

German Metal Attack

Power Metal in and from Germany

Jan-Peter Herbst

Introduction

Germany is home to a vibrant heavy metal scene since the mid-1980s. A good example is Wacken Open Air, a festival that each year attracts 85,000 metal fans and over 100 bands from around the globe since 1989. Yet, despite the huge popularity of metal music, German metal is widely ignored by national media and rarely present in music charts. Therefore, most German citizens are hardly aware of the high recognition German metal has attained elsewhere in the world.

This chapter analyzes the challenges German power metal bands faced to get acknowledged by their home scene and abroad. Due to the lack of research on German metal (Elflein 2017), the empirical basis for this historical investigation are journalistic sources: 426 issues of the German *Metal Hammer* (1984-2018) and 997 issues of the British *Kerrang!* (1985-2006). With their influence on metal audiences in Europe, such magazines advanced or hampered careers of bands (Mader, Jeske & Hoffmann 1998, 108-109). Radio airplay was much less important in Europe, especially compared to the USA, where college radio stations had a huge impact (Gehlke 2017, 234).

Historical context of metal music in Germany

Metal music made in Germany has become a phenomenon as from the mid-1980s. Although West Germany had been an important market for international rock music since the 1960s, German rock evolved slowly. Bands initially imitated US-American and British blues and rock musicians and their stylistic idioms. Around that time, the infrastructure, largely destroyed by WWII, was still being re-established. Adequate musical instruments, recording studios and specialist producers for rock music were hard to get hold of. According to national law, the state-run job center had the monopoly on managing artists, which meant that officially associated artist agencies, professional music managers, promoters and bookers specializing in metal music were rare until the 1990s (Klüsener 1989, 134-135).

Heavy metal spread in the Western hemisphere during the first half of the 1980s. The New Wave of British Heavy Metal (NWoBHM; 1975-1983) stirred broad interest in metal music in the USA and West Germany, where the two fastest growing metal scenes were developing. By the mid-1980s, Britain's declining metal scene was already outpaced (Doherty 1986). Independent labels emerged in Germany, most notably Noise with their distribution Modern Music Records in April 1983 and Steamhammer/SPV in January 1984. While previously only records by a few internationally famous metal bands such as Iron Maiden (England) and the Scorpions (Germany) were distributed, these new labels made British and American metal imports widely available in Germany. More importantly, they started signing German bands on a large scale.

Within short time in the mid-1980s, West German releases created "European metal" and the "power metal" genre (Weinstein 2011, 40), most notably Helloween's *Walls of Jericho* (1985). Power metal at that time was commonly labelled "melodic speed metal" and described a more positive form of heavy metal that built on the stylistic trademarks of NWoBHM as opposed to the more aggressive form of thrash metal. Bands playing power metal emerged

throughout Germany, yet strikingly in particular cities, regions and federal states. At the risk of oversimplifying, Hamburg stood for NWoBHM in a sped-up version, Hanover for its Scorpions-influenced hard rock sound, the wider Ruhr District for more traditional heavy metal, and Bavaria and Baden-Wuerttemberg for melodic hard rock and heavy metal. No metal band from East Germany but Rammstein (1994) achieved international standing, neither before nor after the German reunification (Elflein 2017, 116).

German power metal bands in Germany and abroad

For much of the twentieth century, the four most important metal markets were the USA, Germany, Great Britain and Japan. In the 1980s and '90s, the second largest metal market was Germany (Kühnemund 1989). Seemingly ideal conditions for German metal bands, yet they were struggling to become established on their home market due to an abundance of metal records (Metal Hammer 1989). It also proved difficult to stand up to foreign bands because German fans and the music press tended to favor international groups such as the British Iron Maiden and the American Metallica and Slayer (Mader, Jeske and Hoffmann 1998, 9-10). Even the Scorpions and Accept had only become widely accepted in Germany after they achieved international acclaim. This fact prompted many German acts to focus on international metal markets because being acknowledged internationally seemed promising to stick out of the mass of bands in Germany. Japan has welcomed melodic German metal right away, whereas the other two pivotal markets proved a tough nut to crack. American metal enthusiasts did not approve of German artists copying US-bands (Klemm 1987), and the British audience were torn between their fondness for a European alternative to US-metal (Putterford 1987) and their pride of their glorious NWoBHM. The British attitude towards German bands was largely positive in the 1980s, but then their taste slowly Americanized, making it difficult for German metal to compete on the UK market (Groß 1991). Coping with this challenging situation demanded different strategies.

