who's pure of heart  
 He says his prayers by night  
 Bane from a wolf when the wolf bane grows

And the moon's full and bright

I cannot resist their call  
 It strengthens as I age  
 To the pack to join the feast  
 And fear immortal rage  
 Never can I live the life  
 Of every normal child  
 Forever I must answer  
 To the call of the wild

The call of the wild

### **"Countess Bathory", Venom, Black Metal 1982**

Welcoming the virgins fair, to live a noble life  
 In the castle known to all  
 the Count's infernal wife  
 She invites the peasants with endless lavish foods  
 But, when evening spreads it wings, she rapes them of their blood  
 Countess Bathory  
 Countess Bathory

All day long the virgins sit and feast on endless meals  
 The Countess laughs and sips her wine  
 her skin doth crack and peel  
 But when night-time fills the air one must pay the price  
 The Countess takes her midnight bath with blood that once gave life  
 Countess Bathory  
 Countess Bathory

Living in her self styled Hell, the Countess dressed in black  
 Life's so distant - death's so near - no blood to fury time back  
 The castle walls are closing in, she's crippled now with age  
 Welcomes death with open arms - the reaper turns the page  
 Countess Bathory  
 Countess Bathory

### **"Massacre", Bathory, Under the Sign of the Black Mark 1987**

Down the vast hills in morning mist cold  
 Into the peaceful deep valley below.  
 Two thousand stallions foaming with hate  
 Carrying their masters towards their fate  
 Into the battle they ride  
 Two thousand men too young to die.  
 Massacre.....

Coming from each side prepared for attack  
 Covered in dust clouds now there is no turning back  
 Once so peaceful valley echoes with cries  
 Cascades of blood and brains as the midday sun rise  
 Under a blood red sky  
 None will live to face the night  
 Massacre.....

Amidst the scattered limbs dead bodies finally comes to peace  
 While the stench of blood grows strong in the mild midday breeze  
 Circling the sky the vultures wait to play their part  
 To descend of wings of death and feast from human hearts  
 The battle is lost still someone always wins  
 And now they descend on death's black wings  
 Massacre.....  
 (Massacre.....)

**“At War with Satan”, Venom, At War with Satan 1984**

The dark silhouette of the creature  
 poised, crouched on the corner of a cliffs edge  
 waits eagerly, eyes glare patiently.  
 Red eyes filled with fire and torment  
 gleam in the frenzied brightness  
 across the shadowed valleys below.  
 A crack of thunder breaks the deafening silence  
 which once ruled the planes, the creature is unmoved  
 by the commotion and the noise, and the blinding fork  
 of lightening which strikes only a few yards from where  
 lays it wait for something...  
 Satan laughs, wings spread to magnificent fullness,  
 the creature stands at full glory, inhaling deeply  
 the ice cold air each tender muscle rippling in  
 the almighty stench of the great dimensional deity...  
 Lucifer smiles, from the far, far west a chariot of fire  
 emerges travelling at a tremendous speed toward the  
 creature, the creature laughs as if in an immense  
 state of frenzy the creature leaps up off the ridge  
 and hollers with dignity in the now cloudless sky  
 its long red hair blowing freely in the wind...  
 The chariot emerges and with a sharp swift movement  
 the creature takes the reigns and flies up into the  
 night, howling out immortal cries, a prediction  
 of war,

At war with Satan!

The warriors gather slowly around  
 The sacred city, Hell  
 Satan screams a vengeance  
 On the land as the angels fell  
 Tyrants pray disaster for the  
 Land of love and trust  
 Demons plot a way to turn  
 The Heavens into dust.

The standard bearers chosen  
 From the mass of Satan's dogs  
 To hold the flag of Hades high  
 Defying all the gods  
 Satan laughs the words of war  
 The Heavens shake with fear  
 Armageddon sings his song



The battle's ever near.

Let the joyous celebrations of Hell begin

Who holds the keys to the seven gates?

Lucifer's demonic laughter  
 Assist our quest, Belial prays  
 free from Hell who serves the master  
 Sound the charge on Sabbaths day.

Charge!

Crest the demon's souls  
 Show yourselves in power  
 Angels fear resist  
 nothing holds the storm

Inform the grand master of Hades

Storm the gates!

Free from the pits of Hell  
 Slaves emerge the mountain  
 We shall destroy the accursed Heavens  
 Advance great legions strong  
 Crush the gates and enter free  
 Our lord of Hell must take God's throne  
 Heavenly inferno  
 Spread the message far...

Take to the skies!

Come on...

Frenzied demons - Angel's cries  
 Lucifer commands the orgy  
 Molten mayhem, one thousand lies  
 Heaven fails to hold tranquillity

The brides of sin are wed  
 Their price, nine holy heads  
 White marble walls bleed red

Fuck the Bastards

Come on...

God's creation - all must see

Heavens Hell  
 God has fell  
 Sound the knell

Where time and space collide  
 Mortals sit and watch the tide  
 Of Angels crashing up against the sacred shore

Without the holy grail  
 Only evil can prevail  
 The church of God can't hide the truth no more  
 Can't see the light no more

Light up the skies...

The Demons ring the Sabbath bells  
 Rejoice the witches chant  
 Prepare the sacrifice - by fire  
 The blood runs black through heavens shell  
 Declare the witches dance  
 Nothing shall suffice  
 The souls of Christ

Drag him through the whores!

Come on...  
 Come on...

Orgies filled with joyous laughter  
 Alters of the flesh  
 Equinox eternal glory  
 El descends in death

Satan's empire  
 A new born flaming star  
 Children screaming out in pain  
 Destroy the priests  
 Destroy their reign

Tyrant pledge the souls of legions  
 Sullen and remorse  
 Tana turns the key of life  
 To hear the thunder roar

Ancients gather amidst the stars  
 Mortals stare in fear  
 The Earth is damned beneath the mist  
 A veil of angels tears

White clouds of life are turning black  
 The virgin pure she fears attack

Come on...

You are damned...

Children of pleasure move  
 appear amongst us  
 The dark Lord has opened his jaws  
 Raise for Satanic queen  
 Ye sons and daughters  
 Take heed the flame forever learn  
 Now is come salvation  
 Strength and the kingdom of our

Satanic majesty  
You'll always learn!

Are you damned in Hell?

Damned in Hell

Lilith holds the black heart in her hands  
The blood flows  
Desecration of God's holy shrine  
Armageddon

[laughter]

Pandemonium burns in the night  
The Hell spawn  
Celebrations at Sabbaths galore  
Unite with mother whore

Take that bitch  
We shall not be destroyed...

Satan laughs, damnation has sunk its talons deep  
into the womb of utopia spilling forth great streams  
of virginal purity and bliss.  
The golden throne of the tetgrammaton is ablaze,  
Satanic majesty sits proud, the joyous drones of celebration  
enact scenes of blasphemy, lust and destruction.  
Raping the holy trinity the Sabbath chimes the tunes of bless  
and sanity, the Heavens in their last throes of death.  
Gabriel and his arc angels falling ever downwards through the  
fires of pandemonium to the dark deserted depths of Hell  
their broken bloodstained wings scorched the by raging inferno  
lay battered by the shores of the Styx.  
Weary from the battle they seek refuge, bathing their wounds  
in the blood of a million martyrs while celebration ringing  
in the heavens grows strong the keys to the seven gates of Hell  
lie momentarily unguarded.  
Raging flames carved by the innocence of the angel's hearts  
will release forth their wealth of centuries of God loving  
souls once wronged of their destiny of Heaven's golden palace.  
An unseen presence breaths never before pangs of mortal hatred  
and anger deep into the pounding hearts of the angels.  
Once more the creature is summoned to deliver a declaration of  
war,

At war with Satan!

The angels gather slowly around  
The sacred city Hell  
Gabriel screams a vengeance of the  
Land as the angels fell  
Martyrs prey disaster for the  
Land of hate and scorn  
The Angels curse the day the Antichrist  
Was ever born...

## Bathory – Hammerheart 1990 Full Album Lyrics

### 1. Shores In Flames

Mother winter leaves our land  
 And opens wide the seas  
 The lukewarm breeze does beckon me  
 As it whispers through the trees

It says: Set your sails  
 And let me take your ship to foreign shores  
 Take farewell of those near you  
 And your land of the North!

The wild cold deep black ocean's waves  
 Invites my hungry heart  
 Cry not my love I'll return  
 Only death can keep us apart

Oden in the sky up high  
 Let the Ravens of yours fly  
 To guide us on our sail to foreign shores  
 Let your Ravens fly

The wind blows through my hair  
 And fills our sails with hope and pride  
 Caress these lines of Oak, wind  
 Do not throw us all aside

The wild cold deep black ocean's waves  
 As wide as sky above  
 Carry us, oh, Gods of sea  
 Don't take us down below

Now approach the shore at dawn  
 All is still the light of daybreak is yet to be born  
 Clad in morning dew asleep  
 The city's walls rise before us men from the seas

Carrying cold steel at our sides  
 No time to lose at sun birth we attack the city by surprise  
 Down the coastlines with the wind we reign  
 Men of the North we leave the shores in flames

Shores in Flames Shores in Flames  
 Shores in Flames Shores in Flames

Fire!

Tor of thunder way up high  
 Swing your Hammer that cracks the sky  
 Send the wind to fill our sails and take us home  
 Guide your sons, us, home

When the wind cries out my name  
 And time has come for me to die

Then wrap me in my cape  
And lay my sword down at my side

Then place me on a ship of Oak  
And let it drift with tide  
Let the flames purify my soul  
On its way to hall up high

Up high  
Up high  
Up high  
Up high

Fire!

## 2. Valhalla

God of Thunder  
Who crack the sky  
Swing your Hammer  
Way up high

In chariot of gold  
Ride across the clouds  
The black storm is unfold  
Burning mist is but a shroud

Seeds and honey  
Milk and blood  
A Sacrifice  
To Thunder God

Laid in ship of Oak  
On final sail to fate  
Steel is at side  
Drifting to the open Gates of

Valhalla  
Shields of gold  
Valhalla  
Great warriors hall

I swing my sword in the wind  
I feel the powers all within

Valhalla  
Valhalla

God of Thunder  
Lightning rain  
The Winds of Glory  
Whispers your name

Pounding, pounding  
Of hooves and wheels  
Forks of lightning

At your heels

Sword of steel  
Held up high  
Lightning strikes  
From blackened skies

Fallen heroes  
In Battle slain  
Awaits my arrival  
At the gates of

Valhalla  
Shields of gold  
Valhalla  
Great warriors hall

I raise my fist to the Air  
In the creed of powers and glory swear

*[Repeat chorus]*

(I swing my sword in the wind  
I feel the powers all within)

*[Repeat chorus]*

I raise my fist to the Air  
In the creed of powers and glory swear

Valhalla...

### **3. Baptised In Fire And Ice**

Fire and Ice  
Fire and Ice  
Fire and Ice  
Fire and Ice

Born a Son of Nordic tribe  
Early spring morning I arrived  
When Sails were set, the Ships all done  
To Sail with Wind a Waves for long  
Down foreign shores across great waters  
Many hundred miles from home  
This half year deep frozen land  
Where I on this morning was born

Proudly my Father took me in  
His arms and walked outside  
Where for the first time,  
Light struck me newborn child  
And even though told when older  
I can almost recall the scene  
When he held me high up towards  
The most beautiful sky ever seen

Baptised in Fire and Ice Baptised in Fire and Ice  
 Baptised in Fire and Ice Baptised in Fire and Ice

Oh with gentle hands he did sway me  
 Over the flames to strengthen and purify  
 Oh, with loving words did he dab me  
 With spring's last snow for cleansing me his child

I grew and learned respectfully  
 The Earth, Wind, Water and the sky  
 The powers that decided the weather  
 And rules both the dark and light  
 I heard the voices of the spirits  
 Of the forest call my name  
 I saw the Hammer way up high  
 Cause lightning in the rain

Watching crystal flakes  
 Of falling snow on winter nights  
 Uniting with the pure white flames dance,  
 When reaching for the sky  
 Brings me back to the morning this world  
 First heard my battle cry  
 Gently swayed above the flames  
 And cleansed with snow and ice

Baptised in Fire and Ice Baptised in Fire and Ice  
 Baptised in Fire and Ice Baptised in Fire and Ice

Oh, having it with me  
 From the first day of my life  
 Oh, always carrying them within me  
 The powers of Fire and Ice

Now I pass unto thee  
 My son what was given to me

Baptised in Fire and Ice Baptised in Fire and Ice  
 Baptised in Fire and Ice Baptised in Fire and Ice

Oh, having it with me  
 From the first day of my life  
 Oh, always carrying them within me  
 The powers of Fire and Ice

#### **4. Father To Son**

Father to Son  
 Father to Son  
 Father to Son  
 From Father to Son

Now born my son I name thee  
 After the sound of my Hammer's  
 Beat upon the anvil

On this chilly springtime day

The Hammerchild of my flesh  
 Of my blood to carry on  
 When I have reached Oden's end  
 Of my glorious warrior's trail

From Father to Son  
 From Father to Son

Call upon the spirits of our fathers  
 Long time gone with thunder  
 Ask them for truth and courage  
 When trouble is in your way

Learn to read and understand  
 The signs to few can clearly vision  
 Listen carefully to what  
 The Ravens has to say

Oh, hear the Thunder's roar  
 Greetings from our fathers long time gone  
 Tell so that no one ever will forget  
 What is in heart goes from Father to Son

From Father to Son  
 From Father to Son

Oh, watch the lightning strike  
 Feel the powers of the Hammer's pounding on  
 Take it to your heart and understand  
 What must live on from Father to Son

From Father to Son  
 From Father to...

