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guitar



Blood Brothers

Slayer & Danzig

Transcribed

STONE TEMPLE PILOTS

Big Empty

**DAVID BOWIE
Rebel Rebel**

**BLACK SABBATH
Iron Man**

**FOGHAT
Slow Ride**

**BIG HEAD TODD
Bittersweet**

**ALICE IN CHAINS
I Stay Away**

DREAM THEATER

Bass Clinic

**In Deep With
STEVE MILLER**

**RON WOOD, BIG DRILL CAR,
RICHIE KOTZEN, KILLING JOKE,
KYUSS, COURSE OF EMPIRE, More**

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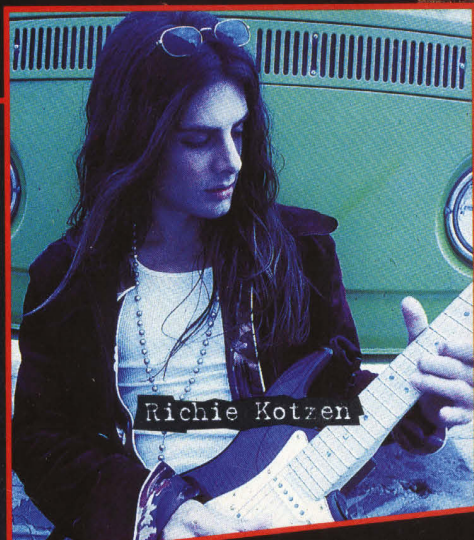
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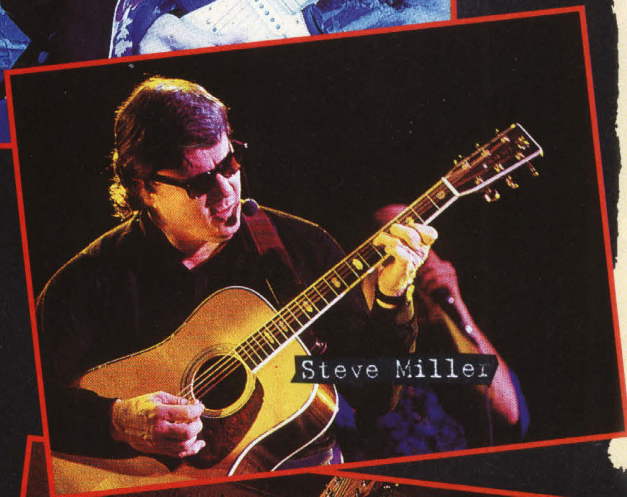


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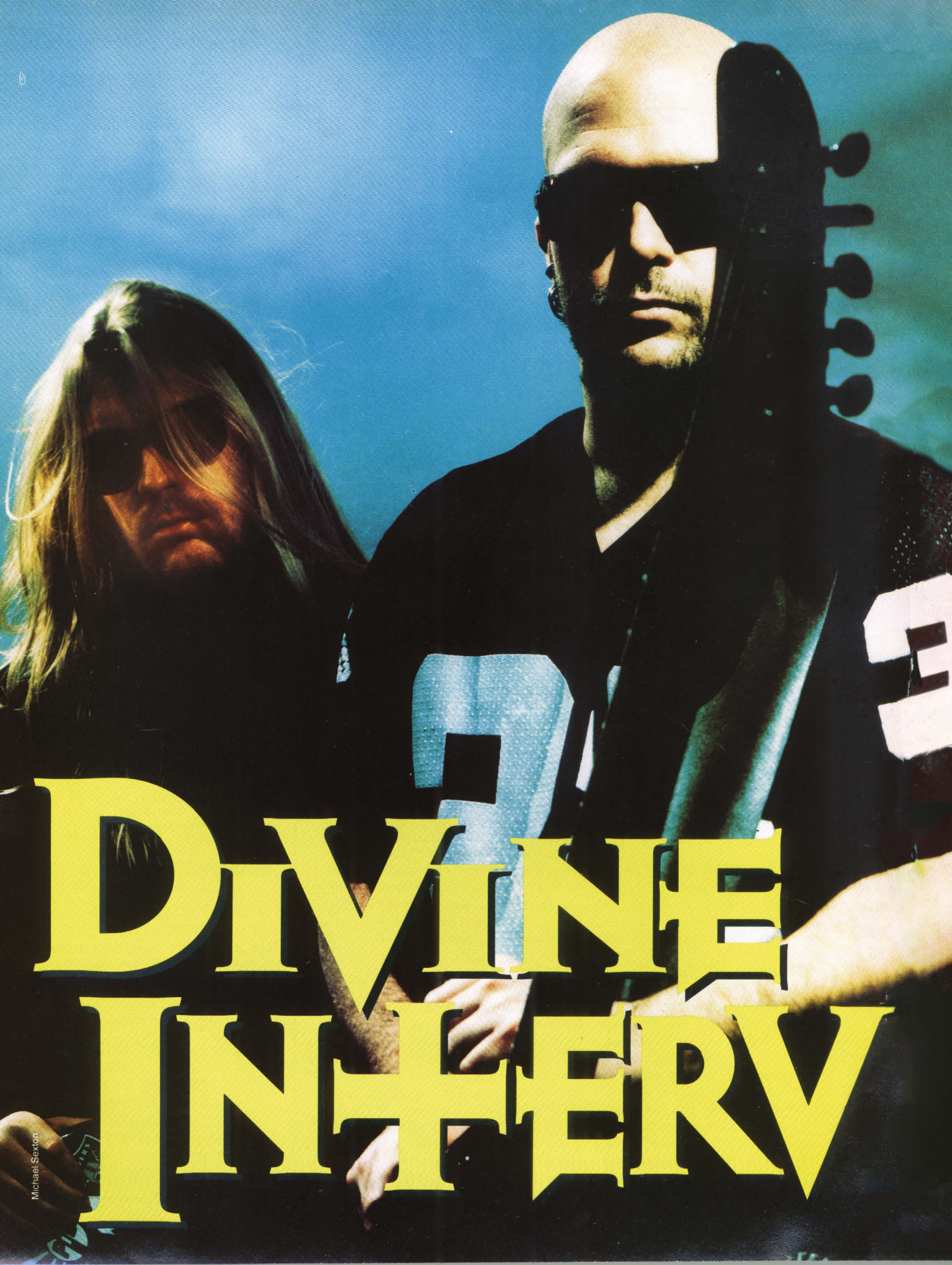
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Michael Sexton

