

AMERICA'S ROCK MAGAZINE

CIRCUS

**MARILYN
MANSON**
THE ULTIMATE UPDATE
& SPECIAL PORTFOLIO
OF THE LATEST
SHOCKING PHOTOS

ORGY

EXCLUSIVE INTERVIEW
"WE'RE A ROCK BAND
WITH A SINGER,
NOT A STUDIO PROJECT."

KORN

AFTER THE TOUR
INTERVIEW
WITH MUNKY

ROB ZOMBIE

OPENS UP ABOUT
"REALLY WANTING
TO GO FOR IT."

LIMP BIZKIT

CHECK OUT WHAT
YOU KNOW ABOUT
THIS BAND ON THE MOVE

BONUS!

**DEFTONES
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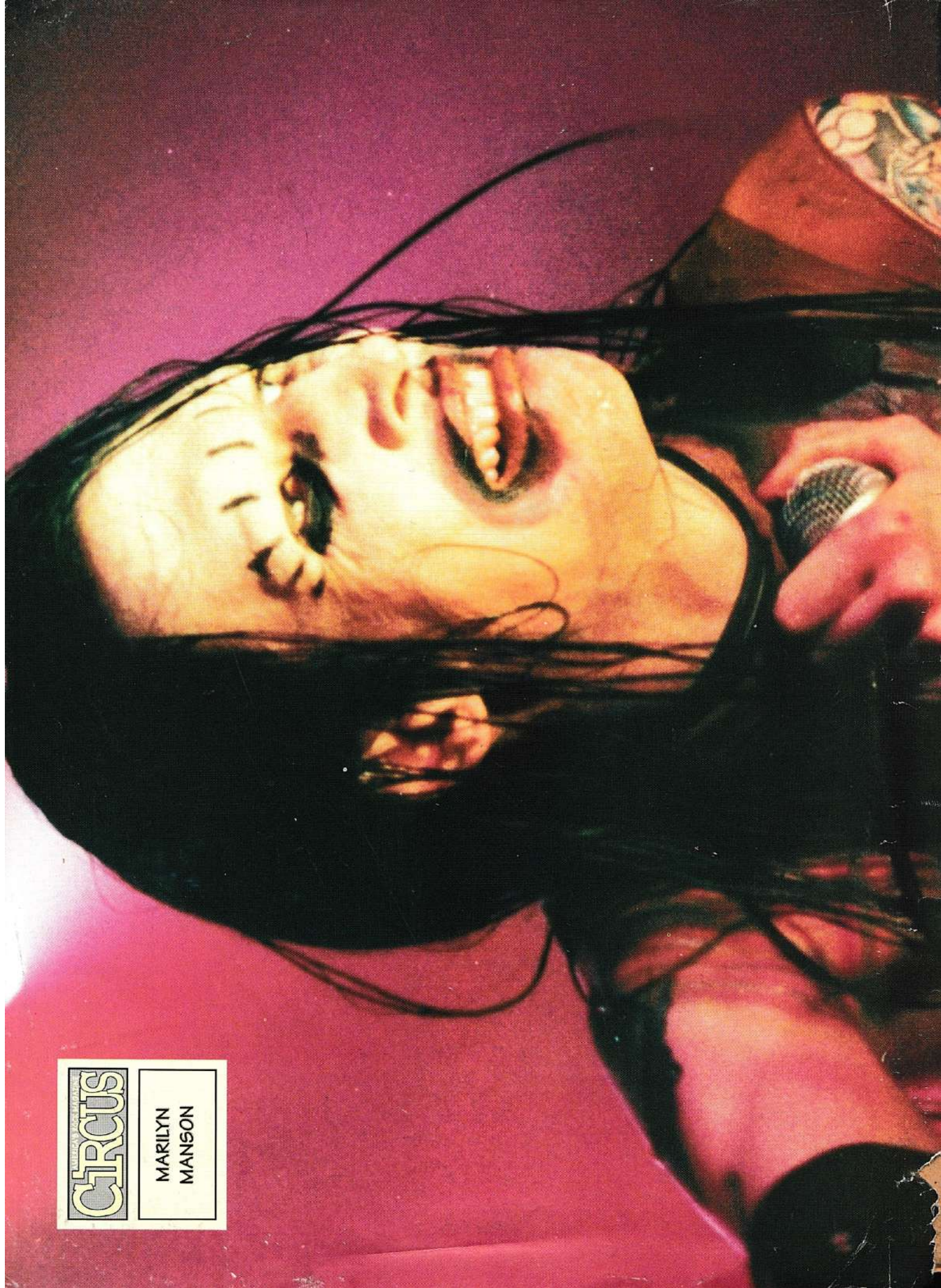
Exclusive
Review of
Korn/Zombie
on tour

Creed contest
winners
announced
see inside

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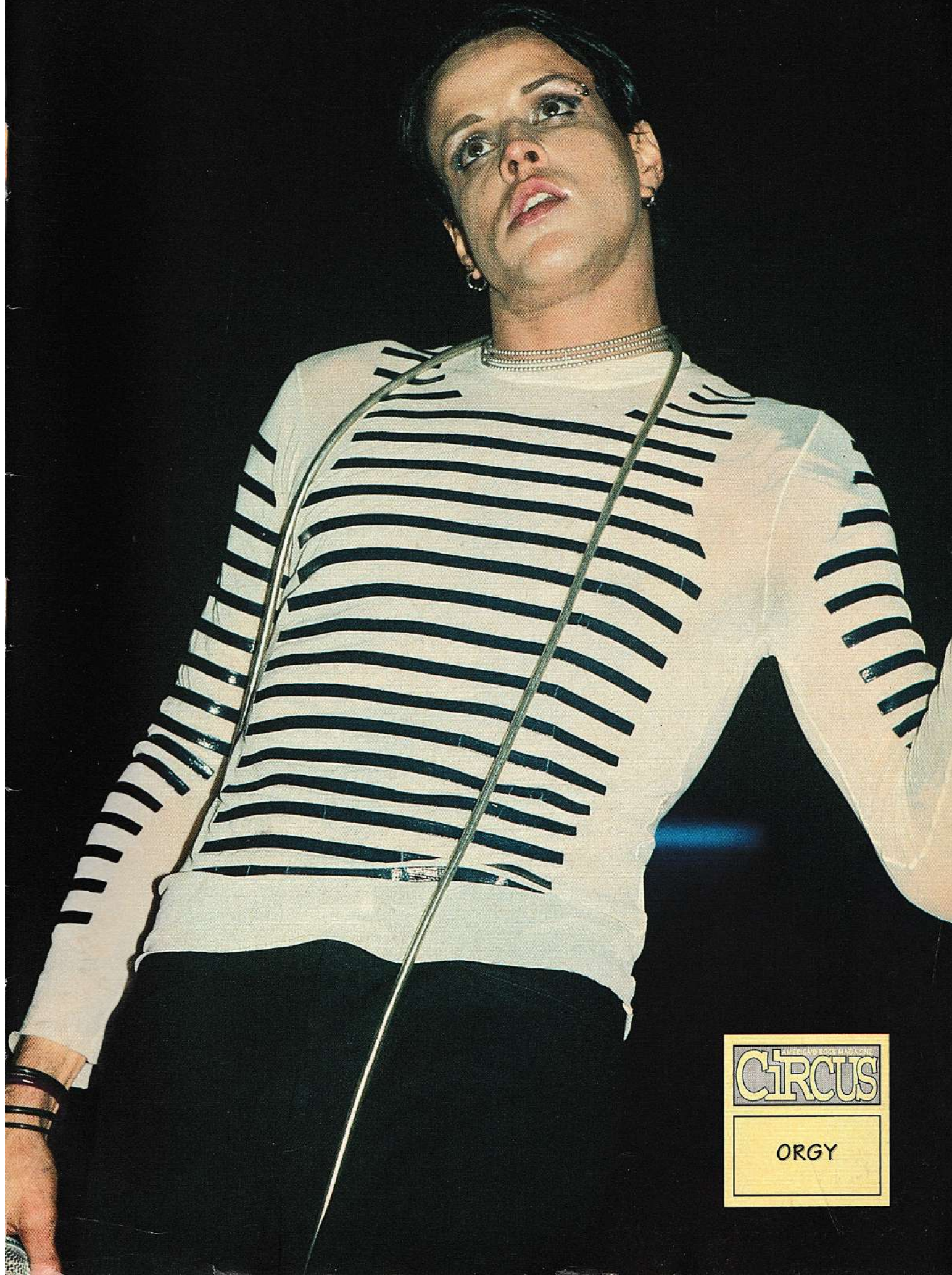


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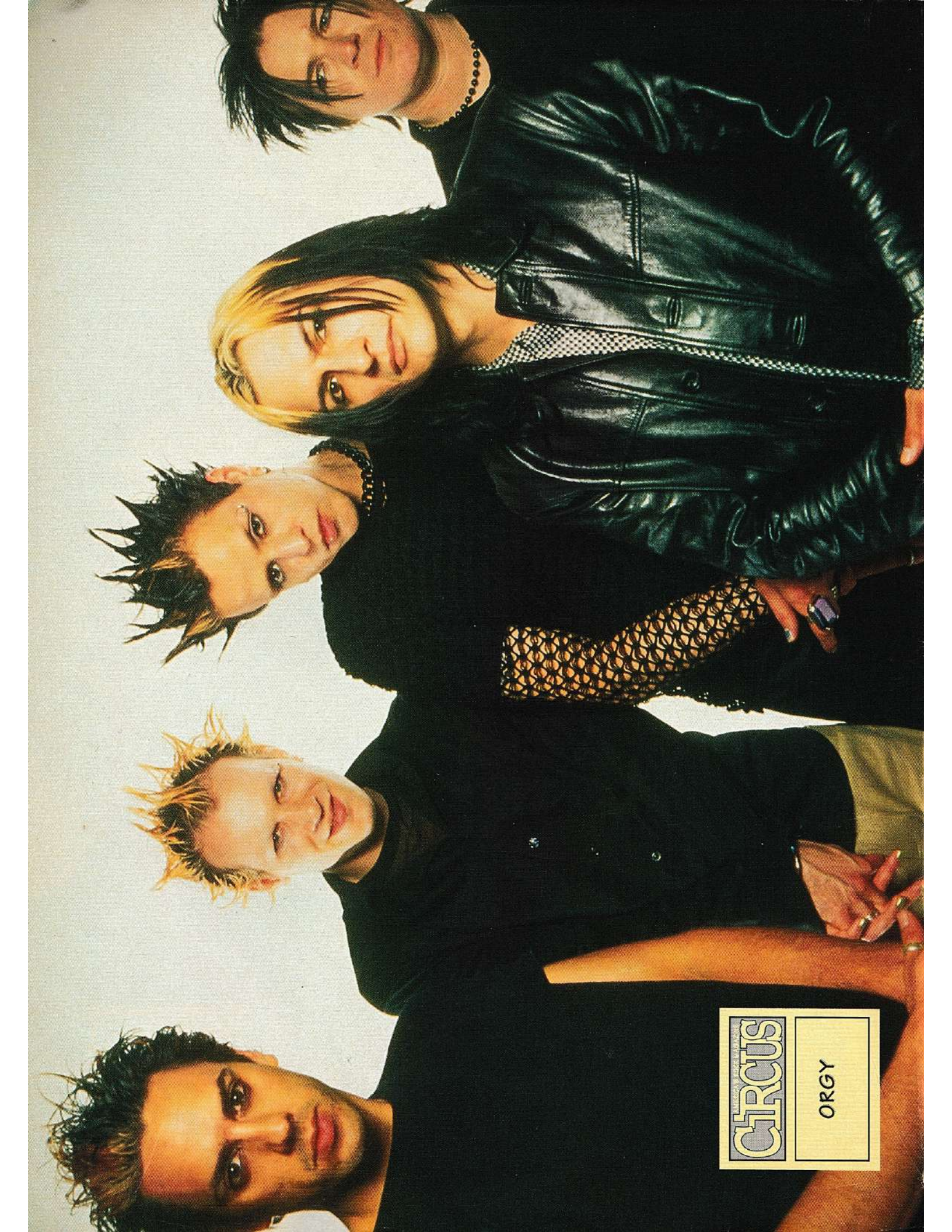
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AMERICAN ROCK MAGAZINE

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MOMMY MADE ME MASH MY MARILYN MANSON MEMORABILIA

I've been a reader of your magazine since October of '98 and my room is covered with Circus Magazine pin-ups. There's only some I can't put up because they're of **Marilyn Manson**.

That's why I wrote you. I want you to please stop putting Marilyn Manson in your magazine. My mom said if there is too much Marilyn Manson in your next issue I'm going to have to stop buying Circus.

Chris Querengasser
North Andover, MA

KORN IS GETTING WORN

ENOUGH all ready! I can't handle anymore **Korn** articles/pin-ups/pics! You might as well be a Korn fan club! All you talk about is Korn! I, for one am fed up! If this Korn bullshit does not stop, you just might lose yourself a buyer!

Daniel Bartkewicz
Middletown, NJ

Ed's Notes: Kids, do you ever stand in a dark room and stare at your reflection in the mirror and think about your life? ... I do.

ME! ME! ME! ME! ME!

THIS IS NOT HAPPENING! I was skimming through the last issue, looking for [my favorite band] **Prodigy** pin-ups, which you hardly ever have! I came across your "Rock Flash" section, anyway, I was looking for something to

update me on Prodigy, like a new album or something, and there I saw my pride and joy... I couldn't believe it. They're thinking of breaking up! They can't!... They are the greatest techno-metal band ever!!!!

Tyler Reynolds
Bryant, WI

SHIRLEY, I LOVE U. LOVE ME.

First, I would like to say Circus Magazine totally kicks major ass. I am a major fan of **Garbage**, and the **Offspring** and I want to ask you to please put more pin-ups of them in your magazine. I would love to see more of Shirley and Dexter's beautiful faces along with Shirley's kick ass eyes, and her three radical sidekicks.

Amber Martinez
Newark, CA

JON IS NOT FAT.

I love your magazine! Thanks for the issue on **Korn** and the articles on **Orgy**! But I have to say something about the "Very upset Korn fan" from March's issue. I don't know what your problem is. I met and got a picture with Jonathan Davis and he was really nice. Head and Fieldy came out too. They all made sure to sign everyone's stuff and no one was left out. Maybe you caught him on a bad day. I don't hear many stories about him being an asshole, yours is the first.... What you said about his weights was really shitty. That was just an insult.

Cody
Orange Park, FL

THE WINNERS OF THE CREED CONTEST...

We slaved day and night checking the overwhelming amount of entries we received. Well here are the correct answers and a list of our lucky winners.

1. Which University offered Scott Stapp a Scholarship?

Answer: Vanderbilt University

2. What year did Creed form?

Answer: 1995

3. What is the title of the third single released from *My Own Prison*?

Answer: What's This Life For?

And the grand prize winner of the Fender autographed guitar is...(Drum roll please)

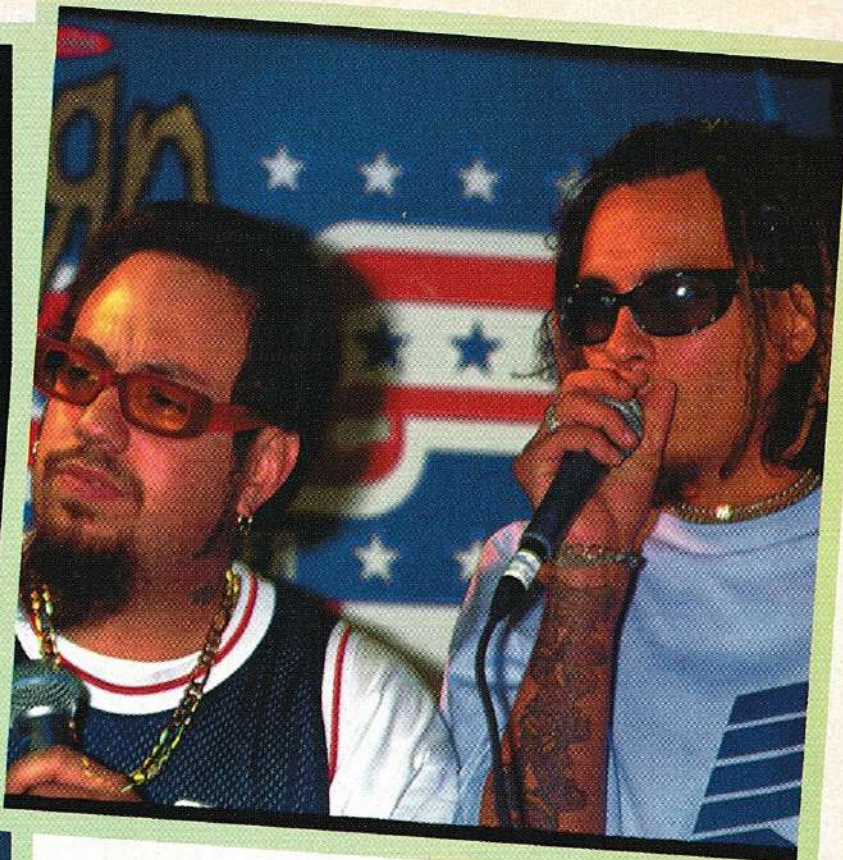
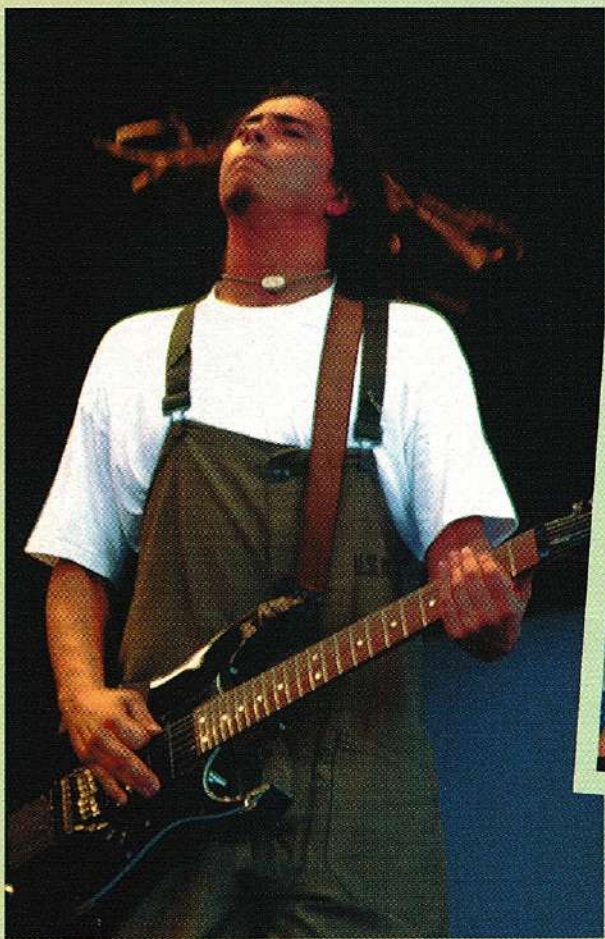
Mallory Fix of Lancaster Pennsylvania. Mallory won a Fender Squire Stratocaster signed by Creed.

