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DECEMBER 1988 • \$2.95

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NEW
AXE-GOD
ZAKK WYLDE
AND HIS
MENTOR

**ATTENTION
SHREDDERS!
SCORPIONS
AND DEF LEP
GUITARISTS
SPEAK!**

OZZY 20 YEARS LATER

FROM SABBATH TO SATAN TO SAINT...
AND HE'S JUST GETTING STARTED!



DOKKEN'S JEFF PILSON
ON THE
MONSTERS OF ROCK
(GOOD, BAD, UUUUGLY!)

**PLUS:
NUCLEAR ASSAULT
DANZIG • EUROPE
CINDERELLA**

**MOST AWESOME ANTHRAX
CONTEST EVER
CONTINUES!**

8

THE SCORPIONS' SIX-STRING STING

by Jeff Moses

18

**NUCLEAR ASSAULT:
UNDER THE MUSHROOM CLOUD**

by Mike Gitter

24

EUROPE CONQUERS EARTH

by Kirk Blows

34

VIOLENCE: A WORLD OF HURT

by Steffan Chirazi

38

**THE WICKED, WICKED
WAYS OF OZZY OSBOURNE**

by Adrienne Stone

46

**DEF LEPPARD'S PHIL COLLEN AND STEVE
CLARK: AXES AHOY!**

by Jeff Moses

55

CINDERELLA: IT'S ONLY ROCK AND ROLL

by Judy Wieder

64

DANZIG: A MISFIT REBORN

by Mike Gitter

73

DEEP PURPLE: THE LEGEND CONTINUES

by Elianne Halbersberg



5 STATIC
Letters, Inc.

13 EAR CANDY
Vinyl Fetishes/Edited by Stella

17 READER'S SURVEY '89

29 FRESH BLOOD
Who's New, Dude?

32 BUZZZ
Up 'n' Comers/Edited by Shari Sloane

**36 ANTHRAX'S STATE OF
EUPHORIA CONTEST**

45 DEAR MA NUGE
Momma Ted Tells It



52 RIP RAP
Talk Is Cheap!

61 FREEZE FRAME
Video Faves/Edited by Barton Randall

69 SKATE OF MIND
Salba Speaks/Edited by Terry Nails

77 ROCK VAULT
Trivia Tuffies/Edited by S.L. Duff

79 SOUND REPORT
Gear Guidelines/Edited by Jeff Moses

83 POTSHOTS (New!)
Metal Paparazzi

87 IDOL CHATTER
Dokken's Jeff Pilson/Edited by Charrie Foglio

by Mike Gitter

It's great to see Glen Danzig back again. Two years after his final appearance with his previous outfit, Samhain, Glen is looking a lot more... bestial. From my first introduction to the man as lead crooner of the now-legendary Misfits at a Boston gig ironically held in a church basement in 1982, it was apparent that he wasn't exactly a lightweight.

Following the Misfits' breakup in late 1984, Glen hooked up with tall, menacing bassist Eerie Von Stehman, onetime drummer for New Jersey thrashmeisters Rosemary's Babies, and put together a short-lived outfit intelligently dubbed Samhain after the Druidic season of the dead, translated into modern English as Halloween. Samhain's breakup in the summer of 1986 paved the way for the formation of Danzig, a group that picks up on Glen's vision of brutal primacy and offers what he promises to be his strongest wallop to date.

"There's nothing safe about us or our new record," beams Mr. Danzig, his face-sweeping "devil lock" combed aside to reveal a bearlike countenance. "We aren't doing what everyone else is doing. Our record is heavy, violent and angry, but it doesn't sound exactly like Slayer, Metallica or Dio. It's Danzig, and if our record is successful, it'll shake up the whole music industry, because there's no one else that sounds like Danzig."

A cult phenomenon in punk and hardcore circles, Danzig's substantial name and body of work attracted the attention of none other than Rick Rubin, studio whiz and proprietor of Def Jam Records—home to the likes of Slayer, Public Enemy, the Beastie Boys and LL Cool J. "Rick came down to the New Music Seminar in New York, where he had signed Slayer the year before," remembers Glen, "and we blew him away. Immediately after the set, he came backstage and said that he wanted to sign us. We were also talking to other major labels at the time, and after talking to all of them, I realized that the one that had the most to offer us and the one that was really into the project in terms of getting involved with the band and not just signing us was Def Jam. Def Jam's a real street-level operation, and they really know what's going on; whereas at a label like Elektra you can get lost in the shuffle. Rick's really into the band, and I think that shows in terms of the work he's already done with us for our album."