DIVINE INTERV



Hear ye, o disciples of death metal! Slayer and Danzig have returned to reclaim the heavy metal throne. Look upon their works and despair!

"HOW CAN YOU BE EVIL IN A MUD PIT?" laughs Slayer guitarist Kerry King, as he stares at the latest video from Brazilian metal kings Sepultura. "They're all in the mud pit—and they look stupid!" bellows King, his shoulders shaking in a huge belly laugh. "What the hell is that? There's three guys looking down into a mud pit and one guy singing out of it. That cracks me up."

"You're just jealous because you didn't think of it first," smirks Slayer's other evil guitar twin, Jeff Hanneman.

Danzig guitarist John Christ, also present, cracks a wide grin. All three musicians erupt in a deep maniacal roar that rattles the room.

There you have it. Metal bands the world over beware: Danzig and Slayer have been watching you—and laughing.

It is the anxious eve of metal's two most massively anticipated albums—Slayer's *Divine Intervention* and Danzig's *Danzig IV: White Devil Rise*—and Christ, King, and Hanneman have gathered to serve notice to all death and black metal bands who've since been claiming their thunder: "We're as mad as hell, and we're not going to take it anymore!"

Acutely aware of what Hanneman so eloquently terms an overrun of "super-hyper-devil-death-dog crap," a summit of metal's Dark Monarchs was called by *Guitar School*. For too long has false

by Jeff Gilbert

ENTHION

DIVINE INTERVENTION



Michael Sexton

“The only radio stations that play us are ones with signals that barely make it around the block”
—Kerry King

black metal been allowed to spawn freely upon the infernal BC *enRiched* legacy created by Slayer and Danzig. Why, King and Hanneman were trading wedgies with Satan while bands like Deicide and Morgoth were still covering tunes off *Shout At The Devil*. These usurpers to the throne might do well to try another vocation, like needlepoint or dentistry.

“It’s credibility versus no credibility,” says King, his eyes becoming cold and depthless. “The kids know when they buy a Slayer record or a Danzig record, they’re going to like it. And they know they won’t be disappointed by some sappy new fuckin’ left turn shit.”

“I think when the Slayer record comes out, everything will line back up again,” says Christ, dismissing the legions of deathcore bands that have risen during both bands’ prolonged hibernation.

Hanneman, drinking warm Heineken, belches in agreement. “That stuff comes and goes because nobody cares. They’re just there for a time to fill the void.”

A quick taste of both albums—Danzig’s monolithic riffs and Slayer’s classic wind tunnel soloing— at once remind you of who is in the driver’s seat...and who is about to get run over. The mighty guitar faction of Slayer and Danzig is about to lay down the gauntlet. The next sound you’ll hear is a thousand death metal bands bashing their heads into walls. Hey, it’s not like you weren’t warned.

GUITAR SCHOOL: How come you guys have never toured together before?

JOHN CHRIST: Actually, we did five shows together a long time ago. Afterwards there was a big riot at the L.A. Palladium! Wasn’t that about seven years ago?

KERRY KING: I dunno. [laughs] I didn’t know you guys played that show.

CHRIST: Remember my BC Rich got broken on the plane and I only had one Les Paul, so I borrowed a red Mockingbird from you? They oversold the show by two hundred tickets and there was a riot and the cops and kids got into it, smashing windows and things. All I know is that we were getting ready to go on and there were helicopters flying around and riot police marching up and down the street.

KING: We had more police shit going on for that than they had for the real L.A. riots. That place was fuckin’ *swarming* with police. And when the riots were happening, you couldn’t even find a cop. [laughs] *Run away!*

GS: How come it’s been so long between albums for both bands? What have you been doing the whole time?

KING: Nothing.

GS: No side projects?

JEFF HANNEMAN: Just heroin.

KING: My side project was being at home.

CHRIST: Don't you have some animal thing happening at home, some reptile deal?

