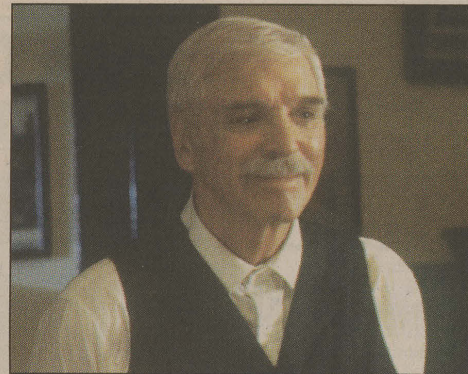


CALENDAR



MELINDA SUE GORDON

Film Tribute

Burt Lancaster would have turned 81 today, and American Movie Classics and Turner Network Television are marking the occasion with movie marathons. AMC's begins at 10 a.m. with "Rope of Sand" (1949), while TNT's starts at 5 p.m. with "The Unforgiven" (1960).

Los Angeles Times / ORANGE COUNTY

SECTION F • WEDNESDAY, NOVEMBER 2, 1994

HIGHLIGHTS

DANZIG IN THE DARK: While Danzig didn't lay a pumpkin with its Halloween show at Irvine Meadows, neither did the heavy-metal band show the spark and originality needed to leap into the genre's first rank. Second-billed Type O Negative impressed with some new variations on familiar rock styles. Reviewed by Mike Boehm. **F1**

ODE TO LOVE: In spite of a flawed ending in Graham Reid's "Remembrance," at Long Beach's International City Theatre, this gentle serio-comic poem to love among seniors on opposite sides in the Irish troubles gives a hint that prejudice sometimes can be overcome without the sky falling. Reviewed by T.H. McCulloh. **F2**

ON THE SURFACE: If you don't look too deeply into its meaning or manner, "The Way Off the Wall Murder Mystery" in Santa Ana makes for a pleasant evening. Reviewed by T.H. McCulloh. **F2**

TAPER FESTIVAL: The Mark Taper Forum's seventh annual New Work Festival, a series of public rehearsals of plays and performance art pieces, opens today. **F4**

MORNING REPORT: Old Howard Stern album surfaces . . . "Doctor" George Fischbeck is moving to KCBS-TV Channel 2. **F4**

Danzig Falter; Type O Gives Infusion of Energy

O.C. POP MUSIC REVIEW

By MIKE BOEHM
TIMES STAFF WRITER

IRVINE—Glenn Danzig returned to Irvine Meadows on Monday night to rule as the amphitheater's dark lord of Halloween for the second time.

Danzig and his band, also called Danzig, had a rewarding night of trick-or-treating the first time through: Four live tracks recorded at Irvine on Halloween, 1992, helped propel the subsequent EP, "Thrall-Demonsweatlive," past the gold sales mark earlier this year, giving the band its biggest success since it came on the hard-rock scene in 1988.

This time, Danzig arrived needing another good turn of fortune, its new, widely publicized album, "Danzig 4," having fallen like a dropped pumpkin recently after debuting in the Top 30 on the charts.

Danzig, the commander of a sizable but still not massive following, has wondered in print lately why he isn't a first-magnitude star in the heavy-metal firmament. Playing to some 10,000 believers, he answered his own question with an inconsistent performance that had its persuasive moments but lacked vocal power and the aura of diabolical, titanic potency that he hopes to sell.

Danzig's singing reconstitutes Jim Mor-



DAVID FITZGERALD / Los Angeles Times

Glenn Danzig's energetic performance has persuasive moments but lacks potency.

ison's oft-copied style in much the same way that Dr. Frankenstein's experimenting reanimated used body parts. It breathes new life into the dead but leaves the

revived entity shambling about rather awkwardly, with scars and stitch marks showing.

Danzig's collection of Morrisonian

moans, bellows and bluesy howls often wavered or fell flat under the Black Sabbath-influenced stampede of his three band mates—guitarist John Christ (who played with authority and with a no-nonsense sense of economy rare in a featured metal ax-wielder), bassist Eerie Von, and drummer Randy Castillo, a capable new recruit who has replaced original member Chuck Biscuits. There were no indulgent solos to interrupt the flow of the 90-minute show.

Danzig, who writes the band's material, does a better job stitching together his songs than he did putting them across. The show offered plenty of catchy shout-along choruses in a traditional metal mode, and they came with a good mix of tempos and moods.

There were hard-chugging speed runs that stirred up considerable frenzy in the pit, including the Blue Oyster Cult-ish hit "Mother" and "Twist of Cain." Among the other strong points were a swaying, darkly romantic ballad, "Going Down to Die," and such swaggering, blues-tinged fare as "She Rides" and "Dirty Black Summer."

Danzig's inflated, cosmic-scale depictions of rebellion, destruction and erotic unions require a stage Prometheus if the writer's ideas are to be amplified along with his music. Danzig's cosmology seems to have parallels to the idiosyncratic one envisioned 200 years ago by the poet William Blake in "The Marriage of Heaven and Hell." **Please see DANZIG, F3**