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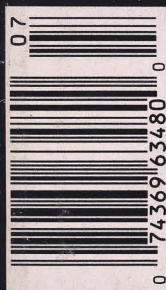
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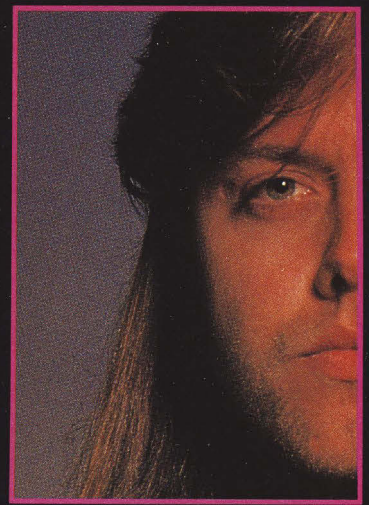
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DANZIG



"Killer Wolf"—just what the druids ordered. I won't get into the sound too much, as you can probably buy the album right after reading this. Suffice to say it's a fatter, thicker and harder sound than the excellent Danzig debut. Guitar fans will not be denied some particularly obese Christ tones, whilst Glenn's voice sways, swaggers and croons with its usual stamp of quality.

There is also a home video out under the title *Danzig*, which is 45 minutes of complete and unashamed Danzigness sure to please all his fans. But it is the album that raises the first question, and I wonder if Glenn feels this to be a more logical progression from the Samhain days than the last album, which, in context, appeared to take a slight step back from that line. "Well, I think the last record, compared to the last Samhain record, is basically what we would've done anyway. This is more Danzig. The last album had more of me in it, and while I write the lyrics and the songs, this one had more of a band stamp on it. Like when you come to see the band live, this is much more that kind of energy and power. Everybody's much more comfortable with each other now. We've toured with each other, hung with each other. The rhythm section is much tighter. It's just a much better band, and that comes through on the album."

I suggest to Glenn that maybe a piece of old fiction in particular, or an old film, might have helped him garner the thick and almost Saxonian (as in historical, not band) tones.

"The album is very bluesy. It's bluesy not in the sense that it plods along, but I wouldn't say this is a happy album! So anyone who's looking for a pop album isn't gonna find it here, okay. I would say it's a step back only in as much as it's a step back to putting out a traditionally good album as opposed to a trendy, forgotten-about-soon, disposable album. This is a real record by a real band, and it

INTO THE BLACK

In a large black-leather chair under exquisite old wooden beams, with a black cat wandering around and two more identical Russian blue cats sitting quietly, Glenn Danzig is poised in front of my tape machine with far, far less contempt than some say he has for such things. If truth be told, I really think Danzig enjoys the odd interview here and there, although the condition for such a reaction is bold and simple: Don't ask stupid questions. In a circle where the plastic smile and the gooey handshake prevail with ferocious hypocrisy, I personally find it a pleasure to deal with someone who would obviously

rather show me the door quickly than grease me with biz tawk. Glenn Danzig never did have any time for the shyster end of affairs, and those feelings haven't changed.

The new Danzig album that we are to discuss has no title yet, but there are five finished songs, with five more probably mixed as these keys hit the paper. Some of the titles are pure, thick, utter and chunky Danzig: "777," "Snakes of Christ," "Her Black Wings," "The Other Side,"

BY STEFFAN CHIRAZI



just isn't about being crap. And I suppose there are people who'd love to hear another Misfits or Samhain album, but they're just not going to! Just seeing the people who came to our shows last year, it was people who really liked good records as opposed to trendy bands. I suppose eventually, if we do get popular enough, those trendy people will be coming to our shows, and I won't say that's a bad thing; I'll just say that maybe I can turn their heads around about music, you never know."

Those are the people who help you become a commercial success.

"But I don't see things like that. If I can turn a few heads around with the music, then that's what I aim to do. We don't make money now, whatever anyone says about us selling out or this or that. They don't know what they're talking about. They don't know anything about the music industry—the business side and the playing side and the rehearsals and the photo-sessions—they don't know any of that, so they're talking out of their ass. The whole thing of it is, I do what I wanna do, and nobody tells me what to do. That's it!"

Glenn's lyrics paint some pretty strong pictures, and I wondered just what the main motivation is. Could it be to educate people or give them new ideas?

"Everything. I'm trying to first satisfy my needs as a singer and songwriter. It also has to satisfy the guys in the band. It has to get the audience off in some way. The music and lyrics should always complement each other."

What about people who don't listen to lyrics?

"It doesn't matter to me. That's their initiative; they can do what they want. If they buy our record, and the overall vibe gives them what they want, then I've done what I set out to do. If they don't listen or read the lyrics, then I wouldn't say they're missing it all, they're just getting it on one level only."

Did Glenn enjoy a better standard of interview last year, or was he still inundated with people trying to turn him into this horror shlockfest all the time?

"Things didn't really change that much," he sighs resignedly. "The people that did wanna talk about the darker horror aspects of it and make it like, 'Whoohoo, this is Glenn, he's evil,' yeah, they still did that, but I don't really care. Obviously they'll never be able to paint me in a really pleasant light, but overall things haven't changed on that front."

Of course, questions veer towards video, now that Glenn has joined the video-damned of MTV.

"Three videos banned by MTV. 'Am I Demon' was never even serviced to MTV, because I have a girl humping a demon on a cross—so forget about that. 'Mother' was censored to hell, and then there's 'She Rides,' which is probably the tamest of all the videos. I mean, if they'll play all



these other videos by Aerosmith and others, which are ten times worse than the 'She Rides' video, then it just says to me that we're doing something that they don't want people to see. We're doing something that's not disposable rock music—especially visually. They just aren't prepared to go out on a limb. They'd rather paint us as the great corrupters."