KING: Yeah, but I've always had that. It didn't slow down this album or anything. We just took our sweet time.

GS: Are you still into playing? I mean, it's been a couple years between records and you bash one out in a five-week period. Do you like recording?

KING: Oh, yeah, I dig doing albums. I'm real pleased with the new one; it kicks ass. We just took our time.

HANNEMAN: We had that thing with Dave [Lombardo] and Paul [Bostaph, ex-Forbidden drummer], too. We switched drummers.

GS: Is Paul working out?

HANNEMAN: Hell, yes!

CHRIST: From what I hear, the new guy sounds really good.

KING: He doesn't miss a beat—and probably adds a few.

HANNEMAN: If that's possible! Paul's a perfectionist; he wants it absolutely perfect. Dave was like, "Good enough?" [laughs]

GS: But Dave Lombardo is considered to be one of the best drummers in metal.

KING: When Dave wants to play, he probably is one of the best drummers. But when we were on tour, he just wasn't into it. He had a lot of personal problems and it affected his playing. At this level, you just don't do that. You gotta put on a show. There are lots of other people who put on concerts. Nobody has to come see you.

CHRIST: [smiles] They can come see Danzig!

GS: Both bands have worked with producer Rick Rubin. But in previous interviews you mentioned that Rubin only stopped by the studio long enough to slap his name in the credits.

KING: Did I say that?

GS: Yeah.

EVERYONE: [laughs]

KING: I'm not surprised. He'd been in a couple times to say hello and hadn't really done anything.

GS: So who produced your album?

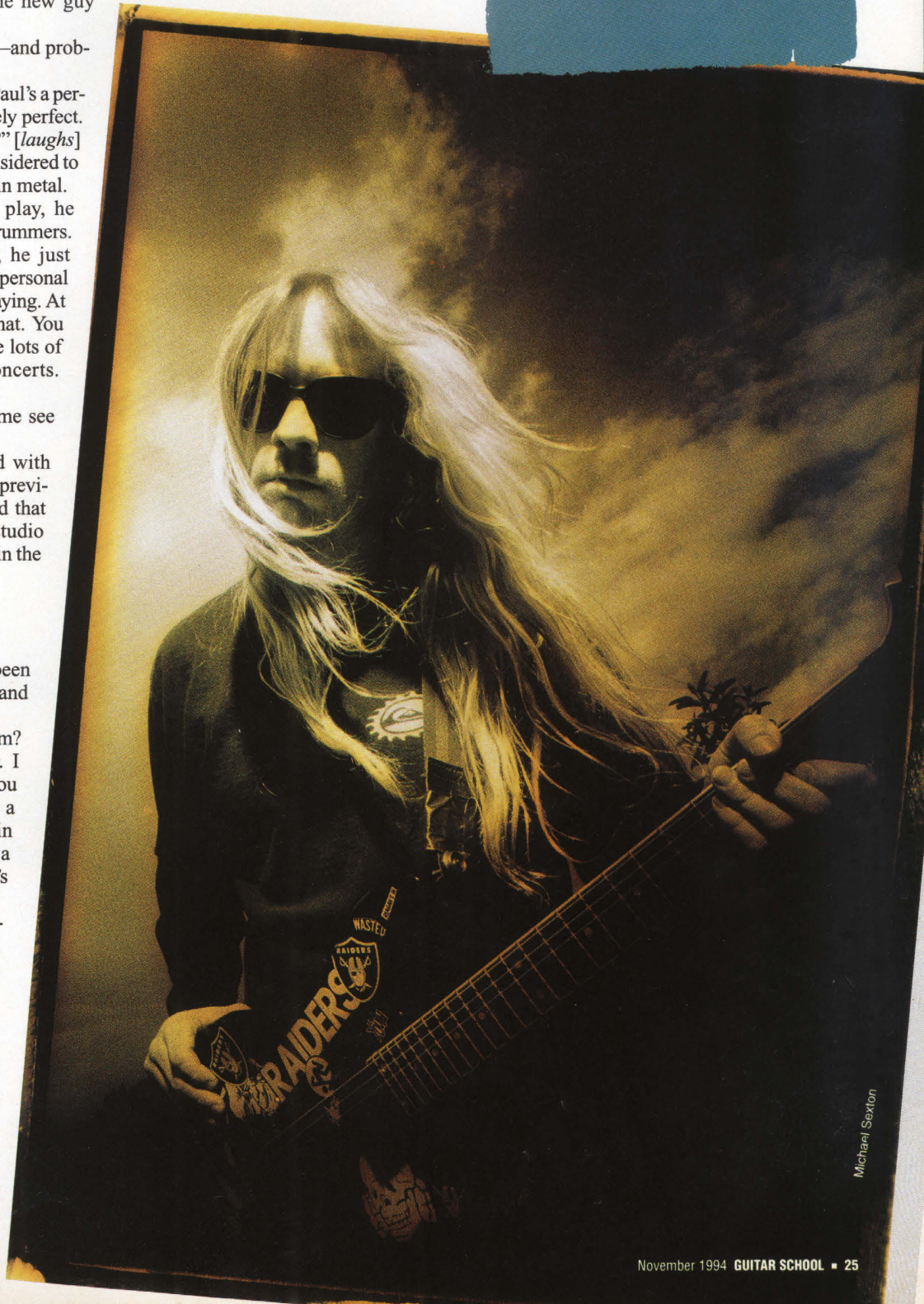
KING: Us. And the engineer. I really don't understand that, you know? How do you get to be a producer if you only come in and listen to a song once a week? It's really no big deal; it's just a name on the record.