And these guys and gals each won an autographed copy of Creed's CD, *My Own Prison*...

Naomi Breer of Silverthorne, CO
Brent Helmuth of Costa Mesa, CA
Nicole Pecoraro of Rochester, NY
Ruben Ramirez of Victoria, TX
Tim Klein of Bala Cynwyd, PA
Becky Lovell of Sac City, IL
Katherine Rhodes of Corpus Christi, TX

Rikki Balster of Fredericksburg, VA
Becky Hemenway of Charlotte, NC
Monique Miranda of San Antonio, TX

A round of applause for all
our winners.



(Left) Korn's guitarist Munky. (Right) Fieldy and Munky. "We just wanted to make a tour that was a non-stop energy tour, from beginning to end," says Munky of their *Rock Is Dead* tour.

Hands will cover ears. Parents will wince. The music is diabolical. Rock's bastard child, heavy metal, has been through the ringer. It's no longer relegated to jeans, leather motorcycle jackets, and long hair. Heck, even Black Sabbath and Kiss have sharpened their devilish hoofs again. This form of music, created from the underground, for the

underground, has had major bouts with mainstream acceptance. Within metal, the sub-genres run the gamut, with titles like thrash, alternative, death, goth, hardcore, grunge, industrial, punk, progressive and even retro metal. It's all fairly complex for a sound commonly accepted as "noise."

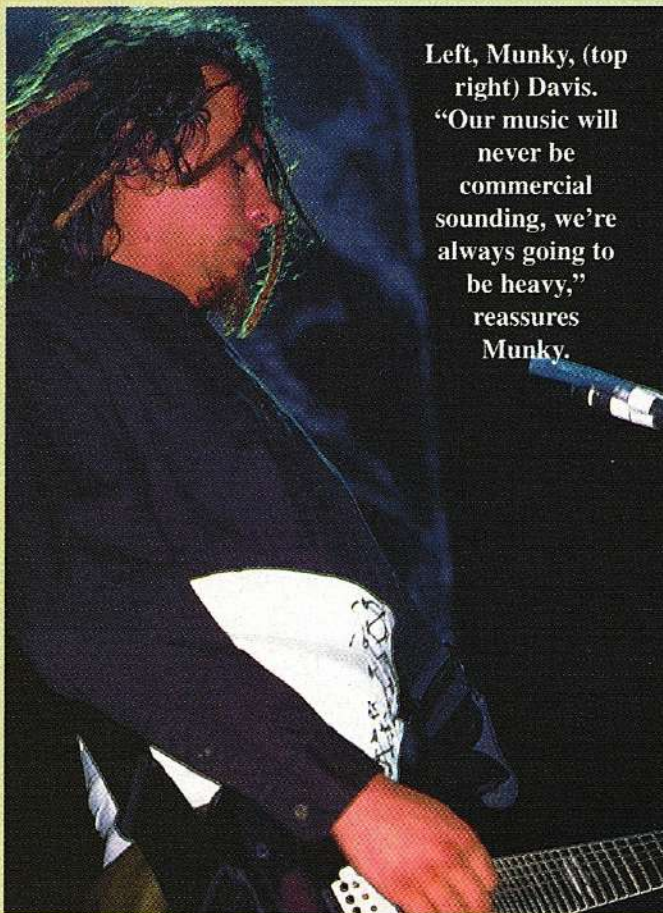
In the '90s, the face of metal has undergone its biggest make-over to

date. Just like Seattle's Nirvana K.O.ed arena rock hair bands like Poison, Bon Jovi, and Def Leppard earlier in this decade, new bands like Korn, Deftones, and Fear Factory are injecting the metal genre with today's hottest fashions; Tear-away track pants, yellow-tinted shades, tattoos, driving guitars, and a nod of recognition towards hip-hop's meteoric rise in popularity.

KORN After The *Rock Is Dead* Tour

BY MITCH JOEL

PHOTO CREDITS: MUNKY BY FX IMAGES; FIELDY, MUNKY BY GEORGE DESOTA



Left, Munky, (top right) Davis. "Our music will never be commercial sounding, we're always going to be heavy," reassures Munky.

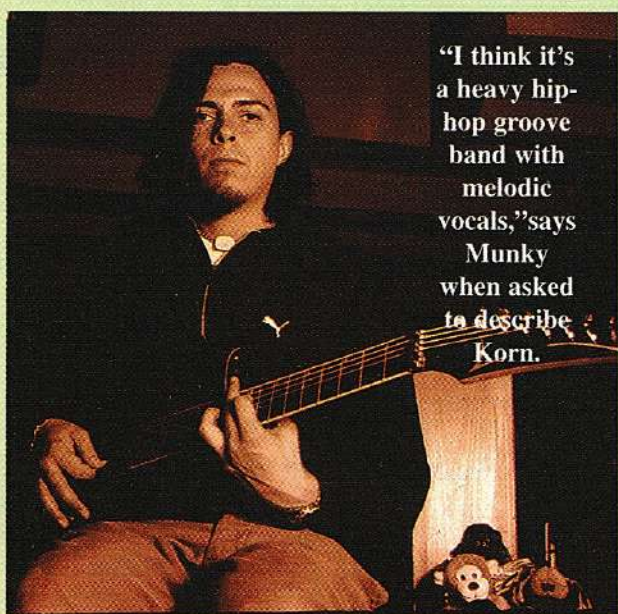


It's that bleeding of power chords into modern technology that has seen, in the past few years, two very different underground genres: heavy metal and hip-hop combine. L.A.'s Korn, has successfully found the middle ground. Frazzled critics, who can't pigeon-hole their brand of heavy music, or even begin to understand the millions of Korn fanatics, have gone so far as to call them the "Backstreet Boys of metal."

"They can call us whatever they want," says 28 year-old guitarist Munky (a.k.a. James Shaffer) from New Haven, Connecticut. "We're always going to be Korn. It's just a label, and there are always going to be labels

to let readers understand the kind of music Korn is all about. I think it's a heavy hip-hop groove band with melodic vocals. That's how I would describe our music."

Feeling further and further away from his Orange County, Los Angeles home, Munky, along with



"I think it's a heavy hip-hop groove band with melodic vocals," says Munky when asked to describe Korn.

"We were just discussing the direction of our next album and we want to get heavier...like the first Korn record," says Munky.

singer/lyricist Jonathan Davis, bassist Fieldy, guitarist Head, and drummer David Silveria are used to touring hard. When Korn was out supporting their sophomore effort, *Life Is Peachy* (1996), they would go for weeks without taking a day off. Rumors persist that a bus driver quit, stating that the tour was the hardest one he had driven for in twenty years.

Presently Korn has completed



(Left to right)
Munky, Fieldy,
Davis, Head, and
David Silveria.

given more than one hundred percent for this band, from the beginning.

"When we started, it seemed like there was nothing that would hold this band back from being successful. We weren't going to let anything stand in our way. That was our attitude, and we still have that attitude. We just wanted to come out and create something new, which is not easy to do these days. It's all been done before and I don't think we're doing anything all that different. It's just how we present ourselves and deliver it."

Korn has gone on to do so much since delivering their third disc, *Follow The Leader* (an apt title, if ever there was one), which marched to the number one position atop Billboard's chart. The current slew of hard-edged bands and major label record companies are simply following what sells, and what sells is Korn. All three of Korn's releases, their self-titled debut (1994), then *Life Is Peachy*, and now *Follow The Leader* (which features guest appearances by Ice Cube, Limp Bizkit's Fred Durst, Pharcyde's Tre, and even Cheech Marin of Cheech & Chong fame), have individually sold millions of copies to legions of new and loyal Korn and hard rock fans, who are celebrated on the new disc in the song *Children of the Korn*.

"I think the majority of people understand what we're doing," says Munky of Korn's lyrical mixture which pits Davis' sarcasm against his dark-day-to-day demons.

"I think people are catching on. I also think it has a lot to do with our fans being able to relate with Jonathan's lyrics. That's why our fans are very faithful to us. Bad stuff happens to everybody, and people can relate to that. I know that I can relate to what Jonathan is singing about."

With platinum discs, sold-out tours, popular Korn "After School Special" broadcasts over the Internet, their own record label (Elementree, distributed through Warner Brothers), Puma Clothing custom designing their wears, and the hit singles 'Got The Life' and 'Freak On A Leash' from *Follow The Leader*, one big question remains: what's left for Korn?

PHOTO: KORN BY KEVIN ESTRADA

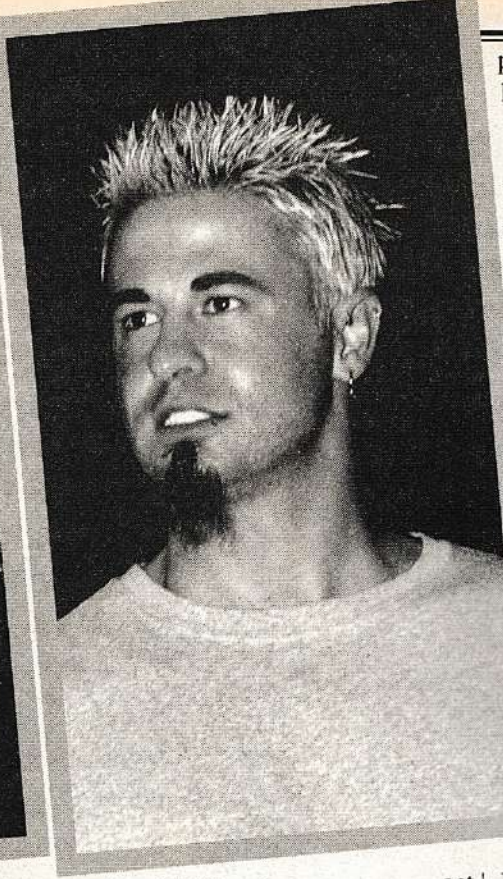
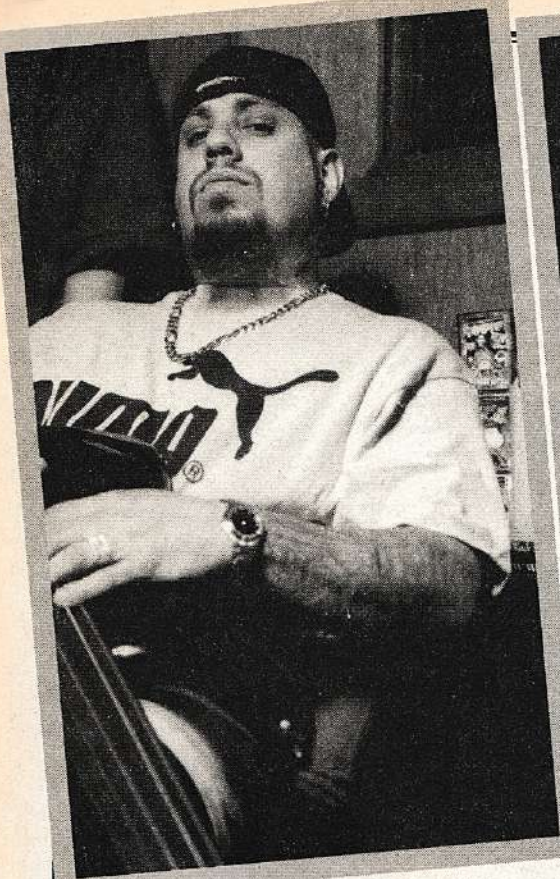
"We wanted to create something new, which is not easy to do these days," says Munky.

a stint with Rob Zombie playing to enthusiastic fans across the U.S. Initially, Korn was a little bit nervous about the Rock is Dead tour, as far as the pressures of trying to match their success with Family Values. But needless to say everything went just fine, except for a small snag on only the second night of the tour when a truck transporting some of both bands' equipment broke down and failed to meet Korn and Zombie in Albuquerque. But the show must go on as they say, and it did, if a little stripped down. Both acts regained their equipment the next day, and the tour was a constant success from that point forward. Now that the tour is over, Korn is reported to record a song with the hip-hop act Outkast.

"People should know that I'm really thankful for everything," Munky says of Korn's current kings-of-the-hard-rock-mountain position, "but, we've worked hard. We've toured and



Above, Head. He got the nickname because hats don't fit him well.



(Left) bassist Fieldy, (right) drummer David Silveria.

"Whatever happens, happens," Munky philosophizes. "I guess it isn't very underground anymore, is it? That's a tough question. I feel that we're still a part of the underground. When I see the fans, and how die-hard they are, I feel like we're still underground. I think only a few of our really die-hard fans really want us to stay on the underground scene. It's tough, we're in a position right now," he admits of their mainstream hugeness.

"We're either going to stay an underground band or we're just going to blow the roof off. Our music will never be commercial sounding, we're always going to be heavy. We were just discussing the direction for our next album and we want to get heavier. Heavy ass, like the first Korn record. Raw, and backing off on all the effects, back to just being straight-forward

groove, like some old Sepultura or Soulfly. We want back some of those heavy-fat grooves we had when we first started the band. That's what we're talking about doing now."

Regarding the possibilities for a new home video that could include some strange footage of *Follow The Leader* guests like Cheech and Ice Cube Munky says excitedly, "We've got some footage that is just unbelievable.

"One of my really good friends, his name is Danny Hamilton, has some unbelievable footage from way back, when we first started. Actually he has footage when we were in the rehearsal studio in Anaheim, California and we were writing the song 'Faget' and working the parts out. It's all on video. He's also taped some of our very first gigs, with four or five

people in the crowd, and we're like 'and our next song, mom is....'" Munky laughs as he recalls those days, long gone, as arenas worldwide beckon his band.

"This guy has filmed the earliest stuff we've done to the latest stuff from this tour. He's with us, filming every day. That stuff is cool, because it's totally us, not like making music videos. Making videos is cool, it's a trip. They get these big old cameras in front of your face and I'm like 'man, I just started playing guitar, I didn't know that I was going to have to act and shit'," he laughs. "Here I am acting. After we blew up the car in the 'Got The Life' video, our director was like 'look surprised and happy.'"

We're like 'what? I can't act.' It was actually pretty funny."

And finally, in a day and age where people's tastes change quicker than surfing from website to website, Munky, and the rest of Korn, believe that it's about the music. Above the clothes, the tours and videos. Korn has to be about making music they believe in and working with people they can trust. "I think that we just want to keep our fans involved," Munky argues. "Like they're a part of it, because they are. They're part of the whole Korn process, without the fans loving our bands we'd be working at Pizza Hut or something. We appreciate it and we want them to feel appreciated. They see that all this fame has really just started to escalate recently, with the release of *Follow The Leader*. I think one of our major challenges is to figure out how to make more time and be more available to our fans."

"I think that we just wanted to keep our fans involved. They're a part of the whole Korn process, without the fans loving our bands we'd be working at Pizza Hut or something," said Munky.

