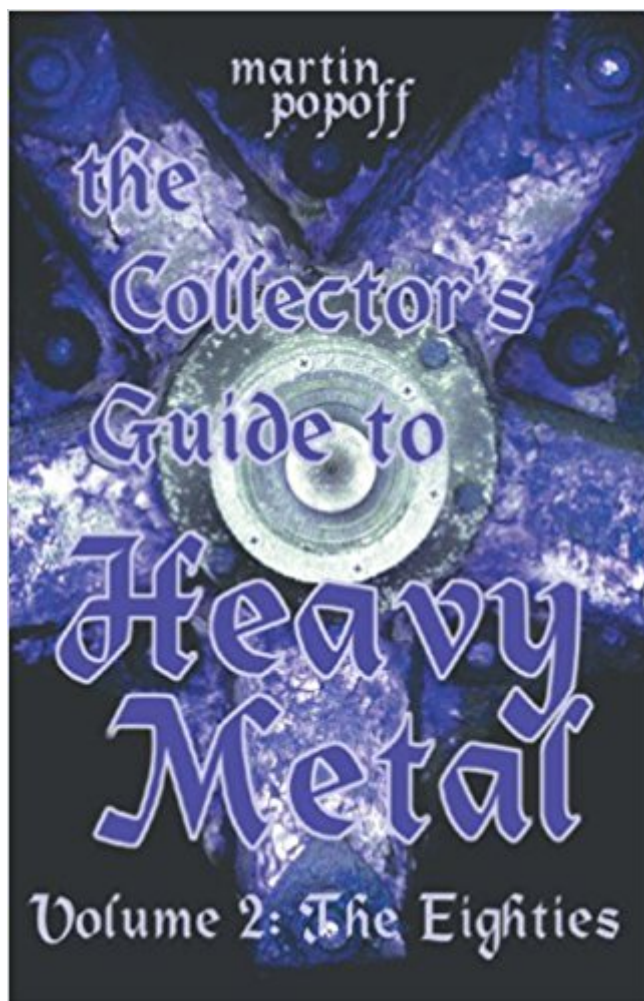


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The Collector's Guide To Heavy Metal: Volume 2: The Eighties



Synopsis

A tribute to metal's golden age, this volume highlights the albums and bands of the 1980s that built the foundation for today's heavy metal sound. Full of reviews and recollections of hundreds of rarities and monster catalogs from 80s bands, this book also includes little-known trivia that brings the albums back to life. Sure to attract any fan of 1980s metal, this user-friendly guide documents dozens of bands and hundreds of albums.

Book Information

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Customer Reviews

"Excellent! It's one of the very few guides that gets under the skin of the music and interprets what was in the mind of its creators." — Bruce Dickinson, vocalist, Iron Maiden
"It was refreshing to see Martin's enthusiasm for sort of the less popular Zeppelin albums. Cheery reading."

— John Paul Jones, bass player, Led Zeppelin

Martin Popoff is the author of *The Collector's Guide to Heavy Metal*, *The Collector's Guide to Heavy Metal Volume 1: The Seventies*, and *The Top 500 Heavy Metal Albums of All Time*. He is the editor in chief of *Brave Words & Bloody Knuckles* and regularly contributes to *Chart*, *Classic Rock*, *Goldmine*, *Guitar World*, *Lollipop*, and *Record Collector*. He lives in Toronto, Ontario.

Man, this is fun! By reading Popoff's reviews, you'll laugh a lot and, as he writes from an enthusiast's perspective to other enthusiasts like myself, it's really a matter of getting pleasure from

wholeheartedly agreeing with a review or getting mad when he bashes an album you love! Of course, almost everyone (Popoff included) knows that the English language is sometimes butchered in his books (he's getting better, though), and this book is no exception. Really, a lot of times I found myself wanting to know some artists I did not know before, exclusively based on his reviews! By the reasonable price of this book, you'll have a lot of fun. Also, he clearly loves Sabbath, Thin Lizzy and UFO, and his rating for Def Leppard's obnoxious (but selling more than 10 million units!) Hysteria was "0". How can I not get this book?