CHRIST: Rubin was at our sessions a lot more than Slayer's. We were at Ocean Studios doing some recording at one end of the studio, and Slayer was in the other end. And as soon as we finished basics, Slayer moved their stuff in. Rubin was working with Tom Petty at the same time. He's got a lot of things going, so he's always floating back and forth.

KING: I guess he figures we

"I didn't leave
no Slayer babies
around"

—Jeff Hanneman



Michael Sexton

DIVINE INTERVENTION



Michael Sexton

“We do records
so we can go
back out
on the road”
—John Christ

can do it ourselves.

CHRIST: He spent a lot more time with Glenn [Danzig] on our record than he did with Slayer, probably because of the success of the “Mother” single.

KING: We have a really good idea of what we want things to sound like, too. All he’d be doing is throw in a suggestion here and there anyway.

CHRIST: That’s kind of how he’s been doing things with you guys for years, right?

KING: This album and the last one. He becomes scarcer every time. [laughs]

GS: Does he get paid?

KING: I don’t know. It’s his record company, so...

CHRIST: [laughs] That’s right, he gets paid the biggest, he gets paid first.

GS: Have you ever thought that in ten or 15 years, this stuff is all going to be classic rock?

HANNEMAN: [belches really loud and laughs]

KING: It’s funny, when we were driving to the studio the other day, you know how Tom [Araya, Slayer’s vocalist/bassist] tunes in to all those crap radio stations he likes to listen to? A song came on from the ’70s and he said, “I remember that song.” And I said, “In 2010, are we gonna be oldies?” [laughs]

HANNEMAN: Imagine Slayer as oldies. You turn on the station and hear Tom... Aaaaaaaagggggghhhh! Chemical warfare! [laughs]

GS: What do you think of the bands that have been copying you for years—the Slayer babies?

CHRIST: [laughs] Watch how you phrase that.

HANNEMAN: It wasn’t me! I didn’t leave no Slayer babies around!

GS: I mean, you have your Morbid Angels, your Entombs, your Deicides—do you think they lessen what your band has been doing for years and the music you pioneered?

KING: I think the only thing it lessens is themselves. It has nothing to do with what we do.

CHRIST: Slayer is going to be a big thing because they haven’t put out a record in a while and everybody wants to hear the new drummer and the music. They did start a lot of stuff, like you said, but when you go away for a while, bands sprout up in your wake.

GS: And claim to be heavier and more demonic...

KING: That was going on while we were playing, too. There haven’t really been any new guys on the block since we’ve been gone.

CHRIST: [laughs] We won’t name names.



PETER KLETT

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KING: Maybe later. [laughs]

GS: Do think maybe that type of metal has lost some of its shock value?

KING: For us, musically, I don't think anybody touches the stuff we do. They put out a reasonable facsimile, but when our stuff comes on, the energy comes off, and you just get into it a lot easier. I might be partial because I write the stuff.

HANNEMAN: We don't pound out records all the time, either. I think a lot of bands, even though they don't play what we play, like to hear our stuff every once in a while.

KING: We go through a lot of riffs getting the songs together; we don't just throw three riffs together and make a song. Part of the reason it took us so long to put this album out is because we were polishing it and writing better riffs. We'd go, "This song's really cool but this one riff ain't it." Then we'd replace it with something better. There were at least 20 songs worth of riffs that we dumped.

CHRIST: When you hear a Slayer song, you know it's a Slayer song.

GS: Danzig and Slayer are often referred to by live performance and not the records.

CHRIST: That's always been our main goal. We're primarily a live band and we do records so we can go back out on the road. I mean, we want to put out good records, but we also want to get people to come see us because everything sounds different live.

GS: And to see the giant skull drum-riser with the big horns.

CHRIST: [laughs] Yeah, come out and see Bullwinkle with a couple of oversized chickens on the side.

EVERYONE: [laughs]

CHRIST: But that's what we want, for everyone to come out and see the show. It's good for us that we're finally starting to get some bigger tours.

GS: I thought that during the *Clash Of The Titans* tour, Slayer walked away the clear favorites. You could almost see the audience change the minute you started playing, like they became possessed.

CHRIST: The last concert I went to was Slayer at the Sports Arena. I was there with a date up on the side and it was just like a battle. We were practically brawling, just to keep people from falling over the top of us. And it was so loud, you could scream as loud as you could and nobody would know that you were screaming. It looked like you were yawning.

HANNEMAN: Our fans are definitely fanatical.

GS: Why is that? What is it about Slayer that unlocks or unleashes that frenzy that didn't happen during Anthrax or Megadeth?

KING: You heard their records.

EVERYONE: [laughs]

GS: What is the state of metal for the '90s? We've had Seattle music dominating the headlines over the last few years...