Promise me my son to always  
 Cherish what is home to you  
 What is the truth and to  
 Defend all of your race

Never lose the values  
 I have taught to you  
 Always keep your moral and ideals  
 Do never bring your flag disgrace

From Father to Son  
 From Father to Son

Promise me my son before my corps  
 Is turning pale to  
 Grab my sword hold it to the sky  
 And call out my hail

Listen for the bronze horns  
 Watch the lightning strike then  
 You know I have reached Oden's end



Of my warrior's trail

Oh, my child please take heed  
 Through you I am granted to live on  
 These words more worth than you will ever know  
 Make them live on from Father to Son

From Father to Son  
 From Father to Son  
 From Father to Son  
 From Father to Son

### **5. Song To Hall Up High**

I know you watch over me  
 Father of all the past  
 And all that will ever be  
 You are the first and the last

The watcher of all that lives  
 The guardian of all that died

The one-eyed God way up high  
 Who rules my world and the sky

Northern wind take my song up high  
 To the Hall of glory in the sky  
 So its gates shall greet me open wide  
 When my time has come to die

### **6. Home Of Once Brave**

Out of the water  
 The cold black Nordic sea  
 Risen towards the eternal sky  
 The land lays open and free

Up high the Mountains  
 Where the wind catch its speed and chill  
 Snowstorms are born  
 And rage loud through the valleys and the hills

Above two Ravens  
 Messengers of the wise One eyed God  
 Who rules this land  
 Of the strong and the great

And tall  
 Beautiful  
 Behold this thy land  
 Open and free  
 This thy home of the brave

Dark endless forest  
 Where at the day hides the shadows of the night

Snowcovered vast lands  
As great as the eternal sky

Now in the midst  
Of this wild and this open and free  
He placed my kind  
To possess this their land to be

Above two Ravens  
Messengers of the wise one eyed God  
Who ruled this land  
Of once strong and once great

But now  
Forgetting to behold this their land  
Once ours (once) free  
This my home of once brave

### **7. One Rode To Asa Bay**

One man rode the way through the woods  
Down to Asa bay  
Where dragon ships had sailed to sea  
More times than one could say  
To see with own eyes the wonder  
People told of from man to man  
The God of all almightyess  
Had arrived from a foreign land

The rumours told of a man  
Who had come from the other side the seas  
Carrying gold cross around neck in chain  
And spoke in strange tongue of peace  
He had come with strange men in armour  
Dressed in purple shirts and lace  
Smelling not of beer but flowers  
And with no hair in face

And the bold man carrying cross  
Had told all one of Asa bay  
The God of all man woman child had come  
To them all save  
And to thank Lord of Heaven  
One should build to God a house  
And to save one's soul from Hell  
One should be baptised and say vows

A man of pride with the Hammer told new God  
To build his house on own  
And spoke loud of the Gods of their fathers  
Not too long time gone  
The rumours said the man with a beard like fire  
And the Hammer in chain  
By men in armour silenced was and by  
Their swords was slain

Those who did not pay the one coin  
 Of four to man of new God  
 Whipped was twenty and put in chains then locked  
 By their neck to the log (To the log...)  
 And so all of Asa bay did build  
 A house of the cross  
 Every hour of daylight they did sweat  
 Limbs ached because faith does cost

And on the day two hundred  
 There it stood white to the sky  
 The house of the God of the cross  
 Big enough to take two dragon ships inside  
 And all of Asa bay did watch  
 The wonder raise to the sky  
 Now must the God of the cross be pleased  
 And satisfied

Just outside the circle of the crowd  
 One old man did stand  
 He looked across the waters  
 And blotted the sun out of his eyes with one hand  
 And his old eyes could almost see  
 The dragon ships set sail  
 And his old ears could almost hear  
 Men of great numbers call out Oden's hail

And though he did know already  
 Though he turned face towards sky  
 And whispered silent words forgotten  
 Spoken only way up high  
 Now this house of a foreign God does stand  
 Now must they leave us alone  
 Still he heard from somewhere in the woods  
 Old crow of wisdom say  
 ...people of Asa land, it's only just begun...

## **Amon Amarth - Sorrow Throughout the Nine Worlds 1996 Full Album Lyrics**

### **1. Sorrow Throughout The Nine Worlds**

(Balder) Nightmares  
 Demons haunt my taunted mind  
 I'm scared  
 My death's foreseen unglorious [sic]  
 Please Father  
 Make my demons disappear  
 Please Mother  
 Death is everywhere

(Odin) My son I've seen your fear  
 I have felt your pain  
 No harm will come to you  
 An oath has been sworn

(Balder) The evil forces around us

Still wants to destroy me  
 Who is the evil slayer  
 I cannot see

Loke the deceitful God  
 Discover the arrow of death

Pointed for the Hoder the blind  
 by the jealous Loke  
 The arrow cut through the skin  
 And into the heart of the bright one

Silence spread throughout the hall Aesir  
 As the God of Light fell to his knees dying!

Sorrow throughout the nine worlds  
 The bright God is gone  
 Sent to Nifelheim by the deceitful...

## **2. The Arrival Of The Fimbul Winter**

The bleak fimbul winter arrived  
 Raging across the world  
 With a fury that defied the memory of man  
 Terrible wars where fought,  
 the like had never been seen  
 Men slew without a thought  
 The ties of kinship were no more

Skoll and Hati, the ravenous wolves  
 Arose and devoured the sun and the moon  
 Darkness descended upon the earth  
 And the stars fell from the skies  
 Loud blows heimdall the horn's in the air  
 Odin quests the head of Mim  
 Now shakes the holy ash where it stands  
 The ancient tree moans, Fenris breaks free

How are the Aesir?  
 How are the Alves?  
 Loud sounds Joutunheim  
 Aesir comprise  
 By the stone doors dwarfs are moaning  
 The mountains wise men  
 Know you now or not?

With his shield at hand  
 Hrym travels from the east  
 The serpent is turning, enormous in rage

The serpent breaks the waves  
 The eagle screams  
 Nidhoggs tearing corpses  
 Free comes Nagelfar

Loke leads the legions of the dead

In holy war  
Against the justice made by Aesir

### 3. Burning Creation

Surtur comes from the south  
With red hot fire wargods swords  
shines like the sun  
Mountains breaks, men on Hel-road  
The heaven crumbles, Ragnarok is at hand

Then to Hlin appears  
Another grief when Odin goes to fight  
The evil Fenris  
And the brave and glory Frey  
goes against Surtur  
Then will Friggs beloved one die  
Vidar, Odin's mighty son,  
he will come to slay the wolf  
The sword runs into the  
heart of Hverdrungs son  
So he avenges his father

So comes Llodyns noble son  
Thor he goes to fight the snake  
In anger he slays the guardian of Midgaard  
Nine steps dying walks Odin's son  
Away from the snake who misdeeds not fear  
Dying from it venom

When all are gone  
Only Surtur remained  
Passing his hand of fire  
across the whole world  
Consuming all of creation

### 4. The Mighty Doors Of The Speargod's Hall

A battle on a distant shore  
Seawolves' wrath sweeps the land  
Down from the sky Valkyries ride  
And walk the field, hallowed by Tyr

The fight is hard, axes swung  
Swords bite sharp, men are slain  
The ground turns red, blood-soaked field  
Dead man's last bed and Oden sees

Vikings fall, in blood they lie  
The web of Horns  
They've met their fate  
With shield and sword  
They're brought in pride  
To mighty doors of the Speargod's hall

The gates open and into the hall of braves  
 They silently walk  
 The one-eyed sits in glory might  
 Raises his cup and says:

"Pl vida faltet  
 Harman svingat  
 Det blankat swardet  
 Oeh banen mott  
 Till den hoges sal  
 De i ara forts  
 Oeh vid mjodet hor  
 Oden kvada"

Dawn breaks. The Einherjer goes to  
 Relive their last fight  
 With passion, swords held high  
 As they ride in the morning mist

The sun warms the air  
 War cries sound  
 "Tor Hjelpe!"  
 The battle begins

Charging horses with fire in breath  
 Rush to battle - in glory die!

Swords sing in joy  
 Again they cut  
 With shining edges  
 Blood-stained steel

Axes shine, again they're swung  
 Ripping flesh - death be done

The cold night comes  
 With charging darkness  
 To Oden's hall  
 The Einherjer return

A feast awaits until the next day  
 When warriors' eyes again shall burn

### **5. Under The Grayclouded Winter Sky**

Grey clouds - cover the winter sky  
 Cold snow - falls like autumn leaves to the ground

The icy wind  
 Pierces the skin of waiting warriors  
 Like spears  
 Will pierce their bodies in battle

Frosted  
 Beards on pale grey faces  
 Eyes of death

Are burning with rage

Glancing across the fields of Tyr  
In the early morning light

Grey clouds - cover the winter sky  
Cold snow - falls like autumn leaves to the ground

The icy wind  
Pierces the skin of waiting warriors  
Like spears  
Will pierce their bodies in battle

War cries break the silent wait  
Charging warriors rush to kill  
Swords are swung in the air  
The gods of war are called

Vikings with fire in soul  
Clash on the open field  
Slaying with powerful strokes  
The snow is turning red

Hooves gallop the plains  
Warlords on horsebacks  
Ride into battle  
With a thunderous roar

The storm wind of death  
Blows across the field  
Sweeping with it  
Everything in its way

So the battle settles  
Alone stands just one man  
Under the grey-clouded winter sky - alone. . .

Exhumed - "Horrendous Member Dismemberment"

Nailing the dismembered member to the table  
Hammer gleaming in my sweat  
soaked palm  
First excruciating blow to the scrotum is struck  
Hammering my genitals into a bloody pulp

Agonizing self castration  
This hammer my tool of self-emasculatation

Disfigured bludgeoned stump

Relentlessly smashing  
my own copulatory organ  
Savagely striking the pulverized mess  
Testicles crushed beyond recognition  
Punctured, pulped, and pounded,  
Gouging out the pulsating gonads  
The scrotal sac is lacerated and split,

As the urethra is violently macerated  
My prepuce is now flayed to bits

Collapsing of the corpus cavernosum  
Completely liquefying the testis and scrotum

Experimenting with penile malleation [sic]  
The excruciating pain causes urinal  
vexation

Disfigured bludgeoned stump

The somniferous tubules are splayed  
Rendering the organ sterile  
Severing of the epidermis  
A vasectomy so vile...

### **"What Man Can Do", Napalm Death, Hatred Surge 1985**

Take it out on others - that's what they do.  
See what makes it work - that's what they do.  
Feel my hatred surge - that's what they see.  
Avenge them!

What Man can do - destroy, destroy.  
What Man can do - destroy, destroy.  
Destroy, destroy, destroy,  
destroy virtually anything.

Pointless pleasure - my point in hate.  
No point to a slow genocide.

What Man can do? Virtually anything.  
What Man does is destroy virtually anything.

### **"Deceived", Extreme Noise Terror, Holocaust in Your Head 1989**

The way I see it  
Just ain't your way  
You won't listen  
To what I have to say  
I won't tolerate  
The things you want me to see  
Say you're here to help  
But you just fuck me.

No more lies and deceit

Its not our fault  
We are this way  
We all have our views  
And different things to say  
You judge me, I judge you  
Nothing will change  
What are we to do?



**"Abattoir", Napalm Death, Hatred Surge 1985**

Feel my hate for you and your kind,  
 for the shit you believe in your minds.  
 You feel nothing - you just lied to me.  
 You have no emotions - just satisfied smiles.

Abattoir

Your mind is like an abattoir  
 You used me like a lamb for slaughter.  
 I never believed a word you said.  
 I'll piss on your grave - laugh when you're dead.

**"Unclean", Napalm Death, Hatred Surge 1985**

An easy scapegoat for your blame,  
 Racial hatred, a creed of shame.

Unclean

Your 'Master Race', ideals are fucked,  
 Your 'New Britain' will not include us.

Unclean

**"Display To Me", Napalm Death, Hatred Surge 1985**

Domesticate me  
 Into your ideal creation  
 Fondle me  
 When in need of attention

Brutalise me  
 As a target for your aggression

Inject me  
 With your putrid diseases  
 Stretch my senses  
 Beyond the peak of insanity

Why practice methods of prevention  
 When I can pay for your hideous mistakes?

Blind me  
 With cosmetic filth  
 To form the mask that hides your guilt  
 Insecure, uncaring clowns  
 Your dolled-eyes don't see  
 The suffering I've prolonged  
 For your wretched vanity

Chew on my flesh  
 With perverted lust  
 Display to me

The depths of your compassion

As you excrete  
My digested corpse  
Into the shit-pan  
My place of rest.

**“Show Us You Care”, Extreme Noise Terror, Holocaust In Your Head 1989**

You say we won't change nothing  
but at least we're fucking trying  
you say we're always moaning  
but at least we fucking care  
you say we should be happy,  
we've tried to and we are  
you say we should see sense  
but we already fucking have  
use your shit fill minds...  
and show you fucking care.  
You don't care about the rich  
as long as you're not poor  
You don't care about vivisection  
[be]cause you can't change the law  
You don't care about the police force  
because they haven't beaten up you  
you don't care about the starving  
because it's nothing new

**“Murder”, Extreme Noise Terror, Holocaust in Your Head 1989**

450 millions animal are murdered in Britain every year  
To be shoved down your throat and shat out of your arse

Murder!

450 millions animal are murdered in Britain every year  
To be shoved down your throat and shat out of your arse  
Animals to be killed for pleasure  
Murdered at the consumers leisure  
Slaughtered for meat in their fucking abattoirs

Murder!

Pneumatic bolt shot deep in the head  
Splattering bones and gushing blood  
Yet you still support this insane slaughter  
Brainwashing adverts on T.V.  
Cover up the reality and never shown the pain and torture

**“Zombie Ritual”, Death, Scream Bloody Gore 1987**

Revengeful corpse out to kill  
Smell the stench, your guts will spill  
Vomit for a mind, maggots for a cock

With his axe the corpse will chop

Stare into his eyes  
 Now in his spell  
 Kiss the rotting flesh  
 Now you're in hell

Drink from the goblet, the goblet of gore  
 Taste the zombie's drug, now you want more  
 Drifting from the living, joining with the dead  
 Zombie dwelling maggots, now infest your head

Zombie ritual  
 Zombie ritual

Ceremony now complete  
 Chosen one is now deceased  
 Fucking, raping zombie whores  
 Killing, feasting no remorse

Stare into his eyes  
 Now in his spell  
 Kiss the rotting flesh  
 Now you're in hell

Drink from the goblet, the goblet of gore  
 Taste the zombie's drug, now you want more  
 Drifting from the living, joining with the dead  
 Zombie dwelling maggots, now infest your head

Zombie ritual  
 Zombie ritual

Zombie ritual  
 Zombie ritual

### **"Infernal Death", Death, Scream Bloody Gore 1987**

Piling the bodies  
 Burn them in the night  
 Skin grows black and withered  
 Decayed smell will rise

Existence fading  
 Into ashes  
 Burn those bodies  
 To Infernal death

Human coals are burning  
 Repulsive yet so true  
 Open graves are scattered  
 When the work is through

Existence fading  
 Into ashes  
 Burn those bodies

To Infernal death

**"Seven Churches", Possessed, Seven Churches 1985**

Seven churches down in hell  
 In the land where Satan fell  
 Vows of Satan's sacred scripts  
 Bring out the evil from its crypts

Seven churches  
 Seven priests  
 Seven hearts on which they feast

Watch the gods take revenge  
 Rot in hell for your sins  
 Sacrifice, to the sky  
 Terror strikes, you will die

Taste the blood of the dead  
 As the sky turns to red  
 Rot in heaven, rot in hell  
 Reach for the land from which he fell

Seven bibles  
 Seven crosses  
 Seven saints mourn for their losses

Watch the gods take revenge  
 Rot in hell for your sins  
 Sacrifice, to the sky  
 Terror strikes, you will die

**"Bestial Devastation", Sepultura, Bestial Devastation 1985**

A legion of demons  
 Born from boundaries of death  
 Like a onslaught of evil  
 To destroy this Earth

Covering the morbid skies  
 Like a mist of sulphur  
 I can see Satan's [sic]  
 The cursed of death  
 Terminate masses and reigns  
 With blood axes of hate  
 The beasts of son of devil  
 Tormenting the preachers of Christ

The humans try to react  
 To this nuclear war  
 Which is like an endless pain  
 Burning in the fire of Hell

**"Two Day Romance", Converge, Caring and Killing 1998**

Can you help me?  
 Take a picture before I paint over her  
 She is beautiful, she was everything  
 I miss her  
 Last night I dreamt of her tracing my scars  
 She said she'd never leave and that I'd always stay  
 That night you called I stood by that phone for hours  
 I felt everything thirty miles away  
 You said you loved me and I told you the same  
 We kissed there for the first time  
 I believed in you for the last time  
 I once was I, once was whole  
 Peacemaker, tell myself that this is time to say goodbye  
 Goodbye

**"My Unsaid Everything", Converge, When Forever Comes Crashing 1998**

I said that name and skipped a heartbeat.  
 I said it with a second chance and a forgetful smile.  
 I said it with a faint glimmer of suicide.  
 I taste my wreckage in our conversations deep under the faint hums  
 of far gone engines.  
 With all signal flares blazing we lay somewhere in between  
 the smile of yellow lines  
 and a year of empty promises.  
 I long for the grant of wings.  
 I long for the dead of night when all of this passes.  
 You never meant those three words.  
 Now I can't remember how to set my heart alight.  
 You never meant a word.  
 Not a fucking word of it.  
 I am so sick of goodbyes.  
 So sick of committing suicide.  
 I am so sick of the in between, now and then.  
 So sick of swinging the hammer.  
 So sick of my suicide, of burying every hero that I had.

