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FREE



VIXEN

EASY MICKEY

THE LOST

TRIXTER

MTV HIGHLIGHTS

DANZIG

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2. **Poison** - *Flesh & Blood* (Capitol)
3. **Faith No More** - *The Real Thing* (Slash/Reprise)
4. **Anthrax** - *Persistence Of Time* (Megaforce/Island)
5. **Pantera** - *Cowboys From Hell* (Atco)
6. **Jane's Addiction** - *Ritual de lo Habitual* (Warner Bros.)
7. **Exodus** - *Impact Is Imminent* (Capitol)
8. **Ratt** - *Detonator* (Atlantic)
9. **Extreme** - *II/Pornographitti* (A&M)
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16. **Motley Crue** - *Dr. Feelgood* (Elektra)
17. **Danzig** - *Danzig II/Lucifuge* (Def American)
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19. **Aerosmith** - *Pump* (Geffen)
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by Joe (Ace) Trout

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(301) 356-4567**THE ROX TOP 10 VIDEOS**

1. **Danzig** - *Danzig* (Def American)
2. **DIO** - *Time Machine* (Warner/Reprise)
3. **Aerosmith** - *Things That Go Pump* (Geffen)
4. **Alice Cooper** - *Trashes The World* (CMV)
5. **Ramones** - *Lifestyles Of The Ramones* (Warner)
6. **Iron Maiden** - *Maiden England* (CMV)
7. **Queensryche** - *Operation Mindcrime* (EMI)
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DANZIG

by Susan Hodges

You do not f*ck with Glenn Danzig. The powers that be do not threaten him: the record company, the PMRC, the church, MTV; these entities have no bearing on Glenn Danzig's beliefs nor musical decisions. He is a strong, uncompromising artist and his second Def American release, *Danzig II: Lucifuge* is the outlet for his convictions.

Much of this powerful aura can be directly attributed to Glenn's unreticent condemnations of the music industry, certain religious factions and political associations. He is as unyielding in his attacks as he is knowledgeable regarding these organizations, and to some this is threatening. That is precisely the reaction Glenn wants to provoke.

Since Glenn's days with the Misfits, Samhain and now his current namesake band, Danzig, the authoritative frontman/songwriter has consistently incited some type of response from the listener due to his predilection towards the ominous and foreboding. His lyrics provide a staggering source of imagery but he leaves the final judgment up to the listener. This is where the controversy begins, in the mind of the perceiver.

Lucifuge (which is derived from the Latin word *lucifugus*, meaning light fleeing or shunning; a creature of the darkness — Anatole Broyard) creates an atmosphere comparable to Danzig's 1988 self-titled debut release with Glenn's lyrics lending themselves to blackened images. "Her Black Wings," "Snakes of Christ," "Pain In The World," "777" and "I'm The One" are dark poetic ventures that center around John Christ's aggressively passionate axework, Eerie Von and Chuck Biscuits' rhythmic force and Glenn's deep, commanding vocals. This release is as uncompromising as the vocalist himself, and Glenn Danzig allows no room for compromise. Just ask Glenn.

After Samhain disbanded, were plans to put Danzig together an immediate thought?

"Yeah, that was already being worked on. We were talking with Rick (Rubin, producer) at the time, and a bunch of other labels also, and we were also placing members.

"We just decided to go with Rick rather than any other label and it was no time in between at all before we started."

So how did you hook up with Chuck and John?

"Chuck was just our only choice for a drummer and he wasn't doing anything at the time, so we called him up and he was really interested in doing the project. I had known Chuck from



"There's a lot of misunderstanding of the lyrics because a lot of people will read the lyrics and, instead of just looking straight at them, like these PMRC people or whatever, they will see something else there. And what they are seeing is a compilation of what I've said and things inside their own minds. So what it really reveals is, not just what I'm thinking, but what they're thinking."

Glenn Danzig

various bands that he was in over the years. And John just came down to our guitarist auditions. He's a great guitar player."

But musicianship-wise what were you looking for?

"There you go, the word you just started with."

But what was so enticing about John? I'm sure that you auditioned quite a few competent guitarists?

"Besides from being able to play, which is a must, being able to play and play the style we needed, which is very aggressive, was a factor. You have to not only play aggressive, but be very aggressive."

"I mean Chuck brings with his drumming a style all his own. He's actually a visual drummer, which is very rare. And John is also very aggressive when he gets that guitar in his hands."

Was the Danzig project an opportunity to expand upon your musical direction?

"Yes. With Misfits it was limited — the musicianship was just not there in the other members. Samhain was a step in the right direction, but still, again, I was having to play guitar on the records. What I wanted to do was take it even further."

With *Danzig II: Lucifuge*, I've no-

ticed a more prevalent bluesy approach to the music, is this your roots?

"Yeah, it's always been there. I've been into blues bands since I was a kid."

"What I wanted to do with this record was to expand on the song composing and lyrics a little more. And since the band is much tighter since the first record, I wanted to let people hear the band a little more."

With the title, *Danzig II: Lucifuge*, the listener might think that this album is going to be similar, or much harder, than the debut, why the shift?

"I'm a firm believer that you shouldn't put out the same record over and over again. A lot of bands do that and they just coast on whatever success that they had. Well, I'm not content on doing that and I'll never do that. If I can't expand upon ideas and experiment, then it's not worth doing. I want to put out a better record than I put out the last time, I don't want to put out the same record. It has to be a challenge or it isn't worth doing."

Why didn't you go in this blues direction on the debut?

"That's just where I was at during that time. Some of the stuff is bluesy on the first record and I think there's a blues overtone or undertone on pretty much everything that I've done, it's

just a little more pronounced this time."

There seems to be a trend in reverting back to the blues in music, is this a shift toward more commercial success for the band?

