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Sound of the Beast: The Complete Headbanging History of Heavy Metal

Ian Christie

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#83897 in Books Ian Christie 2004-02-17 2004-02-17 Original language: English PDF # 1 9.00 x 1.04 x 6.00l, 1.08 #File Name: 0380811278416 pages Sound of the Beast The Complete Headbanging History of Heavy Metal | File size: 20.Mb

Ian Christie : Sound of the Beast: The Complete Headbanging History of Heavy Metal before purchasing it in order to gauge whether or not it would be worth my time, and all praised Sound of the Beast: The Complete Headbanging History of Heavy Metal:

0 of 0 people found the following review helpful. This is how the Beast thinks By Frankie DI Cristina Ian Christie is

truly the mouth piece of Heavy Metal. In his own words and those of the metal gods he has outlined one of the greatest histories ever put in writing. Speaking with reverence and adoration, he has become one of Metal's finest curators. This is a must read for any metalhead. 0 of 0 people found the following review helpful. Five Stars By CustomerFor husband.. he loves it!! 0 of 0 people found the following review helpful. Surprisingly eloquent view from (just) inside By mikee156 Fair minded and complete, this history of metal takes a look at the author's beloved genre and its pioneers-from adored godfathers Black Sabbath to glam "darlings" Poison- from the perspective of one with an inside track as a musician-who never mentions his own involvement in the advancement of the style.

The definitive history of the first 30 years of heavy metal, containing over 100 interviews with members of Black Sabbath, Metallica, Judas Priest, Twisted Sister, Slipknot, Kiss, Megadeth, Public Enemy, Napalm Death, and more. More than 30 years after Black Sabbath released the first complete heavy metal album, its founder, Ozzy Osbourne, is the star of *The Osbournes*, TV's favourite new reality show. Contrary to popular belief, headbangers and the music they love are more alive than ever. Yet there has never been a comprehensive book on the history of heavy metal - until now. Featuring interviews with members of the biggest bands in the genre, *Sound of the Beast* gives an overview of the past 30-plus years of heavy metal, delving into the personalities of those who created it. Everything is here, from the bootlegging beginnings of fans like Lars Ulrich (future founder of Metallica) to the sold-out stadiums and personal excesses of the biggest groups. From heavy metal's roots in the work of breakthrough groups such as Black Sabbath and Led Zeppelin to MTV hair metal, courtroom controversies, black metal murderers and Ozzfest, *Sound of the Beast* offers the final word on this elusive, extreme, and far-reaching form of music.

From Publishers Weekly Few books on heavy metal music can compare to Christie's thoughtful and passionate history of the music of the beast. There is little argument that heavy metal began in earnest with Black Sabbath (though the Beatles' "Helter Skelter" is considered by some to be the first heavy metal song), and Christie holds to convention and begins his metal timeline in early 1970. Following in the jamming, bluesy tradition of the Yard Birds and Cream, Sabbath (then called Earth) wrote "Black Sabbath"-a song that changed not only the band's name, but the face of rock and roll. Black Sabbath set the pace, but bands like Led Zeppelin and Deep Purple "fleshed out the edges and gave it sex appeal." The next wave, the new wave of British heavy metal, saw the emergence of Motorhead, Saxon and Iron Maiden among many others. The movement then spread through America and found most bands cropping up out of L.A. (although many migrated from the Midwest). Van Halen, Ratt and Motley Crue grew out of the then underground club scene. Christie doesn't get bogged down in anecdotes about bands and their groupies, but instead documents the music and its different genres. Each chapter contains helpful "genre boxes" giving a brief description of the style (e.g., Power Metal, Death Metal and Nu Metal). If Christie is to be faulted, it is on the grounds of hero worship: he's a metal fan, scribe (a music writer living in Brooklyn) and practitioner (in a digital metal band called Black Noerd), and readers might wish for more critical analysis about the culture of fans. But this is a minor point in a book otherwise worthy of having its dog-eared and beer-stained pages passed among friends and placed in motel-room bedside drawers. 94 bw photos, and 16-page color insert not seen by PW. Copyright 2003 Reed Business Information, Inc. From School Library Journal Adult/High School-MTV's *Headbanger's Ball*, which debuted in 1987, was canceled in 1995-metal was officially "over." But it has returned to the schedule, and metal is making a comeback. In Christie's exhaustive history, readers watch metal rise, fall, change, and splinter into a massive number of genres (death metal, black metal, thrash metal, and more). As in David Konow's *Bang Your Head* (Three Rivers, 2002), the story begins with Black Sabbath (as if there would be any other choice); but while Konow kept to the well known, Christie gives just as much attention to the fringes. Also unlike Konow, he eschews gossip for almost scholarly explanations of the musicians' creative process and their works. Through it all, he shows the impact of competing forces (like punk, grunge, and rap). Chapters are arranged chronologically but also by genre, and each one is packed with black-and-white photographs and "genre boxes" that list the definitive recordings, ending with the author's choice for the 25 best metal albums of all time. The book is well indexed. New metal fans will run to the music store not only because of the knowledge gained from this volume, but also because of the enthusiastic (though sometimes a little overwrought) way the author shares it. Jamie Watson, Enoch Pratt Free Library, Baltimore Copyright 2003 Reed Business Information, Inc. From Booklist Christie is damn sure that without the original Black Sabbath, heavy metal either wouldn't have endured or would sound a lot different, and the first part of this book is a paean to Ozzy, Geezer, and the lads. Eventually, he reins in the adoration to deliver an insightful history of this music that critics and parents love to hate. If he has a simplistic view of heavy metal's genesis, he compensates for it with his wide-ranging, subgenre-by-subgenre discussion. The rhythmic ghouls and Odin worshipers in the Scandinavian black metal movement (see also Moynihan and Soderlind's *Lords of Chaos*, 1998) are well covered, and so is Metallica (natch). Conservative media watchdog and nihilistic teen faves Celtic Frost, Dokken, Motley Crue, and Megadeth are all evaluated and placed. There is even a 25-best albums list, so's to provoke heated discussion (no Led Zep seems counterintuitive). For the possible hole in your collection that AC/DC, Slayer, and Bathory ought to fill, this is a dandy plug. And if there is no such hole, add it

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