The relevance of an English-native singer and selling out bands

Since the advent of German metal, almost every band sang in English; not only for reaching an international audience, but also for musical reasons. Scorpions singer Klaus Meine once explained that German was “inadequate to express metal feelings and themes” (Weinstein 2011, 45). But this demand for English lyrics was a big disadvantage for German bands as highlighted in *Kerrang!*:

“most German rock outfits are fighting an uphill battle. It must be frustrating for them to see British and American bands with much less to offer getting far greater returns. With the odds stacked against them, German rock bands, however good they are, must feel that an international breakthrough is somewhat in the lap of the Gods.” (Henderson 1989b, 14)

Not being successful because of language skills was hard on German groups. In West Germany, English was already a subject taught in schools, but this basic knowledge was far from sufficient to write decent lyrics. Accept guitarist Wolf Hoffmann in an interview told how he coped with this:

“I remember sitting in the kitchen with a Langenscheidt dictionary trying to give meaning to the lyrics. Obviously, a catastrophe, but back then a very naïve approach. We didn't know better: Nobody controlled anything. At the beginning, we didn't care much about the lyrics. Only later we

started to care about what we wanted to express. Eventually my wife Gaby questioned what we were singing about. Then a native speaker helped improve the lyrics. On *Restless and Wild* (1982) and *Balls to the Wall* (1983) the lyrics started making sense. On the first records the lyrics were total rubbish.” (Kessler & Riedl 2017, 19; my translationⁱ)

Pronunciation was another problem as Klaus Meine highlighted in an interview on the Scorpions’ *Crazy World* (1990) record:

“it’s getting pretty good reviews all over the world... except for England. [...] Language-wise I would understand why you guys would put me down for my German accent. It’s pretty tough [...] I’m singing in English all my life, it’s not my mother language so therefore it’s not easy. [...] I would always understand if people said, ‘Well, there is an accent’. So, this time, especially to progress on the lyrical side, we worked with Jim Vallance in Vancouver. He’s a great writer, and we’re writing with a guy who knows the language.” (Zell 1991, 40)

Both the lyrics’ bad quality and the German accent are recurrent themes in the British music press. This resulted in bad album reviews, which, in turn, put off an international audience. German bands were conscious of this issue as an interview statement of Helloween singer Michael Kiske demonstrates: “I sing and speak accent-free English [after having relocated to England; J.H.]; this is a big plus for us. It’s very important because you often hear people saying that Klaus Meine has a German accent. That irritates many British and American people” (Schöwe 1992a, 136; my translation).

Aware of this problem, several German bands engaged new vocalists, who were English native speakers, to achieve greater international compatibility. Accept, Germany’s second largest metal export after the Scorpions, is the most famous example of this. Their *Balls to the Wall* (1983) album received gold status in the USA for 500,000 sold copies. Yet, with record sales under two million the American music industry considered it a fail, causing their record label to urge for a new singer (Schöwe 2010, 50). In 1987, Accept eventually dismissed iconic singer Udo Dirkschneider to replace him with the American frontman David Reece. This strategy, however, was a failure as guitarist Wolf Hoffmann later realized: “It was a mistake to think we could be commercial without Udo, and it was a mistake to make an album for MTV. It didn’t work” (Watts 1993, 40). Their commercial move neither impressed the British music press: “The problems started for Accept when they tried to break the American market with a series of somewhat patchy albums, beginning with *Metal Heart* (or even *Balls to the Wall*), from which they never really recovered” (Reynolds 1990, 20). The journalists not only criticized the commercial orientation, they also considered it wrong to replace Dirkschneider with his characteristic “Teutonic” style: “I’d forget that Accept have a new album out soon with a new, American singer, cause U.D.O. is the real McCoy. It was Dirkschneider who gave Accept that special something; the others were easily replaceable” (Reynolds 1989, 25). With this overt selling out to the American market, Accept lost much support by the German scene for many years. It was their influence on early metal music that eventually earned them appreciation by German metalheads.