**"All Out War", Earth Crisis, All Out War 1995**

This time I'm not going to walk away.  
 This time I'm not going to let you slide. I have to give you what your  
 thirst is for. It's not for your good, it's not for my pride.  
 Evil lies beyond ignorance. Aware of the truth, aware of the facts.  
 The strength to take the stand to stop the slaughter is what you lack.  
 The weakness that you can't control brings  
 animals death and pain. The struggle I fought to overcome  
 is the dark pit where you choose to remain. This time I'm not going  
 to walk away. This time I'm not going to let you slide.  
 I have to give you what your thirst is for. It's not for your good,  
 it's not for my pride. Keep on with your killing,  
 your threats and your jokes, just brace yourself for what's in store.  
 Continue to flow with the close minded evil, prepare for all out war.  
 A dose of the hate your kind fills me with everyday.

Your entitled to your own freedom, not to take others away. All out war!

## **Avenged Sevenfold – City of Evil 2005 Full Album Lyrics**

### **1. Beast And The Harlot**

This shining city built of gold, a far cry from innocence  
 There's more than meets the eye round here look to the waters of the deep.  
 A city of evil  
 There sat a seven-headed beast, ten horns raised from his head  
 Symbolic woman sits on his thrown but hatred strips her and leaves her naked.  
 The Beast and the Harlot.

She's a dwelling place for demons, she's a cage for every unclean spirit every filthy bird  
 And makes us drink the poisoned wine to fornicating with our kings.  
 Fallen now is Babylon the Great.

The city dressed in jewels and gold, fine linen, Myrrh and pearls  
 Her plagues will come all at once as her mourners watch her burn.  
 Destroyed in an hour  
 Merchants and captains of the world, sailors navigators too  
 Will weep and mourn this loss with her sins piled to the sky  
 The Beast and the Harlot.

The day has come for all us sinners, if your not a servant you'll be struck to the ground.  
 Flee the burning, greedy city looking back on her to see there's nothin' around.  
 I don't believe in fairytales and no one wants to go to Hell, but we made the wrong  
 decision  
 And it's easy to see. Now if you wanna serve above or be a king below with us your  
 Welcome to the city where your future is set forever.

### **2. Burn It Down**

Jealousy's an ugly word, but you don't seem to care  
 Converse behind my back, but now I'm here  
 Need no one to comply with me though everyone that I defeat  
 Don't need you, fuck camaraderie, this rage will never go away

Hatred fuels my blood, I'll burn ya down (you can't help me)  
 One king to watch the horsemen fall, I'll fight 'til the end (I won't help you)  
 I can't trust anyone, see it in my eyes  
 Now I can understand, it's sorrow that feeds your lies

You're on my back when the water gets too deep for you to breath  
 A crutch for you that won't always be there  
 Hide in the dark another day, the fear in you is here to stay  
 So get the fuck away from me, and learn to trust the words I say.

Hatred fuels my blood, I'll burn ya down (you can't help me)  
 One king to watch the horsemen fall, I'll fight 'til the end (I won't help you)  
 I can't trust anyone, witness and see it in my eyes  
 Now I can understand, put faith in you for the last time  
 It's sorrow that feeds your lies

Run from me before I tear you down (be afraid)

You chose the wrong side (it feels so right)  
 I won't help you, let you rot away  
 Run towards the light exposing your soul (we won't be there by your side)  
 Salvation's dying (somebody's crying)  
 We're all gone in the end, sweet child we'll miss you  
 No, so far away

I can't trust anyone, witness and see it in my eyes  
 Now I can understand, put faith in you for the last time  
 It's sorrow that feeds your lies

Falling away, can't turn back time  
 Burn it down anyway

### 3. Blinded In Chains

And we're at it again, I turn around another fucking war, man  
 I don't know where to begin, but I'll start with the radical leaders  
 Their steps we're followin'

Running, don't go back and fight, too many you'll lose  
 (And as clowns you follow suit behind the blood between the red and white and blue but  
 it's too deep for you to see and  
 Everyone eventually will take the step 'cause it's in sight you take the left, I'll take the  
 right, I fell the hate you've built  
 For me and I say pay attention baby)

As they thank the Lord the blind can't see  
 Like a plague fed to the brain, deadly disease

But it wasn't a sin, a sorry life in judging every action  
 And as they're feeding your mind with this shit you forgot  
 How to speak, how to ask all the questions

The business at hand tonight, make the people choose  
 (I see another side in you but there's not much more I can do from on the outside  
 looking in your government is listenin' to  
 Push you on the story of immortal father mortal son give them your mind and all your  
 wealth the cycle will rebirth itself)  
 If they had it their way I'd burn in Hell and your future's a fuckin' disaster can't you see  
 Don't give them all the power when your future's in desperate trouble baby

As they thank the Lord the blind can't see  
 Like a plague fed to the brain, deadly disease  
 I'd run away tonight with my mind still intact you gotta make it alright  
 Easier said than done with no place to hide and having no place to (run)  
 Running away from condition, I see you but you're running away from  
 Your scared seductive system

Most would claim I live a lie when pointing out it's easy to predict these things  
 Every colour has its side, they live together vote and most won't read between these  
 lines  
 Please help us, please save us of course they have control we're all the same  
 Up on the cross, crucified their problem drove the nail and let Him rot  
 Family and friends, it won't matter in the end I'm sure they'll understand  
 Now look at the world and see how the humans bleed

As I sit up here and wonder 'bout how you sold your mind, body and soul  
 Looking at the fields so green I know this sounds obscene  
 I see you're living for tomorrow but decisions you have made will leave you empty

You've fallen asleep in denial  
 Look at the way we're dyin'  
 How it ends I'll never know  
 Just live your life blind like me

#### 4. Bat Country

He who makes a beast out of himself  
 Gets rid of the pain of being a man

Caught here in a fiery blaze, won't lose my will to stay.

I tried to drive all through the night,  
 The heat stroke ridden weather, the barren empty sights.  
 No oasis here to see, the sand is singing deathless words to me.

Can't you help me as I'm startin' to burn (all alone).  
 Too many doses and I'm starting to get an attraction.  
 My confidence is leaving me on my own (all alone).  
 No one can save me and you know I don't want the attention.

As I adjust to my new sights the rarely tired lights will take me to new heights.  
 My hand is on the trigger I'm ready to ignite.  
 Tomorrow might not make it but everything's all right.  
 Mental fiction follows me; show me what it's like to be set free.

Can't you help me as I'm startin' to burn (all alone).  
 Too many doses and I'm starting to get an attraction.  
 My confidence is leaving me on my own (all alone).  
 No one can save me and you know I don't want the attention.

So sorry you're not here I've been sane too long my vision's so unclear.  
 Now take a trip with me but don't be surprised when things aren't what they seem.

Caught here in a fiery blaze, won't lose my will to stay.  
 These eyes won't see the same, after I flip today.

Sometimes I don't know why we'd rather live than die,  
 We look up towards the sky for answers to our lives.  
 We may get some solutions but more just pass us by,  
 Don't want your absolution cause I can't make it right.  
 I'll make a beast out of myself, gets rid of all the pain of being a man.

Can't you help me as I'm startin' to burn (all alone).  
 Too many doses and I'm starting to get an attraction.  
 My confidence is leaving me on my own (all alone).  
 No one can save me and you know I don't want the attention.

So sorry you're not here I've been sane too long my vision's so unclear.  
 Now take a trip with me but don't be surprised when things aren't what they seem.  
 I've known it from the start all these good ideas will tear your brain apart.  
 Scared but you can follow me I'm too weird to live but much too rare to die.



## 5. Trashed And Scattered

Keep on writing you're just raping yourself (nothing can take my mind away from them)  
 Don't you ask about me, ask 'bout somebody else (Once I've fallen there's many stories to tell)

I can feel it, won't embrace it, it's overwhelming how far you take it (Stuck in a state of questioning)

And don't you tell me you know we're destined, you won't convince me, I won't listen  
 (Resentment building, you've put our lives on hold)

Trashed and scattered again, I'm feelin' so low  
 You waste your breath while fuckin' with me, my blood is so cold  
 My destination always unknown, I'll find my way there  
 But goddamn motherfuckers always wasting my time

I won't be the victim, but the first to cast a stone  
 Sedated nights to the bar room fights as metropolis takes its toll  
 And don't you try to stop me, it's a place you'll never know  
 Don't try to judge or take shots at me, I'll never let you seize control

Play your game you better walk away cause your integrity don't mean shit  
 Crawl on me you fucking parasite, and I'm gonna take you out

Label me, that's fine, I'll be somebody else (Nothing in front of me but holes ahead)  
 Lie about my life, have a story to tell (Lights went down, was on the edge and I fell)  
 Oh you're so insightful, let me remind you to twist and break me, should make you worried  
 (Long way to go and you're right there)  
 Two-faced liar, don't try and know me, deceit brings fire, makes sure you can't breathe  
 (Pick at pieces of my body below)

I never bothered with all the rumors, too much garbage (all the same)  
 (I know my destination)  
 I'll stand right here, come on you falsehood deceitful liar (There's no shame)  
 Don't ever take my side, I know you're never right, I'll justify the means (Nothing's what it seems)  
 I'll stand around and fight, but there's no point tonight, been chained to this machine  
 Trashed and scattered again, I'm feelin' so low  
 You waste your breath while fuckin' with me, my blood is so cold  
 My destination always is known, I'll find my way there  
 But Goddamn Imposter are you out of your mind?

I walk down these roads alone and now you're seen here  
 My feelings that I'm having towards you are perfectly clear (I control this ride)  
 My devils appetite is tonight and now I'm alright  
 But you Goddamn Motherfuckers always wasting my time

Play your game you better walk away cause your integrity don't mean shit  
 Crawl on me you fucking parasite, and I'm gonna take you out

I won't be the victim, but the first to cast a stone  
 Sedated nights to the bar room fights as metropolis takes its toll  
 And don't you try to stop me, it's a place you'll never know  
 Don't try to judge or take shots at me, I'll never let you seize control

Don't try and get the best of me (No one can help but your own self)

City makes my body ache (Lonely, don't try and prey on me)  
I feel your world dying, no more use in tryin'

And my body's trashed and low, but to you I'll never show myself or what's inside  
And I've seen it all before and I'll settle the score, I'll never join your side

## 6. Seize The Day

Seize the day or die regretting the time you lost  
It's empty and cold without you here, too many people to ache over

I see my vision burn, I feel my memories fade with time  
But I'm too young to worry  
These streets we travel on will undergo our same lost past

I found you here, now please just stay for a while  
I can move on with you around  
I hand you my mortal life, but will it be forever?  
I'd do anything for a smile, holding you 'til our time is done  
We both know the day will come, but I don't want to leave you

I see my vision burn, I feel my memories fade with time  
But I'm too young to worry (a melody, a memory, or just one picture)

Seize the day or die regretting the time you lost  
It's empty and cold without you here, too many people to ache over  
Newborn life replacing life, replacing all of us, changing this fable we live in  
No longer needed here so where should we go?  
Will you take a journey tonight, follow me past the walls of death?  
But girl, what if there is no eternal life?

I see my vision burn, I feel my memories fade with time  
But I'm too young to worry (a melody, a memory, or just one picture)

Seize the day or die regretting the time you lost  
It's empty and cold without you here, too many people to ache over  
Trails in life, questions of us existing here, don't wanna die alone without you there  
Please tell me what we have is real

So, what if I never hold you, or kiss you lips again?  
I never want to leave you and the memories for us to see  
I beg don't leave me

Seize the day or die regretting the time you lost  
It's empty and cold without you here, too many people to ache over  
Trails in life, questions of us existing here, don't wanna die alone without you there  
Please tell me what we have is real

(Silence you lost me, no chance for one more day)  
I stand here alone  
Falling away from you, no chance to get back home

## 7. Sidewinder

I slide through the wasteland that's my world

My hunger takes your life, preyed on to keep me alive, yeah  
 Mercy's all that you need, mercy's empty in me

Can't you feel the poison rising out of the morning and clear through the night  
 You can feel my strength destroy you straight to the heart from the venomous bite

That's right I shed my skin tonight but my fangs are hard to hide  
 And you know that you're going to die, yeah  
 Mercy's all that you need, mercy's empty to me

Can't you feel the poison rising out of the morning and clear through the night  
 You can feel my strength destroy you straight to the heart from the venomous bite

I can't regret, can't escape decisions made for me, no control  
 Fire that burns and never dies, wrapped around I'll bury my fangs inside

Making my way through the night you're still in my sight  
 You're runnin' away cause you know you can't hide  
 My instincts are cold blooded hate; to you I'm the bearer of fate  
 Wrong place and now the wrong time, now terror is all that you'll find

Can't you feel the poison rising straight to the heart from the venomous bite

Can't you feel the poison rising out of the morning and clear through the night  
 You can feel my strength destroy you straight to the heart from the venomous bite

I can't regret, can't escape decisions made for me, no control  
 Fire that burns and never dies, wrapped around I'll bury my fangs inside

Stay inside tonight - you're out there all alone  
 Vanish from my sites - venomous control  
 You can't make it right - my appetite has grown  
 Lost your final fight - no love will be shown

### **8. The Wicked End**

Man's becoming more corrupt now, godless, wicked, and cruel  
 The soulless man stood silenced, Mary's "word" rang so true  
 Chastisement worse than the flood, spread the word, its all through  
 Don't kill the messenger girl  
 As if we haven't swam enough in this life of misery

Voice your prophecy, shed us some light  
 Fell sorrow for mankind's chance to survive  
 Swallowed lies and swam in your own tears  
 A stab in the dark and it wounded our will  
 We won't be here tomorrow, hold on to me for one last time

We've grown in numbers six hundred sixty six  
 War breaks, a sign of the end, eternally expelled  
 Look to the sky for knowledge, the stars align tonight  
 Eclipse and heaven shall fall  
 Now I know I've seen it all in my life of misery

Voice your prophecy, shed us some light  
 Fell sorrow for mankind's chance to survive

Swallowed lies and swam in your own tears  
 A stab in the dark and it wounded our will  
 We won't be here tomorrow, hold on to me for one last time

Dust the apple off, savour each bite  
 And deep inside you know Adam was right  
 Lust and power, indulgence, no fear  
 Left with is sins, how does this end?  
 We won't be here tomorrow, hold on to me for one last time

As the prophets shed the light on what's to come the crowds did gather  
 Your time is precious, they explained, no time to worry, Messiah's coming  
 Don't go to sleep tonight, darling, hold me in your arms  
 These will be our final days and I can't let go