KING: Man, I can't wait for Seattle music to be over with.

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CHRIST: I think it's going to start to turn back in the direction of the big arena metal bands, like the Judas Priest type of music, which were once getting the massive crowds. Metallica seemed that way at first, but then with their last record, with their sound change and doing co-headline tours with Guns 'N Roses, everything got kind of weird. Now Metallica are big rock stars.

KING: Now they're coming back for a money tour.

CHRIST: Well, I'm not complaining because we're touring with them. [laughs] "You guys are great! I love you guys!"

Even radio has changed. Before you never would have heard Danzig or Slayer or Metallica on some of these radio stations that, just two years ago, were classic rock.

HANNEMAN: You still don't hear Slayer.

EVERYONE: [laughs]

CHRIST: Okay, maybe not Slayer.

KING: The only radio stations who play us are ones with signals that barely make it around the block. [laughs]

GS: Speaking of Metallica, do you still consider them contemporaries?

KING: They're certainly not playing what we play. They used to. They moved on because of the greenbacks or whatever, but they're not even in the same ballpark that we're in. You listen to their music now and there's no edge at all. It's like old, tired shit.

HANNEMAN: If they did it for the money, that kinda sucks. But I get the feeling they did it because that's where they were heading anyway.

CHRIST: I like some of the production on the last record. You guys may not like it, but I like some of the sounds. It's a different, more radio-generated sound. They put that record out and next thing you know they're getting played on every radio station in the country. But, like Kerry said, it's not quite as edgy—it doesn't have that thud and crunch, but it does have polish, a slicker sound that I think is more conducive to the commercial market.

GS: Hasn't Metallica opened the doors for heavier and harder music?

KING: Since our last record...

CHRIST: When was that?

KING: I don't know, but I still had hair then.

EVERYONE: [laughs]

KING: Since our last record, it has become a totally different market. When this record comes out, it's just going to be a different reality as to how it sells. I think it's going to be bigger.

GS: Pantera went to Number One right out of the box, so you figure the consumer mindset is receptive to that type of band right now.

KING: Yeah. People are definitely hungry for this. And we haven't been through your town 20 times in the last month.

CHRIST: I just wish that the quality of the music that's being pumped out was a little bit better. If you like what you hear and buy

it, that's cool. But to me, as a musician, I get a little bit disappointed with some of the musicianship.

HANNEMAN: Some of it is going backwards.

CHRIST: Yeah. A lot of this stuff sounds amateurish. And they pump it out with a lot of money behind it. I don't know if they're force-feeding it to the public...

HANNEMAN: There's a lot of force-feeding going on.

CHRIST: The kids these days don't give a shit. They don't care, they just want to hear a beat and a groove and a lot of screaming. What happened to the great drum playing? What happened to the great guitar riffs? That's why I don't buy records, because I don't hear any cool guitar stuff I like. Somebody

asked me the other day what was the last CD I bought. I couldn't remember. I'll borrow stuff from people, but when was the last record that came out that I got excited about and went down to Tower Records and paid 15 bucks? I can't remember. Five years ago, I was going to record stores all the time.

GS: What are your guitar goals for the next few years?

KING: Playing in the band is all I plan on doing. Look how long it took us to put a record together. I like what we do as a unit. If you take me out of the picture or Jeff out of the picture, it would be like one of the Kiss albums when they all went solo.

EVERYONE: [laughs]

GS: Do you have any personal goals you

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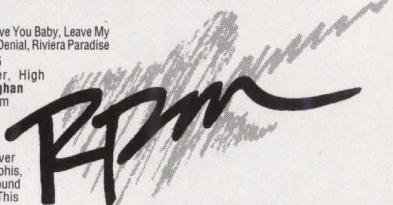
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Alternative/Pop '92: TAPE 136
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Nirvana: Smells Like Teen Spirit



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SLAYER/DANZIG

want to accomplish on the guitar?
KING: I accomplish them on the records. Shit, when I was growing up, playing guitar as a kid, I never thought I'd make a record. I wanted to, but I didn't expect it.

GS: So you don't want to do Kerry King Unplugged with the Philharmonic backing you?

KING: Hell, no! [laughs]

HANNEMAN: Slayer unplugged would be us sitting around drinking.

EVERYONE: [laughs]

CHRIST: I dig all the sheet music *Guitar World* and *Guitar School* do. I never get enough of that. I buy all those music books: Malmsteen, Van Halen, Satriani; I have a library of the best chops around. I think that shit is great. I look forward to coming off the road for a few months so I can just sit around and practice. I also have piano videos, guitar videos, blues guitar videos...when my solo album comes out, there's going to be so many different types of shit on there, people are gonna go, "What the fuck is this?" I want to put everyone into shock. I want people to go, "Wow, I didn't know he could do that! Is he gonna do more?" I'll hold 'em there and then change styles.

GS: How about you, Jeff—any guitar goals?

HANNEMAN: Nah, it's pretty much the same. I just want to get back into it a little more. I slacked off a little bit on this album. I took a break after 11 years. I got a little out of focus.

GS: What does it take to get back into it?