"I don't think so. I'm the one who's an outtake from the first record, so you can take it anyway you want to. I mean we have lots of songs that didn't even make it to this record. And like I said, I've always been into the stuff since day one."

"You see, I grew up with all that stuff. The first band that I was in was half original and half covers of Black Sabbath and the blues. Then after that, I got more into the blues. I've been listening to blues forever."

Don't you think that the blues often influence the lyrics?

"Sure it does, it influences the lyrics a lot because most blues songs are very simple, but the phrasing makes them different and I'm really into phrasing."

"The singers that I like all have that in common — they sing a little lower and they're really into phrasing. I think phrasing is really important."

With the industry breaking under the siege from the church, the government and the ignorance of the public, did you

meet with any opposition from Def American or Geffen considering the title *Danzig II: Lucifer* and your lyrics create such a powerful source of imagery to the listener?

"No. I didn't even think that our record was going to be stickered.

"Geffen took their name off our record but they said that they would not hamper its distribution, but since its been selling all these copies, they're trying to take credit for it now. They used to make our lives miserable and now they're our buddies."

Since rock in general is under such scrutiny by these vigilantes, do you think that'll you'll come under their magnifying glass?

"I hope not for their sakes! (he laughs at the suggestion)

"Most of my sources, unlike a lot of other bands, are directly from the Bible and other literary works. If they take me under scrutiny, then they are taking themselves under scrutiny. I think that's probably one of the reasons we've never come under, or I've never come under.

"And unlike other people, I will slap them with counter suits. I will do whatever I have to do to set things right. I'll take the Catholic Church to court on other grounds that have nothing to do with what I'm doing. . . I'll take them to court for you name it, no expenses spared. Same thing with the Baptists. I'd blow the walls right open. Someone should do it and it's about time.

"I would also set into motion, I guess, investigations of the people who run for office. Their involvement with the PMRC, why they spend so much money to get to an office that doesn't pay that much a year. . . I want to know these things.

"I'm not going to lay down and roll over for anyone. I have no fear. No one scares me."

From what sources do you derive your lyrics?

"Everywhere. From personal experiences to books I read, whatever."

With "777," isn't that a biblical connotation taken from the Book of Revelations in the Bible?

"Yes, and it's also a book which is directly attributed to Aleister Crowley. He didn't really write it, what he did was transcribe someone else's book and added some addendum."

With all the trouble in the Mideast and Nostradamus' prediction of Armageddon being around this time, do you think this song is slightly prophetic?

"I think a lot of people who believe in the Bible don't really believe in it. As the Bible says, in order for people to move on the world has to end, Armageddon has to come and Revelations must be fulfilled. I don't think the church wants that to happen. . .

"It has to happen, it is prophesied in the Bible, in the version that they

believe in. It has to happen in order for everyone to get on with it."

Let me ask you, what is a Danzig song?

"It's very powerful and it can change moods at the snap of a finger. It's very tight and executed as flawlessly as we can get it."

Do you leave a lot up to the power of suggestion?

"I've always been into sending out a storyline in a song, but it is so simple and straight-forward that it can be taken at face value or it can be embellished upon by the listener. It can become a personal thing for them because it's so simple that it can be so innocuous."

Has this created the aura that surrounds Glenn Danzig and the band?

"There's a lot of misunderstanding of the lyrics because a lot of people will read the lyrics and, instead of just looking straight at them, like these PMRC people or whatever, they will see something else there. And what they are seeing is a compilation of what I've said and things inside their own minds. So what it really reveals is, not just what I'm thinking, but what they're thinking.

"Rock music has always come under fire. I think Wagner (classical composer) came under fire and it's never going to stop. There's just people that are moaners and complainers and try to blame the world's problems on somebody else than who they should be blaming it on."

What's the first single and video to off Lucifer?

"It's to 'Her Black Wings' in order for everybody to get acquainted with the record and it has already started getting a lot of airplay.

"We did a video for it and MTV wouldn't play it. I just can't believe that they wouldn't use it. Their objections were over silly things."

They did it again like they did from the videos off the debut.

"Well, this was worse. Their objections were just ridiculous. We did make one cut for them, which was stupid, but we did it anyway.

"First they waited three weeks to tell us that because at first it was approved and they said, 'Oh well, now we found something we don't like so we want you to make a cut.' So we made that cut for them and then they approved it and it was supposed to be played. They came back three weeks later with another cut that they wanted and I told them to drop dead."

Do you think MTV promotion is necessary? I mean you had your long form home video which showed the band in all types of live and personal situations and it did great.

"I don't find it that necessary actually. I didn't give them 'She Rides' or 'Am I Demon' (off the debut). I didn't want to bother. And the home video sold incredibly.

"At this stage of the game, we could use them, but we don't need them. Of course it would be great if they were playing our video, but it's fine this way also. I mean Metallica did everything without a video. . .

"They're really just trying for a more pop feel, a trendy feel. I think right now Faith No More is a trendy thing for them. You know what I mean, all of a sudden they're 'trendy' and they have a 'trendy' video. I think that's what they whole thing is and we're not that kind of band. I don't think Faith No More is either, but we're not 'here today, gone tomorrow.' Our success does not rely on MTV and I don't ever want it to."

What do you consider success? I mean, record companies view success as how many units sold and I'm curious as to your ideas.

"My idea is that we go into a studio, do a great record, and if we all think that it's great. . . or maybe if I think it's a great record, that's really my idea of success. Then going out and doing a live show for the kids and they all go out of their minds, that's my idea of success."

In retrospect, would you have done anything differently?

"No. I've learned the hard way usually on everything, especially music law and things like that. . .

"I am a firm believer that in experience is knowledge and, negative or positive, you can use it all. It's all priceless."