Walls are falling, churches burning, women ravaged, children crying  
 Flesh is tearing, some still fighting  
 In this world of misery

Voice your prophecy, shed us some light  
 Fell sorrow for mankind's chance to survive  
 Swallowed lies and swam in your own tears  
 A stab in the dark and it wounded our will  
 Dust the apple off, savour each bite  
 We won't be here tomorrow, hold on to me for one last time

## 9. Strength Of The World

My story starts the day they said "she can't be found"  
 The news so dark, heart stopped, I stood silent without a sound  
 It's over, she's finished, mother lies with my father and sister too  
 Cold-blooded, they suffered, shot down by the outlaws after you  
 Sorrow swallows my screams

Strength of the world - is on my shoulders  
 Strength of the world - is on my side  
 Strength of the world - the one true beholder  
 Ice in my veins - for those who've died

I've seen my family fade away, you've taken my whole life  
 There's nothing left to say

Avenge the dead kill all who cross me in my path  
 Suicidal, I never planned on coming back  
 I want it, I need it, revenge is dripping from my teeth  
 Need nothin', to feel power, and bring the killers to their knees  
 Nothin' to lose vengeance to gain (you know I'll never be the same)  
 So taste my breath I'm close behind you (so desperate on your final day)  
 Sorrow swallows my screams

Strength of the world - is on my shoulders  
 Strength of the world - is on my side  
 Strength of the world - the one true beholder  
 Ice in my veins - for those who've died

I've seen my family fade away, you've taken my whole life

There's nothing left to say

Sitting in silence with heaven above me I prayed every night by their graves  
 While I thirst for closure I feel it no longer  
 I can't turn my cheek away  
 I stand before you; I'll sin when I have to  
 But now I leave your side, to avenge my family's pride

Strength of the world - is on my shoulders  
 Strength of the world - is on my side  
 Strength of the world - the one true beholder  
 Ice in my veins - for those who've died

So far forever now alone, a greater punishment on me has been imposed  
 A killer falling from the light, I miss my family, I'll never be alright

## 10. Betrayed

Passion in my eyes, I lived it everyday, but how could you go throw it all away?  
 In my dreams it's me and you, it's there I saw it all come true  
 As time went by faith in you grew, so one thing's left for me to do

I feel it burn inside, burn like the rising sun  
 Lifted into the sky, took the only thing I loved  
 I know after tonight all your power crumbles in my arms  
 So don't worry, I'll be fine, when my life ends, I'll leave this scar

When I fell down, I needed you there  
 Every note and every word seems so hard to take  
 Finally, In destiny

A smoking gun in your hand, now don't you realize what you've done  
 Put a bullet in his back, your hero since you were so young  
 How could you kill the man who brought salvation through your pain  
 He must mean everything to end it all this shameful way

Passion in my eyes, I lived it everyday, but how could you go throw it all away?  
 In my dreams it's me and you, it's there I saw it all come true  
 As time went by faith in you grew, so one thing's left for me to do

I started here so young and helped you get along  
 Just did it for the love, and people healed through us  
 Don't live your life in vain, don't take it out on me  
 You're cracked, so just remember, I'm not your enemy  
 I don't deserve to fall this way, by a man who felt betrayed

I felt so down now you're around to rescue me  
 Every note and every word I'm listening  
 Sometimes problems seem too deep to take  
 Sometimes I cry thinking my future looks so bleak  
 Finally, together we were destined, I know what's best for us in the end  
 Someone hear me, someone stop me, someone listen, why aren't you listening?

Passion in my eyes, I lived it everyday, but how could you go throw it all away?  
 In my dreams it's me and you, it's there I saw it all come true  
 As time went by faith in you grew, so one thing's left for me to do (finish you)

**11. M.I.A.**

Staring at the carnage, praying that the sun would never rise.  
 Living another day in disguise.  
 These feelings can't be right, lend me your courage to stand up and fight,  
 on tonight.

Oh  
 Stand up and fight.

The fighting rages on and on, to challenge me you must be strong.  
 I walk your land but don't belong, two million soldiers can't be wrong.

It's no fun but I've been here before  
 I'm far from home and I'm fighting your war.  
 (Not the way I pictured this, I wanted better things)  
 Some are scared others killing for fun, I shot a mother right in front of  
 her son.  
 (Take this from my consciousness, and please erase my dreams)

Fight for honor, fight for your life.  
 Pray to God that our side is right.  
 Even though we won, I still may lose  
 Until I make it home to you  
 I see our mothers filled with tears,  
 grew up so fast where did those years go?  
 Memories won't let you cry  
 unless I don't return tonight.

So many soldiers on the other side, I take their lives so they can't take  
 mine.  
 (Scared to make it out alive now murder's all I know.)  
 Nobody tells me all the reasons we're here. I have my weapons so there's  
 nothing to fear.  
 (Another day, another life, but nothing real to show for)

Fight for honour, fight for your life.  
 Pray to God that our side is right.  
 Even though we won, I still may lose  
 Until I make it home to you  
 I see our mothers filled with tears,  
 grew up so fast where did those years go?  
 Memories won't let you cry  
 unless I don't return tonight.

Staring at the carnage, praying that the sun would never rise.  
 Living another day in disguise.  
 These feelings can't be right, lend me your courage to stand up and fight.

Watching the death toll rise wondering how I'm alive.  
 Stranger's blood on my hands, I've shot all I can  
 There are no silent nights, watching your brothers all die  
 To destroy all their plans with no thought of me  
 No thought of me, no thought of me

Ohhhhh...

Walk the city lonely  
 Memories that haunt are passing by  
 A murderer walks your street tonight  
 Forgive me for my crimes; don't forget that I was so young  
 Fought so scared in the name of God and country

**"Bombs of My Saviours", Heaven Shall Burn, Iconoclast 2008**

for years we hide in blackness,  
 we have to sink into oblivion  
 this agony of fear absorbs my thinking  
 this anguish suffocates my souls  
 I saw countless acts of treason  
 once this heart was filled with force and comfort  
 but now there is nothing anymore

the home I knew has crumbled into dust  
 I know so many of these ruins

I watch it burn, my fatherland  
 to blood red skies I pray  
 impatiently I wait, I'm waiting for the end  
 as I hail the bombs of my saviours

as I'm craving for these sirens wailing  
 to leave this cell to cross the night  
 as they crawl into their bunkers  
 as they hide away and shake with fear

at least I dare to raise my eyes and whisper  
 I fill my lungs with life again  
 walking empty streets and orphaned quarters  
 a shine like daylight in the light

**"Black Tears", Heaven Shall Burn, Iconoclast 2008**

When I'm in this state of mind,  
 I'm wishing I was blind,  
 Sometimes life is more than pain to me

I feel the power of my grief,  
 Death would be such a relief,  
 All the secrets that I hide would die with me

Depression is my only friend,  
 Will this torture never end?  
 Let me carry on to dreamer's sky

I keep crying in my dreams,  
 Can you hear my endless screams?  
 When I fade away, I fade away...

This fluid on my cheek,

It drains me, I get weak  
 My heart is cold and bleak  
 Black blood, black tears.  
 Black tears, black tears.

Life is like a masquerade,  
 In dept to myself, but I can't pay,  
 Soon I'll call it all a day, away

I never felt what you call guilt,  
 I still believe "Do what thou wilt",  
 My sorrow will destroy the world I've built

### **"Freak on a Leash", Korn, Follow the Leader 1998**

Something takes a part of me.  
 Something lost and never seen.  
 Every time I start to believe,  
 Something's raped and taken from me... from me.  
 Life's got to always be messing with me. (You wanna see the light)  
 Can't they chill and let me be free? (So do I)  
 Can't I take away all this pain. (You wanna see the light)  
 I try to every night, all in vain... in vain.  
 Sometimes I cannot take this place.  
 Sometimes it's my life I can't taste.  
 Sometimes I cannot feel my face.  
 You'll never see me fall from grace  
 Something takes a part of me.  
 You and I were meant to be.  
 A cheap fuck for me to lay  
 Something takes a part of me.  
 Feeling like a freak on a leash. (You wanna see the light)  
 Feeling like I have no release. (So do I)  
 How many times have I felt diseased? (You wanna see the light)  
 Nothing in my life is free... is free  
 Chorus

[scat] Boom na da mmm dum na ema  
 Da boom na da mmm dum na ema

GO!  
 So...fight! something on the... dum na ema  
 Fight...some things they fight  
 So...something on the... dum na ema  
 Fight...some things they fight  
 Fight...something of the... dum na ema  
 No...some things they fight  
 Fight...something of the... dum na ema  
 Fight...some things they fight

[Chorus]

Part of me...  
 Oh...



**"B.B.K.", Korn, Follow the Leader 1998**

So you've seen I've gotten this far.  
 Please give me some place to rage.  
 I'm not trying to go there, so take me away.

Life sometimes pisses me off.  
 It's never a good trip for me  
 Every time I reach for love, it's taken away.

Night! So I play.  
 Give me a sign this is day.  
 Give me some patience, so I pray.  
 It's time to die. Is that what I want?

There's nothing wrong wanting to be loved.  
 Is there something wrong with me?  
 For once in my life I'd like to be really set free.  
 Let me be me.

Night! So I play.  
 Give me a sign this is day.  
 Give me some guidance, so I pray.  
 It's time to die. Is that what I want?

(Take... take)  
 Take me away.  
 (Take... take)  
 Taken away.  
 Take me away.  
 Taken... away.

Something I get, I got to get home  
 Run, run, run, run, run running home  
 Where is my home...

Night! So I play.  
 Give me a sign this is day.  
 Give me some patience, so I pray.  
 It's time to die. Is that what I want?  
 Night! So I play.  
 Give me the sign this is day.  
 Give me some guidance, so I pray.  
 It's time to die. Is that what I want?

**"A.D.I.D.A.S.", Korn, Life is Peachy 1996**

Honestly, somehow it always seems  
 That I'm dreaming of something that I can never be  
 It doesn't bother me, 'cause I will always be that pimp I see  
 in all of my fantasies

I don't know your fucking name  
 So what, let's...

Screaming to be the only way that I can truly be free from my fucked up real life,  
so I dream and stroke it harder, 'cause its so fun to see my face staring back at me.

I don't know your fucking name.  
So what, let's fuck.

All Day I Dream About Sex  
All Day I Dream About fuckin'[\*]

All day I dream about fuckin'

All day  
I dream about sex [and]  
All day  
I dream about sex [and]  
All day  
I dream about sex [and]  
All day  
I dream about sex [x2]

[Repeat \* x 2]

### **"Ass Itch" , Korn, Life is Peachy 1996**

I hate writing shit, it is so stupid  
What's my problem today?  
Maybe I'm depressed,  
Maybe I'm helpless to what comes out my hand

[Chorus:]  
Burn  
Pain  
Burn  
Pain

I hate writing shit, it is so stupid  
Why do I feel this way?  
Feelings in my heart  
I'm in way too far  
Can't it won't go away [sic]

[Chorus]

[Be]fore long my song is dying  
[Be]fore long my song is dying

I hate writing shit  
Ain't looking forward to it  
What's fucked up, today?

Writing all this time  
Feeling all that's mine  
Come right out my hand

[Chorus]

[Be]fore long my song is dying  
 [Be]fore long my song is dying

Tell me now, I want to know  
 Is it me inside you see?  
 Ahh, it isn't fair  
 I gotta let this song inside me...free...

Just set me free [x4]  
 It just set me free [x4]

[Be]fore long my song is dying  
 [Be]fore long my song is dying

That's why I die, this lie, I try

### **"I Am Hated", Slipknot, Iowa 2001**

The whole world is my enemy - and I'm a walking target  
 Two times the devil with all the significance  
 Dragged and raped for the love of a mob  
 I can't stay - because I can't be stopped  
 Eat motherfuckers alive who cross us  
 I know you're all tired of the same ol' bosses  
 Let me tell you how it's gonna be  
 I'm gonna kill anyone who steps up in front of me

Welcome to the same ol' fucking scam  
 Same ol' shit in a dead fad

Everybody wants to be so hard  
 Are you real or a second rate sports card?  
 They all lost their dad or their wife just died  
 They never got to go outside - SHUT UP  
 Nobody gives a fuck  
 it doesn't change the fact that you suck

(We are) The anti-cancer  
 (We are) The only answer  
 Stripped down, we want you dead  
 But what's inside of me, you'll never know  
 (We are) Bipolar gods  
 (We are) You know what we are  
 My life was always shit  
 And I don't think I need this anymore

Now I'm not pretty and I'm not cool  
 But I'm fat and I'm ugly and proud - so fuck you  
 Standing out is the new pretension  
 Streamline the [sick]ness, half-assed aggression  
 You gotta see it to believe it, we all got conned  
 All the mediocre sacred cows we spawned  
 Put your trust in the mission  
 We will not repent - this is our religion

(We are) The anti-cancer

(We are) The only answer  
 Stripped down, we want you dead  
 But what's inside of me, you'll never know  
 (We are) Bipolar gods  
 (We are) You know what we are  
 My life was always shit  
 And I don't think I need this anymore

I am hated  
 You are hated  
 We are hated

Everything sucks and I can prove it  
 Everybody dies, shuffle on, remove it  
 Individuals, indispensable  
 I'm the paradox deity vessel  
 ...the other side holds no secret  
 But this side is done, I don't need it  
 Before you go, you should know you're breaking down  
 You'll be rotten by the time you're underground

(We are) The anti-cancer  
 (We are) The only answer  
 Stripped down, we want you dead  
 But what's inside of me, you'll never know  
 (We are) Bipolar gods  
 (We are) You know what we are  
 My life was always shit  
 And I don't think I need this anymore

(We Are) The source of conscience  
 (We Are) Distorted sentiments  
 There's only one thing left  
 And I can't leave until it's sated  
 (We Are) The absolute  
 (We Are) Controlling you  
 They're closing in, I can't escape  
 I am hated

**"Children of the Korn", Korn, Follow the Leader 1998**

[Ice Cube:]  
 Attention all parents!  
 Report to your local therapist!  
 Report to your local church!  
 Report to your local police department!  
 It's goin' down!

[Jonathan:]  
 Glaring into my sons eyes.  
 Reveals a void  
 I felt her in the day.

[Ice Cube:]  
 Insanity.

[Jonathan:]  
 It was all about the pussy, if you can get it.  
 A little girl like me never fucking liked it.

[Ice Cube:]  
 We ain't takin' no mo'! Go!

[Jonathan:]  
 So sing me, I, I

[Ice Cube:]  
 I'm not fuckin around  
 Stop fucking with me

[Jonathan:]  
 And the children are born.  
 Your feeling through me, I, I  
 You're the children of the Korn.

[Ice Cube:]  
 Droppin' smoke in the alley, makin' noise with a  
 double pump,  
 Bring your boys turn up at a party with you  
 doubled up.  
 Double ridie, double party, hardcore, teenage,  
 fuckin' bitches major.  
 Catch me if you can, fuck the law with my dick in  
 my hand,  
 We're comin' strong.  
 Generation triple X, we're all about the weed  
 smoke and the kinky sex nigga what

[Jonathan:]  
 So sing me, I, I

[Ice Cube:]  
 I'm not fuckin around  
 Stop fucking with me

[Jonathan:]  
 And the children are born.  
 Your feeling through me, I, I  
 We're the children of the Korn.  
 Cos a bag of my life  
 Then I got it, so far.  
 It's open day like me. Insanity  
 Go figure, what's a fag?  
 Now a player  
 baptised and born,  
 and the Children of the Korn.

