Wilczy Pająk – Wilczy Pająk (1988/2009)

1. Zadna Ofiary Twarz 01:56 2. Nocny Strach 05:01 3. Memento Mori 07:34 4. Ksiaze Wojny 03:28 5. Upadek Imeprium 04:10 6. Grozba 03:39 7. Zemsta Msciciela 02:52 8. Noz w Dloni 03:27 9. M.C. 04:56 10. Dziewczyna Na Sprzedaz 5:49 11. Telewizja Uczy Zyc 03:50 12. Thrashers 03:22 Leszek Szpigiel - vocal; Piotr Mańkowski - guitar; Maciej Matuszak - guitar; Mariusz Przybylski - bass guitar; Tomasz Goehs – drums.

Wilczy Pająk to zespół, którego muzyka plasuje się gdzieś pomiędzy heavymetalem a thrashmetalem. Powstał w 1985 roku w Poznaniu w składzie: Leszek Szpiegiel - wokal, gitarzyści Maciej Matuszak i Piotr Mańkowski, basista Marian Przybylski oraz bębniarz Tomasz Goehs. W 1988 roku, po występie na Metalmanii, zmienił nazwę na jej anglojęzyczny odpowiednik - Wolf Spider. Płyta "Wilczy Pająk" została wydana w 1989 roku i była debiutem, jeśli chodzi o pełnowymiarowy, studyjny album. Płytą tą zespół wniósł do polskiego świata nową, zupełnie nie spotykaną do tej pory jakość. Album został zremasterowany oraz wzbogacony o bonusowe utwory - polecamy! --- wsm.serpent.pl

Wilczy Pająk were another splendid late 80’s group from the Poland metal scene, which became soon veterans on stage of many festivals before their debut was released. They recorded this album the same year Turbo put out their incredible Ostatni Wojownik in that unforgettable 1987, a crucial time for the consolidation of the Polish movement. During those days, those young musicians tried hard to play it as heavy and violent as possible, giving us the chance to enjoy truly rough records, although in the eastern Europe country they also had a big admiration for classic rock, which was constantly on early 80’s radio stations along with the punk of The Damned, UK Subs, Sex Pistols and friends. An influence they combined with the presence of NWOBHM and the Big 4 elements in their music, as you can check on this one.

The album starts with a couple of absolutely outrageous thrash numbers: “Żądna Ofiary Twarz” and “Nocny Strach”, which are more than just a topical attempt. They are so frantic, vibrant, constructed by loose riffs and an insatiable speed metal tempo, total overwhelming aggression and energy, fascinating beginning! However, not each cut here follows the same uniform pattern, “Memento Mori” or “Upadek Imperium” are also extreme and lethal, though not that thrashy, rather rapid heavy metal featuring pretty dynamic rhythms and greater instrumental progression. Soon raging thrash guitar lines reappear but there’s a majority of weightier intense huge riffing whose variations are quite constant. Structures are getting complex, instrumentally those compositions difficulty increases and the elaborated arrangements make them obtain vital consistency, keeping them away from no poor configuration. Other tunes of the pack like “Zemsta Mściciela”and “Książę Wojny” combine both vicious thrash with those amazingly slower heavy riffs, making an extraordinary combination, putting emphasis on complexity in a certainly serious professional effort plenty of stunning details and admirable virtuosism. Some of the sequences are polished, you can even find a few harmonies, Szpigiel’s vocals even get a bit mellow on “Groźba”, but don’t worry because merciless brutality is the rule here as the immense final track “M.C.” proves, alternated with certain class and sophistication in tunes like “Nóż W Dłoni”. In conclusion, a magnificent display of power and musical competence you might didn’t expect from a thrash band debut, they made a difference from the rest for sure.

This record is a bit of a mixture of both Testament and Death Angel’s debut, scandalously unpolished with some extra melody inherited from one of the Polish audience favorite groups: Iron Maiden. Still sonic violence is present in a bigger percentage than sophistication in this album, they would go further into a much technical refined pattern later but here the emphasis is mostly put on making these songs as heavy as possible. Luckily, direction is clear, each tune is properly focused and developed, with convincing creativity, skilled riffing progression and serious passages. Solos are surprisingly elaborated too, so professional, proving the great efficiency of both Mańkowski & Matuszak. Frontman Leszek’s voice is ideal for this stuff, sometimes as scruffy and dirty as Tony Portaro, other times varied and getting sentimental, totally different to the later band’s albums singer Jacky Piotrowski. Wilczy Pająk’s line-up is completed with Przybylski & the mighty Goehs on rhythmic section, which is probably not so precise and talented yet. However, those terminal speed tempos are very accurate and well-defined, while drum rolls are kinda poor and bass disappears too often. Expect no good production either, the final mix makes the whole thing sound so noisy and poor, the texture and strength of instruments is inevitably weak and cheesy but as most of young bands back then, I’m sure they couldn’t afford anything better. On other hand, production might be terrible but it doesn’t affect the motivation, attitude and promising talent of these guys music, who perform an absolutely passionate performance, trying their best aware of their limitations but avoiding simplicity, without emulating anybody else or ripping-off any riffs like other generic acts.

So here we got another superb masterpiece, terribly underrated and ignored behind the

subgenre acclaimed heroes releases that hasn't been heard enough times at all, it deserves much more attention, just like 99% of Polish vintage metal records. The band would change their name and intentions shortly afterwards, getting remarkably technical and melodic. I'm sure some still can't believe Wolf Spider and Wilczy Pająk were the same band. In fact, Lastfm has 2 different pages for each one, unconsciously or not it's not actually so wrong. If you compare the homonym debut with the following 3 CDs you will definitely notice tremendous differences. --- Metal_Thrasher90, metal-archives.com

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