

FACES ROCKS

# FACES



ANOTHER FIENDLISHLY  
FUN DANZIG GIVEAWAY!

(Get The Details On P. 48)

DECEMBER 1990  
\$2.95 U.S.A.  
\$3.50 CANADA

48137



## SLAUGHTER

*Pre-Fame Flashbacks*



## DANZIG

*Welcome To The Metal  
Underworld*

*Get Hip To*

## FAITH NO MORE

JON BON JOVI · POISON · RATT · WINGER ·  
CINDERELLA · BLACK CROWES · WARRANT



# DANZIG

The history is so well documented that Glenn Danzig refuses to even discuss it, and though there are legions of fans that grew up on the horror-rock obsessions of the Misfits and the later more experimental Samhain, he prefers to dwell on the present. Danzig, the band, is the ultimate expression of Glenn's obsessions, obsessions sometimes so personal that to express them in public seems almost a sacrilege.

Which is why Danzig has developed a reputation as somewhat of a "dark" individual. Like any rock legend, his reputation precedes him. But vocalist/songwriter Glenn Danzig is a complex person who isn't summed up by anything as pre-determined as a reputation.

The scariest thing about Danzig is the band's perversion of the traditional death-metal stereotype. Sure, they're pale, they've got jet-

black hair, and sullen facial expressions but they've also got bulging biceps that indicate that they're not quite ready to die just yet (despite the presence of a song called "Tired Of Bein' Alive" on the recent *Lucifuge* album). These guys are more into exercise than exorcism. That physical strength can be seen as the outside manifestation

of the band's inner strength. Danzig forces its critics to put up or shut up.

Most bands of this ilk (the Misfits included), deal with arcane subject matter on a very superficial basis. But the forbidden fruit has ripened with Danzig and for once there is a so-called "satanic" heavy metal band that the moral majority has legitimate cause to be afraid of. Social forces that seek to control place themselves in direct confrontation with a band that believes in thinking for itself. To his considerable credit, Glenn Danzig backs up his personal beliefs with a knowledge which turns out to be his ultimate weapon, even given his proclivity for physical violence. Though his band has never appealed to many critics, Glenn's early appearances at comic book conventions and the numerous in-store appearances the band is doing on their current tour are proof of Danzig's burgeoning underground following.

"It's an integral part of the whole deal," explains Glenn. "I don't do it out of a sense of obligation because you shouldn't do something that you feel obliged to do and that's the only reason you do it. You do it because you want to do it."

The in-stores also serve as a way to connect with the fans, a base that has sustained the band during these times of critical neglect. "It's good to hear what they have to say. That's the stuff I like to hear, when kids tell you about the personal meaning that they got out of the song. We have the greatest fans and they really appreciate it if we go out of our way to do something like put out a great record instead of being a posey-ass glam band. There's not many bands left like [this]."



PHOTO: GEORGE DeSOTA

# INTO THE LIGHT

BY LEE SHERMAN

Danzig is a band of superior musicians who flesh out Glenn's ideas. "They help carry out the vision," he says. "They're an incredible band. Me and Eerie (Von, bassist) handpicked John (Christ, guitarist) and Chuck (Biscuits, drummer). We were looking for great musicians that could also carry themselves onstage. Chuck's a great drummer in that regard. He really sets himself apart from other drummers because he puts on a show while he's playing drums."

There aren't many heavy metal bands around today who would be secure enough to pull off a ballad like "Blood and Tears." And albeit Glenn has written songs for Roy Orbison and Metallica, *Danzig II: Lucifer* is a testament to his craft that should crush the doubting critics once and for all. With influences tracing to Elvis Presley, the Doors, and Howlin' Wolf, Danzig's music is so much more than heavy metal that it seems a crying shame that he gets lumped in with a band like Slayer.

"I don't want to slag all these bands," Glenn says, well aware that his doing so lends those bands a credibility they don't deserve. What Danzig is doing is so far removed from the Slayers and King Diamonds of the world that they don't even rate a mention. "In one way it's sad if a little kid who doesn't know any better kind of latches onto it, but in another way it's kind of fun for these little kids. The fact that they're not supposed to listen to it is just so enticing. The more their parents tell 'em not to listen to it, the more they're gonna *wanna* listen to it. That's the nature of growing up."

And rock 'n' roll.

"Exactly," he says.

"What I'm trying to do is

make it as powerful as possible, lyrically, musically, and then when you see us live."

If anything, Danzig could be accused of being *too* intense. But there's another side that is often overlooked in the preoccupation with the occult overtones.

"It's a very simple thing what I'm saying and the kids don't really have to get it."

says Glenn. "If they don't wanna, that's great too. It's not just about lyrics — what we're doing is about an attitude and the music. A lot of kids just like the song, it doesn't matter what's being said and that's great because it's music and that's what it's supposed to do. It's an outlet for whatever you need it for. I've never been a preachy guy and I never will be. We get all this crap about it being too obtuse ... 'what's "Girl" about?' It's just about a f\*\*king girl. 'Blood and Tears,' too, and 'She Rides.' They're simple songs.

"We got all this crap about the new record, saying it was

more satanic than the last record. Most reviewers don't have any journalistic ability to save their lives and they take the easy way out. If anything, the new record is more biblical. I hate it that a person that's a really bad journalist has a forum to take a very childish approach to reviewing a record as opposed to a literary approach. We do what we do regardless of whoever's gonna like it or not. This is our course. It's just like pebbles bouncing off of us."

For the music industry, Danzig is a marketing nightmare. Neither Bauhaus nor Black Sabbath, the band

(continued from page 73)



PHOTO: GEORGE DESOTA

**"I've never been a preachy guy and I never will be."**