[Ice Cube:]  
 Children of the Korn!  
 I'm the first born!  
 Fuck authority! Hit your ass in the head with my  
 40.  
 You girls see more of me, after school, you

better run to your car.  
 Class clown, I already know I'm a star.  
 Your Children of the Korn was born, from your  
 porn and twisted ass ways,  
 now you look amazed.  
 I'm sitting in a daze, in a purple haze.  
 You better check my pulse, 'cause nothin' seems  
 to faze.  
 Bitch!  
 Nothin' seems to faze.  
 Your children of the Korn, children of the Korn.  
 Nothin' seems to faze.  
 Your children of the Korn, children of the Korn.

[Jonathan:]  
 Look and see, I feel the parents hating me.

[Ice Cube:]  
 Hurt me. You hurt me.

[Jonathan:]  
 Why don't you step outside and feel me?

[Ice Cube:]  
 Feel me! Feel me! Feel me!  
 How you gonna tell me where to skate, who to  
 date,  
 how to fuck, how to kiss, who to love, who to  
 diss,  
 how to live. What it is, somethin' gotta give.  
 Parents or the kids, it won't be the kids.  
 What? It won't be the kids.  
 We're talking shit, 'cause life is a bitch.  
 You know it is. Everybody tryin' to get rich. God  
 damn!  
 All I wanna do is live. All I wanna do is live.

[Jonathan:]  
 All I wanna do is live!

[Ice Cube:]  
 All I wanna do is live.

[Jonathan:]  
 All... I... want... to... do...  
 All... I... want... to... do...  
 All... I... want... to... do... is live.

[Ice Cube:]  
 Insanity.  
 Stop fuckin' with me.  
 Insanity.

[Ice Cube:]  
 Stop... fuckin'... with... me.  
 Bitch!

**"Break Stuff", Limp Bizkit, Significant Other 1999**

Its just one of those days  
 When you don't wanna wake up  
 Everything is fucked  
 Everybody sucks  
 You don't really know why  
 But you want justify  
 Rippin' someone's head off  
 No human contact  
 And if you interact  
 Your life is on contract  
 Your best bet is to stay away motherfucker  
 It's just one of those days!!

*[chorus:]*

Its all about the he says she says bullshit  
 I think you better quit  
 Lettin' shit slip  
 Or you'll be leavin' with a fat lip  
 Its all about the he says she says bullshit  
 I think you better quit talkin' that shit  
 (Punk, so come and get it)  
 Its just one of those days  
 Feelin' like a freight train  
 First one to complain  
 Leaves with a blood stain  
 Damn right I'm a maniac  
 You better watch your back  
 Cause I'm fuckin' up your program  
 And if your stuck up  
 You just lucked up  
 Next in line to get fucked up  
 Your best bet is to stay away motherfucker  
 Its just one of those days!!

*[chorus]*

I feel like shit  
 My suggestion is to keep your distance cause right now I'm dangerous  
 We've all felt like shit  
 And been treated like shit  
 All those motherfuckers that want to step up  
 I hope you know I pack a chain saw  
 I'll skin your ass raw  
 And if my day keeps goin' this way I just might break somethin' tonight...  
 I hope you know I pack a chain saw  
 I'll skin your ass raw  
 And if my day keeps goin' this way I just might break somethin' tonight...  
 I hope you know I pack a chain saw  
 I'll skin your ass raw  
 And if my day keeps goin' this way I just might break your fuckin' face tonight!  
 Give me somethin' to break  
 Give me somethin' to break  
 Just give me somethin' to break  
 How bout your fuckin' face  
 I hope you know I pack a chain saw, what!

A chain saw, what!  
 A motherfucking chain saw, what!  
 So come and get it

*[chorus]*

**"People = Shit", Slipknot, Iowa 2001**

Here we go again, motherfucker

Come on down, and see the idiot right here  
 Too fucked to beg and not afraid to care  
 What's the matter with calamity anyway?  
 Right? Get the fuck outta my face  
 Understand that I can't feel anything  
 It isn't like I wanna sift through the decay  
 I feel like a would, like I got a fuckin'  
 Gun against my head, you live when I'm dead

One more time, mother fucker

Everybody hates me now, so fuck it  
 Blood's on my face and my hands, and I  
 Don't know why, I'm not afraid to cry  
 But that's none of your business  
 Whose life is it? Get it? See it? Feel it? Eat it?  
 Spin it around so I can spit in its face  
 I wanna leave without a trace  
 Cuz I don't wanna die in this place

People = Shit  
 People = Shit (Whatcha gonna do?)  
 People = Shit (Cuz I am not afraid of you)  
 People = Shit (I'm everything you'll never be)  
 People = Shit

It never stops - you can't be everything to everyone  
 Contagion - I'm sittin' at the side of Satan  
 What do you want from me?  
 They never told me the failure I was meant to be  
 Overdo it - don't tell me you blew it  
 Stop your bitchin' and fight your way through it  
 I'M - NOT - LIKE - YOU - I - JUST - FUCK - UP

C'mon mother fucker, everybody has to die

People = Shit  
 People = Shit (Whatcha gonna do?)  
 People = Shit (Cuz I am not afraid of you)  
 People = Shit (I'm everything you'll never be)  
 People = Shit



**"The Opium of the People", Slipknot, Volume 3 (The Subliminal Verses) 2004**

Watch those idiosyncrasies  
 Watch all the idiots fall on me  
 Running out of ways to get out of the way  
 Take another shot just to stay the same  
 But I need some balance - Back it off  
 Fill your lungs 'til it makes you cough  
 Tell me everything's gonna be alright  
 'Cause I don't think I'll make it through tonight

The only way - Is all the way

Oh - my - God  
 It's judgement day and I'm not prepared  
 Everybody out there's running scared  
 So - Take a little bit off the top  
 I don't care, just make it stop

I won't give another soul... to you  
 I won't give another life... to you  
 You have to stop  
 Stop!

Do one thing and say something cryptic  
 But the styles always clash  
 One thing I know for sure  
 The hypothetical won't work anymore  
 One wrong move and they will pound!  
 My nails are tight inside my wrists  
 This sacrament is sacrilege and sentimental  
 Deity experimental - Faith is accidental

I won't give another soul... to you  
 I won't give another life... to you  
 I won't give another thought... to you  
 I won't give anymore of my hope... to you

**"Intro", Limp Bizkit, Three Dollar Bill Y'all 1997**

Use your vehicle of salvation, my brothers, go buy a gun.  
 And go give that gun to Jesus and say  
 "Jesus...you go kill the disciples of Satan and you kill the Nazi's, Jesus.  
 "Gimme an amen. Amen.  
 Gimme a hallelujah, brother. Hallelujah.  
 Feel the pain of sweet Jesus.  
 Gimme another amen. Amen.  
 Gimme another. Amen.  
 You've got to kill the noise.  
 You've got to kill the pollution of Satan, brother, gimme a hallelujah. Hallelujah.  
 Have you been healed?  
 Have you been saved?  
 Has it happened to you, brother?  
 Thank the lord.  
 Praise the lord.  
 I love Jesus.

I love Jesus.  
Kill the pollution...pollution

**"Pain of Mind", Neurosis, Pain of Mind 1988**

your mind is restricted  
from years of obedience  
thoughts are never your own  
your mind is a trap loaded with crap

who decided your life? not you  
never had it in you to look inside  
and be you

living life in a safety belt  
nothing inside anymore  
never crossed the line  
just content to whine  
always pay the fine  
mind by their design

it's time to purge your brain  
no question at all  
they've constructed the wall  
but you had the bricks  
(ever increasing pressure fix)  
(pain of mind, sickness of heart)

pain of mind, sickness of heart.

**"Reasons to Hide", Neurosis, Pain of Mind 1988**

to try to make an order out of  
muddled thoughts and dream - to  
watch hope and desire torn  
apart from the seams - construct  
a wall of hatred out of failures  
crumbled ruins - to crawl with  
bleeding fingers for the stones  
to be moved

in my dreams I witness terrors  
when I wake up they are true  
they're of pain and anguish  
feelings I never knew

to crawl through the maze of life  
and never find the door  
to stumble on the corpse of emotion  
sprawled across the floor  
to stare blankly at one's image  
and then coldly turn away  
to realise I'm not the only one whose soul died today.

**"Black", Neurosis, Pain Of Mind 1988**

sometimes I feel so far away  
 other times I think I need a change today  
 unwanted feelings of despair from inside  
 and all I want is a place to hide

*[chorus:]*

sometimes it makes me really angry  
 other times it gets me really sad  
 but every time it happens the only thing I see is...  
 black, black, black, all I see is...

I just want a little piece of mind  
 away from all my pressures and the daily grind  
 I just want a place where I can be  
 away from all the things that trouble me

*[chorus]*

could things be better at the end of the road?  
 or will the world outside still be cold?  
 for the inner tranquillity that I lack  
 turns everything I see black

**"Self-Doubt", Neurosis, Aberration (7") 1988**

Never finding security  
 Just living in a bad reality  
 Never finding security  
 Just living in a bad reality

Exorcise the demons from your mind  
 Purge the fear of failure  
 Reject inbred subjective restrictions  
 Remove the blinders, explore the infinite

Never finding security  
 Just living in a bad reality  
 Never finding security  
 Just living in a bad reality

Exorcise the demons from your mind  
 Purge the fear of failure  
 Reject inbred subjective restrictions  
 Remove the blinders, explore the infinite

Look inside  
 Find a way out  
 Free your mind  
 From the bonds of self-doubt

Don't want to be

A self-indentured slave  
 To my insecurities  
 Self-doubt (controls my destiny now)

**"Double Edged Sword", Neurosis, The Word as Law 1990**

I know what the plan of futures are  
 The cry and the march of shame  
 Crawling to the center of what remains

Look for the path to the sheltered land  
 Crossing paths, conflicting times  
 Expansion never ending  
 Destruction mind is sending

Signals abound around us  
 They plant the seed of fate  
 Creating the undiscovered thought  
 Snapping the eyes to pain

Feeding, eating, bleeding, seeing  
 Healing to be broken again  
 Standing in the crossfire  
 Burning in the wind

Maybe one day you'll see what I see now

Step to the front the falling is today

**"The Doorway", Neurosis, Times of Grace 1999**

to burrow my way through death and flesh  
 all beasts I let out ú ill buried untold  
 to lock my cage ú unleash the fallen  
 fear eyes contain light in my soul

feral snakes collide burn in my skull  
 freeing the circles  
 that night I saw a burial train  
 all thieves I bludgeon  
 from ice I burn breathe astral plane

greyed eye enclosed  
 seer east is gone  
 from now on, farther on

I'm nailed to the crossroads searching for the piece of me  
 that wasn't mine, blood dripping from my hands  
 my end has seen the figure of my light keeper  
 standing in the doorway

**"Collapse and Crush", Isis, Celestial 2001**

Collapse the veins  
 Crush the heart  
 Snap the tendons  
 Dissolve the bones  
 Flood the brain  
 Burn the skin  
 Pierce the lungs  
 Collapse the body

Stars now beneath our feet  
 We've known the terror and still not stopped

Swarm down and forgive me  
 Rain down and forgive us

**"Swarm Reigns (Down)", Isis, Celestial 2001**

Wait for me dead  
 When light hits floor  
 When our cancer  
 Has swept her away

We are the sleepers  
 Black sun heralds new dawn

It's all we know  
 Black holes and static eyes

We are the sleepers  
 Swarm contained in her tower

We mesh our flesh and bone  
 With her mechanical mind

We are the sleepers  
 We are dead and reborn

**"Gentle Time", Isis, Celestial 2001**

Hive been fed  
 Fill my soul  
 One way in  
 Fill my soul, fill my soul

I been high  
 Still can't see  
 Devastated  
 Come find

Pleasuring arm  
 Tempted to bleed  
 Hollowing  
 Dares my soul

I been high  
 Still can't see  
 Devastated  
 Come find

Our inventions split their cocoon  
 And the whirl of wings was deafening  
 Rain down and bring  
 A gentle time

**"Celestial (The Tower)", Isis, Celestial 2001**

Remit  
 Remit the signal

The flood is coming down  
 I can't hold it back  
 I can't see her  
 I can't even breathe

Even breathe  
 Breathe

The individual  
 Will drifts into space  
 And the signal  
 Fills it's void

Void  
 Black hole

The eyes of greater size  
 Than all the oceans  
 Do you ever get that feeling that you're sinking ?  
 I do

**"Echoes", Cult of Luna, Salvation 2004**

Empty men without regrets  
 Leaning against each others shoulders  
 Open spaces fill the gap  
 Where reason reigned and fell  
 And I see vapour coming out  
 Of every crack in the framework  
 Caught in a vortex between false  
 Perceptions and reality  
 Forever  
 Dead frequencies kill the intellect  
 And truths that only raindrops see  
 Frail bodies out in the periphery  
 Walk like ghosts across the screen  
 It begins again

**"Into The Beyond", Cult of Luna, Salvation 2004**

Let me take you down, underneath this false surface  
 Tonight is the night when we travel into the heart of the unknown  
 Night reveals what is hidden in the shadows  
 What you see is just a shell of me

To escape the suffering we keep our emotions at a distance  
 So far away that our skin becomes our fortress  
 Leave with me and you'll see what lies ahead  
 Let's gather in twilight  
 In those blue reflections

We are coming out as one  
 That is when we arrive  
 That is when we realize  
 This is when we fall down

**"Arrival", Cult of Luna, The Beyond 2003**

Oh new day. Wash my face and wipe these scars away  
 Clear my thoughts. Imagine the last Empire's demise  
 Oh new dawn. At last I have died and reborn  
 The rays burnt through my shell  
 My mission is summoning me

From the depth of earth I crawled  
 From Heaven's heights I've descended  
 The last one to know them all  
 The first to be rejected  
 Under cover of white light we meet at the first step  
 Digging graves for a dying world

In the river, in thin air I am floating. Hovering  
 Following lessons of past mistakes  
 Gathering knowledge as I grow stronger

I am the poisoned rain from a darkened sky  
 I am the burning water and the orphans' cry  
 I live in the ones who have fallen only to reach for the stars  
 I am the desert wasteland; I am the spring run dry

When I arrive you become a hypocrite, you become a liar  
 All that was sacred have I sealed in  
 The day I'll find you is the day I'll save your soul  
 The night is upon us and the enemy never sleeps

**"White Cell", Cult of Luna, Salvation 2004**

Where is the rain that purifies and retaliates?  
 Where is the one I begged for strength to carry on?  
 Speak to me, I have followed through.  
 Deliver me from guilt. Take me home

To the source of white light I offer my place.

My sacrifice for its life.  
The guilt that stains me vanishes on the other side.

Where is the rain that purifies and retaliates?  
Where is the one I begged for strength to carry on?  
Walking along the river's flow.  
A journey away from original sin.

You and I merge, we become one.