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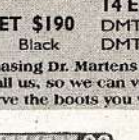
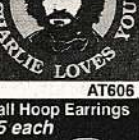
Girls Kick Ass!
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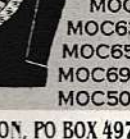
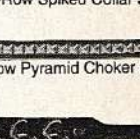
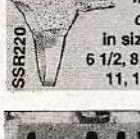
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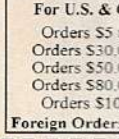
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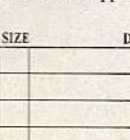
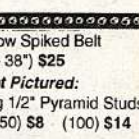
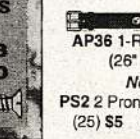
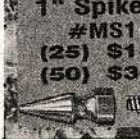
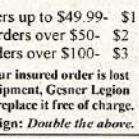
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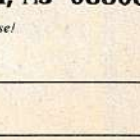
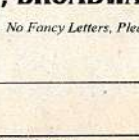
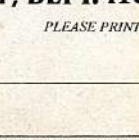
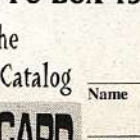
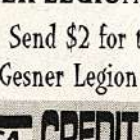
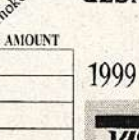
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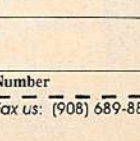
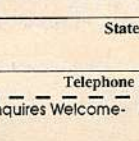
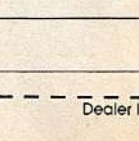
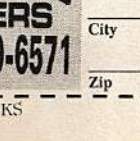
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Orgy lead, Jay Gordon describes his band's breakthrough album, *Candyass* as "a bunch of lies and fairy tales", while their producer and sixth member, Josh Abraham describes the debut masterpiece as "five-in-the-morning, pissed-off, fighting-with-each-other, kill-each-other kinda stuff". But however you describe it, history will label this album as the break of a lifetime for this death-pop quintet. Their first single, "Blue Monday" has become a alternative-radio and MTV staple and their album has found a welcome home in the collections of weary rock fans nationwide.

Candyass rings in your system like a rainy Sunday morning when you don't exactly remember where you were the night before. It's a little gruff; but overall there's a certain mellow mentality which relaxes you; numbs you, but you don't mind. This emotional immediacy stems from the way the band was formed according to Gordon. "Ryan [Shuck, Orgy's guitarist] and I conceptualized Orgy only about six months before we were signed. We started writing songs together as soon as we hooked up. It started off in a garage with Josh our co-producer. We just started throwing some rough shit together, and the next thing you know we're recording an album and making plans to tour with

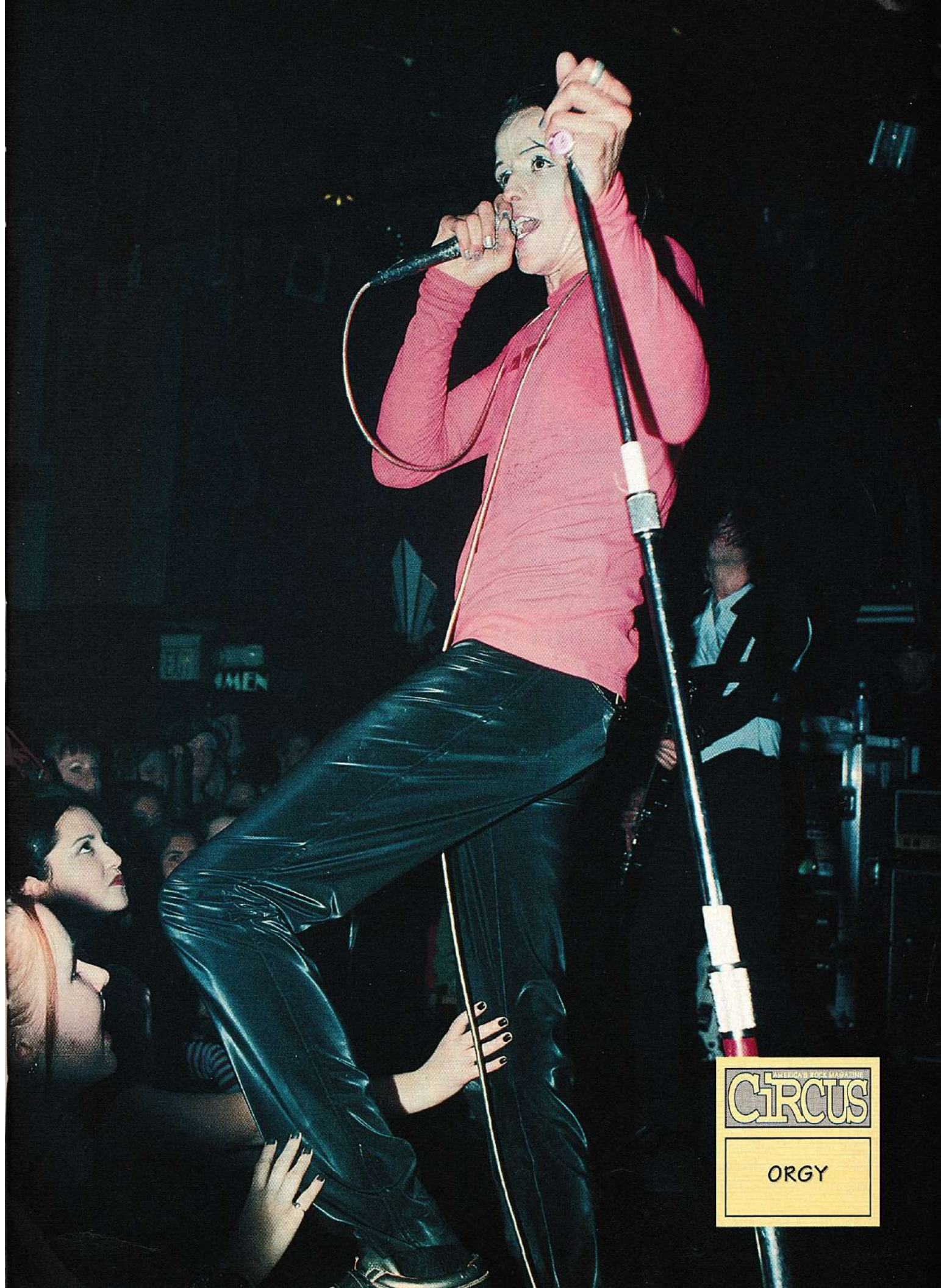
Orgy

CANDYASS IS
"...A BUNCH OF
LIES AND FAIRY
TALES."

HEAVENS,
NO!

A Candid interview
with lead vocalist
Jay Gordon

BY GABRIELLA

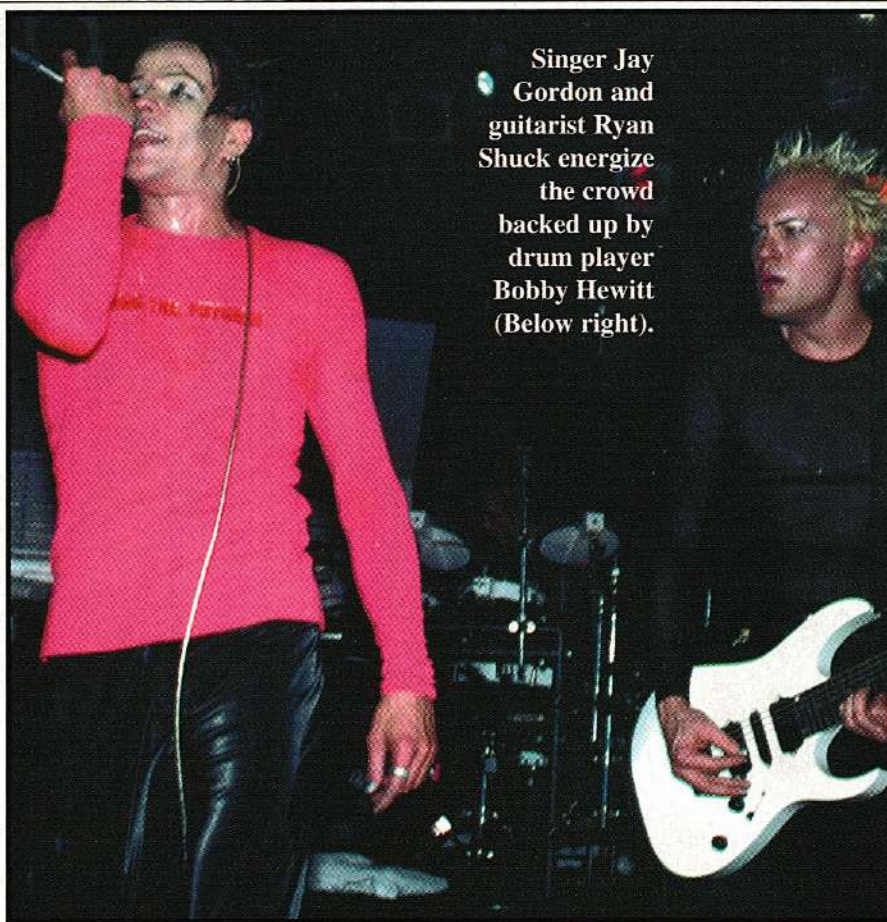


AMERICAN ROCK MAGAZINE
CIRCUS

ORGY

Korn!" This punctuated rout to success has allowed the band to feed off the initial energy and spark of their creation. They haven't had to mutate their sound to suit record label heads, or water down their appeal for a wider audience. However, many young bands feel the need to compromise their artistic instincts in turn for fiscal security on their first albums.

Orgy is comprised of five southern californian musicians who spent their time in various bands until they came together on a chance rocket



Singer Jay Gordon and guitarist Ryan Shuck energize the crowd backed up by drum player Bobby Hewitt (Below right).

"It's fantastic to be a part of a label run by real people, not some guys in suits," said Gordon.

ship to the top.

Orgy was introduced to the public with one hell of a business card. The band toured with established superacts like Korn, Limp Bizkit, Ice Cube, Rammstein and more on the "Family Values" tour last year.

The tour, the record contract, the wild ride is all in part due to the band's close bond with Korn. Being the first band Korn signed on their new Elementree Records label wasn't just dumb luck for Orgy, but due to the fact that Jay Gordon had a working relationship with Korn frontman, Jon Davis long before anybody heard of the Bakersfield quintet (or even before they had a record contract of their own.) The two shared the same management company and used to hang out and play in the same clubs. So once Korn found their own label where they made all the decisions, naturally Orgy was their first choice. The five guys from Orgy, Jay

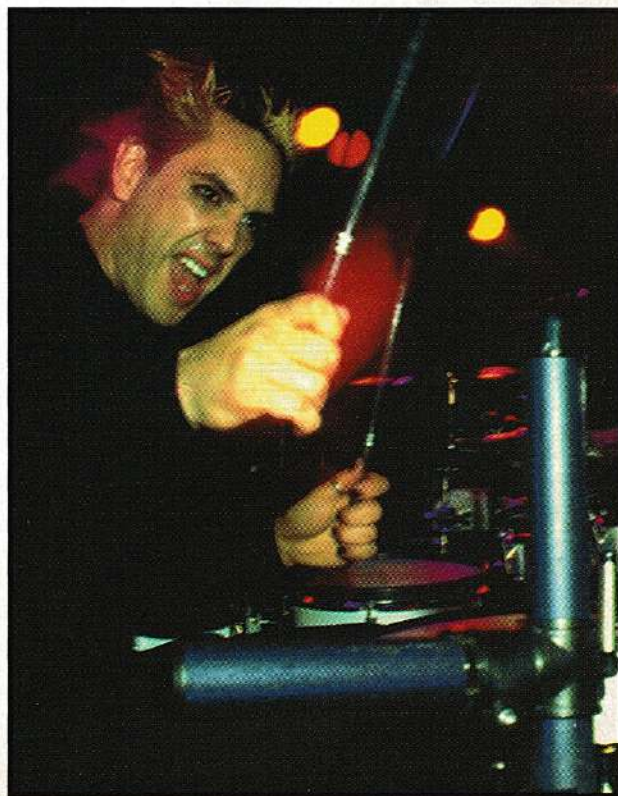
Gordon (vox), Amir Derakh (g-synth), Ryan Shuck (guitar), Paige Haley (bass), Bobby Hewitt (drums), certainly agree that it's a privilege to be signed with a label that is run by musicians and not by a bunch of bourgeois, money-seeking, record company suits.

"But you know the best thing, the very best thing about it all is that we have a great label, it's fantastic to be part of a label that is run by real people, guys like us, and not some guys in suits."

Whoever would think that these electro-glam-punks

were always fascinated by the groove and possibilities of electronic sound is dead wrong. As Jay Gordon confesses, his first step into music was influenced by decidedly non-groovy and vehemently glamourless Heavy Metal. This was the case since it was the first concert he ever saw at the impressionable age of twelve.

"I was 12-years-old and saw Iron Maiden and the Scorpions in concert. Somebody must have given me some crazy drug and I loved it. I was so impressed, the show, the music, everything. I was completely



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Rammstein
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(Slash) *



Aerosmith
A Little South Of
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AEROSMITH

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Jimmie's Chicken Shack—Pushing The Salamanilla Envelope (Rocket/A&M) *	212803
311 (Capricorn) [E]	135335
AC/DC—Ballbreaker (eastwest)	135830
Down—NOLA (eastwest) [E]	135889
Ozzy Osbourne—Diary Of A Madman (Remastered) (Epic)	136390
Ozzy Osbourne—Bark At The Moon (Remastered) (Epic)	136408
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Everclear—So Much For The Afterglow (Capitol)	226159
Green Day—Insomniac (Reprise) [E]	139477
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Alice In Chains (Columbia)	142331
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Ozzy Osbourne—The Ozman Cometh (Epic)	229955
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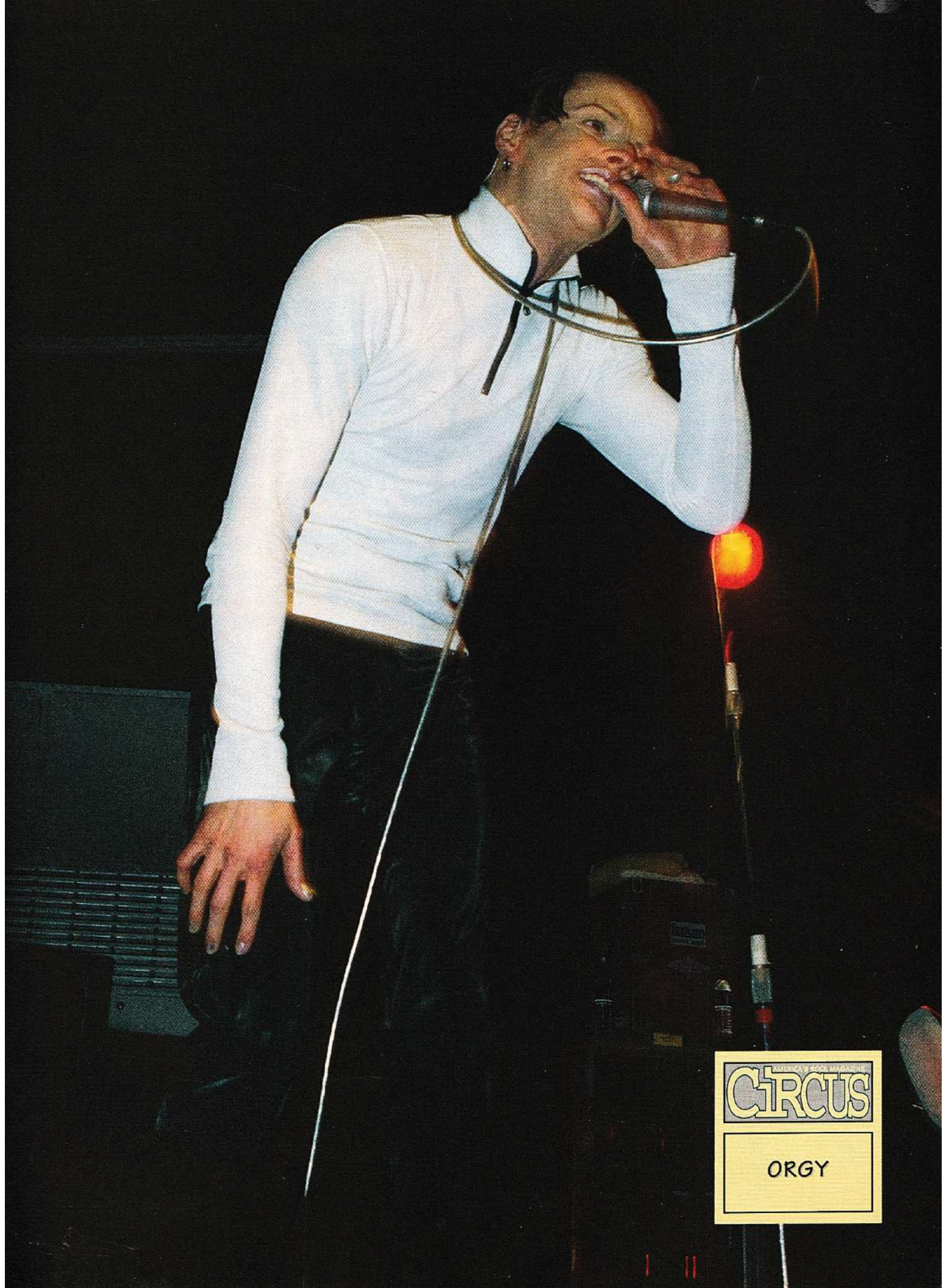
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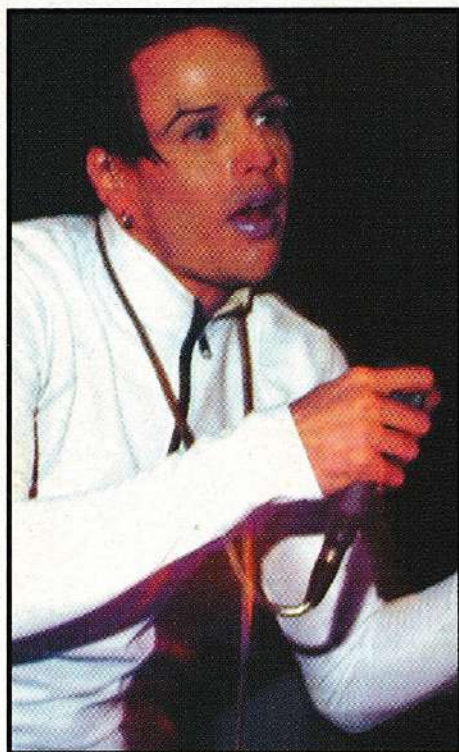
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into it!"

