

Destroyers – A Night of the Lusty Queen (1989/ 2008)

Written by bluelover

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01. Introduction 02. A Terrible Anathema 03. Call of Blood 04. Czarina's Warm Pubes 05. Wine and Sex 06. A Night of the Lusty Queen 07. The Kingdom of Evil 08. The Temple of Pleasure 09. Angry 10. Bastard Bonus tracks: 11. Potępieniec (from unknown demo) 12. Królestwo zła (from unknown demo) 13. Czarne okręty (from unknown demo) 14. Bastiony śmierci (from "Metal Invasion") 15. Młot na świętą inkwizycję (from "Metal Invasion") 16. Noc królowej żądz (live, from "Metalmania '88") 17. Młot na świętą Inkwizycję (live, from "Metalmania '87") 18. Bastard (from "Metalmania '87") 19. Krzyż i miecz (live, from "Metalmania '87") Wojciech Zięba - drums, back vocal; Adam Słomkowski - guitar, back vocal; Marek Łoza - vocal, bass guitar, back vocal.

Ta thrash metalowa bytomska grupa do życia powołana została w 1985 roku, pod nazwą Destroyer i za sprawą wielu koncertów oraz takich utworów jak np "Czarne Okręty" stała się szybko popularna wśród śląskiej publiczności. Już dwa lata później formacja występuje na festiwalu Metalmania i nagrywa split z zespołem Hammer i wkrótce potem jej utwory zostają zamieszczone na kolejnych składankach: "Polish Heavy Metal 87", "Metal Invasion" oraz "Metal Shock" i zespół zaproszony zostaje na kolejną edycję Metalmanii. Debiutancki album "Noc Królowej Rządu" wydany zostaje w 1989 roku i w tym samym roku w Holandii ukazuje się anglojęzyczna wersja tego krążka - "Night of the Lusty Queen". Reedycja "Night of the Lusty Queen", po raz pierwszy na CD, wzbogacona została bonusowo o polskojęzyczne wersje tych utworów z płyty "Noc Królowej Rządu". ---empik.com

Destroyers already gained popularity and respect among the Poland underground metal scene before putting out their first record. They shared stage with their compatriots from Hämmer,

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Dragon, Cydhie Genocide, Wilczy Pająk, also with foreigner big bands like Citron, Ossian, Rage or Overkill in legendary festivals like Metalmania in their home country. They were one of the most promising young groups of Eastern Europe thrash, making it clear with these 9 impressive tracks which show what they were able to do. Polish thrashers always refused to pay attention to the circumstances of the metal scene outside their frontiers, so while Americans and some Europeans were getting commercial and accessible, Destroyers preferred to be extreme and raw like the subgenre used to be in its early stage.

You can skip the silly intro, which is a bunch of words spoken by a ridiculous distorted voice, but not any of the following numbers, because each of them has something special in this variety of sounds. For instance, we got tunes on which vocals take control and most of attention, like “Królestwo Zła” or “Pochodnia” with guitars following the rhythm discreetly most of the time, though they are an exception, no rule here as the rest of compositions soon demonstrate. The band makes use of total speed metal tempos, insatiable riffing and bigger complexity on “Noc Królowej Żądy” and “Zew Krwi”, truly raging thrash plenty of pure aggression, power, including a kinda meticulous configuration. These guys escape from simplicity by adding intricate arrangements, diverse structures, technical passages and hyperactive riff variations. A very ambitious scheme that makes their music obtain a unique level of musicianship, innovation and consistency. They really like to play it complicated with all those impossible rhythm changes, incessantly altered riffs and surprisingly rich solos, which follow an absolutely clear direction. The result is fascinating and splendid, offering a pretty singular sound no other thrash band performed before. The strength and versatility of guitar parts is one of the most remarkable characteristics, Adam Słomkowski use unusual galloping riffs in heavy tunes like “Wino & Sex” and “Świątynia Rozkoszy” that provide them of elegance, vigor, proving the inevitable influence of the NWOBHM. Culmination arrives with particular cuts like “Caryca Katarzyna” and its unpredictable opera intro, and the epic finale on “Bastard” with Destroyers making a terrific exhibition of virtuosism and technique, both moments to treasure and be proud of for any Polish metalhead. “Żli” is the only numbers that breaks the continuity of the album, more direct, simply conceived but still vibrant and relentless.

This is an absolutely refreshing singular thrash record, these guys were one of the few who explored varied styles and combined elements from other music genres without denying the elemental roots of metal. Those extraordinary solos take some inspiration from classical music, developed exquisitely without attempting to shred in vain or just impress. They might remind you of Blackmore, Uli Jon Roth or Iommi sometimes, making a difference from the mostly sloppy chaotic pickin' parts of their peers, stripped-down from any kind of pedal effects or tricks. Singer Marek Łoza is also giving this stuff a unique essence with his wide range, reaching incredibly high notes easily and performing lower and raspier with no problem. Cronos, King Diamond, Angelripper and Halford in one guy, not the typical generic thrash vocalist at all. The whole construction of the cuts is memorable as well, including a vast instrumental progression other groups like Coroner and Watchtower might conceived before. Destroyers on other hand are lacking experience and maturity on their performance, they are quite competent musicians

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but they sound clumsy at times. Woytek Zięba is out of tempo on “Zew Krwi” for a second, guitars lack synchronization in some riff series and a few rhythm alterations are slightly chaotic. Nothing unusual from a thrash debut after all, along with the evil wicked lyrics no other foreigner band used by that time anymore, with that obsession for lust and depravity Poles always had. A necessary phase for the evolution of the Bytom thrashers style, there would have been no Coma Of Souls without Endless Pain or Rust In Peace without Killing Is My Business...And Business Is Good!, right? The poor production came as no surprise either, with a good balance between all instruments (you can actually hear the bass!) but not giving them their proper presence and texture.

The result is much better than you could first expect, they had the guts and inventiveness to introduce alternative elements in their music, something only Holy Terror did. Destroyers had their limitations but the honesty, motivation and potential to make something solid and amusing. They were clearly determined to give their material complexity and technique like most of their compatriots and they would later go further into that direction with their second brilliant album The Miseries Of Virtue. Still this release is completely underrated and ignored among thrash fans; maybe they would have got bigger success and recognition outside Poland if they sang in English... --- Metal_Thrasher90, metal-archives.com

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