Is there, at this stage, a way that you show certain things, like sex, on MTV?

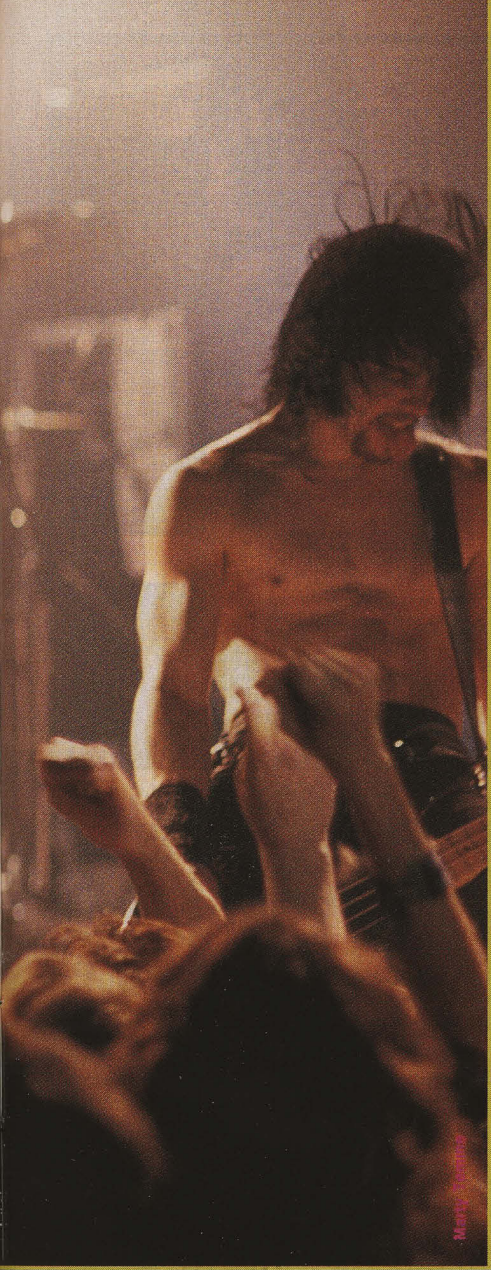
"No, I don't think that has anything to do with it. It's simply a case of, 'Are they selling a lot of records? No? Okay, well, don't take a chance with it. Is it selling? Yes. Will other people play it if we don't? Yes. So play it.'"

Is MTV intelligent enough to cop the attitude and vibe of something more than its content, or is it just down to how much T&A or violence there is depicted?

"I've seen Aerosmith videos where there's people looking like they're screwing. In Madonna videos people have got stabbed, murdered. I mean, to have a

Catholic deity come to life, kiss Madonna, roll her onto a pew and basically look like he's screwing her; then she has stigmata on her hands, and there's crosses burning like the Ku Klux Klan. But of course the 'Mother' video or the 'She Rides' video are worse than that. It has nothing to do with any shit other than record sales. They can't afford not to play Aerosmith or Madonna videos, and they *can* afford not to play mine. I asked a while back to talk to one of the MTV censors, to find out what offends them in my videos that is not in these other videos, but of course they aren't gonna talk to me. I hope that one day we can circumvent MTV. It's getting much cheaper to buy videos. Our home video will be reasonably priced, and I think it's viable that, in the near future, TV could be bypassed. That's the whole thing about doing what you wanna do—nothing should get in your way. If it does, you go around it when you come up against it."

I turn the conversation around to Danzig's bookshelves (featured in the



better or help it run better or something? Doesn't it make you think, *Gee, whatever I do on my end, that problem's always gonna be there, and unless it's solved, all the work I do is gonna end up going down the drain?* They didn't care. They just 'did their job.' That's very frustrating, because then you know that they're only there for the paycheck and to hang out with rock stars. I mean, there are some very cool people at Geffen—there really are—and then there are the 'Oh, yeah, I saw David [Coverdale] yesterday. He's fine,' or, 'Joe came in. He's cool.' I mean Rick's [Rubin] right on the money all the way through, y'know?"

I wondered if in the years he's been

involved in the industry—from the early days and Plan 9 Records right up to now—has Glenn Danzig ever been totally disillusioned by the music business, or has he been able to insulate himself from it?

"First of all, you have to decide whether you want to do it, because this is the way it is, and it ain't never gonna change—at least not in the foreseeable future. So what you do is, you work with cool people such as Rick and just do the best you can. You learn very quickly or you die. You keep on getting screwed over. It's survival of the fittest."

After years of keeping fit, Glenn Danzig has maintained and surpassed with his latest vinyl. Must be down to training.... †

home video) and ask him which of the numerous titles has proven to be the most consistently inspirational.

"They all have. And that's only a fragment of the whole deal. Just look at all those titles, and you'll know exactly what's goin' on. On the video I hold up a book at the end that is called *The Occult Roots of Nazism*. Many people probably don't know that Hitler was using occult advisors when he was winning the war. A lot of people find that hard to understand. It's a fact that all knowledge, whatever it is, is usable, and so most people would rather not know anything.

"It's frustrating being in an industry where there are people who are interminably stupid and dumb. They don't know how they got their job or what they're doing. They just go through the paces. I had an argument with one person at a record company, and I said, 'Aren't you concerned?' 'That's not my job. My job is just to do this, and that's what I do.' I was like, 'Don't you wanna make your company

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8/25-Atlanta, GA:
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8/27-Houston, TX

8/28-San Antonio,
TX

8/29-Dallas, TX

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