

Duran Duran

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"At the end of the day, you want to get through to people," Rhodes said. "Whatever we were doing was reaching a lot of people and causing a lot of hysteria, and we just rolled with it ... Eventually, the dust just settled."

Reaching such a peak in the early '80s put the band in a difficult situation, Rhodes said. By 1984, they had seen the top of the mountain and were headed down.

Fans from Duran Duran's Bop Magazine, "Hungry Like the Wolf" days are attached to the Rhodes, John Taylor, Andy Taylor, Roger Taylor, LeBon line-up. However, the current group has been together for longer than the three-Taylor line-up.

When Roger and Andy left the group, Rhodes said, Duran Duran had three options: carry on, replace them or disband. They chose to carry on.

"The first phase was over," he said. "It was time to start getting into other things."

Cuccurullo started playing with the band in 1989.

"It took us from 1986 to 1990 to actually recover from losing those two members and integrate Warren, our new guitarist, properly," Rhodes said.

During that time, he said, the band lost ground with radio stations and record buyers.

In 1993, they resurfaced with "Duran Duran" (nicknamed "The Wedding Album") and its hit single, "Ordinary World." "Ordinary World" made people who had supported Duran Duran in the '80s and then moved on realize that Duran Duran had moved on, too, Rhodes said.

"We'd been through the same things as them," he said.

The song also won new fans for the band, fans who had heard the song on the radio and had no pre-

conceptions about Duran Duran.

There will be no reunion with the "Rio" line-up. Roger Taylor does drum on "Thank You" ("Perfect Day") and "Watching the Detectives"). However, Cuccurullo is the Duran Duran guitarist now, Rhodes said, and Duran Duran has never needed two guitarists.

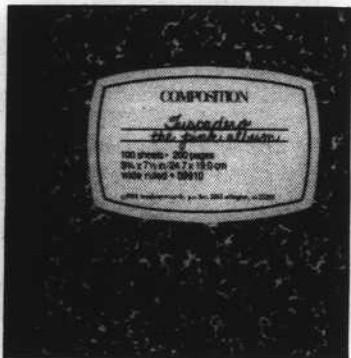
Within a year, Duran Duran will release an album of original songs. It's working title is "Medazzleland" (they don't have a working spelling).

It's the name of the place where the band sounds like it's coming from on the album, Rhodes said. The album should feature simple, hooky tunes with a wall of sound.

Rhodes said he looked forward to pushing Duran Duran into new directions. Regardless of how they are perceived by the media or the public, they will continue to redefine Duran Duran.

"You never know," Rhodes said, "if it will be successful or spiral you into three years of obscurity."

MUSIC REVIEWS



Danzig
"Danzig 4"
American Records
Grade: A-

White Zombie
"Astro-Creep: 2000"
Geffen Records
Grade: B

The new albums by Danzig and White Zombie are gloriously frightening examples of a style of music that can best be described as horror comic rock. This is music hellbent on impressing the listener with Lovecraftian fear of the unknown but with a "Tales from the Crypt" style of gallows humor thrown in to lighten the ever-present gloom.

The brand of supernatural evil these bands sing about is straight out of 1960s comic books. It is no surprise that frontmen Glenn Danzig and Rob Zombie are both self-professed fans of pop culture. Danzig can still be found occasionally haunting the halls of comic-book conventions to this day, possibly looking for the inspiration to new songs.

The most important ingredient for horror comic rock is Satanism. Danzig allies itself to the dark forces on the song "Son of the Morning Star," an ironic title in light of the fact that the Bible refers to both Satan and Christ as "son of the morning star."

White Zombie sings about the devil in their heads in the song "Super-Charger Heaven." To increase the blasphemy level, they play a distorted riff over a Latin Catholic mass that ends in the lines "It is not heresy. I will not recant."

The second most important ingredient for horror comic rock is a lead singer who unleashes inhuman wailings. Glenn Danzig's wordless moanings resemble a wolf howl and most often end up something like "Whoooooooooooooooooooooaaaaa!"

Rob Zombie's wordless intonations resemble a dragon's growl and most often end up something like "Ahhhhhhrrrrrrrrrrrrrrrrrrg!"

Other ingredients for horror comic rock include distorted guitar leaning toward the punk end and unidentifiable atmosphere noises.

Danzig and White Zombie both have songs about torture that include whip sounds and screaming ("Sadistakal" and "Electric Head," respectively). Both bands use sitars to evoke an Eastern otherness ("Bringer of Death" and "Blood, Milk and Sky," respectively).

The main difference between these albums is that "Danzig 4" displays a range of songwriting style and depth that harken back to the experimental days of Samhain, whereas "Astro-Creep: 2000" is tedious and unchanging. It is hard to imagine that a better horror comic rock band than Danzig will ever rise from the void.

—Jeff Randall

—Jason Gildow

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