HANNEMAN: It's not really discipline; I play a lot at home with an eight-track. But I recently moved and a lot of shit was going on and I just lost focus. I usually have fun just playing and making all this eight-track shit. That's usually where a lot of my good riffs come out, when I'm not trying to do anything. I'll just lay down a drum track and play to it and come up with stuff. And I didn't do that enough this year for this album.

GS: I talked to John about this before, but it seems like Danzig and Slayer are the only two bands left in the world that play BC Rich guitars.

KING: Man, five years ago, that was all anyone used. I like 'em. I'd still be using them, but they sold the company to some sap on the East Coast. I'm endorsed by somebody else now, but I love BC Rich guitars.

HANNEMAN: How many Bichs do you have?
CHRIST: Three.

HANNEMAN: I have five or six. [to King] Whatever happened to your red Mockingbird?

KING: It's at home.

HANNEMAN: You should have recorded with it. Didn't it have the killer sound?

KING: It sounded all right.

CHRIST: Sell it to me.

KING: No way.

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RON WOOD

one, and they were all on the same record. Again, there's an r&b influence on the tune."

"STREET FIGHTING MAN"

(Rod Stewart,

The Rod Stewart Album, 1969)

"It's funny, 'cause now I start our version with the acoustic/electric, and this version starts almost the same way. The guy playing acoustic on that tune, Martin Quittenton, wrote 'Maggie May' and 'You Wear It Well' with Rod. We used to record at Morgan Studios in Willemsden, in North London, and we'd meet down at the bar beforehand so Rod could tell me the plan he had for that night. He said he fancied doing that Stones song, and wanted to give it a much different, less urgent, treatment. More of a feel—a lilt—to it."

"GASOLINE ALLEY"

(Rod Stewart, *Gasoline Alley, 1970*)

"This is definitely a favorite. I had a lot of freedom with Rod. He'd give me a free hand—just a sketch of an idea he wanted to do—then I could interpret it in any way I wished. I built the track up from the acoustic guitar and then overdubbed the slide. Sometimes I'd switch between the rhythm part and the slide part without overdubbing. I did it all live, in one pass."

"MAGGIE MAY"

(Rod Stewart,

Every Picture Tells A Story, 1971)

"When we cut this song it was only meant to be an album track, filler. I felt like there was something special about that song, though. Then Rod suddenly released it as a single, and it was huge. I remember cutting the solo through a little Senton-Weil amp. They used to be really cheap! [laughs] For the bass part on this tune, I was conscious of it having a lot of drive."

"DRIFTING TOO FAR FROM SHORE"

(Bob Dylan,

Knocked Out Loaded, 1986)

"I recorded this with Bob in New York. The funny thing is, the way it sounds on the album is not nearly as good as it sounded when we did it. Bob was playing the most amazing keyboard that I've ever heard—it was really rockin'. And it's such a fine song. The trouble with Bob, though, is that he would just go along with whatever they told him in the control room. This particular night, the engineer *erased* the best take! She just said, 'No, I didn't think that was good enough.' And I said, 'Oh god, you've got to be kidding. Please play that back for me!' She said, 'No, I wound back and went over that. This is the one we're going with.' And Bob's going [timidly], 'Oh, okay, man.' And I said, 'Bob, what the hell is going on?!' He said, 'I'm gonna go. They've got everything

under control—they don't need me here.' I said, 'Oh, no, it's only *your record!*' It was a wonderful waste of a great track, but you can still get a bit of the feel I'm talking about from the version that made the record."

"MANDOLIN WIND" & "PEOPLE GET READY"

(Rod Stewart, *Unplugged...*

And Seated, 1993)

"We had about five rehearsals for that show. I got the band together on those old tracks, and it really worked out okay. It had been 22 years since I played those songs with Rod, and he said to me, 'When we first played these songs, most of my band wasn't born, and my wife was only one year old!' [laughs]

He just gave me a call one day, and said, 'If you could, would you do this show with me?' And I said, 'Of course I would!' The reason he sang so well, especially in a live situation like that, is because he loves a little kick up the ass, and he likes an old comadre to come in that he can rely on. He was always looking at me, saying, 'When do I come in Ron? Now? Now?'" [laughs]

"ANGEL"

(Rod Stewart,

Never A Dull Moment, 1972)

"The old Hendrix one. We used to *love* to play this; it was always good live. I used the same guitar on it as the one I used on 'Stay With Me' and 'Plynth' and so many other Faces tunes, which was the black Zemaitis with the silver circle on the front. I was just using it today, too, for slide on 'Out Of Tears,' 'You Got Me Rocking,' and 'Let It Bleed.' That old Zemaitis has been with me so long, and it's my stronghold of the open-E tuning, which is the tuning I used on 'Angel.' It's a wonderful guitar, wonderfully responsive."

"TRUE BLUE"

(Rod Stewart,

Never A Dull Moment, 1972)

"I'm using the black Zemaitis in open E here, too. This is a *good* song that you don't hear very often, especially because Madonna recorded a song with the same name. [laughs] It's funny, because all of those chord shapes that I use in the open tuning were inspired by Keith. A lot of the songs we did in the Faces we would liken to cuts on *Get Your Ya-Ya's Out*, which we'd listen to all the time to psych ourselves up before we hit the stage."

