

33 CRUNCHIN' COLOR PHOTOS

2 RULING CENTERFOLDS

METAL MANIACS Presents

MOVIE MIRROR

METALLICA

COLOR EXTRAVAGANZA

WITH OTHER THRASHERS & BASHERS

MAY \$2.50
A STRIKING MAGAZINE
\$3.00 Canada
U.K. £2.00
WPS 33553



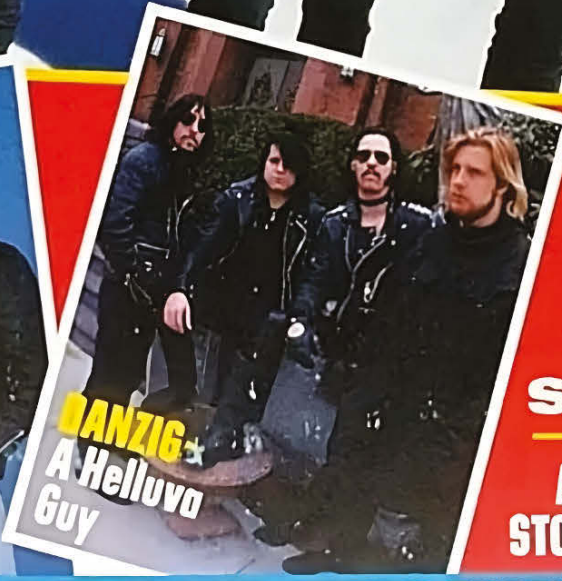
EXCLUSIVE INTERVIEWS:

- LAUGHING WITH LARS-OUTRAGEOUS!

- CHATTING WITH KIRK-OUTLANDISH!

THE METALLI-BIOGRAPHY

SEPULTURA - Just Say AAAARGH!



PANZICA - A Helluva Guy

BRAND NEW PHOTOS & PINUPS!!!

VINTAGE SHOTS TOO!

Also: QUIPS, QUOTES & STORIES FROM THE ROAD

Plus: FAITH NO MORE, SUICIDAL TENDENCIES & DEATH ANGEL



GUIDEBOOK TO HEAVY METAL METAL'S NEXT GENERATION

Who Will Lead The Way Into The 90's?

We've seen the future and, boy, it's rough. Metal music is getting harder, faster, and heavier all the time, while becoming more stimulating both musically and lyrically. It's an encouraging sign as metal enters a new era of general acceptance, that it is also becoming more inspiring.

It was the New Wave of British Heavy Metal that first woke up the slumbering beast in the early '80s and began the reign as the most popular form of rock music which heavy metal enjoys today. After some extremely dry years, the future of heavy metal has never seemed brighter. What is particularly encouraging is the fact that many of the newer bands are taking the music in new and exciting directions, drawing their influences from outside heavy metal, much as the vanguard did originally. Though still little known, bands like Soundgarden, Danzig, the Sea Hags, and Faith No More are proving that there is still life in the old beast yet.

Trad metal is fine, and bands such as Iron Maiden and Judas Priest will always find a following while NWOBHM bands like Def Leopard are redefining the genre in new ways, such as figuring out how to take advantage of technological advances without losing the impact of HM. But the true advances are occurring elsewhere.

Glenn Danzig has until only recently been a name confined to the underground due to his punk bands the Misfits and Samhain. When Metallica returned the favor of being influenced by these horror punks by wearing the bands' t-shirts, suddenly everyone wanted to know who Glenn Danzig was.



PHOTO: COURTESY GEFEN RECORDS

"Glenn Danzig is a songwriter of rare depth in the metal genre."

Besides being a compelling vocalist with a powerful vocal style that stirs the soul, Danzig is a songwriter of rare depth in the metal genre. His songs, which have been covered by everyone from Metallica to Roy Orbison, take their subject matter from the supernatural in the tradition of Black Sabbath, but Danzig is no Ozzy Osbourne. His lyrics reflect his interest in the black arts and an understanding that

couldn't come from some kind of dilettante.

