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## HEAVY METAL IN THE RAGING

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# HEAVY METAL IN THE RAGING '90's

THE NEXT  
GENERATION

## GREAT EXPECTATIONS: THE '90s GENERATION

### Danzig

Much of the emerging metal of the '90s seems to have a sense of evil about it, and the music of Faith No More and Soundgarden is no exception. This fascination with the dark side is actually quite traditional and although it's been neglected until recently, it seems as much a part of heavy metal as distorted guitars. Though bands like the Cult and thrash bands like Slayer and Exodus have touched on the supernatural, no one has approached the subject with as much of an understanding as Glenn Danzig.

Danzig's early work with his bands the Misfits and Samhain showed a faculty with songwriting that was lacking from most bands on the hardcore

scene and they cemented his legend in what is proving to be but an early stage in his career. Albeit well known by fans of the underground, it was Metallica that brought Danzig to a wider audience by wearing t-shirts with the names of his bands on them and occasionally covering one of those bands' tunes, as with the medley of "Last Caress" and "Green Hell" on their *Garage Days Re-Visited* EP.

Though few outside the heavy metal community know his name, Glenn Danzig has the potential to be one of the most successful songwriters of the '90s. In addition to Metallica, Glenn's own songs have already been committed to vinyl by the late Roy Orbison, a man who, like Danzig himself, had the kind of voice that sends shivers down your spine. While writing for others

will increasingly become a part of the Danzig plan, he has recently found his own voice with the band which bears his last name. Though it was released to little fanfare (a recent Misfits compilation album seems to be drawing more attention from the masses), the band Danzig's debut record was one of the most impressive works to come out in 1988. It was chosen as the first release on Rick Rubin's Def American label, with a distribution arrangement through the prestigious Geffen Records.

From the initial release of this LP, with tracks as strong as "She Rides," "Twist of Cain," and "Am I Demon," it was apparent that Danzig is in this for the long haul. Preferring not to lapse into the kind of promotion that most new bands eagerly submit to, he

has remained something of a recluse, most unusual for someone in his position but something that fits in perfectly with his enigmatic legend. In part, Danzig's reluctance to talk about his music boils down to his desire to keep his personal beliefs to himself, and is in part because he just doesn't feel like playing the usual music business games. Fortunately for Danzig, his reputation precedes him, and the music on the *Danzig* album doesn't really need explanation, its soul-stirring intensity is better felt than analyzed.

For all of Glenn Danzig's considerable talent, he couldn't do it alone and the rest of the band is the great Chuck Biscuits on drums, well known for stints with Black Flag and the Circle Jerks, guitarist John Christ, and bassist Eerie Von. ■