



**Genre: Heavy Metal**  
**No Face Records**



# “Of Fire And Steel” CONQUEST OF STEEL

I didn't realise that it's been four years since Conquest's last full length, a release that I enjoyed a lot and still do when the band plays one of their regular gigs in my locality.

The question of whether this band should progress or not is one that I've thought about before and with this new album, it has reared its head again. After much deliberation, I concluded that Conquest Of Steel play heavy metal; there's no frills to it, no female vocals to pander to current trends, no keyboards, shudder at the thought, just

a resounding fist in the air salute to how metal should be played that kicks off with “All Men Must Die”. It's predictable stuff, I grant you, but played with confident dexterity, and Dan's vocals feel a little more ambitious, with maybe an increase in range, as the album shifts to the anthemic “Metal All The Time”. The Manowar like “Bring The Thunder” is clichéd, but so what? It chuffing works for me. Listening to this, you always get the feeling you've heard the riffs before, but you haven't – it's just the way they're played kindling memories of yesteryear, such as what I feel is a

Scorpions like riff on “The Warrior & The Witch”. There are tons of solos on the album, as expected, giving your air guitar fingers plenty of exercise on “Mountain = Power” and “Vengeance And Steel”.

One thing is most definitely for certain: this rowdy bunch of Bradford metallers have liquid steel coursing through their veins.

POWERPOINTS: ①②③④⑤⑥⑦⑧

MARTIN HARRIS

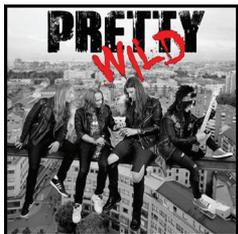
Nicely balanced, even when additional orchestration is added – most notably the woodwind sections, clarinet at a guess – this release has much going for it.

The oddly abrupt ending aside, there's very little to criticise, and for a debut release, the band's promise is considerable. It will be interesting to see how their follow up work compares. Until that time, revel in this and keep your eyes peeled for future developments.

POWERPOINTS: ①②③④⑤⑥

CHRIS VAN SOUWE

**PRETTY WILD**  
“Pretty Wild”  
Genre: 80s Rock  
Dead End Exit Records



Trying to second guess other people's views is dangerous, so I'll keep my mark, but immediately point out that fans of 80s metal would be rating this as seven or higher. The vibe is unashamedly retro, with choruses that have a distinct deja vu feel, reminiscent of the whoah-ohs and gang vocals scene. Vocalist Ivan Högländ's tendency to scream for no real purpose grates and some songs are repetitive, but I am missing the bottom-end found on releases by the glam bands who have prospered post-1990. Ironically, on “High Enough” Ivan sounds like Vic Fuentes from Pierce The Veil, which is definitely not the target audience, which I suspect is early Def Leppard fans, although there is too much sheen and

treble on the sound to pull off this comparison convincingly. Best songs are “Vampire”, “Are You Ready” and “Pretty Wild” for those who want to investigate further.

POWERPOINTS: ①②③④⑤⑥

MATT STEVENSON

**MYSTIFIER**  
“Wicca”  
Genre: Black Metal  
Greyhaze Records



Bugger me, this is a frosty one. It's almost 22 years since this debut album from Brazilian nasties Mystifier first hit the shelves, and I guarantee that this re-release will turn a new generation on to them. The somewhat tinny production pitches the buzzing riffs to the level of angry wasps, and Diego Araujo's vocal scours are icy blasts sweeping across the tundra, whilst the squealing leads freeze the marrow. A curiously mellow bass gives “Osculum Obscenum” an added whiff of foreboding before the eerie, whistling key break introduces a doomy, desolate passage without compromising the hostility. The demonic narrative of “Invocacione...” is chilling yet stirring, reaffirming both the devilish intent and potency of the material here, which grows icier as the album progresses and marries a Slayer baseline and occasional kvltish dabble to the infernal, cacophonous chaos.

Every now and again I waive my dislike of satanic black metal if the tunes are right, and here it's well deserved. It's a must

for any blackheart who hasn't already had the pleasure, but for those who have, this re-release comes with a DVD of two live gigs.

POWERPOINTS: ①②③④⑤⑥⑦⑧

PAUL QUINN

**GOOD FOR ONE DAY**  
“Time And Again”  
Genre: Alt Rock/Post Hardcore  
Indie Box



“Time And Again” is the latest offering from Italy's Good For One Day. Comprised of twelve tracks, one of which is an instrumental, it is a sophisticated work with equal doses of raw power and elegance in everything from the soaring vocals and accomplished guitar skills, to the hard hitting drums and prominent bass lines. It's a heavyweight slab of rock that sounds great blasted at high volumes with its undertones of Funeral For A Friend and Taking Back Sunday in the mix. With influences such as Foo Fighters and Weezer, GFOD have created a solid album, although at times it can feel slightly predictable.

The standout tracks are “Dead Wrong” and “We're About To Live”, but the album stays strong from start to finish and infuses thumping songs with softer ones, such as “John Doe”. It's also refreshing to hear the inclusion of backing vocals that truly add to the album's depth. The one instrumental track, “Vega”, seems to be the only real weak point and lacks the punch and drive that