Danzig's thinking man's metal finds its finest expression to date in the music on his 1988 debut for Geffen Records. Songs like the writhing "Twist Of Cain" and the haunting "She Rides" are positively riveting. For his new band, appropriately titled **Danzig** (given the fact that this music is so essentially the vision of one man), he has

assembled a hand-picked cast of musicians whose individual backgrounds are perfectly suited to his musical ideas. The band's drummer **Chuck Biscuits** is a hardcore legend who has played with both **Black Flag** and the **Circle Jerks**, while guitarist **John Christ** (no relation) and bassist **Eerie Von** are names you'll be hearing a lot more of in the future.

PHOTO: COURTESY GUS DIANGELO





DANZIG: A



HELLUVA GUY



by Marina Zogbi

There are few artists of the metallic persuasion who have stirred up as much curi-

osity and speculation as Glenn Danzig. The shroud of mystery that surrounds the guy is as much a result of his closely guarded personal life and purposely kept low profile as it is his dark and powerful music. Add to this the widely contradictory reports from those who've met or worked with Glenn and we also have a big question mark in the personality department (although this writer has always found him to

be personable and generally cool). Whatever murky things you may have heard about Mr. D., one thing emerges as crystal clear: his undeniable talent and influence as a musician.

Possessed of a powerful, blues-tinted voice and obsessed with things horrific and deathly, Glenn put together his first "serious" band circa 1977: Misfits. A bunch of suburban New Jersey boys, they were





a punk band with a difference. Glenn's tunes combined often poignant melodies and catchy choruses with ghoulish subjects, frequently incorporating a bit of wit (see "I Turned Into A Martian" and the mournful "London Dungeon" with its admonishment "Make sure your face is clean now, can't have no dirty dead.") Others, like the early "Bullet" and "Die, Die My Darling" are genuinely sick in lyrical content. It was a really wild combination, this great booming rock n' roll voice belting out songs about corpses and zombies. Quite unlike anything else that was happening at the time, the Misfits garnered a large, loyal following mostly by word of mouth and distribution of several singles, EPs and five official LPs on Glenn's own label, Plan 9. (There are, however, many bootlegs floating around.)

First LP *Misfits Walk Among Us* (released 1982) is currently unavailable as there is a lawsuit pending. (An illegal reissue of the record appeared last year; Glenn sued.) but *Earth AD*, *Evilive* and *Legacy Of Brutality* are still out there as is a very cool 20-track recently issued compilation entitled simply *Misfits*. The two best known Misfits tunes are probably "Green Hell" and "Last Caress," lovingly covered by Metallica on *Garage Days Re-*

revisited.

Around 1983, Glenn disbanded the Misfits and put together Samhain (which included ex-Rosemary's Baby member/current bassist Eerie Von) moving toward a heavier, more metallic sound. They released one EP "Unholy Passion" and two LPs, *Initium* and *November Coming Fire* before disbanding in 1986. At this point, Glenn "wanted to do different, more serious, better songs." Not content this time with local talent, he recruited guitarist John Christ from Maryland and celebrated ex-Circle Jerks, D.O.A. & Black Flag drummer Chuck Biscuits to join him and Eerie for what would be his most accomplished project yet: Danzig, the band. Mega-producer Rick Rubin who'd been interested in Glenn since Samhain days, signed them to his newly formed Def American label. Around this time, Glenn contributed his talents to another Rubin record, the soundtrack for *Less Than Zero*. On it, the late Roy Orbison sings the Glenn-penned "Life Fades Away" (a big thrill for the longtime Orbison fan) and Glenn himself sings the title track.

Danzig, the record, was released in late summer of 1988 to much critical and popular acclaim. In turn sinister and harsh, haunting and beautiful, it stands as one of the most

outstanding LPs released in the '80s. Danzig live became *the* show to catch, the band often playing with a brutal intensity that left audiences feeling breathless and shattered.

By the time you read this, a longform home video should be out containing the controversial (uncensored) clips for "Mother" and "She Rides" along with "Am I Demon" and "Twist Of Cain," plus backstage tour footage and an interview with Glenn. Next up, a second Danzig LP tentatively titled 777 due for release in spring or summer of 1990. (The title track received enormous crowd response when performed live last summer.) In addition, Glenn is also planning to produce an LP for St. Louis band King Horse, who opened for Danzig on a couple of midwestern dates last tour. Glenn's not a big fan of many current bands, so it should be interesting to hear the one outfit he chose to work with, newly signed to Caroline Records (who happen also to distribute Misfits and Samhain vinyl.)

And that, dear readers, is the dirt on Danzig.



DANZIG