Small wonder that the rebellious allure of music didn't do wonders for his achievements in school once Jay discovered this new passion. He completely lost interest in everything that concerned books, pencils, and school so to focus completely into his music.

"I was a rather good pupil until high school, but when I decided to concentrate on music, to play more music, the teachers started to bore me to death. Somehow I managed to finish high school, but I still don't know how I did that, don't ask me how. I realized that I'd need a job, so I [studied to become] a sound engineer and I guess that's the direction in which I want to go: production and movies. But not now, sometime later in my life, not straight away, for the moment, Orgy is pretty important."

Gordon, originally from San Francisco, not exactly a home town synonymous with Electronic Rock confesses with a grin and explains that he used to meddle in quite a lot of dif-



ferent scenes.

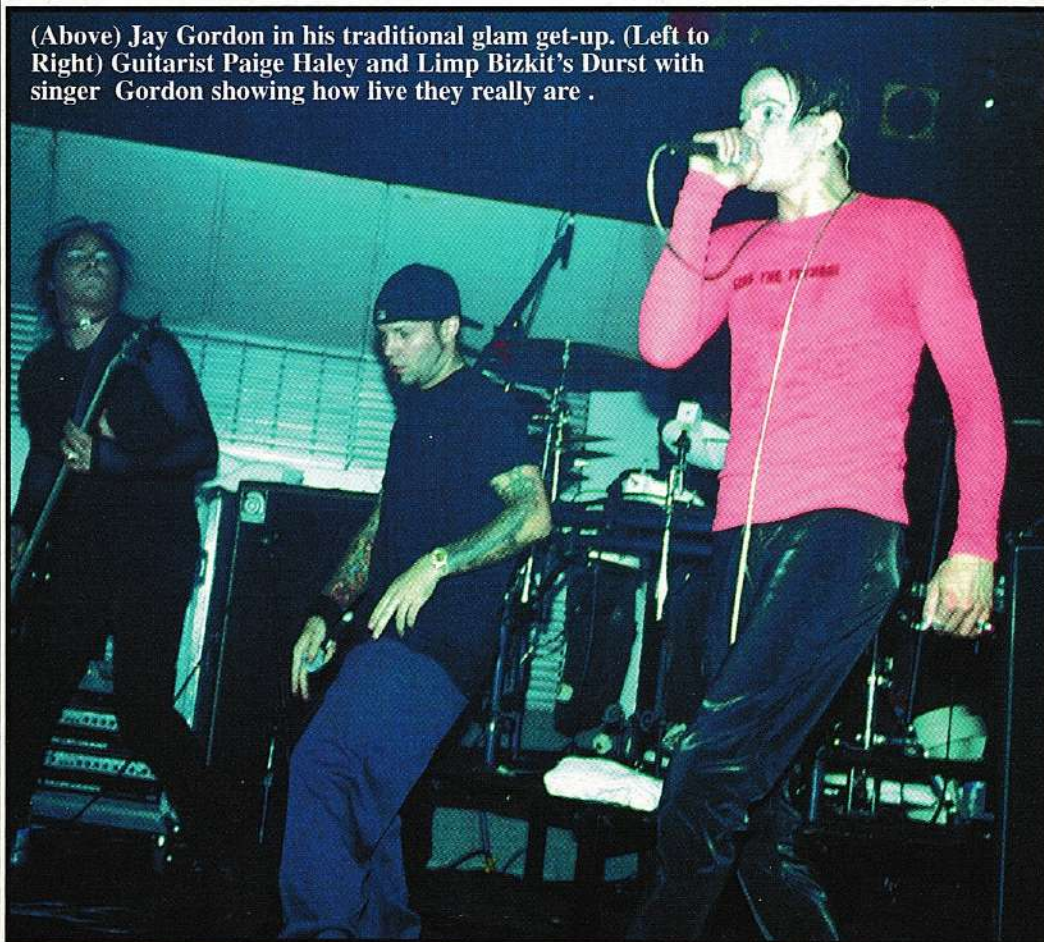
"For a while I kind of flipped through different scenes, you know. For a while I was enthralled by trash bands like Exodus, Megadeth, Metallica and Death Angel, but I was always open for almost every style there was. I went to glam shows and was inspired by Bowie, Slayer, everything. Music and science fiction always fascinated me. When I moved to LA, I started to play in hard-core bands and met people like Korn. You could say I assimilated a lot of different styles."

It's pretty amazing that the frontman of Orgy, who's makeup rivals even Marilyn Manson's admits, growing up he had a second passion with his love of music.

"I saw only two possibilities for me, one was music and the other one was sports, and here I am now, a

"We don't want a computer on stage. We're a rock band with a singer, not a studio project."

(Above) Jay Gordon in his traditional glam get-up. (Left to Right) Guitarist Paige Haley and Limp Bizkit's Durst with singer Gordon showing how live they really are.



singer in a crazy band!" He laughs.

Obviously music replaced sports, and like a lot of bands all over the globe, Orgy discovered the digital side of music composition. However, American electronica has a very different style from their European counterparts. European electronic style are usually a duo work in a studio. America has a strong ingrained guitar and band-oriented history, which transfers to the unique sound of American digital tunes. Orgy take pride in being a real band who performs together and collaborates.

"I think the general public is ready for new dimensions in music,

PHOTO CREDITS: ORGY'S GORDON BY KEVIN ESTRADA; ORGY AND FRED DURST BY FRANK WHITE

especially the people in America. If you look at The Prodigy for example, they're such a huge success, it simply proves the fact that the audience is hungry for new ideas.

But I'm used to be in a real band, being a member of a band and not just being locked away in a studio. If you're in a real band there's so much more going on, especially on stage. Far more visual effects and all that."

Another reason why he thinks it's so important to be in a band is, that Orgy loves playing live.

"We know how to use a computer, but it's important to produce that sound live on stage. We're listening to tons and tons of stuff, like albums, new album, old albums, and then we find a sound, or just a fragment of a sound we like and we sample it, change it around and come up with a new sound. Our drummer Steve has a brand new system, he can play it live... We don't want a computer on stage, we're a rock band with a singer, not a studio project. Okay, we often face some technical difficulties, but so what? We've managed to overcome them so far and we'll continue to do so."

Jay starts explaining what was the original idea behind Orgy and why the glam punks embraced the electronic sound with such a ferocity:

"We wanted to do something else, something completely different. Our guitars shouldn't sound like guitars, but like weird space sounds. I love drums, real drums, and I love a real bassist, but there's no reason that a bass should sound like a real bass. The technique is always going forward and is giving us new dimensions to work with, some real sound adventures and it would be really narrow minded not to use them. There's no reason not to use everything that's available."

His background as a sound engineer also started to give him the habit to collect drum machines, he confesses that he collects them excessively



Meegs from Coal chamber with Orgy's Jay Gordon.



"I think I own a graveyard of drum machines, they always fascinated me. Of course, now they're all outdated, but I still keep them, they sound so cool and you can always use them again. I'm not parting with them."

Jay Gordon already explained that his previous musical tastes helped him to "assimilate" a lot of different styles, but his influences are firmly panted in the 80's new wave and electronic roots and not in the 90's sometimes gruff industrial genre, even if he is a fan.

"Of course I listen to industrial, I like Skinny Puppy, Ministry, Nine Inch Nails and all that, there are a lot of cool elements in industrial. But I think it's a bit boring to listen to the same loop over and over, for a lot of people it's just noise. I think the gothic element has a lot more feelings to offer and it makes our sound more accessible for people."

"I think it all started in the 80's, they paved a way, music was accessible for almost everybody due to the new technologies that were available. Depeche Mode, New Order, Scritti Politti, Eurythmics, Bauhaus, The Sisters of Mercy, they showed that there are new dimensions in music, they opened doors and we're trying to walk through one."

Gordon says, that 80's new wave and electronic roots "showed new dimensions in music, they opened doors and we're trying to walk through one."

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Videodrone sounds like the name of a B-movie, large-breasted female, sci-fi disaster flick. And as a band they sound just like the images that their name conjures up. Formerly known as "Cradle of Thorns", they sprung from the underground into the lime light with the assistance of their long time friends in Korn.

Their self-titled debut under the new moniker was produced by Fieldy and was released on Korn's Elementree Records.

Break beats, progressive lyrics and a rabid, sort of paranoid delivery all compose a style that took just about a decade to nail down. Their world is a dark, cavernous one that has been influenced by the imagery and shape of a place that will take shape in the future.

That observation was tested night after night as Videodrone started off the proceedings on the "Rock is Dead" tour. Composed of Ty Elam (vocals), David File (guitar), Rohan (keyboards, samples), Mavis (bass) and Kris Kohls (drums) Videodrone strongly believes that they have never been better. Kris recently gave Circus Magazine the 411..

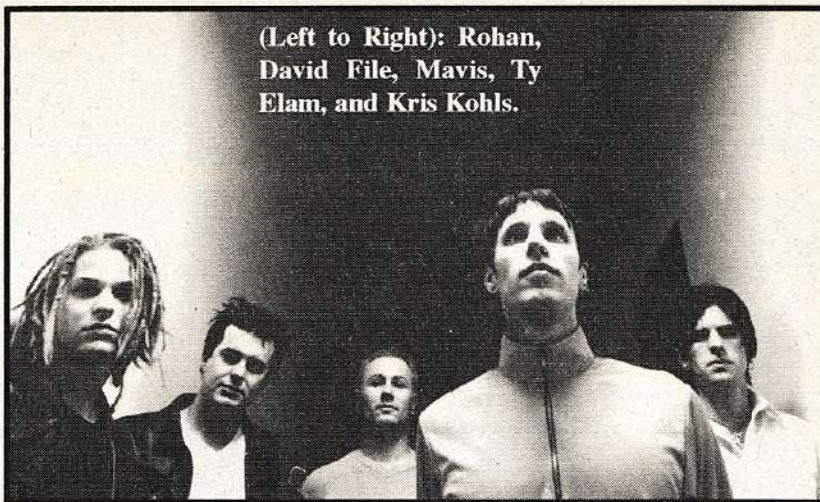
Circus Mag: What's the main difference between Videodrone and Cradle of Thorns?

KRIS: Videodrone is more than they've ever been now, and it's a futuristic first step for a band who has progressed a lot more in a short period of time. Working with Fieldy, he showed us the next level of what we are capable of and a different side of ourselves that we didn't know was even there.

Circus Mag: What can new fans expect to see?

KRIS: We'll play the songs on the record! No, I'm just fucking with you, um, we've got a few surprises, some tricks. Jon from Korn does "Ty Jonathan

(Left to Right): Rohan, David File, Mavis, Ty Elam, and Kris Kohls.



Videodrone

the future is now

BY ADRIAN GREGORY GLOVER

Down" with us live, well maybe. That may change night after night. He did it on the record and I think he's going to come out a few nights too. Expect to see Fieldy around too, he's gong to rap on "Pig in a Blanket."

Live, energy wise we'll be more intense. We've always been that way. If the record is nine then we'll play at eleven when we are onstage, so to speak.

Circus Mag: As far as you guys go, are all of the odd sounds on the LP vital to your sound?

KRIS: Totally, we've always been into cool weird sounds. We use keyboards and I play with v-drums, which are electronic drums. We love those trippy, type effects.

Circus Mag: They make it a very phat headphones record. Were some of those sounds buried in the mix on purpose for that effect?

KRIS: You'd have to ask John X and David Kahne, the guys that mixed the record. They knew what we wanted and they set the levels a certain way so that the record would come across just how we wanted it too.

I like the headphones thing, you'll notice that with a lot of East

Coast hip hop that they have those sounds going in the background too. The West Coast stuff is more for booming stereos. Oh but as we are concerned, we are very proud of our record. It came out even better than we thought.

Circus: As you get bigger will your bring in big effects and props?

KRIS: That's definitely the plan as we progress. Ty and Rowan are all into the-atics. Opening the tour, we're pretty bare of course, but as we grow it will get very dramatic.

Circus Mag: Your bio throws terms around like sci-fi,

hip-hop, and Italian horror movies. Is that the Reader's Digest version of what you are about?

KRIS: I guess so, those are all cool things to say, and we definitely vibe off a lot of that. Me, as a drummer I'm inspired a lot by Chad Smith of the Red Hot Chili Peppers.

We're all into sci-fi and b-grade film, whacked-out Play Station games. Ty is really inspired by the H.R. Geiger paintings and his vinyl record collection is just immense.

Circus Mag: What was recording the album like?

KRIS: We drank a lot of beer and we had a good time. It was six guys having a really good time making an album. For Fieldy it may not have been that much fun because he didn't get much sleep between working with his own band and us.

Ty sings about some very personal thing so when he would cut a vocal track, he would have his moments. But for the most part we had a good time. If things were getting stale, we'd go to club have some drinks and come back to work.



CIRCUS

KORN



AMERICA'S ROCK MAGAZINE
CIRCUS

**ROB
ZOMBIE**

inside rob zombie

HIS FIRST SOLO ATTEMPT SINCE WHITE ZOMBIE AND HIS TOUR WITH KORN.

BY MITCH JOEL

The critical acclaim of singer Rob Zombie continues to mutate along with his creative tenacity. Now, he's a true solo man, Rob Zombie, with his debut solo outing, *Hellbilly Deluxe*. He's come a long way from the band that got put in the spotlight when two cartoon people named Beavis & Butt-Head described them as "uh-uh-uh...cool." Rob Zombie and his cast of players delivered a huge punch with '95's *Astro-Creep 2000* (which was followed a year later by the remix disc, *Supersexy Swingin' Sounds*).

"For some reason, when I think about White Zombie, it seems long, like a lot of work and not a lot of fun for me," says Zombie about the transition from band to solo effort. "When I look back on this record, even though it took me three times longer to



PHOTO BY JEN LOWERY

record than *Astro-Creep*, it seemed like it flew by and it was a fucking blast to make.

"There's something about *Astro-Creep*... when I was making it, I thought that I'd never want to make another fucking record. It just seemed like such a miserable experience, I was so over it. I finished *Hellbilly*, and literally the next day I was *jonesing* to make another record. I actually went back into the studio and recorded a Halloween track with The Ghastly Ones, because I was still in recording mode and felt like I wasn't done yet."

The Ghastly Ones (whose debut, *A-Haunting We Will Go-Go*) are one of two bands that are signed to Rob's own label, *Zombie A Go-Go*, which is distributed by DGC/Universal

(the other release is The Bomboras' *Head Shrinkin' Fun*). Another creative notch in this Demon Funkster's leather belt (placed strategically next to his five Grammy nominations and MTV video award for directing).

But, nightmares seem to be a running theme for this haunted-house figure who cruises through LA with virtual anonymity, several million albums sold, tons of cool soundtrack stuff, and his own whacked form of art (see any piece of *Zombie's* promo and it's Rob's work ...plus he's begun work on a comic book).

"It's a kind of weird thing," he says of life in the not-so spotlight. "A lot of it I do on purpose, and a lot of it happens by accident. People come up to me all the time and say, 'don't you

wish that someday you could be as big as this band,' and I'm like 'fuck dude, I've sold three times the amount of records of that band.' Nobody knows *White Zombie* was a big thing with a low profile.

"It's kind of cool, because I'm not like a Hollywood swinger. I don't want to go out or hang out and be photographed and be a big shot. I just have my friends, and they're not even in the music business. It keeps my mind focused on the work and what I'm trying to do. I really don't get caught up in the 'game' or nonsense.

"When I was working on the next 'Crow' movie, the third movie, and I had been working on it for over a year and a half and it just seemed to be going nowhere fast, I was exhausted

and getting migraines, so I figured, 'I'm going to write some fucking music, just for the hell of it.' I didn't even know or have a reason, other than it being a stress release. I was working with my friend Charlie from *Nine Inch Nails* for about a week, then he moved back to New Orleans, to start on the new *Nine Inch Nails*. By that point, it had only taken a week for me to get back into the songwriting swing of things. I just started working with a lot of people and figured it'd be a cool EP or something with a comic book that wouldn't conflict with *White Zombie*," says Rob of how



"White Zombie had fallen into a pattern and something needed to inject a new life into that band," said Zombie.

"I just wanted to do something different on my own, really just go for it," said Rob Zombie.

this whole *Hellbilly Deluxe* mess got started.