Despite Accept’s failure, many other bands obsessively tried to become acknowledged as an international act. Although some succeeded in the late 1980s and early ‘90s, none of them established a long-standing international career. Lacking support in Germany was the main reason they all disbanded in the end. Bands from Hanover with their strong vision to follow in the footsteps of the Scorpions were particularly keen on an international profile. Victory, one

of the most ambitious bands, went to great lengths to achieve an American sound. They recruited US-singer Charlie Huhn, produced their debut album in the States and hired Dieter Krebs, an internationally renowned manager, for their foreign affairs. The German *Metal Hammer's* review of their self-titled debut album (1985) was positive but already foresaw missing approval in their home country: "Victory show enough originality [...] not to be ignored by the US hard rock premier league, and it remains to be seen whether or not the musical concept of the Hanover based group will be successful in Germany too" (Rinne 1985, 83; my translation). Internationally, their strategy worked well at the beginning. By 1990, however, their success started to crumble, as a review of their album *Temples of Gold* (1990) demonstrates: "mediocre. At best the band achieve something spirited and competent. At worst it is simply laboured. [...] The music is pre-Axl wannabe Americana" (Watts 1990, 26). Although the German music press frequently featured Victory, they only managed to achieve moderate success in Germany. The band eventually separated in 1994.

Another band from Hanover striving for international success were Thunderhead with US-singer Ted 'Bullet' Pulit. Choosing an American singer initially proved successful abroad like it was the case with Victory. *Kerrang!* put it this way: "Their album, *Behind the Eight Ball* (1989), is impressive for a first effort, with a number of cracking songs and a distinct lack of that peculiarly Germanic feel that has been the stumbling block for many German bands" (Henderson 1989a, 48). Yet, neither their success in the States and Britain nor being popular in Japan helped to establish a career in Germany, where their Americanized sound has never been accepted (Mader, Jeske and Hoffmann 1998, 178). The band split up in 1999, yet, they were not the only ones sharing this fate. Sargant Fury, another band from Hanover, failed with British singer Andrew 'Mac' McDermott, pointedly described in a *Kerrang!* review of their album *Still Want More* (1992):

"Recruiting Andrew 'Mac' McDermott to sing Sargant Fury's songs of wimmin and winnin' is a relatively dozy stab at a broader market. It isn't really going to make the Hanover quintet any more palatable to the more Anglo-Yank fraternity – unless Mac can come up with something more than just the meat'n'two veg on offer at the moment." (Watts 1992, 21)

Just like Victory and Thunderhead, Sargant Fury did not achieve long-lasting success in the Anglo-American world, and neither in Germany.

Original German style

Helloween are commonly quoted as the band having invented power metal (Weinstein 2011, 40), a genre most strongly associated with Germany. Soon after their inception in 1984, they entered the European scene with their self-titled EP (60,000 sold records) and renowned debut album *Walls of Jericho* (110,000 sold records) in 1985. *Metal Hammer* (Kielner 1985) and *Kerrang!* (Russell 1986) both gave their best rating, describing the band as a down-to-earth alternative to Metallica and a faster and more powerful version of Iron Maiden. Their international breakthrough in Germany, Britain and the rest of Europe came with *Keeper of the Seven Keys Pt. I* in 1987. Reviews inland and abroad proclaimed their uniquely German and prototypically European style as main appeal.