"BREAKING MY HEART"

(Ron Wood, *Gimme Some Neck, 1979*)

"This is similar to 'Drifting Too Far From Shore' in terms of how amazing it was sounding in the studio, and how it changed when we got into the control room. The good bits got lost in the mix. It is a blinding song, but it needs to be remixed. There's some incredible guitar shit on there, if I do say so myself! It all worked, and that's what I liked about it."

"SOMEBODY ELSE" & "BREATH ON ME"

(Ron Wood, *Slide On This, 1992*)

"'Somebody Else' is a really nice song. Bernard Fowler was so great to write with, and the band was great, too. On *Slide On Live*, we did yet another version of 'Breath On Me' that I was really pleased with. That song originally appeared on my first solo record, *I've Got My Own Album To Do*. There's very few touchups on *Slide On Live*, vocally or guitar-wise. It's *all live*, recorded at the Avalon Ballroom, the Ritz, and the Budokan. Bernard is killing on there; you've got to hear him sing 'Silicone Grown' and 'I'm Flying,' which is an old tune from the Faces days and one of the first songs I ever wrote!"

"I GO WILD," "SWEETHEARTS TOGETHER" & "THE WORST"

(The Rolling Stones,

Voodoo Lounge, 1994)

"I dig 'I Go Wild' because it's got a little bit of B-bender on it, a bit of slide, and a bit of fingerpicking in the solo. I like 'Sweethearts Together' for the lap steel, and I like 'The Worst' for the pedal steel."

"THE MOON IS UP"

(The Rolling Stones,

Voodoo Lounge, 1994)

"I like this one because I was knocked out when I realized Charlie was playing a rubbish bin in the hallway with brushes. It's credited as the 'mystery drum.' Keith was playing guitar through a Leslie, I had the pedal steel going through some weird effect. Mick's got the harp going through some weird effect, too. The whole track was Don Was' idea of how to do something with the Stones that would be totally different than anything we'd ever done before, and I think it really is." ♪

SLAYER/DANZIG

CHRIST: Come on. I want that guitar. I wanted that guitar ever since that show we did.

KING: I'll let you look at it. [laughs]

HANNEMAN: Maybe touch it.

CHRIST: I'm gonna have to steal it from you. [laughs] Come on, sell me that fucking guitar!

KING: I was really pissed off when they sold the company because I had a guitar being made. It was all ready, then they sold the company and sold my axe. It was a bad-ass Mockingbird. I went to get the cash and came back the next day and they sold the thing.

GS: Who ended up with it?

KING: Some music store on the East Coast. And the guy knew it was supposed to be mine, too! And he sold it as my guitar, which sucked.

GS: Is there a particular amp you find works better with a BC Rich?

CHRIST: VHT. But I'm thinking about adding another reverb unit. I'm also getting my switching system upgraded from some little cheesy MIDI board to a Bradshaw pedal board. Bradshaw has a cool preamp with a

post eq and some pretty tough sounds.

KING: VHT's got great power but you don't get nuts unless you have Marshalls. Half my rig is Marshall with an eq, and that's it. The other half is a VHT with a rack full of shit. My Marshall crushes it. I have a Bogner in my rig and you might as well play through a radio. Megadeth uses it and it sounds fine for them, but it doesn't work for me. I play through it and I go, "This sucks. What the hell is wrong with this?" All this transistor stuff, you stand in front of it and it doesn't make your body shake. But you stand in front of a Marshall and your body is fuckin' vibrating. The only cool thing I have in the rack is an Eventide with all the effects. The Bradshaw switching system is really cool, but the nuts definitely come from the Marshall. I want my heart to murmur, you know?

GS: Is your set-up similar, Jeff?

HANNEMAN: Practically the same as his.

GS: Danzig is touring with Metallica—what's Slayer's tour plans?

KING: The only thing that's been talked about is a South America tour. It'd be cool because we'd play a couple stadiums. Tentatively, it's Kiss, Slayer, Black Sabbath, and Suicidal Tendencies.

HANNEMAN: It's a metal Lollapalooza.

KING: We've never been to South America, so it should be real intense.

HANNEMAN: I'm gonna be a god there.

GS: Sepultura, who have been referred to as the "Brazilian Slayer," are huge in South America.

KING: Nobody better call us the "American Sepultura." [laughs] I'll kill the bastards.

GS: Have you ever listened to Sepultura?

KING: Oh, yeah. I haven't seen any of their shows, though. That album *Arise* sounded like they were trying to imitate us. But on *Chaos A.D.*, they did a big left turn and forgot how, because it doesn't sound anything like us.

HANNEMAN: I've never heard 'em. If I have, I don't remember because I don't pay attention.

GS: Is there any band currently out there you like?

KING: The only thing I've heard that even comes halfway close to our aggression is Pantera. And they were a lot more so with *Vulgar Display Of Power* than this new one. They grasp the aggression really well, too. I'm kind of glad they went that way because I thought they were the only band that could step on our feet. And vice versa. But what they're doing now is not even close to what we're doing, and that's really cool.

GS: Do you still see yourselves doing the same thing 10 years from now?