"I just kept going and going until it became, 'fuck I'm going to make a whole album!' John Tempesta (White Zombie's drummer and current member of Rob's solo band), lived across the street from me and he was going out of his mind. When a drummer can't play, they become mental patients," he laughs. "He was like 'fuck, let me play, I'm going crazy!' So it just kind of escalated from there into a full-blown thing."

Full blown indeed, before Korn/Zombie's Rock Is Dead Tour, Rob spent a weekend in Los Angeles filming four videos and a commercial for *Hellbilly Deluxe*. "What Lurks On Channel X?", "Meet The Creeper", "How To Make A Monster" and a new version of "Living Dead Girl". The videos were uniquely shot on one soundstage that had five individual sets rotated in. All this from a small studio session, at a friend's house with some unique guests.

"I recorded it at Scott Humphrey's house," says Zombie of his producer/friend. "People would come in and out all the time. Tommy Lee was one of his best friends, I didn't even know Tommy at that time. When all the shit started going down with Tommy and Pamela, he literally moved into the house for months while I was recording. I'd see him everyday around the house and I was like 'fuck, if you're going to sit around all day, you might as well play.' He played on 'Meet The

Creeper' and 'The Ballad of Resurrection Joe and Rosa Whore'.

Since Charlie from Nine Inch Nails was also living in the house for awhile, Danny(Lohner) would come out and visit and I was like 'fuck dude, play guitar.' And that's how everything worked. Nobody could enter the house without somehow winding up on my record," he laughs.

Talking about his past with White Zombie, Rob admits that, "I'm having a lot of fun and I've put a lot of fucking work into *Hellbilly*. White Zombie had fallen into a pattern and something needed to inject a new life into that band. A lot times, through the course of the years, that injection came when old members split and new members came in, and that really kicked us in the ass. I just wanted to do something different on my own, really

just go for it."

And something different he did. With *Hellbilly Deluxe* flying off store shelves, Rob Zombie became notorious for extravagant stage shows. A small snag came when Rob Zombie's spot on the last Family Values tour was declined because of a disagreement between Rob Zombie's and Korn's management agencies, But neither Rob nor Korn took it personally, and after their respective management agencies buried the hatchet, Korn and Rob Zombie went on the road together as one big beastly caricature. Rob and Co. along with the boys from Korn and Videodrone trekked across the United States on their aptly entitled Rock is Dead tour.

Despite his monstrous appearance, Zombie cruises through LA with virtual anonymity.



Limp Bizkit

quiz and images

BY AUDREY BRAND

Late in 1994, Fred Durst and Sam Rivers joined up to create Limp Bizkit, a small time band in Jacksonville, FL. Durst and Rivers probably never imagined that four years later they would be winners of Billboard's 1998 "Best Hard Rock/Metal New Artist clip" for "Counterfeit" and "Best New Band" by Circus Magazine readers. But it happened just that way.

Durst met with Fieldy and Head from Korn on one of their earlier trips to Jacksonville. At the time Durst was a freelance tattoo artist, among other odd jobs, and was planning to work on the Korn duo after one of their shows. The trio quickly became good friends and by the time Korn came to town again, Durst had the Limp Bizkit demo ready for them. Needless to say, they loved it and vowed to pass it along to their producer, Ross Robinson.

Robinson's approval gave Limp Bizkit such a buzz that they landed a tour with House of Pain and then the Deftones. These tours in turn prompted a slew of label offers of which they chose the Indie label-Flip Record on which they released their first album *Three Dollar Bill, Y'all\$* (1997) produced by Robinson and DJ Lethal (House of Pain).

And with such success inevitably a new album will follow. *Significant Other* which is the band's second album in the works is said to be due out on July 6th and is produced by Terry Date, the producer of the Deftones' first album. And along with the original Limp Bizkit line up, the new album will feature several guests including Eminem, Les Claypool (Primus), Method Man (Wu Tang Clan), Jonathan Davis (Korn), Scott

Weiland (Stone Temple Pilots), and Serj Tankian.

And if you're itching to get out and see these guys, rumor has it that a tour is in the works with Kid Rock and Stained. Also the buzz is they will be headlining the second annual Family Values Tour, and they are tentatively scheduled to play at Woodstock '99 in Rome, NY (July 23-25). So don't miss them!

Now are you ready for our quiz?

1) Which two members of Limp Bizkit are cousins?

- A) Fred Durst & Sam Rivers
- B) Wes Borland & DJ Lethal
- C) Sam Rivers & John Otto

2) How can you "use your vehicle of salvation"?

- A) go buy a bible
- B) go buy a gun
- C) go buy a guitar

3) What three tracks were on Limp Bizkit's demo?

- A) "Pollution", "Counterfeit", and "Stuck"
- B) "Faith", "Counterfeit", and "Sour"
- C) "Intro", "Pollution", and "Nobody Loves Me"

4) What is the first question asked in the hidden track on *Three Dollar Bill, Y'all\$*?

- A) "You wanna ask me a question?"
- B) "Am I a freak in the darkness, or am I a misfit?"
- C) "Ya' stereotype me cause you don't like me?"

5) What word did Durst inadvertently stencil into Korn's guitarist Head's back instead of "Korn"?

- A) Corn
- B) Horn
- C) Cornucopia

6) What was the name of Sam Rivers' band before he was in Limp Bizkit?

- A) Malachi Sage
- B) Internal Decay
- C) Mo' Betta House Wife

7) Where did they get the name "Limp Bizkit"?

- A) Durst left an English cookie in milk over night.
- B) Rivers' nickname was "Limp" and Durst's was "Bizkit" so they put them together.
- C) It was coined to describe the brain of a burned-out drug addict.

8) How many tracks on their debut album did Wes' brother Scott play keyboards on?

- A) Five
- B) Three
- C) The entire album.

9) Who mixed their debut album? (He is also known for mixing Nirvana's *Nevermind*)

- A) Andy Wallace
- B) Rick Rubin
- C) David Grohl

10) What does Fred Durst do every day?

- A) Kill a bunny.
- B) Listen to Nine Inch Nails.
- C) Pray three times.

Answers:

- 1) C 2) B 3) A 4) B 5) B 6) A 7) C 8) B 9) A 10) C



CIRCUS

LIMP
BIZKIT



AMERICAN ROCK MAGAZINE CIRCUS
LIMP BIZKIT



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- ☐ Science
- ☐ Social Studies
- ☐ All
- ☐ Other

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- ☐ Baseball
- ☐ Basketball
- ☐ Football
- ☐ Hockey
- ☐ Soccer
- ☐ Volleyball
- ☐ All
- ☐ Other

TV Program

- ☐ Comedy
- ☐ Drama
- ☐ Educational
- ☐ Horror
- ☐ Science Fiction
- ☐ Sports Event
- ☐ All
- ☐ Other

Animal

- ☐ Bird
- ☐ Cat
- ☐ Dog
- ☐ Fish
- ☐ Horse
- ☐ Rabbit
- ☐ All
- ☐ Other

Music

- ☐ Alternative
- ☐ Country
- ☐ Heavy Metal
- ☐ Rap
- ☐ Rock
- ☐ Soul
- ☐ All
- ☐ Other

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- ☐ Green
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- ☐ Purple
- ☐ Yellow
- ☐ All
- ☐ Other

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Music	☐	☐	☐
Movies	☐	☐	☐
Shopping	☐	☐	☐
Sports	☐	☐	☐
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People	☐	☐	☐
RECEIVING LETTERS	☐	☐	☐

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ROCK FLASH

MUSIC NEWS FROM AROUND THE WORLD

BY COREY LEVITAN

MARRY-LIN MANSON:

Actress **ROSE MCGOWAN** confirmed the rumor, reported in **ROCK FLASH** more than a year ago, that she is engaged to boyfriend **MARILYN MANSON**.

Revealing the story on **HOWARD STERN**'s radio show, the "Jawbreaker" star said the Manson proposal involved a bathtub, candles and sordid sexual details. No date has been set. (Hmm. Wonder what that wedding album's gonna look like.)

When Stern asked what new bands Manson liked, McGowan couldn't think of any.

AIN'T LOVE A BITCH?

COURTNEY LOVE was not in good spirits, when **HOLE** taped a performance for MTV at the Palace in Hollywood recently.

"Less than a quarter of the people here like the band and the rest of you are famous people or weasels!" Love whined. Celebrity skin in attendance included **LIMP BIZKIT**'s **FRED DURST**, the **STONE TEMPLE PILOTS**' **SCOTT WEILAND**, the **RED HOT CHILI PEPPERS**' **ANTHONY KIEDIS**, uber-actor **JIM CARREY** (Love's costar in the upcoming Andy Kaufman biopic "Man on the Moon") and, of course, **ROCK FLASH** (no autographs, please).

Love spared no mercy for the star-studded audience, halting the show several times to complain about the lack of response. "Get out of here weasels!" she screamed. "Go home! No one wants you here!"

"I can't believe she's saying that," Weiland said, smiling. "This is great!"

An MTV employee said the comments would probably be edited out for broadcast.



Expect **Limp Bizkit**'s new album, *Significant Other*, July 6, which includes a cameo from rapper **Eminem**.



Courtney Love announced her hatred of "weasels" at a performance **Hole** taped for MTV.

LIMPING ALONG:

LIMP BIZKIT's next album, *Significant Other*, will include a cover of the 1981 hit "Turn Me Loose." The Loverboy tune will feature a cameo from rapper **EMINEM**. Also appearing on the album will be **KORN**'s **JONATHAN DAVIS** and **STONE TEMPLE PILOTS** frontman **SCOTT WEILAND** (appearing together on a track called "Nobody Like You") and **PRIMUS**' **LES CLAYPOOL** (who provides a spoken-word intro). Expect the album July 6.

The Bizkit plan to headline **Korn**'s second annual Family Values tour, slated to kick off in early fall.

MENDING PUMPKINS:

Drummer **JIMMY CHAMBERLIN** has rejoined the **SMASHING PUMPKINS**, three and a half years after being pink-slipped for his involvement in the fatal overdose of touring keyboardist **JONATHAN MELVOIN**.

Chamberlin will appear on the next Pumpkins record, currently tracking in Chicago. Following a brief stint with a metal outfit called **LAST HARD MEN**, Chamberlin quit music to follow auto racing, his second love. The Pumpkins rotated drummers to replace him.

Other problems from the Pumpkin past have come back to haunt the band, however. A Princeton University professor recently announced a lawsuit against the band and its label, Virgin, for loss of hearing after a Jan. 25, 1997 concert at the New Haven Coliseum. He's seeking \$15,000 in damages.

LET THEM EAT CAKE:

Cake is something you have at a wedding, not a bar mitzvah. But one 13-

year-old from Deerfield, FL. was unfathomably lucky enough to have his all-time favorite rock band perform at the Jewish ceremony marking his entrance into manhood.

CAKE launched its winter tour at the bar mitzvah of Mitchell Schops. It was not some irreverent contest, but a simple request letter that lured the Sacramento band into performing just before the prime rib was served. It read, "Hi, it's Mitchell from Florida. I'd re'al'ly, really appreciate it if you guys 'could play my bar mitzvah. If you can't, I understand."

"I thought it was hilarious!" singer **JOHN MCCREA** tells **ROCK FLASH**. "We decided to say yes just because he wrote, 'If you can't, I understand.' Most people say, 'I'm gonna kill myself.' But I thought Mitch's was a very civilized way of requesting a bar mitzvah appearance."

BLACK CROWE RUFFLED FEATHERS:

Black Crowes guitarist **RICH ROBINSON** tells Rock Flash the reason guitarist **MARC FORD** was stripped of his wings is as old as rock 'n' roll.

"He was too wasted," Robinson said. "He barely even played on the new record (*By Your Side*). He played some solos on a couple of songs, that's it." Ford was replaced by **AUDLEY FREED**.

As for why founding bassist **JOHNNY COLT** is no longer a Crowe, Robinson had kinder words.

"He just decided he wanted to do other things," Robinson says. "He's teaching yoga, he owns a tattoo shop in San Francisco and he owns a P.A. rental company in Atlanta. I think he wanted to concentrate on those things and maybe his wife." Standing in for Colt is **SVEN PIPIEN**.

BUSTA IS Y2K BUGGIN':

For most of us, wondering what to do on New Year's Eve 2000 involves party planning. For followers of rapper **BUSTA RHYMES**, it involves planning for the end of the world.

For years the rapper has been preaching about the impending millen-



"Freak on a Leash" will be part of Puma's upcoming ad campaign.



Marilyn Manson. Which bands does he like?



Coal Chamber's next album will feature a cover of Peter Gabriel's hit, *Shock the Monkey*, and a cameo from Ozzy Osbourne.

nial apocalypse. His latest album, *Extinction Level Event: The Final World Front*, contains the following rap, among others: "Survival of the most fit for real (expletive) no doubt./I'd get what's yours from out of this (expletive) before your time run out./Welcome all you (expletive) to a global-event warning."

"I was never one to say that I knew what was gonna happen," Rhymes tells Rock Flash. "I just throw 'what if's' up in the air, and I try to make people see there's potential reality that we don't zoom in on as much. We need to acknowledge that some of this (expletive) can go down."

What are Rhymes' plans for the millennial turn? "Me, I'm just gonna be with my family, chillin', eating my meal," Rhymes says. "So whatever happens, happens."

QUICK BITS:

When **KORN** sang "All Day I Dream About Sex" on 1996's *Life is Peachy* album, the band's tennis-shoe allegiance seemed fairly obvious. (The track spells out "A.D.I.D.A.S.") However, it's Puma that's tapped the band to use its single, "Freak on a Leash," in an upcoming ad campaign.

COAL CHAMBER has collaborated with **OZZY OSBOURNE** on a rendition of **PETER GABRIEL**'s '80s hit, "Shock the Monkey." The odd choice of cover tune will appear on *Chamber Music*, the working title of Coal Chamber's followup to its self-titled 1997 debut album. Other guests on the album -- produced by **JOSH ABRAHAM (ORGY)** -- include Orgy's **JACK GORDON**, **HERO**'s **AIMEE ECHO** and **DEADSY**'s **ELIJAH BLUE**. Look for it June 29.

PIN HEAD GUNPOWDER, a side project from **GREEN DAY**'s **BILLIE JOE ARMSTRONG**, has released a seven track EP on Adeline Records. *Shoot The Moon* features six new songs and a cover of a **REPLACEMENTS** song.

Former **WHITE ZOMBIE** guitarist **TOM FIVE**, pink-slipped in 1988, returns from the grave with a death-metal trio called **ANGEL ROT**. *Unlistenable Hymns of Indulgent Damage* was released on April 23 on Man's Ruin Records.

marilyn mansson

the Band, the History, and the "Rock is Dead Tour"

BY AUDREY BRAND

MARILYN MANSON

The last person most people would expect to quote Neitzche, and to structure a book after Dante's "Inferno" is Marilyn Manson. A man who some believe is out for a quick buck, shocking appearance and not much more. But with three albums and an EP under his belt, this artist, seems to be here to stay and those who take the time to look past his appearance will find an intelligent, articulate man who has the ability to express raw emotions.

Marilyn Manson, a Canton, Ohio native, was born January 5, 1969 as Brian Warner. He moved to Fort Lauderdale, Florida when he was 18, and it was there that the band Marilyn Manson was formed, each member taking on the name of a sex symbol and a serial killer mashed together.

In recent news, Manson proposed to his long-time girlfriend (well in this industry at least), 23-year-old actress Rose McGowan in mid-February. The two can be seen together in the recent movie "Jawbreaker" in which McGowan plays the lead role and Manson has a cameo.

Manson also tried his foot at directing this year when he co-directed the band's video for the song "I Don't Like The Drugs (But the Drugs Like Me)" with Paul Hunter. On February 25, 1999 *Mechanical Animals* went

platinum, and has since sold worldwide more than two million copies.

Manson also told *Circus Magazine* that he is working on a script for a movie that he will hopefully make next year. Among his favorite directors that he would like to work with are David Lynch ("The Lost Highway") and Terry Gilliam ("Fear and Loathing in Las Vegas").

In other, relatively funny news, according to Manson's web-site, apparently there is a scam artist in the Detroit area that is trying to pass himself off as Marilyn Manson's manager and he's got a side kick that looks like Ginger Fish. Don't be fooled.

THE TOUR

Marilyn Manson hit the stage this Winter/Spring with Hole (originally) and Monster Magnet on the "Rock is Dead Tour", originally entitled the "Beautiful Monsters Tour". Reportedly the new name was decided on after the group heard about the Korn/Rob Zombie tour of the same name. Marilyn Manson having a song entitled "Rock is Dead" on their latest album *Mechanical Animals*, and having used the phrase for years on T-shirts felt they were the only one's capable of carrying it off.