"Given just how advanced and epochal (not to mention individual) this release is, it's difficult to establish any criteria for it [...]. The guitar interplay between Kai Hansen and Michael Weikath is quite astonishing, each playing at a surreptitious speed overdriven with suitably stylised effects yet

neither losing track of the desired tonefulness. I can't really compare their bounding performance to any rock guitarists [...]; rather it brings forth a vision of gifted classical musicians, from Paganini to Menuhin and Du Pre to Segovia. [...] it's one of Heavy Metal's all-time masterpieces." (Dome 1987a, 15)

"This LP hit us just a few months ago and the shock waves are still being absorbed, analysed and admired. [...] A triumph of power, melody, epic arrangements, emotion... and all the good things from early Queen and Uriah Heep. Sure, it owed something to Iron Maiden, Judas Priest and Metallica, but Helloween have stamped their own jackboot authority onto the vinyl, in the process comfortably achieving what Queensrÿche had made such a noise about attempting (and failing) to do so over the past three years or so, namely open up a 'third front' for Metal. [...] Helloween [...] are very much in the tradition of the classic Germanic hard rock brigands, from the Scorpions to Accept. They have a tuneful countenance, a respect for the operatic past of their country's musical heritage and a firm grasp of modern studio techniques, all combined in a unique fashion [...]" (Dome 1987b, 16)

Helloween built on the tradition of the Scorpions and Accept, who were little influenced by the NWoBHM. Instead, they played a German style of heavy metal that took melodic, harmonic and rhythmic inspirations from classical music. This particularly shows in Accept's adaptation of Beethoven's "Für Elise" on their 1985 track "Metal Heart". As singer Udo Dirkschneider explained: "A lot of German musicians use classical music as an influence. We're much closer to the classics. America is much closer to the blues. It's wrong for a German band to be like an American band. It's best to play and develop your own styles at all times" (Watts 1989, 38). For Dirkschneider's successor, US-American singer David Reece, it was the band's different mentality and its "classical orientation" making him leave Accept (Schwerter 1991, 29). As Accept guitarist Wolf Hoffmann explained, this classical influence was a result of his musical socialization rather than a deliberate decision (Poponina 2018). Although Helloween did not explicitly incorporate classical motifs in their take on the NWoBHM, they still had a different sense of melody than their British and American counterparts, making them sound individual, as the *Kerrang!* reviews indicate. Similarly, Helloween's new German style of power metal was associated with the precise performance and rhythmic control that Accept had become famous for in the early 1980s (Kerrang 1986). Helloween's guitar work was very organized, structured and synchronized, varying from British bands such as Iron Maiden and blues-influenced American groups who all practiced looser articulation. Such compositional and performative differences between German and Anglo-American metal were further increased in the production styles. German recording professionals were hardly familiar with the production conventions of metal abroad and they were equipped with other studio gear. These different recording resources and practices led to a metal sound that was perceived as "modern" and "unique" outside of Germany (Dome 1987b, 16).

Helloween introduced this German sound to the world and it became hugely successful: 250,000 record sales in Germany and position #15 in the German charts, 500,000 sales worldwide and #104 in US Billboard charts. Its successor *Keeper of the Seven Keys Pt. 2* (1988) became even more successful: #5 in Germany, #24 in Britain and #108 in the USA. In *Kerrang!*'s (1988/206) album charts it entered at #4, surpassed only by Metallica's *And Justice for All* (1988), Europe's *Out of this World* (1988) and Guns'n'Roses *Appetite for Destruction* (1987). When *Kerrang!* raised the question, how German bands could become accepted by British and American metalheads, Helloween guitarist Weikath answered:

“On the one hand it is a difficulty. On the other hand, one advantage of coming from Germany is that you are something special. There have been so many bands coming from Britain, and there are thousands of them in the States, that it’s not special anymore. If you achieve something in Germany – like going gold, or even selling 100,000 or whatever, or getting something happening in Japan, as we have (entering the Japanese chart at 14), then people really listen out and say, ‘Hey, what’s happening here?’. [...] One of my biggest concerns has been how to break into Britain. We know you’ve got to be original and got to be the way you are. If they feel it’s some kind of ‘set-up’, [...] people in Britain won’t go for it. [...] Phonogram offered us a distribution deal for Europe, but we turned it down. We had the feeling that they just wanted to buy us to control us and to keep us away from Metallica, Warlock, Dio and so on. With Noise we are Number One, and it would be a mistake to change to a label where we might be Number 30 on the bill and all the money and effort going to the bigger bands.” (Henderson 1988, 26-27)