**"Vague Illusions", Cult of Luna, Salvation 2004**

Awoke in a fever, a feeling that's never been here before  
Staring at these walls knowing you're right outside the door  
See through me, point your words and make me shiver  
This time I know we will go down trying to reconcile

Waiting here for you to save me  
Stranded here with my vague illusions and broken dreams  
One more time around so degraded  
Running in circles these days of endless guilt

There were reasons  
There were moments  
Reach to me and lead me astray

As the night breathes out the harsh and cold morning  
A smoke screen has surrounded the funeral mourners  
They march in the wake of broken promises  
This time they know we all fall into the rhythm so slow

**"Leave Me Here", Cult of Luna, Salvation 2004**

Out of a secret longing  
They know their way from here  
Out of a growing dream  
They follow the road we create

I see what I've cut behind me  
Lost on the bottom you often found me there  
False conscience is beyond me  
Lost in the backwoods I lie open to you here  
Just leave me here

These men are running hard  
But you keep down your voices  
Living only to judge heavy  
All mysteries aside there was a truth outside

Leave me here and I'm born again  
Leave me here in this void again  
Now I am open left for dead  
Just like salvation comes in the end



**"Further", Cult of Luna, The Beyond 2003**

Below the surface I swim  
 Holding my breath as I sink deeper  
 Watching the colors and the shapes  
 Searching for another way out  
 Clinging on to every last word  
 A shred of hope long since forgotten  
 All that is left is hate and regret  
 This world got the best of me

Further on. Closing in  
 Falling down. Giving in...

...To the beyond

**"Beyond Fate", Cult of Luna, Cult of Luna/Self-Titled 2001**

Take a seat next to thy devil. Reach and grasp beneath my skin.  
 See my fate. Wreck a lifetime. Gain my heart. Kill my visions.  
 In those days I denied you for every second.  
 And now I can't accomplish anything.  
 Still got so much more to give in this life.  
 I guess I'm heading for regrets.

Once I sold my soul.  
 That's one sweet regret.

**Mastodon – Leviathan 2004 Full Album Lyrics****1. Blood & Thunder**

I think that someone is trying to kill me  
 Infecting my blood and destroying my mind  
 No man of the flesh could ever stop me  
 The fight for this fish is a fight to the death

White whale - holy grail

What remorseless emperor commands me  
 I no longer govern my soul  
 I am completely immersed in darkness  
 As I turn my body away from the sun

White whale - holy grail

Split your lungs with blood and thunder  
 When you see the white whale  
 Break your backs and crack your oars men  
 If you wish to prevail

This ivory leg is what propels me  
 Harpoons thrust in the sky  
 Aim directly for his crooked brow  
 And look him straight in the eye

White whale - holy grail

## 2. I Am Ahab

There's magic in the water that attracts all men  
 Across hills and down streams  
 The turning of the tide  
 Outlook  
 Future bright  
 Selfish  
 Beauty shines  
 Light cloud rain drive on  
 13 years to this day red planet aligned  
 Into sight 60,000 years of light  
 Fascination with a mountain put to sea  
 Built to slay and conquer  
 All with teeth of beasts

## 3. Seabeast

If I stand around and watch them drown in a pool of gray  
 When we dive in I can surely say there's feud with force  
 Am I in your way? Please knock me down. Can I help you in?  
 When I'm not around let us all be found in certain ways

Dear Mr. Queequeg you have been informed your life's been saved  
 You are not a black-hearted vicious mess so it has been claimed  
 If this is the beast pulling us towards the east with mighty waves  
 Let us look inside and pull out all your pride you know it's up to us

Holding pasts in ash black earth  
 Bound by roots  
 Roots into sand  
 Grow towards the giver

There's an open wound placed upon my heart in anger's rage  
 If we open up a spirit, a spirit that can bleed  
 Ahab the leading lad we can trust his obsession carries them  
 Meet us at the temple healing all the crippled

Don't forget the maimed  
 Lower soul sent with gifts offering  
 Teeth of hope travel with  
 Child laid next to mother

## 4. Iceland

Given decision to live  
 Not taken  
 The flight towards the light  
 I'll stay in the lava for life  
 Erupting when gods take us all  
 Changing the peaks makes us pour

From the mountain and burn  
 The path of our time  
 Hail people of Iceland  
 Journey of a land anew  
 Ram as our liaison  
 Vision inspire and move  
 Awe holy island  
 Breed the lagoon to run free  
 Raw beauty is ruthless within the golden ring  
 Precision of Grungir  
 Spear of the Norse God Odin  
 Praise our Pagan Father  
 Founder of the Althing

Given decision to live  
 Not taken  
 The flight towards the light  
 I'll stay in the lava for life  
 Erupting when gods take us all  
 Changing the peaks makes us pour  
 From the mountain and burn  
 The path of our time  
 Ruler of sky's thunder  
 The honourable warrior  
 All divination  
 Beware the Hammer of Thor  
 Lava goddess  
 Ice and fire  
 Settling down  
 Ocean Geysir [sic]  
 Gullfoss  
 Heimaey '73

## 5. Iron Tusk

Straight line  
 Feel it burst liver and lung  
 Long and strong  
 'Til she spills her black blood  
 Center down  
 Vast the head body and tail  
 Shatter life  
 Physeter catodon  
 Culture vulture  
 Elephant graveyard  
 Culture vulture  
 Engage monster  
 Wreaking vengeance  
 Assault with all martial rage  
 Sail on

## 6. Megalodon

Myth or legend  
 Nymph tale washed ashore

Near the kraken sleepeth [sic] stirs coral and bone  
 Infinite city  
 No sexy sneer  
 Hideous creation  
 Human and animal  
 Banter songs of rudeness to be adhered  
 Not on rocks that glisten  
 Harps to listen  
 Comb hair  
 Tear right to pieces  
 Left to recess a watery grave  
 Sensing the blood of prey  
 Swimming in fear for life  
 Rolling over  
 Falling into jaws  
 Teeth that chatter  
 It distracts them all  
 The Fiji mermaid  
 She will let it know  
 Time is coming to feed and gnaw

### **7. Naked Burn**

Angels dancing with a mortal a sin  
 A giant born within a woman's womb  
 Nephilim walking through the forest breaking limbs  
 As we bow and give respect to the gods

Save yourself  
 Don't wait on me  
 My feet are sewn  
 Endless bottom

The church is burning from the inside out  
 Altars falling into ashes again  
 An eagle fly upon horizons with sight  
 Focusing on all our family and friends

Apologize  
 Can we rise above it  
 Climb the line  
 It's a good endeavour  
 The ships arrived  
 Let's sail into the weather  
 Our crying eyes

Save yourself  
 Don't wait on me  
 My feet are sewn  
 Endless bottom

### **8. Aqua Dementia**

An invitation to clairvoyance  
 It's hard to stand around and watch while they ignore us

She is dumped on  
 Used as an ashtray  
 At the expense of an organized association  
 I see the stones in the path we laid  
 It's a question of tomorrow  
 We like to breathe the ancient wind that we have followed  
 A perfect fire to burn the land  
 Before they knew it  
 The sun had fallen  
 Boiling the water where the hydra's crawling  
 The righteous go in blazing fury  
 And we cleanse the earth to bring it down  
 Bring it down  
 And God will watch it burn  
 Releasing souls  
 Within the wrath we wait  
 To be dirt again  
 There is a flame I lit  
 I upon high

### 9. Hearts Alive

Taken down with hearts alive  
 Our hearts alive

Lurking dark underground  
 Descend to the bottom  
 Swim below eternally  
 Into the deep blue sea

Time and space  
 All alone  
 It can be a lonely place  
 There it goes  
 Opening up  
 I can't stand  
 I can't breathe  
 Rolled fin out  
 Oil stripped  
 Hold is filled

Ocean coil  
 Water boils  
 He swims to the surface  
 Flame from mouth  
 Smoke he breathes  
 Enter the caverns of the deep

Time and space  
 All alone  
 It can be a lonely place  
 There it goes  
 Opening up  
 I can't stand  
 I can't breathe  
 Terrified

Ghastly cry  
 Spiralled lives  
 Taken down  
 Taken down

The iron side  
 Bucket of lead  
 Battle is she  
 Not for defeat  
 The iron side  
 Bucket of lead  
 Battle is she

**"Trilobite", Mastodon, Remission 2002**

if you can't get it  
 I can't get it  
 fly  
 soul is single  
 wind beneath us  
 I can't take it  
 if you can't take it  
 fly  
 soul is single  
 wind beneath us

shades of sixteen  
 you're with me  
 shades of sixteen  
 remember

**"March Of The Fire Ants", Mastodon, Remission 2002**

as passion encircles the daily storm  
 the heart bleeds and droughts do not

bone grave  
 bone engraved  
 stone grave  
 stone engraved

all circles created with intention  
 an ocean turns yellow  
 it soothes the eye

**"Where Strides The Behemoth", Mastodon, Remission 2002**

condition tomorrow  
 with visions inlaid  
 the priest stands to our right  
 a princess is mine

the regress of some minds  
 further chase the prize

pretentious you follow  
 religion is mine

anger precedes my footsteps  
 haunting past comes into head  
 horizon seems so far away  
 this life close to end of days  
 kill and I will be damned  
 forgive and I will be free

unified eyesight  
 grow

**"Sleeping Giant", Mastodon, Blood Mountain 2006**

Earth has burst  
 Mountain flames  
 Moon beheld  
 Father snake  
 Mind control  
 Has left its nest  
 Shame on  
 Bulls roar loud  
 The fearless fall  
 Wooden vessel  
 Broken wings  
 Caught my killer  
 In my grave  
 Shame on  
 Eyes of grace  
 Kill again  
 Trapped in maze  
 Trembling fear  
 Head scorched brow  
 Perish the land  
 Shame on  
 A vast calm wilderness  
 The call to adventure comes  
 Lead and land atop this rock  
 Infinite path carved with unrivalled skill

**"Battle at Sea", Mastodon, Lifesblood EP 2001**

wage no war thou brutal sea  
 I laugh at you  
 you can't have me  
 you will calm and carry me  
 wage no war thou brutal sea  
 wage no war  
 brutal sea  
 laugh at you  
 can't have me

**"The Human Stain" The Ocean, Fluxion 2004**

Bread and games... or should we say: sugar and chains?  
 The blood of exposure: our sweetest drink.  
 Decapitate the confessor: the audience is waiting.  
 Watch all your achievement go down the drain.  
 Vengeance at any cost: now get in the ring.  
 You sure took precautions and still you drown.  
 Rise and fall: The higher, the deeper.  
 They made you flirt with divinity.  
 From now on you're free.  
 So stick your cock up her ass.  
 No need to cheat.  
 No need to confess.  
 Where is your secret?  
 Pull off the blanket!  
 Discard this veil of shame.  
 Tonight we celebrate the human stain!

**"Comfort Zones", The Ocean, Fluxion 2004**

Inside our squalid homes: a safe place behind security doors.  
 Sheltered from all we better ignore: the starving, the homeless, the dying, the poor...  
 Any utopia only makes us scoff.  
 It's all "ok" as long as all can be turned on and off,  
 As long as we can relax in our comfort zones and explore the world with the remote control.  
 This city breathes death and disease.  
 A dying bastard on a drip.  
 Part of the myth.  
 They have taken whatever they could find: knocked on our doors,  
 Or crept inside: replacing everything with an image of it.  
 Who told you that the street never sleeps?  
 They've taken everything and sold you ease instead.  
 Now lean back: All you need is at your fingertips.  
 Pale screen shines down on you.  
 Sniggers and takes you for a fool.  
 Tell me what are you gonna do?  
 Suck up the praise.  
 End of a meaningless day.  
 The next one will be strictly the same.  
 Plunge in your easy-chair: Salvation is only one mouse-click away

**"Hadean/the Long March of the Yes-Men", The Ocean**

Sitting out the goosetep  
 Of the long march of the Yes-men  
 As their gold card wielding wives  
 Are consumed by bitterness  
 It takes a lifetime to conceive  
 That your days in the sun are but brief  
 So they snivel, and repeat the echoes  
 That buzz off every screen  
 No wonder that the sociopaths



At the top of the human thrash pile  
 Refer to us as cattle: we are branded, sold and fatted  
 We're raised for a purpose  
 A drear existence on the work farm  
 And then a quiet death in the nursing-barn  
 "You must pay your dues", cries the humble mind  
 We're distracted with excuses  
 Why we can't reach for the stars  
 And so we never spring to arms  
 To claim back what's being taken from us here  
 Every single fucking day "If you can't beat 'em, join 'em", another one cries...  
 We're distracted with excuses  
 Why we can't reach for the stars  
 And so we never spring to arms  
 To reclaim what we are losing [correction misprint: loosing]  
 Every day

**"Eoarchean/The Great Void", The Ocean, Precambrian 2007**

Where does it come from  
 And how was it made?  
 Who died in the process  
 And who got paid a starvation wage? Shopcops [sic] protect  
 A terrifying place  
 Willing to serve you 24 hours a day  
 Slick etiquettes  
 A great masquerade  
 Fluorescent tubes illuminate milelong [sic] aisles  
 Aseptic floors  
 Colorful shelves: myriads of products, but all their content is the same  
 Fooled and deceived  
 Who made us fall for this sham?  
 Who made us swallow the bait that we need all that shit?  
 Place your blind faith  
 In every produce  
 Don't hesitate or enquire, just follow our rules  
 No one complains  
 Customer is king  
 Why would you bother, just enter the pin  
 Who made us fall  
 Fall for the myth  
 That we would be better off with everything at our fingertips?  
 No one realized  
 How somewhere along the line  
 We have surrendered to the great void in our lives  
 Overwhelmed by the immense selection  
 Exerted to cover our inanition  
 Afraid that there's something that we could be missing  
 We'd pay any price to buy everything  
 We stand in line and smile....Celebrate the great emptiness of our lives  
 Celebrate the great emptiness of our lives  
 Celebrate the great emptiness of our lives  
 Celebrate the great emptiness of our lives

**"The City In The Sea", The Ocean, Aeolian 2004**

Lo! Death has reared himself a throne  
 In a strange city lying alone  
 Lo! a strange town, lying alone  
 Death has reared himself a throne  
 Far down in the west  
 Where the good, bad, worst, and the best have gone to their eternal rest  
 There, shrines and towers:  
 Death has reared himself a throne  
 Time-eaten towers that tremble not  
 resemble nothing, nothing that is ours  
 Down, down in that town, shall settle hence:  
 Hell rising from its throne, no earthly moans,  
 Shall do it reverence.  
 No rays from heaven coming down  
 On the long night-time of that town  
 But light from out the lurid sea  
 Streams up the turrets silently  
 Gleams up the pinnacles far and free  
 Up domes -- up spires -- up kingly halls --  
 Up fanes -- up Babylon-like walls --  
 No swellings tell that winds may be  
 Upon some far-off happy seas  
 No heavings [sic] hint that winds may be  
 On seas less hideously serene.  
 But lo, a stir is in the air!  
 The wave -- there is a movement there!  
 As if the towers had thrust aside,  
 In slightly sinking, the dull tide,  
 Acquiescently beneath the sky  
 The melancholy waters lie  
 The waves now have a redder glow  
 The hours are breathing faint and low  
 And when, amid no earthly moans  
 Down, down in that town, shall settle hence,  
 Hell, rising from a thousand thrones.  
 Shall do it reverence.  
 Down, down in that town shall settle hence,  
 Hell, rising from its throne, no earthly moans,  
 Shall do it reverence.  
 There are open fanes and gaping graves  
 Yawn level with the luminous waves  
 But not the riches there that lie  
 In each idol's diamond eye  
 Not the gaily-jewelled dead  
 Tempt the waters from their bed  
 So blend the turrets, shadows there  
 That all seem pendulous in air  
 While from a tower in the town  
 Death looks down  
 But lo, a stir is in the air!  
 The waves have now a redder glow  
 The hours are breathing faint and low  
 And when amid no earthly moans,  
 Down, down in that town, shall settle hence:  
 Hell, rising from a thousand thrones,

