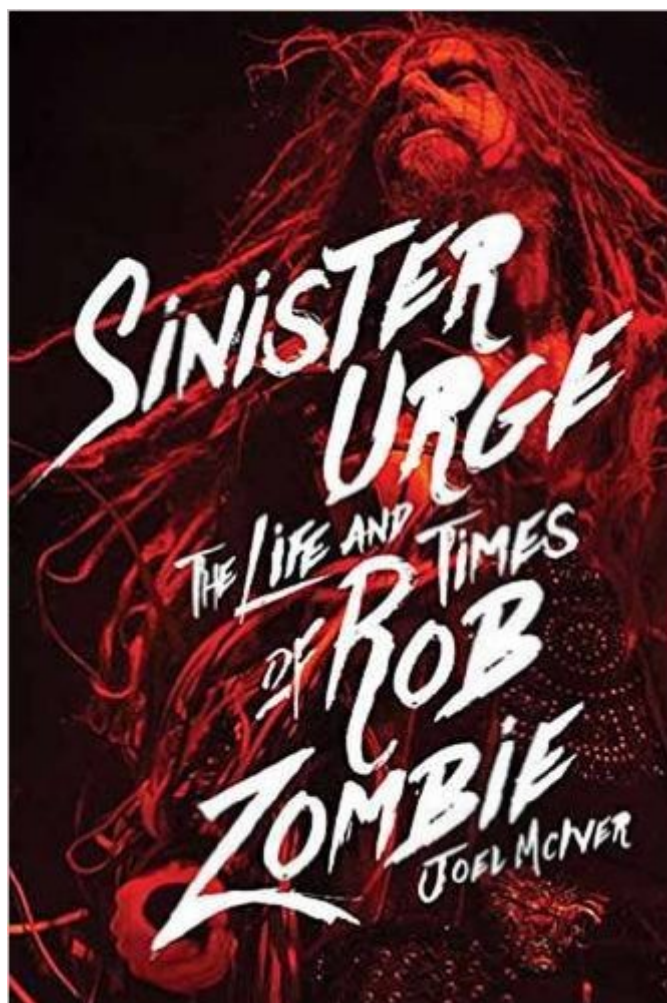


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Sinister Urge: The Life And Times Of Rob Zombie



Synopsis

(Book). Sinister Urge is the first in-depth, career-spanning biography of heavy-metal musician and filmmaker Rob Zombie. Born Robert Cummings in 1965, Zombie is now as well known for his movies as he is for his music, which he has released and performed both as a solo artist and as part of his early band White Zombie. In both fields, he imbues his art with the vivid sense of macabre theater that has thrilled his millions of disciples since he and his band first emerged with Soul-Crusher in 1987. Although he has sold millions of albums and generated many more millions of dollars at the box office, Zombie has never taken the easy option or the predictable route. Indeed, while the music industry and many of his peers have fallen to their knees in the last decade or so, Zombie has found a new edge, his work undiluted by success or middle age. Drawing on original research and new interviews with bandmates and associates, Sinister Urge takes a detailed look at Zombie's challenging oeuvre, offering close analysis of his albums and films alongside tales of his life and work on and offstage.

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Customer Reviews

British author Joel McIver, who's penned books on Metallica, Black Sabbath, and Motörhead (to name but a few), has now written the unauthorized story of Robert Bartleh Cummings â known to the world as Rob Zombie. This 274 page hardcover features a foreword by Jeremy Wagner of Broken Hope, and as you would expect, begins with Zombie's childhood. After graduating high school in Haver Hill, Massachusetts, Zombie moved to New York City and on his first day in The Big

Apple, witnessed a murder. A lot is learned about the White Zombie frontman in these early pages. In fact, Zombie recalls, “When I got to NYC, I lived so far below the poverty line, because I didn’t give in and get a job at 7-Eleven.” He further adds, “You have to have almost psychotic drive, because you’re going to have years of failure.” It did indeed take years for White Zombie to make their mark, but Rob’s band received a Grammy nomination in 1993; three years later and the group was essentially over. During these chapters, the author unfortunately goes off on tangents such as Elvis Presley, and the PMRC Hearings “which Zombie had no part of; then tries to relate it to the subject matter at hand. Discussing Zombie’s first solo album, Hellbilly Deluxe, McIver allocates a mere paragraph to the contributions of Mötley Crüe drummer Tommy Lee “that’s a topic which should have been deeply explored. The same can be said about the guest appearances by Ozzy Osbourne and Slayer guitarist Kerry King on The Sinister Urge “ both are quickly glossed over. As movie-making enters Zombie’s realm, beginning with his 2003 horror flick House Of 1,000 Corpses, which was quickly followed by The Devil’s Rejects, McIver analyzes the rocker’s directorial efforts and camera angles.

The first thing that strikes the eye is the vivid crimson cover-a fitting iconic imagery of the persona that is Rob Zombie. This illuminating biography written by Joel McIver, with an engaging forward by Jeremy Wagner, chronicles the life and times of Rob Zombie, born Robert Cummings. Focussing on the man and not necessarily the concept, the biography takes us on a tour of Zombie’s brain (pun intended). We meet the slightly off-centre child, whose genius was yet to be exposed to the world and move forward through decades of impressionable work. So much more than a musician, director and cartoonist amongst others, Zombie is shown as the artist he truly is. Not just a glitzy exposé of his private life, the biography emphasises the extensive body of work and the sacrifices, hard work and good times it took to create. Having been a fan of Zombie’s for many years, I was excited to get my hands on this advance preview from Netgalley. Upon completion I felt a little ambivalent however. Maybe I expected to be entertained more. The use of 70s horror movies to label the chapters was a great idea and set up an understanding of where each chapter was heading. I enjoyed the all-encompassing view of the subject matter-that each facet of his life was touched upon and no section received special treatment. In saying that however, I felt that if the author didn’t like a particular part of a section like an album or movie, that it was passed over or merely mentioned. This sometimes then turned some chapters into fleshed out lists which caused me to gloss over them. The addition of the end credits, citing all of Zombie’s work was a clever move-it finished the book like a movie and tied it into the chapter headings.

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