

# ED REVIEWS

**Rogue Male**  
*First Visit* (1985)  
*Animal Man* (1986)  
 Metal Mind Records

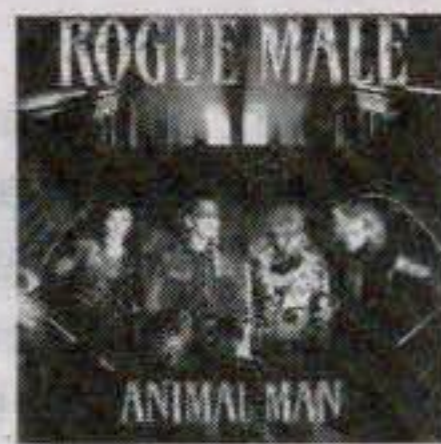
Back in the 80s, just as the NWOBHM was to give way to the likes of Bon Jovi, Poison and Warrant; Rogue Male was touted as the next big thing. The *First Visit* album was a thick brew of Motocore inspired riffage and bombastic vocals. Thematically, they covered the usual: girls (*All Over You*), war (*Devastation*), and things that go fast (*Crazy Motorcycle*—a song that could be nominated for the most retarded-ever). But then there are seemingly out of place tracks about unemployment and the title track, which goes hand in hand with their *Beyond Thunderdome* house band image.

*Animal Man* was the death knell for Rogue Male. Their road warrior garb and grease paint may have fit in nicely with the quasi glam couture of the times but the look definitely didn't fit the music and frankly they looked really gay.

I can personally remember seeing this album in the bargain bin (where it seems to have been released directly to) and laughing out loud with my friends at the cover.

The music was more of the same with a little slicker production. Both of these albums are a nice little foot note to the NWOBHM and a greater question mark as to what might have been where there a third full length and a shedding of the Road Warrior image.

-Mike Wilshin



**Man Factory**  
*Let's Do This*  
 Demo

All right, I admit it. I have no fricken clue as to how to take these collected songs. Aurally I suppose. I listened to the whole thing twice, went to the garage found a rubber mallet and hit myself as hard as I could in the forehead and put the cd back on to see if that would help. It was a little better but I knew I was missing something so I ran to my neighbor's and raided his fridge of all the Milwaukee's Best and drank it as fast as I could on an empty stomach.

With a spinning head, the pop gets to popping and a lesser production dissolves into a blurred imperfection. It might be what Clay Aiken with throat problems might give us if he weren't so repressed and was a fan of the Bare-naked Ladies (the band of course—we know how he feels about the real naked ladies). But really it's mutation of Granddaddy or Sufjan Stephens—more bands that have me flummoxed.

And as if I weren't drunk enough at this point, there's preview tracks for an opera based on the video game *Street Fighter*. Now I know I'm the butt of a vast no-wing conspiracy hell bent on making think about things that things that need no thought. It could be worse though. I'm thinking that not far off there is a Michael Flatley interpretive dance show coming based on the collected writings of Ted Nugent. Cookbooks and all and God help us all there just isn't enough Milwaukee's Best to go around.

-MW

**Pallas**



**Moment To Moment**  
 Metal Mind DVD (135 min)

Neo-progsters Pallas give us a set from the *Dreams of Men* tour. Filmed in Poland the set is sparse except for a large video screen that changes a static image from song to song. Which is a far cry from their overblown salad days when they used to act out the events of their fifteen minute epic "The Ripper". The audio is almost studio perfect and the twelve songs on the set list do not disappoint. Many have compared Pallas to Marillion or IQ in an almost pejorative tone and while they do have textural and vocal similarities they continue to push boundaries without chasing acrobatics. Also included: *Tales From the Tour* bus (bonus video), *The Rehearsal Tapes* (bonus video), Web links, desktop images, photo gallery, discography & biography.

-MW

**Allan Holdsworth and Alan Pasqua et al.**

*Live at Yoshi's*  
 MVD Visual

The video offerings for the Allan Holdsworth fan have sparse to be sure and this like other releases leave the viewer as always, wanting more. Filmed in a lush HD and recorded flawlessly in 5.1 this release looks and sounds great on any system.

The band consists of a who's who of fusion Allan Holdsworth-guitar (natch), Alan Pasqua—keyboards, Chad Wackerman-drums, and Jimmy Haslip on bass.

The set is a little over an hour and a half long with brief pauses and a fade to black with the track title given before



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