2 528 reviews arranged with the bands arranged alphabetically and the bands catalogues arranged chronologically form the meat and potatoes of this 432 page book on the hard `n` heavy product of the metal decade. With this tome Popoff has hit the decade where the number of hard rock and heavy music releases started to spiral upwards. As such the book is not as complete as per the volume on the Seventies appeared to be even though this one has more than twice the reviews. Popoff comes across to me as a completist - one of those retentive fans that just wants to include the lot. And for that I salute him and I can imagine the pain he went through not being able to cover even albums he knew belonged in here due to space and time limitations. Having said that basically everything that is important is here. Popoff doesn't have much time for live albums and that's fair enough, though he is willing to cover a few salient items. Nor does he give much truck to greatest hits compilations unless they pique his interest for some reason. And given the number of times greatest hits selections are put out with little track listing variation by some bands that's a totally justifiable position to take. One difference apparent in this volume is that while there is still a score out of ten for each release the heaviness quotient - a score out of ten for heaviness - which the author utilised in his 70's book has been discontinued. Personally I don't really miss it as I have albums from throughout the hard `n` heavy spectrum in my collection, so just a description of the music will do me just fine thanks. In terms of his musical opinions, this is a guy who has carved himself a career in music built on sheer passion - I may not agree with each and every review of his but for petes sake who would? While some of his reviewing tendencies have been justly pointed out (he isn't much for punk or hardcore or some of the more extreme metal alloys) to me the idea that your going to pick up a book like this and react angrily if one of your pet bands is rated poorly is pretty childish. Just scroll through some of the less flattering reviews and you'll find people whimpering that this album or that album scored badly. Get over it! Personally I love to have a chuckle when he rubbishes one of my pet bands, I often muse to myself that yes.... that particular album does indeed suck but hey, I like it and darn it all, I'm gonna put it on!! should note that Popoff

won't be winning a Pulitzer or whatever anytime soon but it's the guys knowledge and passion and irreverent attitudes that I buy his books for. That and they are a useful guide for finding out about bands that may have been before my time or passed me by upon release. And they are handy reference guides to have lying on your shelf. I really must say I enjoyed this book, last I checked there was talk of releasing the books for the 70's, 80's and 90's as a box set. If so I'd love to see the books revised - he managed to produce a book of 520 pages for the 90's which is almost 90 more than he had for this one. In a perfect world I'd love to see his opinions on some of the stuff he didn't have time to put in here. And I'm sure since putting it out we punters have let him know of other bands that should have been put in both this tome and his 70's book. For a revised edition, I'd buy this again. Get reading.

As far as the reviews...they are opinions and everyone is entitled to one. This book contains a wealth of information about great metal bands alot of music fans never knew existed!After reading a few dozen reviews, you can read between the lines get a feel how Popoff's taste in metal compares to yours.If he absolutely hates your favorite band just use his number rating in reverse! I've acutally email Martin on occasionally and gotten fairly swift replies. Anyone who loves Sabbath & The Dictators is okay in my book,

Maybe nobody else has quite realized it yet, but this book isn't really about Martin Popoff's taste in heavy metal. It's meant to allow the Reader to engage in formulating their own taste--you're supposed to engage in a running dialogue with Popoff's opinions, and this forces you to think deeply and clearly about how Metal affects you, why it gets under your skin and why (when the day is over) it's important to you. Along the way, Popoff (who has a copious amount of knowledge about all things hard and heavy) acts sometimes as your ally, sometimes as your enemy, and sometimes as a Court Jester. Fact is, genuine metal obsseives are a microscopic minority subculture. I'm glad I bought Martin's book, because I finally have someone to talk to.

After Volume 1 the Seventies, which was a fantastic read and a book to which I still refer on a regular basis, I waited with baited breath for Volume 2 the Eighties. I feel it must have been my preference for the music of the 70's that was such a strong influence on my overall luke warm reception of this episode in the trilogy.In my review of Volume 1, to which I still awarded 4.5 stars incidentally, I was critical of the author's exclusion of the albums of Wishbone Ash, after going to great lengths to explain that the accepted standard of what was "heavy music" in those far off days

was greatly different from later times. Said omission after this explanation was something of a contradiction in terms. Despite that, in this current volume he reviews no less than four Bon Jovi albums. This struck me as a distinctly incongruous inclusion given the author's own stated values, especially in light of the commonly accepted view that the 80's were the "metal years". I also preferred the separate "heaviness" and "merit" rating system applied in the earlier volume to the single assessment mark applied in this volume. The stated reason for this change was the fact that any album reviewed in this book was clearly heavy by reason of the sheer amount of material around in the 80's. How does Bon Jovi find its way in if one applies those standards? Don't get me wrong, this is still an enjoyable read but it does not live up to the high standards set in Volume 1. (Incidentally I am about two thirds of the way through Volume 3 the Nineties as I finally get around to writing this, and things are not looking good for the forthcoming review). All in all I can not recommend this as strongly as Volume 1, but as with all reviews, this is a subjective view. Support the author, buy it yourself if you are a fan of this type of music, and make up your own mind.

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