The tour which started in February will be concluding its US dates on April 27th in Minneapolis,

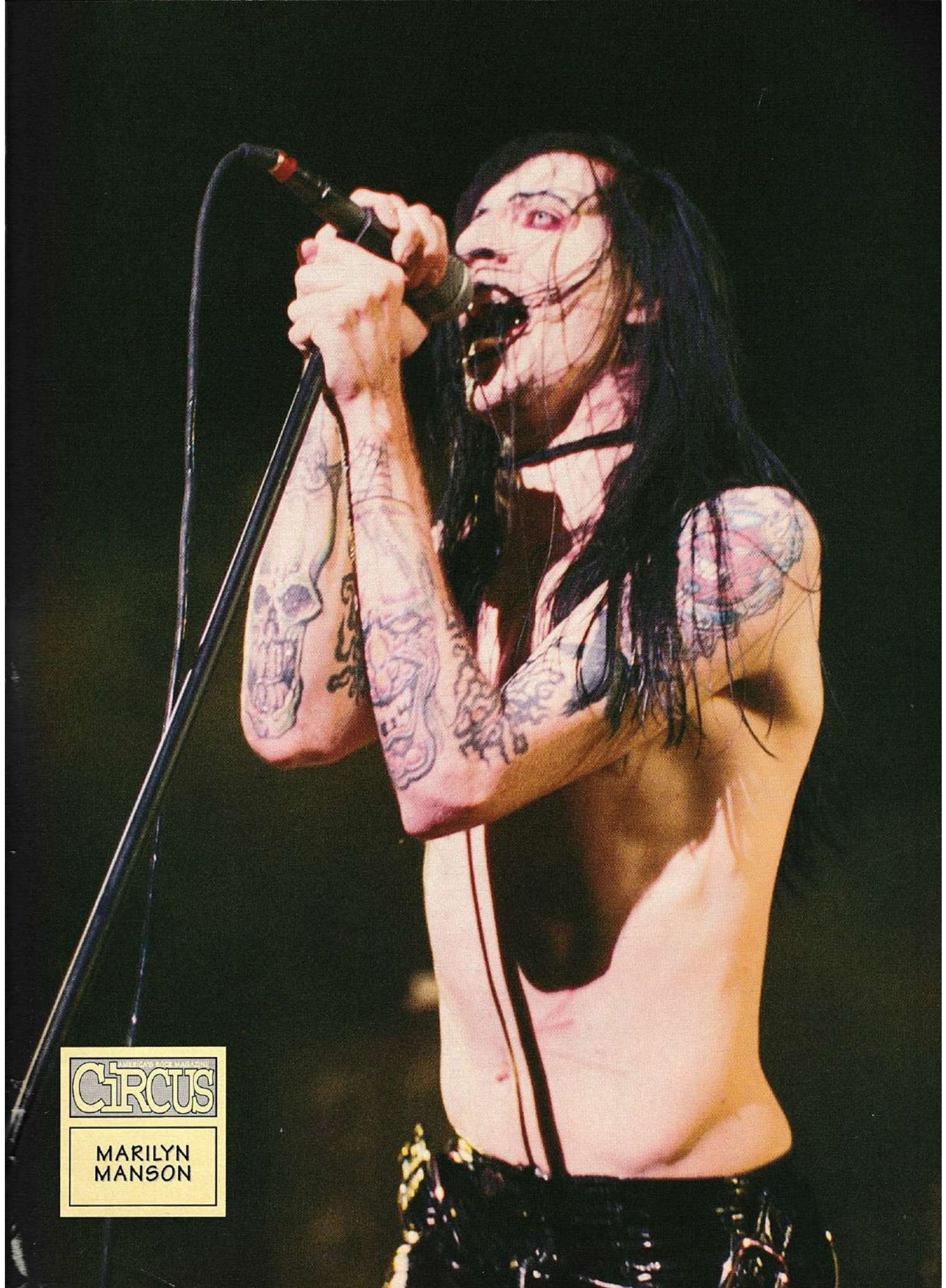
MN. It will then pick up in Sweden on June 18th and continue in Europe until July 10th wrapping up in Milton Keynes, U.K.

Although rumors were swirling about bickering between Courtney Love and Marilyn Manson it was reported that these were just publicity stunts. But on March 14 (their LA show), Hole officially left the tour and Manson didn't seem too upset about the break. Speaking of breaks, or sprains, this same show was the one in which Manson reinjured his already sprained ankle and was rushed to the hospital six songs into his set, forcing him to cancel three shows on the tour.

THE BAND

In 1989 a photojournalist student, Manson, met up with a guitarist, Daisy Berkowitz, and the two decided to start up a band that was, as we all know, a little different from the norm. Marilyn Manson And The Spooky Kids is what they called themselves and these two Floridians along with their nameless drum machine and equally nameless bassist (who quite after one show, and latter became the singer of another band, "Collapsing Lungs", I wouldn't go looking for the album, seems like a waste of time.) Shocked Fort Lauderdale's rock scene like they would soon shock the world.

Gidget Gein came onto the



AMERICAN ROCK MAGAZINE
CIRCUS

MARILYN
MANSON

PHOTOS BY JEN LOWERY



AMERICA'S ROCK MAGAZINE
CIRCUS
MARILYN
MANSON



The angel with the Scabbed Wings.
Marilyn Manson looking as hot as ever.



scene as the band's new bassist and Madonna Wayne Gacy (Pogo) was added on the keyboard and the then four-some paraded around in their dresses and used any props they could for a little stage-attention (metal lunch boxes, light bright, whatever seemed fitting.) In 1990, they released their first documented demo tape entitled "After School Special" and later on in that year released yet another demo, "Lunchbox" and went on to open for Nine Inch Nails.

Before long Sara Lee Lucas replaced the drum machine and the band count went up to five, but don't start memorizing them yet, they're going to change.

In August of 1992 the band cut their name from Marilyn Manson and the Spooky Kids to just Marilyn Manson, and around that same time released the last of their demos "Refrigerator".

By winter of 1993, Gein was dismissed by the band because of a reported heroin addiction. He was replaced by Twiggy Ramirez (who at the time was the guitarist for another Florida metal band "Amboog-A-Lard").

Then, drummer Sara Lee Lucas apparently left the band after getting into a fight with Manson himself when during a show Manson reportedly poured lighter fluid on his drum set and lit it a flame. Lucas was replaced by drummer Ginger Fish.

In May of 1996, guitarist Daisy Berkowitz cited creative differences and left the band in the middle of the *Antichrist Superstar* sessions and after placing several classified ads the band hired Zim Zum.

Zim Zum continued to work with Marilyn Manson through the production of their latest album "Mechanical Animals". But in July of

"Antichrist Superstar" (1996)
Nothing/Interscope

"Smells Like Children" (EP) (1995)
Nothing/Interscope

"Portrait of an American Family" (1994)
Nothing/Interscope

Singles:

"Get Your Gunn" (1994)
B side.. "Misery Machine"
"Revelation # 9"

"Lunchbox" (1995)
B side.. "Down in the Park" among others.

Imports:

"Tourniquet"
"Remix & Repent"
"Marilyn Manson"
"Sweet Dreams"

Soundtracks:

"Matrix"
"Dead Man on Campus"-
a collaboration with The
Dust Brothers (a.k.a.the
Chemical Brothers) on a

cover of David Bowie's "Golden Years". And Twiggy teamed up with the original Twiggy, do their version of Dusty Springfield's "I Only Want to Be With You".

"Spawn"
"Lost Highway"
"Private Parts"

Home video:

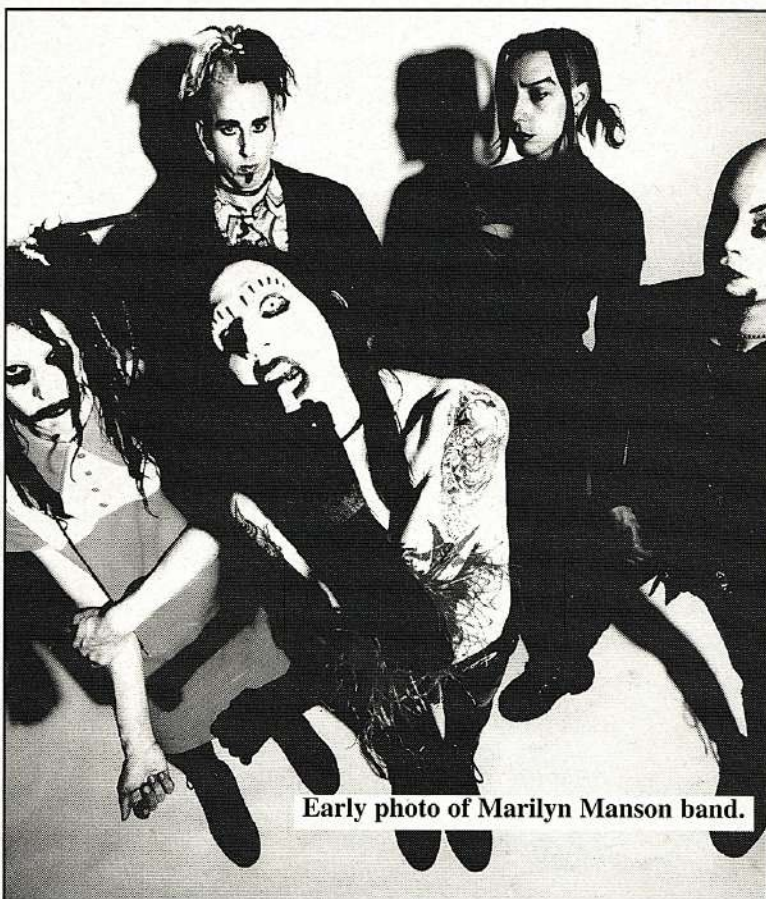
"Dead to the World"

Books:

"Long Hard Road Out of Hell"
(1998) Harper Collins

If you are looking for all of these Marilyn must-haves and can't find them, they are all available on Marilyn's official web site along with other goodies. Go check it out.

(<http://www.marilynmanson.net/index.html>)



Early photo of Marilyn Manson band.

1998, Zim Zum left the band looking to get out from behind Manson's shadow and to pursue his own music. Zim Zum appears on the album throughout most of the tracks with the exception of "I Don't Like the Drugs (But the Drugs Like Me)" which was recorded with Dave Navarro, former guitarist for Jane's Addiction and the Red Hot Chili Peppers who is now the founder of Spread. Zim Zum is currently working on his own solo project.

The band then hired John5 to accompany them on their current "Rock is Dead Tour" with Monster Magnet which will conclude in late April in the US and continues in Europe in June/July.

DISCOGRAPHY

Albums:

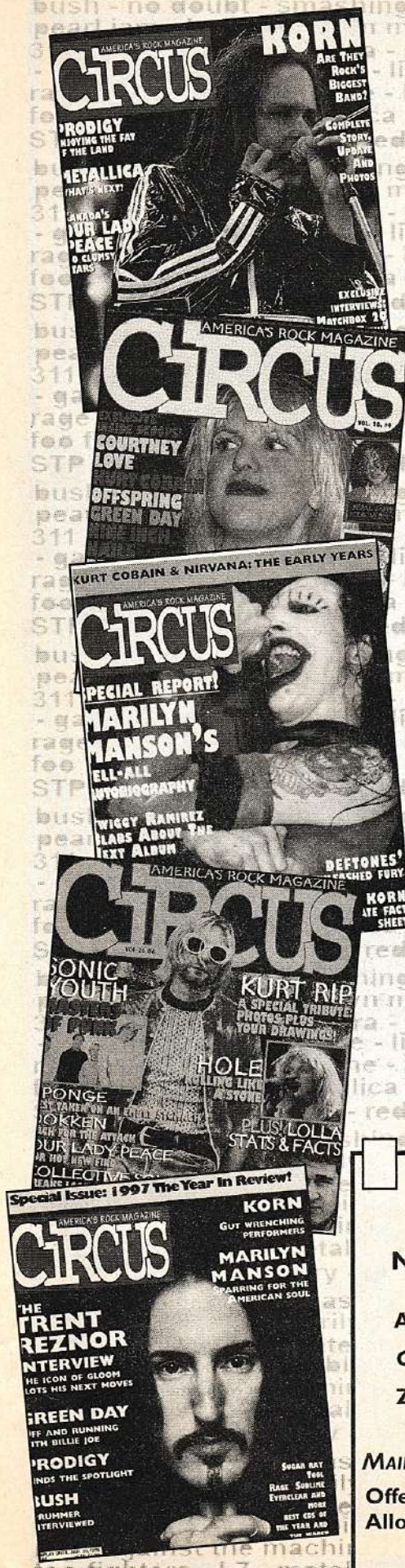
"Mechanical Animals" (1998)
Nothing/Interscope

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Spineshank

are strictly diesel

BY MITCH JOEL



There's something in the water and it's penetrated the cement, into our gutters and is currently polluting our ears. It's an ear-splitting aggression from the underground. The new wave of hard music (since calling it heavy metal just isn't P.C. these days). And from this faction of bands, with names like Korn, Limp Bizkit, and Deftones comes something unique and something brazen from the Los Angeles area. Maybe not as trendy to the middle-class TV masses as a double-café lattes, but it is, after all, called Spineshank. And with their violent debut, *Strictly Diesel*, you can be sure

that your ears will never be the same and your parents will continue to suck down things like those double-café lattes to ease their nerves from the entangled and hostile attack.

"Hell yeah," Spineshank's singer, Johnny Santos, proclaims when asked if Spineshank is metal for the nineties. "Long live heavy fucking metal," he snarls. "It's got to stay alive somehow.

"There is always going to be this kind of music, and I'm going to scream until the day I stop doing this. Fear Factory has managed to stay afloat for seven years. We're out here

to have a very long career, doing what we love to do best and to keep this thing alive. Face it, music is coming back hard. I don't think it ever really left, I just think it got lost for a little while and it got recycled, just like music does all the time. It's a good thing because now, more commercial and corporate rock is going to have to start paying more attention to what we're doing. They'll see that this music is not going away."

When Santos makes reference to Fear Factory, he does it as a signpost for what Spineshank is trying to accomplish as musicians and out of



(Left to Right): Bassist Robert Garcia, drummer Tom Decker and singer Johnny Santos.

fuse Spineshank to the backbone of hardened music.

"We met Dino (Cazares, Fear Factory's guitarist) at that Sick Of It All show and we gave him a demo. We also know that people like Dino gets demos all the time. Heck, even now, people are giving me demos," laughs Santos at Spineshank's luck. "Three or four days later, Dino called and said that he really liked our demo. He asked us to open up for them. We were like, 'What? No, really, who is this on the phone?' We thought it was one of our friends fucking with us. It was Godsend. We got to open up our first show with Coal Chamber and Fear Factory in LA. We spent four months rummaging through the streets of LA pass-

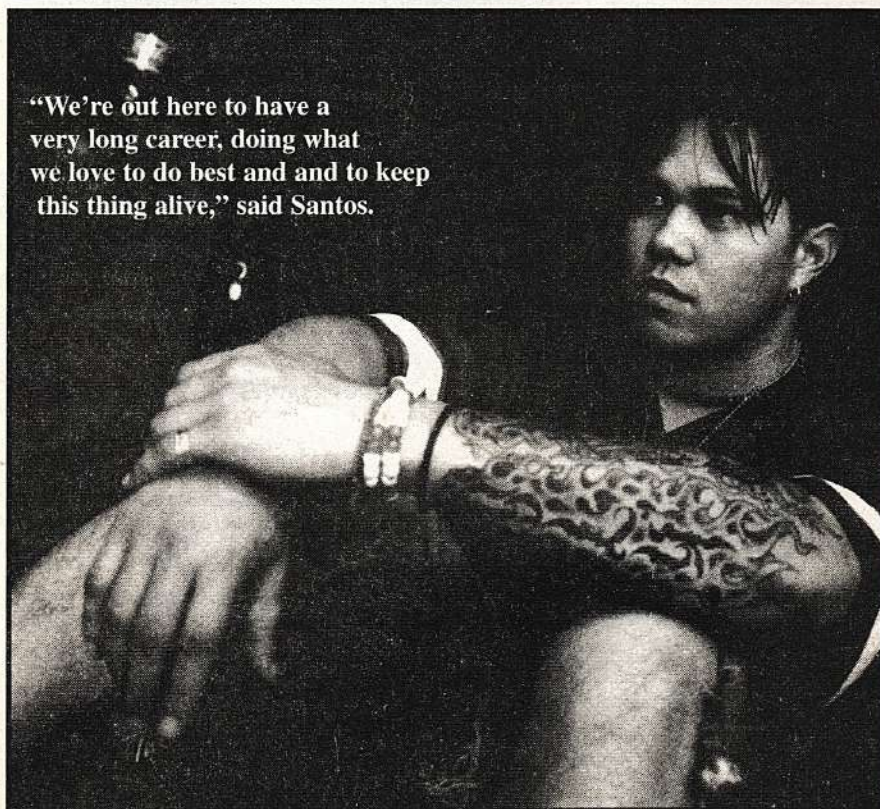
sheer personal respect. Along with guitarist Mike Sarkisyan, bassist Robert Garcia and drummer Tom Decker, the odds of you ever hearing of Spineshank would be close to nil had it not been for the devoted bond that has developed between the two bands. Initially, Spineshank was a hack garage band, Basic Enigma, until their old guitarist showed up to a jam session with Fear Factory's ingenious first, *Demanufacture*.

"I literally sat down, in a seat, like I was back in kindergarten," admits Santos from the New York office of Roadrunner Records when discussing Fear Factory's metal-churned-machine aberration. "I was totally blown out of the water. At that point, we packed up all our shit and said 'that's it, we're done, let's go home.'" The band broke up.