Under Rick's guidance, Glen assembled a new lineup under his surname of Danzig—a moniker he felt would carry more weight. With guitarist John Christ, Eerie on bass and drummer Chuck Biscuits—the "Keith Moon of the hardcore scene," known for his skin-pounding expertise in Black Flag, the Circle Jerks and DOA, among countless other slam-dance heavy-weights—Glen has finally found a wrecking crew equipped to do the damage he's long been striving for. "We were never happy with Samhain's guitarist, Damien, who was es-

A MISFIT REBORN



Michael Lavine

entially just there for live shows," Glen explains. "On every Samhain and on a few of the Misfits records I played guitar, and I was just doing too many things. One thing that Rick felt was that I should just be singing and writing songs. The guitar player should

simply be playing guitar, and the drummer should be playing drums, and there should be no excuses live or in the studio. When we were looking for a drummer, Rick asked me who my favorite drummers were, and I told him Chuck Biscuits or Philthy Phil from

DANZIG



Motorhead. We went with Chuck despite the fact that Phil was looking for a band at the time. We felt that he may not be into what we were doing, or he might be a bit too old for us. As it turns out, Chuck is fantastic. John came up from Baltimore, and he was

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fantastic. I really liked the way he played leads, and although we aren't too reliant on leads, when we need one, he can definitely pull one out.

"I want to make a classic record that stands up on its own merits ten years from

now," Danzig continues. "The Misfits and Samhain stuff seems to be holding up, and I want to make something even better than that. Something like the first three Sabbath albums or *Led Zeppelin II*, something that isn't trendy and doesn't rely on what's hip



Ken Salerno

this year in college radio to sell records. A great record is something that the kids can just go nuts to, and that's the kind of record I want to make."

While described as "horror rock," "gloom punk" or countless other image-conscious misnomers, Danzig possesses an inherent intelligence that elevates his autumn vision of the twilight world beyond typical black-hair and makeup treatments. Long associated with the American punk scene, his brutal vision rates as New Jersey's single largest cult affair. Forget it, Mr. Springsteen, next to Glen Danzig, you're milquetoast!

"There are a lot of bands that are actually very punk, and no one realizes it because they think punk is a mohawk or a British accent," Danzig says. "It's not. Punk is a feeling or an ideal, and it has nothing to do with music whatsoever. Just because you're playing something loud, fast and angry doesn't mean that it's punk. Fashion and politics started to dictate what was punk and, to me, there's no room in music for that stuff."

Simply titled *Danzig*, the band's Def Jam debut picks up where Samhain left off in Glen's examination of the human animal. While Slayers, Venoms and King Diamonds posit man's darker, evil nature in some otherworldly, satanic force, Glen finds the hulking, brutal creature called man far more

repugnant and, in a Freudian sense, far more fascinating. "I talk a lot about sociology, psychology and where I'm at," says Glen. "If you don't accept both your moral side and your darker side, you're going to have a lot of problems in life. We all have tremendous potential for both good and evil, and we've got to make the best of that. You've got to recognize who you are and what you are if you want to do anything in this world that isn't half-assed and backward, like too many people I see around me every day."

Danzig is the animal-like scream of self-recognition. By delving into man's lupine psyche, he exorcises the dogs in his mind's cellar and emerges more fully "human." "Twist of Cain," a track from the new record, applies this dichotomy to biblical history. "That's about Cain killing Abel, the first recorded murder," Glen explains. "It's also about Satan fathering a child with Eve, which is Cain. Satan can't actually interfere with people; so he performed the first murder through Cain. Genes from Cain are in everybody. If you believe in the Bible and all that crap, that means that you can never be totally good or evil, but a combination of both. There're a lot of people who actually know about this, but for me, it was a revelation and explains a lot."

An avid reader of little-known historical fact, Glen has developed innumerable theories and conclusions on the topic of religion and man's relation to it over the centuries. "Every religion has been changed and censored over the years," he elaborates. "I don't think that the Catholic church should be telling people a lot of the stuff that they actually do tell them, since it goes against a lot of the stuff in their version of the Bible. A lot of times they'll omit things because they don't want people to know about them, because the information wouldn't suit their needs or end goals for organized religion. If they tell people certain things, it may be against their interests. I'm not even sure a lot of things like 'Twist of Cain' are known by younger priests, who are given their information by older priests. A good movie you might want to see is *The Name of the Rose*, which is all about that kind of stuff."

Glen Danzig is a true individualist. For more than ten years he's been doing things on his own terms, never compromising or diluting his primally brutal message. A legacy of brutality, if you will. "Survival is what it's all about," concludes Glen. "If something f*cked up happens to you, you've got to conquer it and pull through. Whatever the experience, you're only going to learn from it and grow stronger." ✕