Yet, it was precisely this transition from a successful German band to an international top act that did not go well. Helloween’s next album *Pink Bubbles Go Ape* (1991) failed miserably after Iron Maiden Manager Rod Smallwood took over. Other events added to the downfall: a legal dispute between Noise and EMI of over two years, the subsequent change to major label EMI, hiring of British producer Chris Tsangarides and recording in a studio abroad for the first time. *Kerrang!* claimed the band to “have veered off into the land of the mega-buck and commercialism” (Russell 1991, 13). It was no surprise that the record neither sold well nor entered the US charts (Germany #32). *Pink Bubbles Go Ape* was Helloween’s last album to enter the UK charts for twenty-two years. The subsequent album *Chameleon* (1993) was even less successful. It reached chart position #35 in Germany, but did not sell 25,000 copies. These poor sales had severe implications: Helloween’s record deal and their European tour got cancelled (Wölke 1994). The band never again reached their previous level of success in the States and Britain. In Germany, mainland Europe, Japan and South America, however, they remained very popular and sold more than eight million records by their own account. Other power metal bands in Helloween’s tradition – Gamma Ray, Iron Savior, Masterplan, Blind Guardian, Rage, Edguy and Avantasia – likewise have become immensely popular in many places of the world, except in the USA and UK.

Consistency and truthfulness to the German scene

Many German bands have tried it on the Anglo-American market and failed. Some of them realized just in time that their music could only be popular in their homeland. Grave Digger are one of those bands. After their national success in the early 1980s, they aimed to compete with bands in the league of Bon Jovi and Europe. They shortened their name to ‘Digger’ and released *Stronger than Ever* in 1987. This album was, as singer Chris ‘Bolle’ Boltendahl later admitted, “pure commercial sell-out. We wanted to make loads of money. [...] The record initially was intended to reach the US market, but it has never been released there” (Mader, Jeske and Hoffmann 1998, 99; my translation). Devastating album reviews and five catastrophic live shows caused (Grave) Digger to disband (Gehlke 2017, 120-121). It took them six years to return as Grave Digger. Having learned their lesson, they, from then on, released uncompromising, old-school metal to the tastes of their German fans. By keeping true to their own style, playing music similar to their celebrated early records *Heavy Metal Breakdown* (1984) and *Witch Hunter* (1985) (Ruskell 2003; Lawson 2005), they eventually impressed even the critical British press (Cooper 1996, 1998). All their last ten studio albums entered the German charts (positions between #15 and #81), even though not recorded in a trendy studio

abroad but in the same studio in Germany close to their home town. Chris Boltendahl in an interview explained the choice of studio: “I think it is untruthful when German bands go to California for years, lay in the sun, get streaks in their hair, and hope to enter the German market with a fake US image. Why shouldn’t a band from Germany sound German? I am German and I don’t think it’s been bad to grow up here” (Schöwe 1992b, 153; my translation). Such loyalty to their homeland earned them their status as a cult band in Germany.

Running Wild is the best example of a band that built a long-standing career of over forty years by focusing solely on their German home market. With their support on Mötley Crüe’s *Theatre of Pain* tour in Germany and Switzerland in 1986 they won over many fans in the German-speaking metal scene. Touring the US in 1987, however, was so devastating that Running Wild decided never to tour the States again (Gehlke 2017, 129-132). Their third release *Under Jolly Roger* (1987) created the subgenre “pirate metal”, a theme they kept ever since notwithstanding mockery from the music press around the world, Germany included. Despite the bad press, the record sold 250,000 times, which demonstrates the faithfulness of the German fans to German metal bands keeping true to their distinct musical style unaffected by musical trends. Band leader Rolf ‘Rock’n’Rolf’ Kasperek, however, resented the bad press and refused to talk to *Metal Hammer* for eight years (Mineur 2002). Nothing but bad words also had the British music press, emphasizing the music’s distinct Germanness as reason for rejection in Britain:

“Running Wild meant about as much to me prior to this jaunt as they probably still do to you – precisely nothing! Six albums in as many years ain’t done nothin’ to switch the UK on to ‘em, but here in Germany it’s a whole different ball game! There are 1500 odd punters here, many of ‘em with Running Wild T-shirts on, digging the shit out of this band. [...] It ain’t hard to see why. Running Wild are so German it’s unbelievable! Their music is precise, clinical and very heavy. The stuff that armies march to. Enjoyment in a regimented, serious manner. Bombastic? Wagnerian? You betcha! [...] I think maybe you’ve just got to feel this music in the blood to really get off on it.” (Johnson 1990, 51)

Even though generally acknowledging the high level of playing skills and the high production standard of Running Wild’s releases, these qualities were overshadowed by their lack of musical innovation and appreciation of newer musical trends, and their stiffness. In other words, the music was perceived as competent but labored and stale.

With such press, bad live responses and low sales, Running Wild decided not to tour the UK anymore. When the German EMI bought a band package from Noise in 1990 that included Helloween, Celtic Frost, V2 and Running Wild, the dispute escalated and the British and French EMI branches refused to distribute Running Wild in their countries (Schöwe 1991). Since then, Running Wild only focused on German fans who have always regarded them as a cult band. Satisfying the wishes of the German audience for authentic old-school heavy metal seems to be mutually beneficial, as a statement by the band indicates: “With this album [*Pile of Skulls*, 1992] we may not win over many new fans but definitely we won’t lose any”. This truthfulness to tradition helped the band in many respects: stable record sales ranging between 60,000 and 80,000 copies (Schöwe 1991), German chart positions between #2 and #54 and live shows with 1,000 to 2,000 fans (Gehlke 2017, 141). Sticking to their established style proved to be a good strategy as neither grunge in the 1990s nor any later musical trend from abroad had any impact on Running Wild (ibid., 140). Over time, the German press accepted the band and eventually nominated them as one of the best German metal bands of all time. Running

Wild may never have reached equal international acclaim to the Scorpions, Accept or Helloween, but they surely belong to the history of German heavy metal as few other bands (Mineur 2016). In 2011, Running Wild celebrated their comeback after having had disbanded in 2009. Since their reunion, they are doing exceptionally well. In 2018, they headlined Wacken Open Air, and with their most recent record *Rapid Foray* (2016), they earned their best chart position (#2) ever in Germany.

Conclusion

The German metal scene, one of the largest in the world, has always been somewhat special. With the plethora of home groups on the one hand and the popularity of foreign acts on the other hand, German bands were torn between making music for their home crowd and satisfying the Anglo-American tastes, even if only as a path to find acceptance in their home country. Few attempts to imitate American or British groups went well; neither Anglo-American nor German metalheads accepted such music. For the English-speaking audience, the music was competent but not innovative, unlike Helloween's *Keeper* albums that were groundbreaking for their different take on metal to that of UK and US groups; for the German home crowd, imitations of foreign groups reeked of selling out. History suggests that success for German bands depends on keeping true to their own heritage and fans. Many bands are evidence of this. Although never having caused a major stir abroad, acts such as Grave Digger, Running Wild and many others such as Axel Rudi Pell enjoy successful careers of over thirty years, because they can rely on the loyalty of their German fans. Valuing tradition, the fans seem to appreciate the early styles that still had national features contrary to modern genres of metal which are commonly produced in a global industry, potentially lacking distinct character.

In retrospect, the hardships German bands faced have paid off. German power metal groups in the tradition of Helloween have created a unique sound hugely popular in Central Europe, Japan and South America. Metal bands from all over the world, HammerFall (Sweden), Kamelot (USA) and Angra (Brazil), have been adapting this German style of power metal. Other acts like the Scottish-Swiss Gloryhammer have even faked a German accent to imitate this sound. German power metal may have had relatively little success on the Anglo-American market, but in many other countries it has become famous with German bands relishing superstar status there. As far as Germany is concerned, bands keeping true to their home scene and playing traditional German heavy metal can trust on strong and long-standing support. The general population, however, is hardly aware of the rich metal tradition of their own country.