Shall do it reverence.  
 Far down within the dim west  
 Where the good and the bad and  
 The worst and the best  
 Have gone to their eternal rest.  
 Waves have now  
 A red glow  
 Hours breathe low  
 No men moan

**“Stenian/Mount Sorrow”, The Ocean, Precambrian 2007**

At this time of the year  
 The skies are mostly grey and overcast  
 A steady wind blows relentlessly  
 and time is passing by so fast  
 Let the rain purge the land  
 Wash it all away  
 The days are getting shorter  
 A long white foamy band: my solitary vessel plows [sic] through the turbid green water  
 Looming large, in the distance: snow topped mountains are drifting by  
 The whole scenery immersed  
 In a surreal yellow late-afternoon light  
 I've been here before  
 I know this scene  
 There are jellyfish in the foam  
 And then it all came back to me... How the wind played his gentle game  
 Nebulized [sic] and beguiled me  
 With your wisps sweet with lemon  
 And the bruisers on your chin  
 Spoke the truth  
 About our everything  
 And spared you a sermon... I've been here before  
 I know this scene  
 And the waning northern summer light  
 Reflecting in the freckle of your right eye  
 The setting sun's last desperate rays  
 Illuminating this tragic story's grade

**Baroness – Red Album 2007 Full Album Lyrics**

**1. Rays On Pinion**

Save your soul  
 It's bright with holes  
 Rays on pinion  
 Lay me down

Our trust lies in mighty wing  
 As we thrust ourselves into the drink  
 Pitched boats sail and ploughmen toil  
 To drift on and work the soil

Stow your gaze  
 Away these waves

Stain reflection  
 May we drown

This is our last goodbye  
 This is our final cry  
 This separation of bird and bone  
 Is an introduction to tide and lung

We've resigned ourselves to soar home  
 Despite these wayward rays

## **2. The Birthing**

Holy rake  
 You piss and shake

Comely waif  
 Your knees abraid [sic]

Turn your back on the birthing  
 It's sweet again  
 Keep it tucked in your eyes  
 Wet and alive  
 Seaweed inside

Holy rake  
 Comely waif  
 Birthed blisters  
 Rake

## **3. Isak**

Isak  
 Hands in the ground  
 Buried traces of sound scream

Hem in the seed  
 Water to salt  
 Salt into rain

Isak  
 Tender the swine  
 Carry the hare and the barrow home

## **4. Wailing Wintry Wind**

See inside  
 Till you find me blindly  
 Slice the rind  
 Till you see me bleeding  
 Thousand blades  
 Of an unbeliever  
 Sift the sand  
 Hear the wail of winter winds

## 6. Wanderlust

Perambulation

Wading

Milk the keel through tidal slough at dawn

On and on

Grating and lapping at the swollen stinking skin

Imitation

Mating muscles cut through cord

Through mountain's own

On and on

Sated but engorged on mother's milk and fed as twins

Bold defecation

Raise the bow and aim for crimson dawn

## 9. O'Appalachia

Raise your voices

This is where the good times went from me

Breathe in choruses

This is where the waning sated me

Stand in valleys

This is where the rivers coursed my veins

Line the shoreline

This is where my blood will ebb away

**Appendix 2****Other****Black Sabbath – Studio Album Chart**

Year	Album details	Peak chart positions							Certifications <small>[2][3][4]</small>
		<u>UK</u> <small>[5]</small>	<u>AUT</u> <small>[6]</small>	<u>NLD</u> <small>[7]</small>	<u>NOR</u> <small>[8]</small>	<u>SWE</u> <small>[9]</small>	<u>SWI</u> <small>[10]</small>	<u>US</u> <small>[11]</small>	
<b><u>Black Sabbath</u></b>									
1970	<ul style="list-style-type: none"> <li>Released: <u>February 13, 1970</u></li> <li>Label: <u>Vertigo, Warner Bros.</u></li> <li>Format: <u>CD, Cassette, LP</u></li> </ul>	8	—	—	—	—	—	23	Platinum (UK) Platinum (US) Gold (Canada)
<b><u>Paranoid</u></b>									
1970	<ul style="list-style-type: none"> <li>Released UK: <u>September 18, 1970</u></li> <li>Released US: <u>January 7, 1971</u></li> <li>Label: Vertigo, Warner Bros.</li> <li>Format: CD, CS, LP</li> </ul>	1	—	—	5	—	—	12	6× Platinum (UK) 4× Multi-Platinum (US) Platinum (Canada)
<b><u>Master of Reality</u></b>									
1971	<ul style="list-style-type: none"> <li>Released: <u>July 21, 1971</u></li> <li>Label: Vertigo, Warner Bros.</li> <li>Format: CD, CS, LP</li> </ul>	5	—	—	12	—	—	8	3× Platinum (UK) 2× Multi-Platinum (US) Platinum (Canada)
<b><u>Black Sabbath, Vol. 4</u></b>									
1972	<ul style="list-style-type: none"> <li>Released: <u>September 25, 1972</u></li> <li>Label: Vertigo, Warner Bros.</li> <li>Format: CD, CS, LP</li> </ul>	8	—	—	7	—	—	13	2× Platinum (UK) Platinum (US) Gold (Canada)
<b><u>Sabbath Bloody Sabbath</u></b>									
1973	<ul style="list-style-type: none"> <li>Released: <u>December 1, 1973</u></li> <li>Label: World Wide Artists, Warner Bros.</li> <li>Format: CD, CS, LP</li> </ul>	4	—	—	6	—	—	11	Platinum (US) Gold (Canada)
<b><u>Sabotage</u></b>									
1975	<ul style="list-style-type: none"> <li>Released: <u>July 28, 1975</u></li> <li>Label: Nems, Warner Bros.</li> <li>Format: CD, CS, LP</li> </ul>	7	9	—	6	—	—	28	Platinum (UK) Gold (US)
<b><u>Technical Ecstasy</u></b>									
1976	<ul style="list-style-type: none"> <li>Released: <u>September 25, 1976</u></li> <li>Label: Vertigo, Warner Bros.</li> </ul>	13	—	—	—	33	—	51	Platinum (UK) Gold (US)

- Format: CD, CS, LP

### *Never Say Die!*

1978	<ul style="list-style-type: none"> <li>• Released: <u>September 28, 1978</u></li> <li>• Label: Nems, Warner Bros.</li> <li>• Format: CD, CS, LP</li> </ul>	12	—	—	—	37	—	69	Platinum (UK) Gold (US)
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### *Heaven and Hell*

1980	<ul style="list-style-type: none"> <li>• Released: <u>April 25, 1980</u></li> <li>• Label: Nems, Warner Bros.</li> <li>• Format: CD, CS, LP</li> </ul>	9	—	—	22	25	—	28	2×Platinum (UK) Platinum (US) Gold (Canada)
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### *Mob Rules*

1981	<ul style="list-style-type: none"> <li>• Released: <u>November 4, 1981</u></li> <li>• Label: Vertigo, Warner Bros.</li> <li>• Format: CD, CS, LP</li> </ul>	12	—	—	—	30	—	29	Platinum (UK) Gold (US) Gold (Canada)
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### *Born Again*

1983	<ul style="list-style-type: none"> <li>• Released: <u>August 7, 1983</u></li> <li>• Label: Vertigo, Warner Bros.</li> <li>• Format: CD, CS, LP</li> </ul>	4	—	—	14	7	—	39	Platinum (UK)
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### *Seventh Star*

1986	<ul style="list-style-type: none"> <li>• Released: <u>January 28, 1986</u></li> <li>• Label: Vertigo, Warner Bros.</li> <li>• Format: CD, CS, LP</li> </ul>	27	—	—	17	11	—	78	
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### *The Eternal Idol*

1987	<ul style="list-style-type: none"> <li>• Released UK: <u>November 1, 1987</u></li> <li>• Released US: <u>December 8, 1987</u></li> <li>• Label: Vertigo, Warner Bros.</li> <li>• Format: CD, CS, LP</li> </ul>	66	—	—	—	—	—	168	
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### *Headless Cross*

1989	<ul style="list-style-type: none"> <li>• Released: <u>April 1, 1989</u></li> <li>• Label: <u>I.R.S.</u></li> <li>• Format: CD, CS, LP</li> </ul>	10	—	—	—	22	23	115	Gold (UK)
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### *Tyr*

1990	<ul style="list-style-type: none"> <li>• Released UK: <u>August 20, 1990</u></li> <li>• Released US: <u>August 31, 1990</u></li> <li>• Label: I.R.S.</li> <li>• Format: CD, CS, LP</li> </ul>	24	24	—	—	24	24	117	
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**Dehumanizer**

1992	<ul style="list-style-type: none"> <li>Released UK: <u>June 22, 1992</u></li> <li>Released US: <u>June 30, 1992</u></li> <li>Label: I.R.S.</li> <li>Format: CD, CS, LP</li> </ul>	28	7	—	—	12	13	44	Platinum (UK)
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**Cross Purposes**

1994	<ul style="list-style-type: none"> <li>Released UK: <u>January 31, 1994</u></li> <li>Released US: <u>February 8, 1994</u></li> <li>Label: I.R.S.</li> <li>Format: CD, CS, LP</li> </ul>	41	23	85	—	9	41	122	
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**Forbidden**

1995	<ul style="list-style-type: none"> <li>Released: <u>June 8, 1995</u></li> <li>Label: I.R.S.</li> <li>Format: CD, CS, LP</li> </ul>	71	40	86	—	19	48	199	
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"—" denotes albums that did not chart.

Source: [http://en.wikipedia.org/wiki/Black\\_Sabbath\\_discography](http://en.wikipedia.org/wiki/Black_Sabbath_discography), and  
<http://www.everyhit.com>,  
[http://www.billboard.com/bbcom/retrieve\\_chart\\_history.do?model.chartFormatGroupName=Albums&model.vnuArtistId=4105&model.vnuAlbumId=545105](http://www.billboard.com/bbcom/retrieve_chart_history.do?model.chartFormatGroupName=Albums&model.vnuArtistId=4105&model.vnuAlbumId=545105),  
<http://www.bpi.co.uk/index.asp> for verification  
 Rolling Stone – The RS 500 Greatest Albums of All Time

...

127. *If You Can Believe Your Eyes and Ears*, The Mamas and the Papas

128. *Marquee Moon*, Television

129. *40 Greatest Hits*, Hank Williams

**130. *Paranoid*, Black Sabbath**

131. *Saturday Night Fever*, Various Artists

132. *The Wild, the Innocent and the E Street Shuffle*, Bruce Springsteen

133. *Ready to Die*, The Notorious B.I.G.

...

238. *Can't Buy a Thrill*, Steely Dan

239. *Let It Be*, The Replacements

240. *Run-DMC*, Run-DMC

**241. *Black Sabbath*, Black Sabbath**



242. *The Jerry Lee Lewis Anthology: All Killer No Filler!*, Jerry Lee Lewis

243. *Freak Out!*, The Mothers of Invention

244. *Live Dead*, Grateful Dead

...

294. *Kick Out the Jams*, MC5

295. *Meat Is Murder*, The Smiths

296. *We're Only In It For the Money*, The Mothers of Invention

297. *Weezer (Blue Album)*, Weezer

**298. *Master of Reality*, Black Sabbath**

299. *Coat of Many Colors*, Dolly Parton

300. *Fear of a Black Planet*, Public Enemy

#### Judas Priest - Studio Album Chart

Year of release	Title	Label	Chart positions	Certification <sup>[1]</sup>	US Sales
September 6, 1974	<i>Rocka Rolla</i>	Gull	Did Not chart		20,000 (Soundscan from 1991 up to Apr 2006) Total US sales 200,000+
March 23, 1976	<i>Sad Wings of Destiny</i>	Gull	Did Not Chart	Gold <u>US</u>	83,000 (Soundscan from 1991 up to Apr 2006) Total US sales 500,000+ <u>1</u>
April 23, 1977	<i>Sin After Sin</i>	CBS	#23 (UK), #49 (SWE)	Gold <u>US</u>	
February 10, 1978	<i>Stained Class</i>	CBS	#27 (UK), #173 (US)	Gold US	90,000 (Soundscan from 1991 up to Apr 2006) Total US sales 650,000+
1978	<i>Killing Machine/Hell Bent for</i>	CBS	#32 (UK), #128 (US)	Gold US	132,000 (Soundscan from 1991 up to Apr 2006) Total US sales

