

## The inside story about where some of these dark and twisted songs come from...

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### I'm No Prince Charming

RJ: "Snow White was my first boyhood crush. I still love ghostly pale women with red lips and black hair, but I was also attracted to the wicked queen... a different kind of queen than the ones referenced in *Transylvania Girls*... thanks for checking. During my bad boy youth I was definitely not Prince Charming and I had a talent for attracting women who were not Snow White." RJ wrote *No Prince Charming* years before he created the Dance Hall Pimps, and it was the first song he and DHP guitarist Jeff Jourard played when they did their first gig together as a duo in 2009.

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### Beast For Love

"It's simple," RJ says, "most classic horror movies are really love stories of a sort." See [Beasts For Love: the Top 5 Monster Cinema Sex Scenes](#) "And I get a kick when real horror movie fans know who 'Larry T' is in the first verse.

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### Mommy Was a Zombie

"That's some serious sh\*t," DHP fan Mike Aiden said after reading the lyrics to *Mommy Was A Zombie*. "Yeah," says RJ, "it's the novelty song that isn't." *Mommy* was inspired by Andrew L., a friend of RJ's, who was raised by a checked-out drug addict mom while his dad was AWOL. Andrew went a little bonkers but has since recovered. "I like hiding serious issues in upbeat even deceptively playful songs," RJ says, "and love it when fans and even my band mates suddenly get what the song is really saying."

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### Transylvania Girls

"It's not about Transylvania and it's not about girls," RJ quips when asked about this song. "I wrote *T Girls* for a Rocky Horror Show theme party when we were playing gigs in LA's underground cabaret scene. In addition to the obvious homage to the Rocky Horror Show, I intended a playful sex-positive message about Transgender beauty."

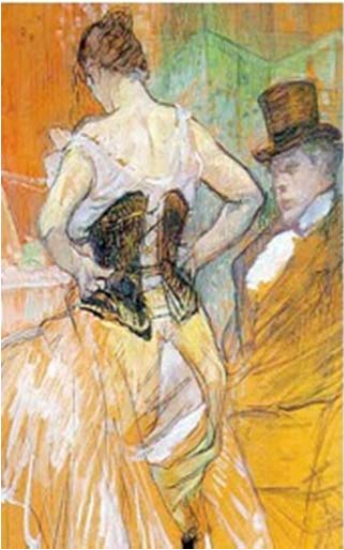
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### Underneath Your Stone

Underneath Your Stone is a unique blend of hard hitting rock rhythms, dense instrumental textures and dark, rich lyrics. The song opens with eerie, jangling guitar and banjo riffs, followed immediately by a driving, relentless drum beat that hammers its way mercilessly through the song. At the chorus, the band erupts in a volcanic mixture of sax, organ and guitar. The unique musical arrangement underpins macabre, black lyrics, which declare a dark romance: the undying passion of the living for the cold buried lover that sleeps beneath her tombstone. At the end of the song the guitar and bass decay in a flurry of falling chords, leaving only a single bass drum: the slow thudding of a buried heart.

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### Seems Holy (but She's Not)



On the surface the song appears to tell the somewhat cliché story of a young woman who pretends to be good and chaste but is really a seductive and slightly kinky maneater. But is that the real story? “I’m reminded of Toulouse Lautrec’s painting of a woman in the stages of undress as a gentlemen sits by.

Many may think the painting portrays a woman, perhaps a prostitute, being objectified. But Lautrec once explained that it portrays a man merely waiting for his wife to finish dressing to go out for the evening. I interpret *Seems Holy* as a cautionary tale. The woman in *Seems Holy* is an avenging angel or perhaps a demon preying upon predatory men—turning the table on their evil intentions.”

### **Back of My Mind**

Steve sent RJ some instrumental jazz tracks and RJ seized upon the one that became BOMM. But the instrumental didn’t have a bridge, so RJ and Steve wrote the bridge together, and Vic added a latin beat to the bridge for a musical change-up. The result is a genre-bending ballad that is at once neo soul and contemporary blues. BOMM is about a guy who is aware that his mind is slowly deteriorating. “A condition I sometimes relate to,” quips RJ.

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### **Wrong Guy Baby**

“*Wrong Guy Baby* is a guitar-layered rock song told from the perspective of a guy who does not feel worthy of redemption. He rejects three forms of redemption (love, fatherhood, and even Divine redemption) because he feels unworthy of the comfort and liberation redemption promises. It is the most directly autobiographical song of RJ’s on the record, recalling dark times in his life which thankfully have long passed. RJ wrote it as an acoustic ballad, which did not click with the Band on first pass. But Bruce Mann kept insisting that it can be a rock song and nagged RJ to bring it back for another try. On the second pass it clicked as a rock song and earned a place on *Beast for Love*.”