Bibliography

- Cooper, James. 1996. "Review: Grave Digger – Tunes of War." *Kerrang!* 1996/627: 46.
- Cooper, James. 1998. "Review: Grave Digger – Knights of the Cross." *Kerrang!* 1998/709: 45.
- Doherty, Henry. 1986. "There's no biz like Rockbiz." *Metal Hammer* 1986/11: 82–84.
- Dome, Malcolm. 1987a. "Review: Helloween – Keeper Pt. 1." *Kerrang!* 1987/140: 14–15.
- Dome, Malcolm. 1987b. "Helloween. Key to the door." *Kerrang!* 1987/156: 16.
- Elflein, Dietmar. 2017. "Restless and wild. Early West German heavy metal." In *Perspectives on German Popular Music*, edited by Michael Ahlers, and Christoph Jacke, 116–122. London: Routledge.
- Gehlke, David E. 2017. *Systemstörung: Die Geschichte von Noise*. Berlin: I.P. Verlag.
- Groß, Martin. 1991. "U.D.O. Der Endzeit-Heino." *Metal Hammer* 1991/4: 116–117.

- Halupczok, Marc. 2010. "Avantasia & Scorpions. Von Goslar bis New York." *Metal Hammer* 2010/4: 30–33.
- Henderson, Paul. 1988. "Helloween. Lock up yer pumpkins!" *Kerrang!* 1988/212: 24–27.
- Henderson, Paul. 1989a. "Thunderhead concert review Theaterfabrik Munchen." *Kerrang!* 1989/260: 48.
- Henderson, Paul. 1989b. "Thunderhead. Donner und Blitzen!" *Kerrang!* 1989/268: 14.
- Johnson, Howard. 1990. "Concert review of Running Wild and Rage at Longhorn Stuttgart." *Kerrang!* 1990/277: 51.
- Kerrang. 1986. *Legends of Rock. Special issue*. No. 130.
- Kessler, Sebastian & Riedl, Katrin. 2017. "Treffen der Giganten." *Metal Hammer* 2017/8: 16–19.
- Kielner, Frank. 1985. "Review: Helloween – The Walls of Jericho." *Metal Hammer* 1985/12: 80.
- Klemm, Frank. 198a. "Noise Records." *Metal Hammer* 1987/2: 120–121.
- Klüsener, Edgar. 1989. "Ist Westdeutschland ein rockmusikalisches Entwicklungsland?" *Metal Hammer* 1989/3/2: 134–135.
- Kühnemund, Götz. 1989. "Szene D." *Metal Hammer* 1989/4/2: 118–119.
- Lawson, Dom. 2005. "Review: Grave Digger – The Last Supper." *Kerrang!* 2005/1040: 42.
- Mader, Matthias, Otger Jeske, and Arno Hofmann. 1998. *Heavy Metal - Made in Germany*. Berlin: I.P. Verlag.
- Metal Hammer. 1989. "1988. Licht und Schatten eines langen Jahres." *Metal Hammer* 1989/1: 16.
- Mineur, Matthias. 2002. "Running Wild. Bruder Rolf." *Metal Hammer* 2002/3: 66–67.
- Mineur, Matthias. 2016. "Running Wild. Gewässerschutz." *Metal Hammer* 2016/9: 76.
- Popnina, Olga. 2018. "Accept's Wolf Hoffmann Never Realized the Band's Classical Influence". Accessed 2 November 2018. <http://loudwire.com/accept-wolf-hoffman-never-realized-classical-influence>.
- Putterford, Mark. 1987. "U.D.O. Rock like a beast." *Kerrang!* 1987/165: 24–26.
- Reynolds, Dave. 1989. "Review: U.D.O. – Mean Machine." *Kerrang!* 1989/227: 25.
- Reynolds, Dave. 1990. "Accept: Staying Alive." *Kerrang!* 1990/320: 20.
- Rinne, Charly. 1985. "Review: Victory – Victory." *Metal Hammer* 1985/9: 83.
- Ruskell, Nick. "Review: Grave Digger – Rheingold." *Kerrang!* 2003/956: 56.
- Russel, Xavier. 1986. "Review: Helloween – Walls of Jericho." *Kerrang!* 1986/117: 10.
- Russel, Xavier. 1991. "Review: Helloween – Pink Bubbles." *Kerrang!* 1991/331: 13.
- Schöwe, Andreas. 1991. "Running Wild. Machtkampf." *Metal Hammer* 1991/6: 124–125.
- Schöwe, Andreas. 1992a. "Helloween. Back & Bubbling." *Metal Hammer* 1992/4: 134–137.
- Schöwe, Andreas. 1992b. "Grave Digger." *Metal Hammer* 1992/4: 153.
- Schöwe, Andreas. 2010. "Accept. Jetzt oder nie." *Metal Hammer* 2010/9: 50–51.
- Schwerter, Danny. 1991. "David Reece. So war es bei Accept wirklich". *Metal Hammer* 1991/9: 128–129.
- Watts, Chris. 1989. "M.E.A.N. M.A.N. (U.D.O.)." *Kerrang!* 1989/243: 38–39.
- Watts, Chris. 1990. "Review: Victory – Temples of Gold." *Kerrang!* 1990/316: 26.
- Watts, Chris. 1992. "Review: Sargant Fury – Still Want More." *Kerrang!* 1992/383: 21.
- Watts, Chris. 1993. "Accept No Substitues." *Kerrang!* 1993/433: 40–41.