A great martial arts instructor, and personal friend of mine, said "in the presence of nothing, do something." While that Taoist philosophy may not have sprung from the walls of the Montreal gym to a down-beaten rehearsal space in Los Angeles, it was, nevertheless, a message that Santos heard loud and clear.

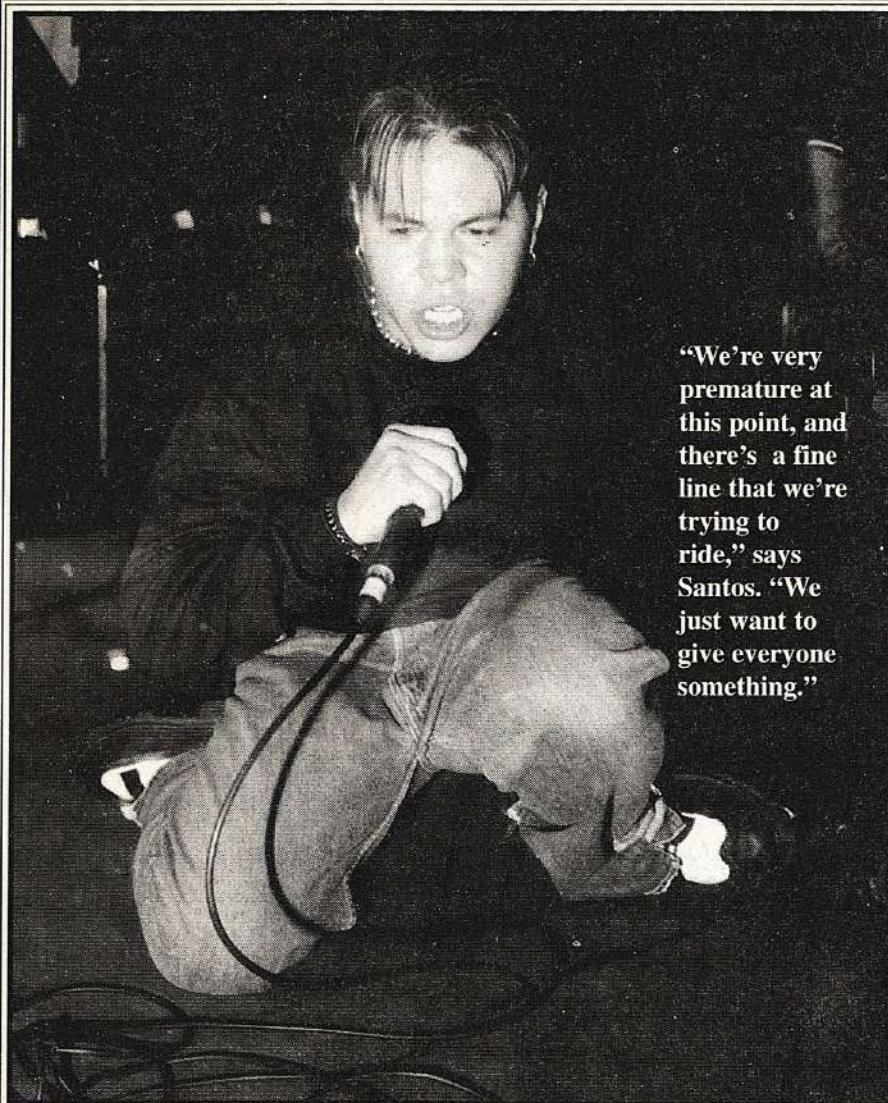
Purging the drawing board,

"We're out here to have a very long career, doing what we love to do best and and to keep this thing alive," said Santos.



the band that would be Spineshank wrote and recorded some tracks. Enough to produce a demo and print up some flyers. By this point, they were looking forward to attending an upcoming hardcore punkers, Sick Of It All show. Little did they know that show would change their lives and

ing out flyers to put our names on the map. We walked into that gig with nothing and walked out with over a hundred people on our mailing list. At that point, we started playing our asses off. If we weren't playing, we'd be in clubs, passing out demos and flyers,



"We're very premature at this point, and there's a fine line that we're trying to ride," says Santos. "We just want to give everyone something."

all played major parts in making their debut happen.

"We got a record deal and went to a nice studio to record our first album, but our lives did not change," says Santos matter-of-factly. "In fact, things got worse. Everybody's life was practically falling apart during the recording of this album. There was a lot of fighting among the band in the studio, but that's natural. We're four different guys, with different opinions and ideas about what the disc should be like. Every guy in our band is so strong-minded, and opinionated, that it can be hard to find common ground. I think it was also a good time for venting. Everybody got a chance. When it came time for me to do my vocals, I had a lot of things going on in my personal life, that put me down. I had to slow down on my drinking half way through the recording of the album, because things were starting to get a little bit out of hand." Santos takes a long sigh.

Spineshank is currently on tour with Fear Factory and System of the Down.

then heading over to Dino's place to eat some tacos. The harder we worked, the more things started to pan out for us. We got introduced to Roadrunner Records and it was a snowball effect. Eight months later we found ourselves with a record deal."

Immediate history details the rest as Dino (known to the guys as "Pops") continues to help guide Spineshank through the twisted world of the music business. With all the hype, all the business-types luring like vultures to cash in on Spineshank's brand of punishment, the band knew that recording their debut, *Strictly Diesel*, would be no easy task. Along with co-producers Jay Baumgardner and Amir Derakh (of Orgy) and programmer Josh Abraham (Orgy, Limp Bizkit re-mixes), Spineshank was prepped to vent the monstrosity.

"Jay Gordon, who is also the singer from Orgy (the first band signed

to Korn's Elementree Records label) and Amir, both worked on the Coal Chamber record," says Santos about *Strictly Diesel's* recording and production. "They had a relationship with Roadrunner, because Coal Chamber and Spineshank are on the same label. It was an amazing recording experience. We were in one room of the studio, Korn was in another, and Orgy was all over the place. Three bands, and one big party going on for nearly three months. Korn would be in our control room getting lit, or we'd be in there's, doing the same thing. It was pretty crazy."

Before images of a Hedonistic Club Med for modern hard music dances through your synapse, keep in mind that Spineshank was a band that had little more than lint in their pockets, and still had to put their record companies' money where their mouth was. The hunger, rage, and fury

"In a way, it was good because you have to see that mirror and Jay pushed us to our limits. They pushed our buttons day in and day out. They made us do things that we never thought we could do."

And by the end, *Strictly Diesel*, in all its resonance and reverence is everything Spineshank had to say. An album complex in its musicianship, skilled in its writing, and forceful with its messages. Without breaching their morals and codes of respect, Santos and crew have given the musical underground something more to think about. "We try to compare our album to a roller-coaster ride," concludes Santos.



AMERICAN MUSIC MAGAZINE

CIRCUS

GREEN
DAY

GLAM-GRUNGE WITH BLUE MASCARA PLACEBO

BY GABRIELLA

"I don't regret it, that I indulged -- or that we all indulged - in that kind of life-style, we learned from it and we got a lot of inspiration for the new album."

Placebo are Brian Molko, vocals and guitar, the androgynous frontman and glamour boy, the gigantic Swede, Stefan Olsdal bass and keyboards, who seems aloof, slightly distant and dislikes interviews immensely, and drummer Steve Hewitt, who is originally from Manchester, England a town famed mainly for being the hometown of notorious football hooligans and bands like Oasis, the Happy Mondays, and Joy Division.

Androgynous Brian, aloof Stefan and Steve the hunk, have a

unique look, due in part to Brian wearing dresses on stage. But it wasn't the way they looked that let them storm the charts all over Europe with their self-titled debut release. Now their second release *Without You I'm Nothing*, featuring the hit single "Pure Morning" has made them a world-wide success practically overnight. If the crazed fans outside the Virgin Megastore in New York are any indication.

Placebo created a media buzz even before their album or a single was released. Somehow David Bowie got hold of one of their demos, liked what he heard and invited the band to open for him on his 50th birthday party at Madison Square Garden and for three other gigs in North-America. Then they recorded their debut, self-titled album, featuring the single "Nancy Boy", went on tour with Bush, and opened for U2 on the Popmart tour in Spain.

"We had a lot of fun", remembers Brian, "And opening for Bowie was great. We like his stuff and we like him, but yeah, it was just cool that he liked us so much. We were a bit flabbergasted, to be honest, it came as a surprise and we still don't know how he got the demos. We sent them around to record companies, shopped around, but when Bowie declared himself a fan, they started jumping on us."

Rumor has it, that while on tour with U2, they shared many a hangover with the rock legends. The guys from Placebo confirm it, with screwed up faces, "Uhhh, the hangovers were lethal, but yeah, we had fun, it really was a lot of fun!"

THE ANDROGYNOUS FACTS

It's definitely not an everyday occurrence, that both David Bowie and Lou Reed declare themselves fans of a band previously unheard of, and request to have their picture taken with Brian. His androgynous looks and get up have earned Brian Molko quite a reputation for being notorious. At Bowie's 50's anniversary bash Brian was the star of the scene, even outshining Bush's Gavin Rossdale.

"We were really surprised, you know, we love Bowie, he is a great musician, really amazing, and if one of your idols comes up and tells you that he absolutely loves your band, your music, that's really really overwhelming. We were proud that we managed to impress him with our demo, and I think we have a right to be proud of it. At the same time it didn't really change anything, you know. Well, it changed things in terms of success and making it easier for us, but it didn't change us as a band."

Brian, Stefan and Steve have started their own label, Elevator Music Ltd., to keep an eye on the business side of things. "It's weird, all the stories you hear about the music business, the life of a rock star, they're true. I always thought they're wild exaggerations, but they're true. Every stupid little detail you hear about it is true." says Brian, his big blue eyes are wide open with thick layers of mascara on his long lashes and a generous amount of eye liner. He daintily wipes the smudges off the corners of his eyes, with nails painted in the same shade of blue as his eye shadow. As he goes on to say, "For a while I was like WOW, this is unbelievable!" and dived right into it, everything. I'm not going into details, but yeah, it was pretty wild. I won't say that I didn't like it, it was fascinating. Part of me was disgusted, part of me was fascinated, it was like I was watching myself doing all that crazy stuff."

"It left me feeling so burned out. I had the wild, crazy life I always wanted and I found out that it didn't quench my thirst for creativity. It drained me and didn't give me anything back, I grew frustrated and disgusted with myself, I knew that I had to get out of it. It's a lifestyle that drags you down and keeps you down."

"I was really disillusioned, especially when it realized that my desires, my wishes, everything, were not fulfilled. Quite the opposite is true, it stops you from writing songs, it stops you from being creative. We're not a band who's in the biz to make a lot of money, we're a band because writing songs and playing music is a need we feel. Without music, yeah, I think I'd just be really really fucked up. It's a basic need we feel, something we have to do, music is damned important for us."

"I don't regret it, that I indulged - or that we all indulged - in that kind of life-style, we learned from it and we got a lot of inspiration for the new album. You know the first album dealt with sex, drugs and rock'n'roll. Crazy sex, wild sex, sex on drugs, all



Brian Molko, standing in front of (left) Stefan Olsdal and (right) Steve Hewitt. Hasn't Brian heard that smoking is hazardous to health?

that. On *Without You I'm Nothing* we're dealing with the after effects of that. It's funny, I tried to stay away from the subject of relationships, but it didn't really work out. I had a lot of really fucked up relationships and I needed to get it out of my system, so I wrote about it. It's not purely autobiographical, sometimes it helps to invent a character and let that character do what you wouldn't do. Like an actor who lives out things not as himself but in a role, a character he adopted!"

Acting is certainly something Brian knows a lot about. He graduated from Goldsmith College, one of the most renowned drama schools in

England, and has a small part in the movie "Velvet Goldmine" after a personal request by executive producer Michael Stipe of REM. Somehow it seems really fitting, that his part in the movie is that of the singer of the "Flaming Creatures", a glam band who covers the T-Rex song "20th Century Boy", even if Brian confesses, that he was never really a T-Rex fan, but adores Bowie in the role of "Aladdin Sane".

"It's amazing how many people are fascinated by the whole glam era, they really do glamorize it, maybe because it's in the past. I really believe that they're seeing it through rose col-

ored glasses, see it as a free and crazy time, but if they would have lived during that era, they would have had the same social pressures. Maybe it's because it was the time before AIDS was around and people could act out all their sexual desires, could experiment with their sexuality. Back then there weren't real threats around, it wasn't so dangerous to screw around like crazy. Basically there was nothing around that couldn't be cured, if you had the wrong lover you got a prescription, swallowed a couple of pills or got your penicillin shots, and that was it. Now one wrong lover can mean a certain and cruel death!"

It is hard to believe that Placebo are tame now, well, compared to their earlier sex, drugs and rock and roll phase. But a good deal of the so called scandals are due to the exaggerations of the media.

"We're a rock band, what do you expect? I can't stand that new trend, the new political correctness. The healthy, holy MTV world where everything is fun and nobody ever takes drugs. Yeah right! It's the new trend that they treat drugs like a disease that is spread by musicians and everybody is busy pretending they're clean, especially if they just did a stint of rehab. Pretending to be the good guys and publicly confessing that they were oh so wrong, they're hypocrites!"

"In London they pop more than 150,000 pills of ecstasy every weekend and you can't tell me that all the pills are taken by musicians. I'm sitting here and drinking tea, should I make a big show out of it and claim my new drug of choice are milk and cookies? That's like Keith Richards saying booze is bad, and he has never touched drugs, just as believable!"

Shortly before their new album was released a lot of rumors concerning Placebo made the rounds, that Brian Molko was burned

"People see us as a bunch of miserable people, depressed, really messed up, but that's not true, we're not a bunch of gloomy guys who never laugh."

out, that he took an overdose, that he has a drug problem.

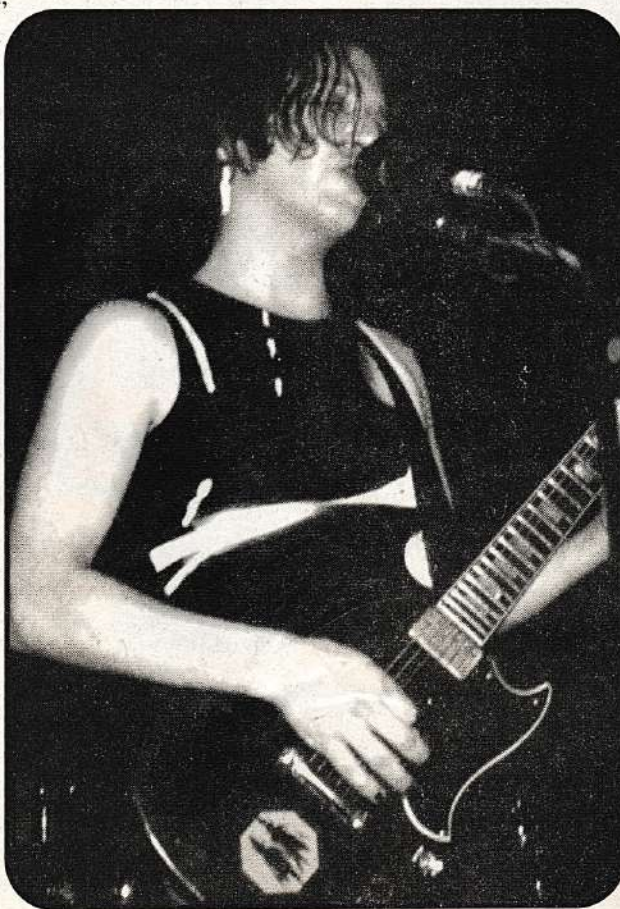
"The press made too much out of it! You know, all the crap about

never made a secret out of it, but I also never propagated the use of drugs. What I do is what I do. I don't go on stage and say 'Take drugs', or 'Stop drugs', it's a decision everybody has to make for him- or herself. I don't think I'm a bad example, I don't think musicians should be role models, the lifestyle is so different and especially in the music biz, drugs have always played such a huge role. Look at Jimmy Hendrix, Janis Joplin, Jim Morrison, Velvet Underground during their heyday, Eric Clapton, Keith Richards, especially the Stones. My mistake was, that I was always honest about it. Even the old Blues and Jazz people were taking drugs, Billie Holiday for example. I decided that I simply don't want to talk about it anymore, because too often when I said something it was taken out of context and blown out of proportion. I don't want to lie about it, so I decided to keep my mouth shut, seems to work out best for me."

Their start in the music business was a pretty quick one, and that's something that a lot of bands can't cope with, but instead of starting to bicker and squabble, they grew even closer.

"People focused too much on me, they treated me like a complete psycho, they forgot that I have feelings too. OK, it might have helped us in a certain way, but I'm not sure if that was really good." Says Brian.

"We realized that we have to get even closer together, as a band, as a unit. We're happy as a band. People see us as a bunch of miserable people, always depressed, really messed up, but that's not true, we're not a bunch of gloomy guys who never laugh. Well, we are gloomy, at least I can be gloomy when I'm on my own, but if we're together as a band, we're everything else than gloomy. We really do laugh a lot and have a lot of fun. It's great."