HANNEMAN: [belching] Probably. ♣

STEVE MILLER

part employs a combination of quarter, eighth and 16th notes, as does Figure 7b. Notice the beautifully clean, sparkling guitar tone on the recording, enhanced by the high tuning.

"Swingtown," the next single from *Book...*, is played on a guitar tuned up a half step. To play along with the recording, either tune your guitar up a half step, as Miller does, or strap on a capo behind the 1st fret. Figure 8 shows the repeated intro figure as performed by Miller. In the song's repeated intro figure, similar to Figure 8, ascending doublestops on the 2nd and 4th strings are supported by a steady eighth-note pulse played as an open 5th-string pedal. The movement of these doublestops are relative to the A-major scale (A, B, C#, D, E, F#, G#), sounding in the key of Bb due to the higher tuning.

Also noteworthy is the hard-driving "Jungle Love," penned by guitarist Greg Douglass. (The story goes that Douglass presented the song to Miller while *Book Of Dreams* was being mixed; Miller liked it so much that mixing was put on hold while the song was immediately recorded. Douglass played all the guitar parts on the tune and instantly became a full-fledged band member.) All guitar parts in this song are played in open-G tuning (low to high: D, G, D, G, B, D) with a capo behind the 3rd fret. With this tuning and capo placement, strumming the open strings of the guitar sounds a Bb chord. Bb functions as the IV (four) chord here, as the song is in the key of F. This use of open-G tuning with a capo is closely associated with Keith Richards, heard on such Rolling Stones classics as "Tumblin' Dice" and "Happy," to name a few songs. In "Jungle Love," Greg Douglass employs many of the same chord voicings and "Keith-isms," imparting a Stones-like feel to his guitar parts.

The four-bar verse riff, similar to Figure 9a, is built around index-finger-barred power chords and a deceptive sliding descending figure in bar 2. Be sure to allow the "open" Bb note (5th string, 3rd fret) to sustain through the descending double-stop lick.

The chorus riff, not unlike Figure 9b, incorporates unusual minor chord voicings (Gm and Am) and traverses the entire fretboard. This is truly a unique and inventive rhythm figure, and demonstrates the flexibility afforded with open tuning/capo situations.

At 1:38, the song breaks down to guitar and drums, and a second guitar enters. The chord voicings and progression here (F, Bb/F, F, Ab/Eb, etc.) recall the Stones tune "Brown Sugar."

Entering his 26th year as a recording artist, Steve Miller is back in the saddle with *Wide River* (Polygram), returning to the light and catchy approach of his '70s chart-toppers. Welcome back, Steve! ♣

RICHIE KOTZEN

GUITAR SCHOOL: The new album sounds very loose and spontaneous—like it was written in the '60s or '70s.

RICHIE KOTZEN: It was done that way because I have a three-piece band. I play guitar and sing, and there's only a bass player [John

Moore] and a drummer [Atma Anur] besides me. I didn't want to create an album that would be impossible to duplicate live. Granted, there are some overdubs, because I play clavinet on a couple songs and piano here and there. But most of the time there's one rhythm-guitar track.

GS: That's a bit of a departure for you. What made you decide to change your approach?

KOTZEN: When I did my first album [Richie Kotzen, *Shrapnel*, 1989], I was only 18, and it was produced by Mike Varney and Jason Becker. At that time, they were really into doubling—when Jason did his own record, he doubled the guitar four times. It sounded really fat and cool, so I did it on mine. But as I started to develop as a player, I found that it sounded better to me when the guitar wasn't doubled. Doubling creates a big sound, but there's no room for improvising because you have to duplicate your own tracks in the studio. All the little nuances of playing are stripped away. All you're left with is a wall of sound that has no attitude or soul. I like a live, spontaneous sound.

GS: You have a rep as a shredder, but on this album your playing seems less overtly technical and much more bluesy. Were you trying to move away from the guitar-hero thing?

KOTZEN: Definitely not. I just started spending a lot of time singing and writing, and less time playing the guitar.

Singing is something I've always tried to do, but it's not something that I've always been good at. For some reason it just took me a bit longer to become a good singer than it did to become a good guitar player.

As far as writing vocal songs, I was doing that before I could play lead guitar. I wasn't like a guitar player and then one day said, "Oh, you know what? I gotta write songs." The thing that attracted me to music in the first place was songs. And my reasoning for playing the guitar was so I could play songs. **GS:** So being a guitar player in the spotlight was never really your main thing?

KOTZEN: That happened—and I'm glad it did; it was a great thing for me—because I was in a band and we did a five-song EP that we financed ourselves. The band was called Arthur's Museum, I was 15 at the time, and we wanted to get a record deal. So I started sending tapes to Mike Varney [*Shrapnel*] and he signed me to his guitar label. And that's how it happened. I didn't originally set out to do that kind of music. I was just lucky someone believed in me enough to make that kind of record with me.

GS: So this record presents a much clearer image of your musical personality—with guitar playing as just one element of a much bigger picture.

KOTZEN: This is the record that I always wanted to make, but for whatever reason wasn't able to. And no matter how well it does, or who likes it or doesn't like it, I've already satisfied myself. ♣