Weinstein, Deena. 2011. "The globalization of Metal". In *Metal rules the globe. Heavy metal around the world*, edited by Jeremy Wallach, Harris M. Berger, and Paul D. Greene, 34–59. Durham: Duke University Press.

Wölke, Tim. 1994. "Helloween. Wahlverwandschaften." *Metal Hammer* 1994/3: 38–39.

Zell, Ray. 1991. "Scorpions. Everybody's crazy, ja?" *Kerrang!* 1991/323: 28–41.

Discography

Accept. *Restless and Wild*. Brain 0060.513, 1982, LP.

Accept. *Balls to the Wall*. RCA PL70186, 1983, LP.

Accept. *Metal Heart*. RCA PL70638, 1985, LP.

Digger. *Stronger than Ever*. Noise N0052, 1987, LP.

Europe. *Out of this World*. Epic EPC462449 1, 1988, LP.

Grave Digger. *Heavy Metal Breakdown*, Noise N007, 1984, LP.

Grave Digger. *With Hunter*, Noise N0020, 1985, LP.

Guns'n'Roses. *Appetite for Destruction*. Geffen Records 924148-2, 1988, CD.

Helloween. *Helloween*. Noise N0021, 1985, 12".

Helloween. *Walls of Jericho*. Noise N0032, 1985, LP.

Helloween. *Keeper of The Seven Keys Pt. 1*. Noise N0057, 1987, LP.

Helloween. *Keeper of The Seven Keys Pt. 2*. Noise N0117-1, 1988, LP.

Helloween. *Pink Bubbles Go Ape*. EMI 7960862, 1991, CD.

Helloween. *Chameleon*. EMI 077778936824, 1993, CD.

Metallica. *And Justice for All*. Elektra 60812-1, 1988, LP.

Running Wild. *Under Jolly Roger*. Noise N0062, 1987, LP.

Running Wild. *Pile of Skulls*. Noise N0322-2, 1992, CD.

Running Wild. *Rapid Foray*. Steamhammer/SPV SPV267392, 2016, CD.

Sargant Fury. *I Want More*. WEA 9031-75188-2, 1991, CD.

Scorpions. *Crazy World*. Mercury 846 908-2, 1990, CD.

Thunderhead. *Behind the Eight-Ball*. Intercord INT145.122, 1989, LP.

Victory. *Victory*. CBS BFZ40038, 1985, LP.

Victory. *Temples of Gold*. Metronome 843 979-2, 1990, CD.

ⁱ All translations in this chapter are by Jan Herbst if not stated otherwise.