"I don't think musicians should be role models," says Placebo singer/guitarist Brian Molko.

that I'm in rehab, hooked on drugs, that's bullshit. I experimented and I

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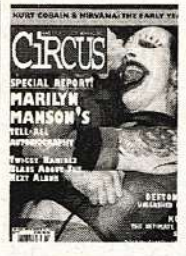
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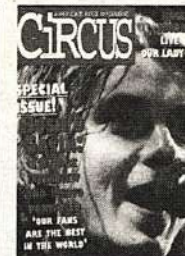
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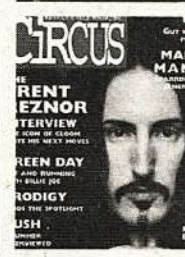
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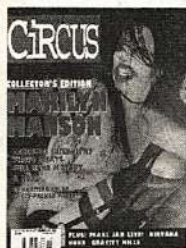
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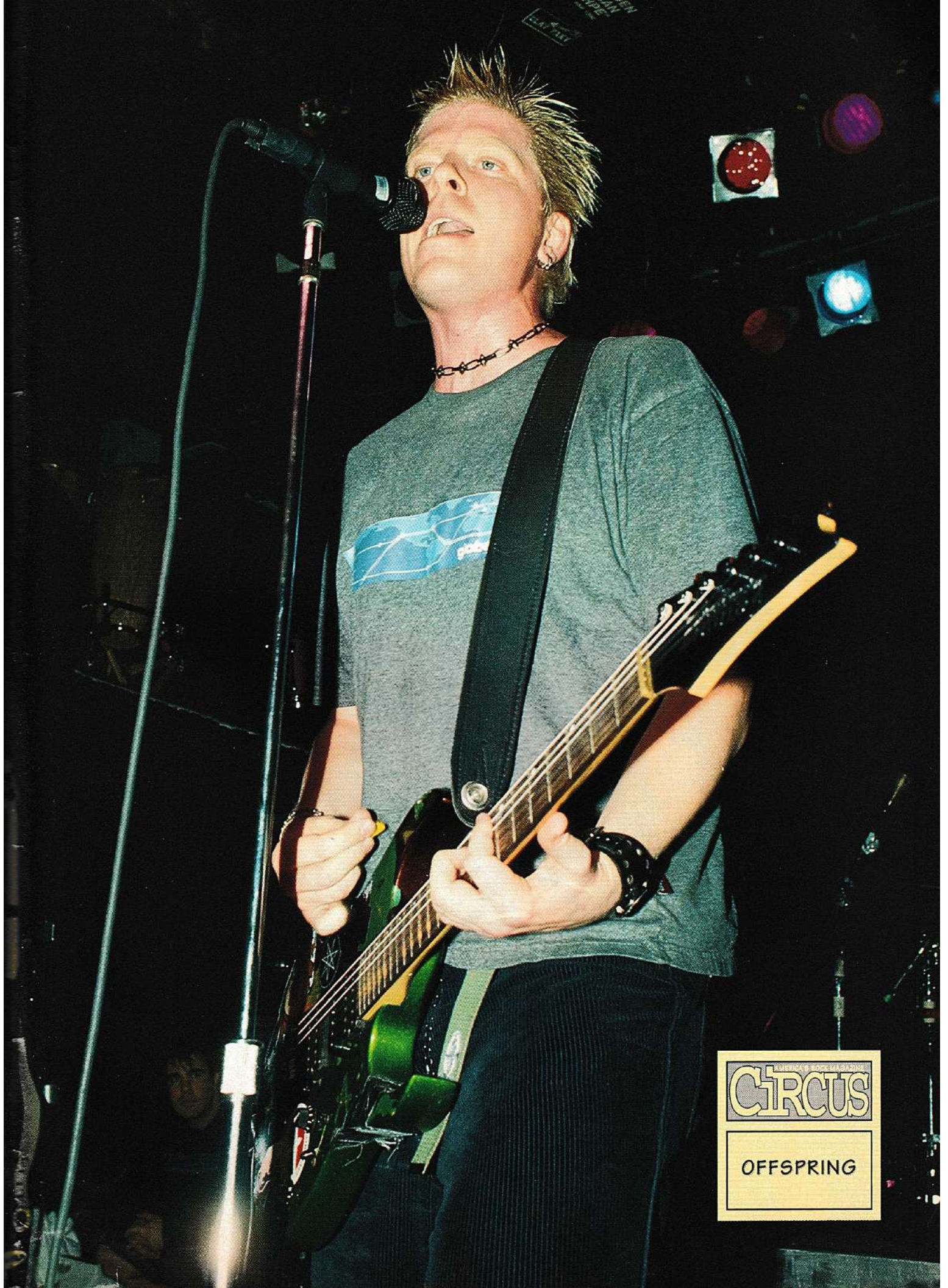
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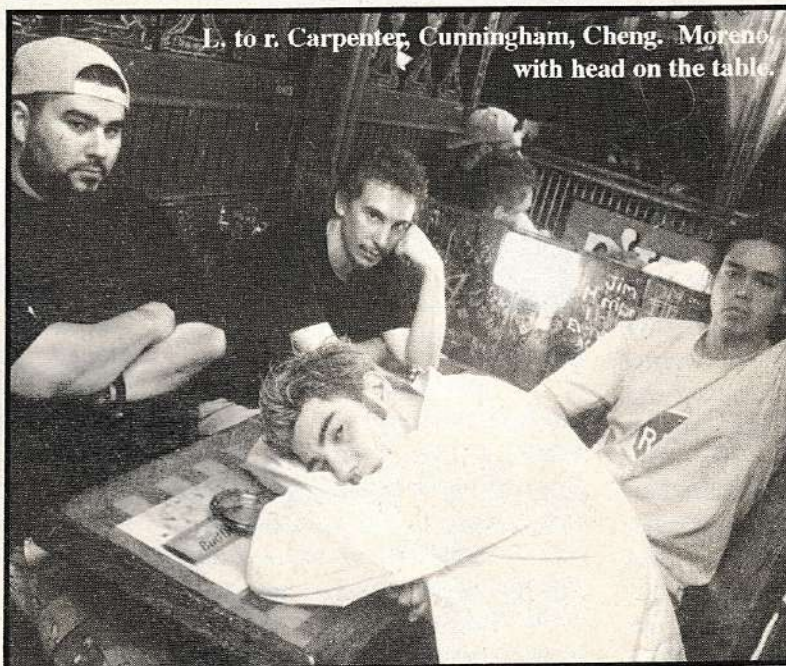


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Screaming Loudly with the Deftones

BY SCOTT HICKEY



L. to r. Carpenter, Cunningham, Cheng, Moreno, with head on the table.

A light rain dampens a rowdy column of humanity as it snakes away from the flashing marquee of the American Theatre around a city block in St. Louis. When the doors open, the moist throng fills the empty theater with echoing howls of anticipation for the Deftones and the aroma of wet hair and cigarettes.

It's been almost two years since the Sacramento based quintet -drummer, Abe Cunningham; bassist, Chi Cheng; guitarist, Stephen Carpenter; singer, Chino Moreno, and noise engineer, Frank Delgado - released *Around the Fur*. Since then, the band has crisscrossed the country on several tours putting the durability of the odometers to the test on their caravans of buses.

The band is ragged, bruised and a little crispy around the edges, but they're not taking their foot off of the gas pedal just yet, says Cunningham as he rubs his eyes trying to rouse himself from a late afternoon siesta.

He sits up favoring his right

hand, which is noticeably red and puffy from across the bus. Cunningham said the wound was self-inflicted, but by no means intentional.

Before the band went on stage at a recent show, Cunningham said he got hyped up, took a poke at a water bottle, missed the bottle and fractured and bloodied his hand.

"It looks much better now," he said gazing at an inch-long curved gash that was beginning to scab over. "It looked worse before I started taking antibiotics and it was infected and swollen."

The war wound is painful and hampers Cunningham's grip on his

drum stick, but he plays through the pain. "You just need the right amount of painkillers and it goes numb," he said grinning. The band began this year's tour in January to tour with a reunited Black Sabbath. It's an opportunity Cunningham relishes. "I had the greatest time watching those guys play

when we toured with them at Ozzfest," he said.

"They even did *Into the Void*, which is one of my favorite Sabbath songs." During the song's opening verse, "Rocket engines burning fuel so fast, off into the night sky so vast," Ozzy Osbourne could almost be singing about the band's two years on the road.

"We're gonna take some time and then start working on the next album," he said. "We haven't written much new stuff on tour. That's not the way we usually like to work." A 16-track recorder the band brought on tour



Deftones in action. Moreno screams, at right, while Cheng, above, strums.



PHOTOS BY STEVE GOLEMOSKI/FRANK WHITE

hasn't seen much duty, but Cunningham said he's not worried about the Deftones coming up with fresh songs strong enough to splinter the ear drums of fans. "We should probably do more writing on tour, but I guess we're just lazy," he says, laughing as a pair of vivacious young women walk past him and off the bus.

"We usually fuck around during sound check and waste a lot of time trying to keep sane. We set up and jammed in a hotel not too long ago, but we usually wait until we're off the road before we get serious."

While the band's writing process is a team effort, Cunningham said he and Carpenter get the ball rolling. "Stephen and I will usually come up with the basic structure of a song, and then the everyone starts changing things around and adding parts here and there," he said. "Once we uncork the bottle everything just starts to flow, and the songs come pouring out."

It's getting close to show time as Cunningham buries himself under a

green blanket laying next to him.

Meanwhile, inside the gold-leaf trimmed theater, the crowd grows restless for one of the most popular hard rock shows on the map today. A pair of paunchy off-duty police officers moonlighting as show security make lewd and lascivious eyes at the endless supply of attractive and scantily clad young women that parade past with their belly button rings and tattoos on full display. A dark-skinned temptress with a bumper sticker on her tush that advertises sex walks past, as one security guard shouts "I'm first in line."

Suddenly, the lights go out, and a sonic wave of cheers wash down from five descending tiers of fans. The now familiar opening of *Be Quiet and Drive (Far Away)* pulses with an intensity that sends a shudder through a big yellow sign warning the crowd of the dangers of moshing and crowd surfing.

An array of multi-colored lights set up behind the band point directly into the eyes of the front row

of fans crushed between a wall and the surging crowd behind them. The retina constricting illuminations back light the band making it hard to see them. Moreno quickly steps off the dark stage and climbs into the crowd during the hair-raising *My Own Summer (Shove It)*.

His belt doesn't do much to help keep his loose Levis with a 40 inch waist from getting jerked down to his knees by fans. As Chino screams through the song's chorus, more and more of Moreno's boxer shorts are revealed. Watching Cunningham pummel his snare drum like John Henry trying to hammer a railroad spike through the stage floor, it's hard to believe his hand is throbbing with pain.

With an hour long set that mixes songs like *Lotion* from *Around the Fur*, *Bored* from *Adrenaline*, and a cover of *Subliminal* from Suicidal Tendencies' self-titled 1983 debut, the band more than satisfies the crowd's hunger for hardcore with a jagged performance.

Near the end of the show, Moreno forces a *Yawp* from his lungs as the band kicks into the dirty groove that drives the song *Head Up*.

From the side of the floor, a beefy albino buffalo of a man snorting whiskey breath rampages toward the front of the stage indiscriminately elbowing and trampling men, women and children along the way. Stopping in the middle of the crowd, the flailing monstrosity flips the bird to the 'no moshing' sign and incites the crowd into a churning boil of sweaty skin.

Moreno growls the song's refrain, and the pit responds in kind with more ferocity. Fans who walked into the show damp from the rain now leave wetter than before soaked to the bone with a glorious rock and roll sweat.

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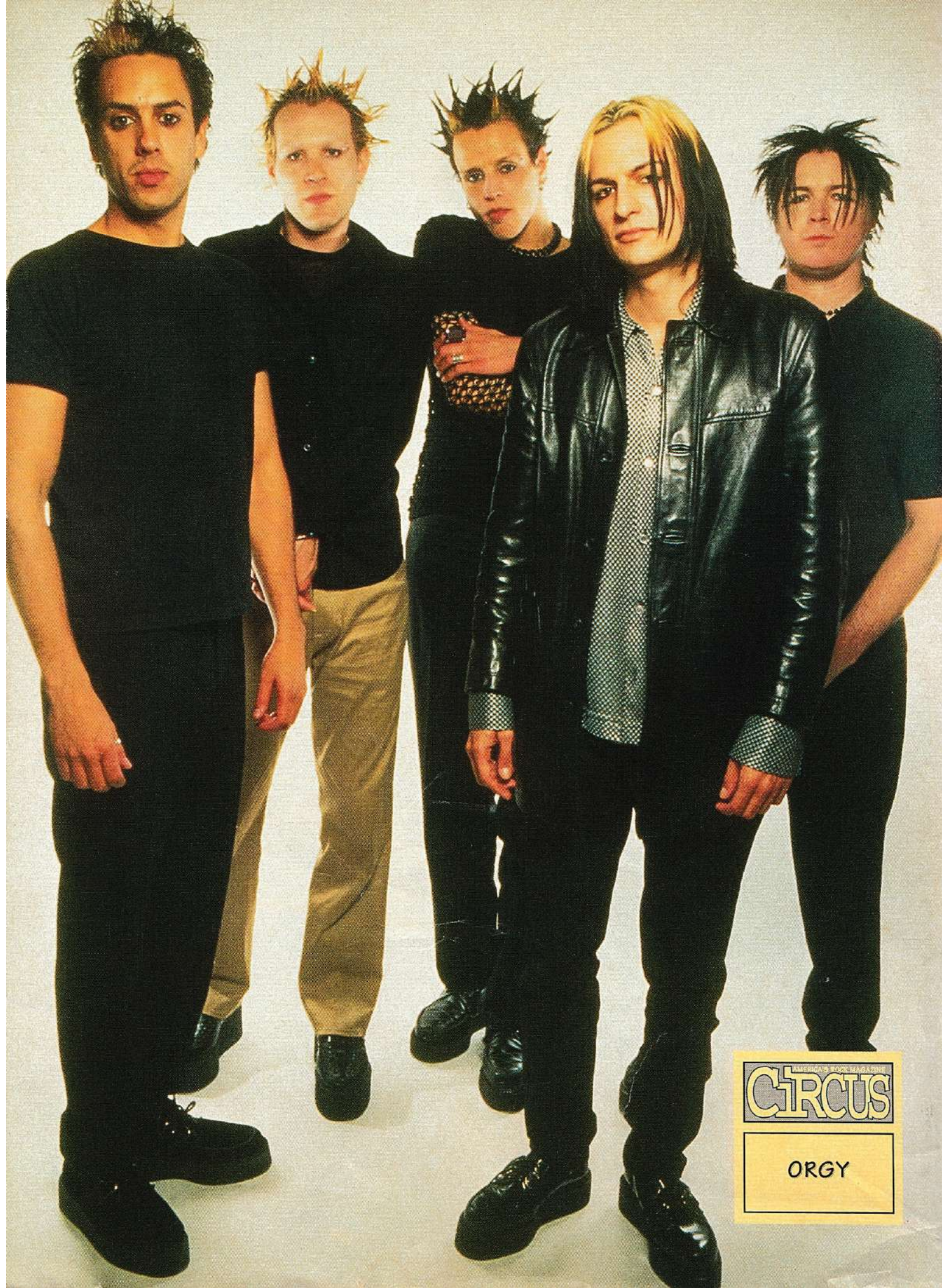


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AMERICAN ROCK MAGAZINE
CIRCUS

ORGY

MAY 1999

NOTES

MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

						1
	3	4 Mike Dirnt Green Day	5	6	7	8
9 MOTHER'S DAY	10 Sid Vicious Sex Pistols	11	12	13 Matt Walker Filter	14	15
16 Krist Novoselic Nirvana	17 Trent Reznor Nine Inch Nails	18	19	20	21 SHAVUOT	22
23 Lars Frederiksen Rancid	24 VICTORIA DAY(CANADA)	25	26	27	28	29
30 Tom Morello Rage Against the Machine	31 MEMORIAL DAY: New Star Wars flick premieres					

COLOR PHOTO: MARILYN MANSON BY FX IMAGES

Musicians listed above were born on the days indicated.

TRIBUTE TO MARILYN MANSON

Countdown To The Millennium

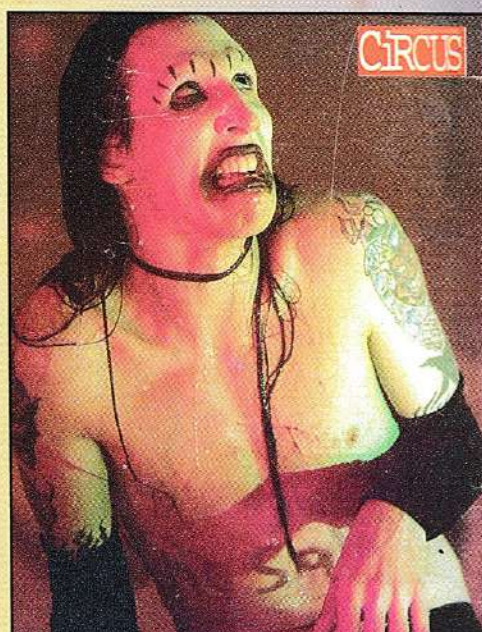
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25:MARILYN MANSON



26:MARILYN MANSON



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