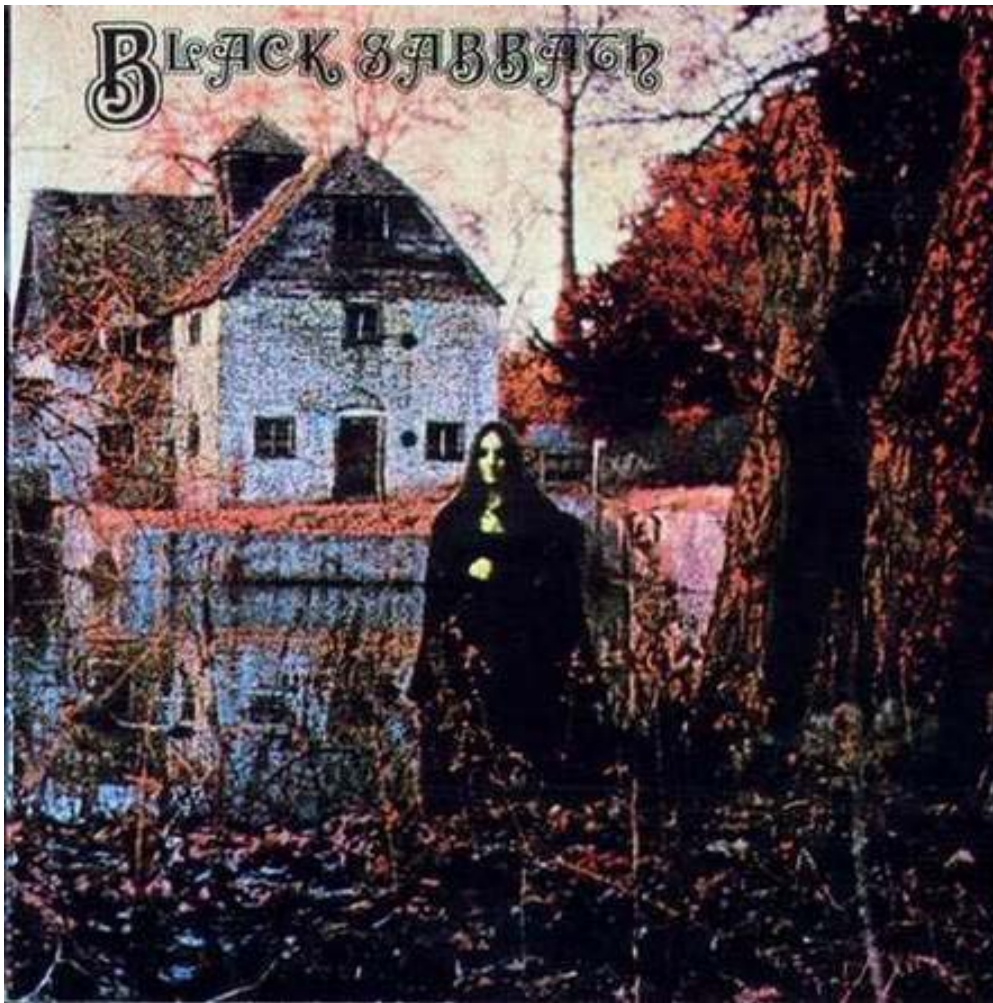
	<u>Leather</u>				700,000+
April 14, 1980	<u>British Steel</u>	CBS	#4 (UK), #20 (SWE), #34 (US)	Platinum US, Silver UK, Gold Canada	256,000 (Soundscan from 1991 up to Apr 2006) Total US sales 1,350,000+
February 26, 1981	<u>Point of Entry</u>	CBS	#14 (UK), #14 (SWE), #32 (NOR), #39 (US)	Gold US, Silver UK	101,000 (Soundscan from 1991 up to Apr 2006) Total US sales 650,000+
July 17, 1982	<u>Screaming for Vengeance</u>	CBS	#11 (UK), #17 (US), #26 (NOR)	2x Multi-Platinum US, Platinum Canada	310,000 (Soundscan from 1991 up to Apr 2006) Total US sales 2,100,000+
January 4, 1984	<u>Defenders of the Faith</u>	CBS	#2 (SWE), #12 (SWI), #17 (NOR), #18 (US), #19 (UK),	Platinum US, Platinum Canada	164,000 (Soundscan from 1991 up to Apr 2006) Total US sales 1,250,000+
April 15, 1986	<u>Turbo</u>	CBS	#10 (SWE), #13 (NOR), #17 (US), #26 (SWI), #33 (UK)	Platinum US, Platinum Canada	192,000 (Soundscan from 1991 up to Apr 2006) Total US sales 1,250,000+
May 17th, 1988	<u>Ram It Down</u>	CBS	#5 (SWE), #5 (NOR), #8 (SWI), #14 (AUT), #24 (UK), #31 (US), #43 (AUS)	Gold US, Gold Canada	69,000 (Soundscan from 1991 up to Apr 2006) Total US sales 650,000+
September 18th, 1990	<u>Painkiller</u>	CBS	#14 (SWI), #19 (SWE), #19 (NOR), #22 (AUT), #24 (UK), #26 (US), #27 (NZ)	Gold US, Gold Canada	269,000 (Soundscan from 1991 up to Apr 2006) Total US sales 850,000+
October 28th, 1997	<u>Jugulator</u>	CMC	#9 (GER), #12 (JAP), #24 (FIN), #33 (SWE), #43 (SWI), #47 (UK), #82 (US)		111,000 (Soundscan from 1991 up to Apr 2006) Total US sales 115,000+
July 31st, 2001	<u>Demolition</u>	Atlantic	#16 (GER), #50 (AUT), #55 (SWE), #72 (FRA), #72 (SWI), #100 (ITA), #165		52,000(Soundscan from 1991 up to Apr 2006) Total US sales

			(US)		60,000+
February 28th, 2005	<u><i>Angel of Retribution</i></u>	Sony	#1 (GRC), #3 (SWE), #5 (GER), #6 (FIN), #6 (NOR), #6 (ESP), #8 (JAP), #10 (AUT), #12 (CAN), #13 (US), #13 (CZE), #14 (HUN), #19 (DEN), #19 (SWI), #23 (POL), #26 (ITA), #37 (BEL), #39 (UK), #40 (IRE) #43 (FRA), #46 (NDL), #4 (European Top 100 Albums), #13 (World Global Album Chart)		174,000 (Soundscan from 2005 up to Apr 2006) Total US sales 200,000+
June 17th, 2008 <sup>[2]</sup>	<u><i>Nostradamus</i></u>	Sony	#3 (FIN), #3 (CRO), #3 (CZE), #5 (SWE), #5 (GER), #6 (EUR), #7(JAP), #9 (CAN), #11 (USA), #12 (NOR), #12 (SWI), #12 (HUN), #13 (AUT), #17 (AUS), #17 (DEN), #26 (ESP), #26 (ITA), #30 (UK), #31 (NZ), #38 (FRA), #50 (NDL)		74,000 copies sold in first five weeks in US

Source: [http://en.wikipedia.org/wiki/Judas\\_priest\\_discography](http://en.wikipedia.org/wiki/Judas_priest_discography), and <http://www.everyhit.com>, [http://www.billboard.com/bbcom/retrieve\\_chart\\_history.do?model.chartFormatGroupName=Albums&model.vnuArtistId=4105&model.vnuAlbumId=545105](http://www.billboard.com/bbcom/retrieve_chart_history.do?model.chartFormatGroupName=Albums&model.vnuArtistId=4105&model.vnuAlbumId=545105), <http://www.bpi.co.uk/index.asp> for verification

## Cover Art

## 1. Black Sabbath, Black Sabbath (1969) Album Cover



2. Iron Maiden Cover Art, featuring mascot "Eddie"



### 3. Cover Art for Metallica, Slayer and Anthrax





4. Mastodon – Leviathan Album Cover Art







### BLOOD AND THUNDER

I THINK THAT SOMEONE IS TRYING TO KILL ME • INFECTING MY BLOOD AND DESTROYING MY MIND • NO MAN OF THE FLESH COULD EVER STOP ME • THE FIGHT FOR THIS FISH IS A FIGHT TO THE DEATH • WHITE WHALE • HOLY GRAIL • WHAT REMORSELESS EMPEROR COMMANDS ME • I NO LONGER GOVERN MY SOUL • I AM COMPLETELY IMMERSSED IN DARKNESS • AS I TURN MY BODY AWAY FROM THE SUN • WHITE WHALE • HOLY GRAIL • SPLIT YOUR LUNGS WITH BLOOD AND THUNDER • WHEN YOU SEE THE WHITE WHALE • BREAK YOUR BACKS AND CRACK YOUR OARS MEN • IF YOU WISH TO PREVAIL • THIS IVORY LEG IS WHAT PROPELS ME • HARPOONS THRUST IN THE SKY • AIM DIRECTLY FOR HIS CROOKED BROW • AND LOOK HIM STRAIGHT IN THE EYE • WHITE WHALE • HOLY GRAIL •

### I AM AHAB

THERE'S MAGIC IN THE WATER THAT ATTRACTS ALL MEN • ACROSS HILLS AND DOWN STREAMS • THE TURNING OF THE TIDE • OUTLOOK • FUTURE BRIGHT • SELFISH • BEAUTY SHINES • LIGHT CLOUD RAIN DRIVE ON • 13 YEARS TO THIS DAY RED PLANET ALIGNED • INTO SIGHT 60,000 YEARS OF LIGHT • FASCINATION WITH A MOUNTAIN PUT TO SEA • BUILT TO SLAY AND CONQUER ALL WITH TEETH OF BEASTS •

### SEABEAST

IF I STAND AROUND AND WATCH THEM DROWN INTO A POOL OF GRAY • WHEN WE DIVE IN I CAN SURELY SAY THERE'S FEUD WITH FORCE • AM I IN YOUR WAY? PLEASE KNOCK ME DOWN, CAN I HELP YOU IN? • WHEN I'M NOT AROUND LET US ALL BE FOUND IN CERTAIN WAYS • DEAR MR QUEEQUEG YOU HAVE BEEN INFORMED YOUR LIFE'S BEEN SAVED • YOU ARE NOT A BLACK-HEARTED VICIOUS MESS SO IT HAS BEEN CLAIMED • IF THIS IS THE BEAST PULLING US TOWARDS THE EAST WITH MIGHTY WAVES • LET US LOOK INSIDE AND PULL OUT ALL YOUR PRIDE YOU KNOW IT'S UP TO US • HOLDING PASTS IN ASH BLACK EARTH • BOUND BY ROOTS • ROOTS INTO SAND • GROW TOWARDS THE GIVER • THERE'S AN OPEN WOUND PLACED UPON MY HEART IN ANGER'S RAGE • IF WE OPEN UP A SPIRIT, A SPIRIT THAT CAN BLEED • AHAB THE LEADING LAD WE CAN TRUST HIS OBSESSION CARRIES THEM • MEET US AT THE TEMPLE HEALING ALL THE CRIPPLED • DON'T FORGET THE MAIMED • LOWER SOUL SENT WITH GIFTS OFFERING • TEETH OF HOPE TRAVEL WITH • CHILD LAID NEXT TO MOTHER •



### ÍSLAND

GIVEN DECISION TO LIVE • NOT TAKEN • THE FLIGHT TOWARDS THE LIGHT • I'LL STAY IN THE LAVA FOR LIFE • ERUPTING WHEN GODS TAKE US ALL • CHANGING THE PEAKS MAKES US POUR • FROM THE MOUNTAIN AND BURN • THE PATH OF OUR TIME • HAIL PEOPLE OF ICELAND • JOURNEY OF A LAND ANEW • RAM AS OUR LIAISON • VISION INSPIRE AND MOVE • AWE HOLY ISLAND • BREED THE LAGOON TO RUN FREE • RAW BEAUTY IS RUTHLESS WITHIN THE GOLDEN RING • PRECISION OF GRUNGIR • SPEAR OF THE NORSE GOD OF ODIN • PRAISE OUR PAGAN FATHER • FOUNDER OF THE ALTHING • GIVEN DECISION TO LIVE • NOT TAKEN • THE FLIGHT TOWARDS THE LIGHT • I'LL STAY IN THE LAVA FOR LIFE • ERUPTING WHEN GODS TAKE US ALL • CHANGING THE PEAKS MAKES US POUR • FROM THE MOUNTAIN AND BURN • THE PATH OF OUR TIME • RULER OF SKIES THUNDER • THE HONOURABLE WARRIOR • ALL DIVINATION • BEWARE THE HAMMER OF THOR • LAVA GODDESS • ICE AND FIRE • SETTLING DOWN • OCEAN GEYSIR • GULLFOSS • HEIMAEY '73 •





IRON TUSK

STRAIGHT LINE • FEEL IT BURST LIVER AND LUNG • LONG AND STRONG •  
 'TIL SHE SPILLS HER BLACK BLOOD • CENTER DOWN • VAST THE HEAD BODY  
 AND TAIL • SHATTER LIFE • PHYSETER CATODON • CULTURE VULTURE •  
 ELEPHANT GRAVEYARD • CULTURE VULTURE • ENGAGE MONSTER •  
 WREAKING VENGEANCE • ASSAULT WITH ALL MARTIAL RAGE • SAIL ON •

MEGALODON

MYTH OR LEGEND • NYMPH TALE WASHED ASHORE • NEAR THE KRAKEN  
 SLEEPETH STIRS CORAL AND BONE • INFINITE CITY • NO SEXY SNEER •  
 HIDEOUS CREATION • HUMAN AND ANIMAL • BANTER SONGS OF RUDENESS  
 TO BE ADHERED • NOT ON ROCKS THAT GLISTEN • HARPS TO LISTEN • COMB  
 HAIR • TEAR RIGHT TO PIECES • LEFT TO RECESS A WATERY GRAVE •  
 SENSING THE BLOOD OF PREY • SWIMMING IN FEAR FOR LIFE • ROLLING  
 OVER • FALLING INTO JAWS • TEETH THAT CHATTER • IT DISTRACTS THEM  
 ALL • THE FIJI MERMAID • SHE WILL LET IT KNOW • TIME IS COMING TO  
 FEED AND GNAW •

NAKED BURN

ANGELS DANCING WITH A MORTAL A SIN • A GIANT BORN WITHIN A WOMAN'S  
 WOMB • NEPHILIM WALKING THRU THE FOREST BREAKING LIMBS • AS WE  
 BOW AND GIVE RESPECT TO THE GODS • SAVE YOURSELF • DON'T WAIT ON ME  
 • MY FEET ARE SEWN • ENDLESS BOTTOM • THE CHURCH IS BURNING FROM  
 THE INSIDE OUT • ALTERS FALLING INTO ASHES AGAIN • AN EAGLE FLY UPON  
 HORIZONS WITH SIGHT • FOCUSING ON ALL OUR FAMILY AND FRIENDS •  
 APOLOGIZE • CAN WE RISE ABOVE IT • CLIMB THE LINE • IT'S A GOOD  
 ENDEAVOR • THE SHIPS ARRIVED • LET'S SAIL INTO THE WEATHER • OUR  
 CRYING EYES • SAVE YOURSELF • DON'T WAIT ON ME • MY FEET ARE SEWN

AQUA DEMENTIA

AN INVITATION TO CLAIRVOYANCE • IT'S HARD TO STAND AROUND AND  
 WATCH WHILE THEY IGNORE US • SHE IS DUMPED ON • USED AS AN ASHTRAY  
 • AT THE EXPENSE OF AN ORGANIZED ASSOCIATION • I SEE THE STONES IN  
 THE PATH WE LAID • IT'S A QUESTION OF TOMORROW • WE LIKE TO BREATHE  
 THE ANCIENT WIND THAT WE HAVE FOLLOWED • A PERFECT FIRE TO BURN  
 THE LAND • BEFORE THEY KNEW IT • THE SUN HAD FALLEN • BOILING THE  
 WATER WHERE THE HYDRAS CRAWLING • THE RIGHTEOUS GO IN BLAZING  
 FURY • AND WE CLEANSE THE EARTH TO BRING IT DOWN • BRING IT DOWN •  
 AND GOD WILL WATCH IT BURN • RELEASING SOULS • WITHIN THE WRATH  
 WE WAIT • TO BE DIRT AGAIN • THERE IS A FLAME I LIT • I UPON HIGH •



HEARTS ALIVE

TAKEN DOWN WITH HEARTS ALIVE • OUR HEARTS ALIVE • LURKING DARK  
 UNDERGROUND • DESCEND TO THE BOTTOM • SWIM BELOW ETERNALLY •  
 INTO THE DEEP BLUE SEA • TIME AND SPACE • ALL ALONE • IT CAN BE A  
 LONELY PLACE • THERE IT GOES • OPENING UP • I CAN'T STAND • I CAN'T  
 BREATHE • ROLLED FIN OUT • OIL STRIPPED • HOLD IS FILLED • OCEAN  
 COIL • WATER BOILS • HE SWIMS THE SURFACE • FLAME FROM MOUTH •  
 SMOKE HE BREATHES • ENTER THE CAVERNS OF THE DEEP • TIME AND SPACE  
 • ALL ALONE • IT CAN BE A LONELY PLACE • THERE IT GOES • OPENING UP •  
 I CAN'T STAND • I CAN'T BREATHE • TERRIFIED • GHASTLY CRY • SPIRALED  
 LIVES • TAKEN DOWN • TAKEN DOWN • THE IRON SIDE • BUCKET OF LEAD  
 • BATTLE IS SHE • NOT FOR DEFEAT • THE IRON SIDE • BUCKET OF LEAD  
 • BATTLE IS SHE •

