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20th

ANNIVERSARY YEAR

Rock & Roll 1969-1989

THE ROCK & ROLL MAGAZINE

THE YEAR IN ROCK & ROLL

SPECIAL ISSUE

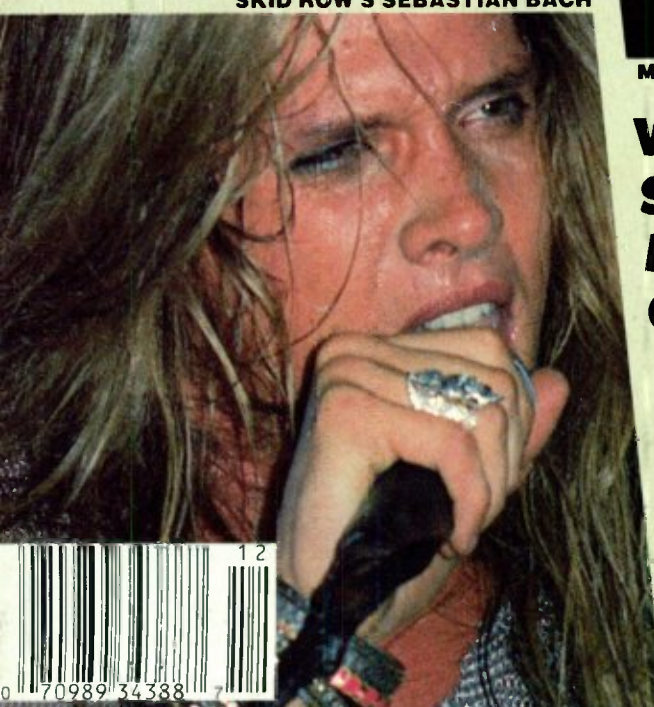


WARRANT'S JANI LANE

SKID ROW'S SEBASTIAN BACH



MOTLEY CRUE'S VINCE NEIL



- WARRANT
- SKID ROW
- MOTLEY CRUE
- GUNS N' ROSES
- METALLICA
- AEROSMITH
- BON JOVI & MORE

- CONCERT HIGHLIGHTS OF THE YEAR
- BONUS—ROLLING STONES LIVE!



World Radio History



A new way of seeing things.

FUJI

I spent all Saturday afternoon making this mix for my soon-to-be-boyfriend, James. He better like it. It starts off with that song he said reminded him of me because of that girl in the video. Yeah, right. He said he liked my eyes, which was unique, since I was wearing my sunglasses. So I put in that song about only wearing sunglasses at night. That could be a little dorky but I don't want to come off too intense, right? To balance the mood I taped that woman from South Africa. James is serious about issues like me. James could be more serious about issues like me. Well, I'm not going to do anything horrifying like call him up. Right now this is the best way to get through to him, if he's smart enough to understand what I'm saying. Which he must be, if he wants to be my soon-to-be-forever-boyfriend.





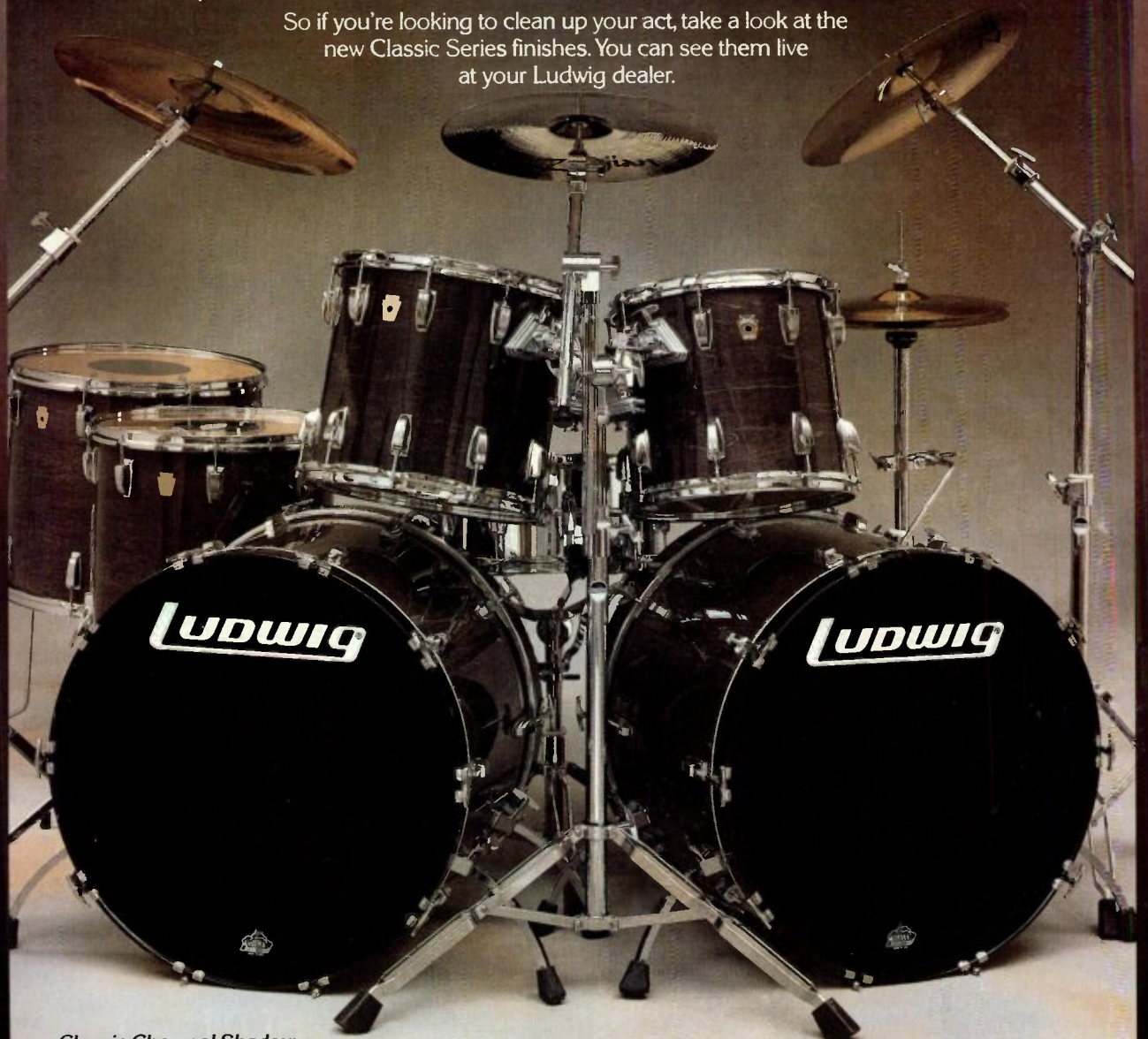
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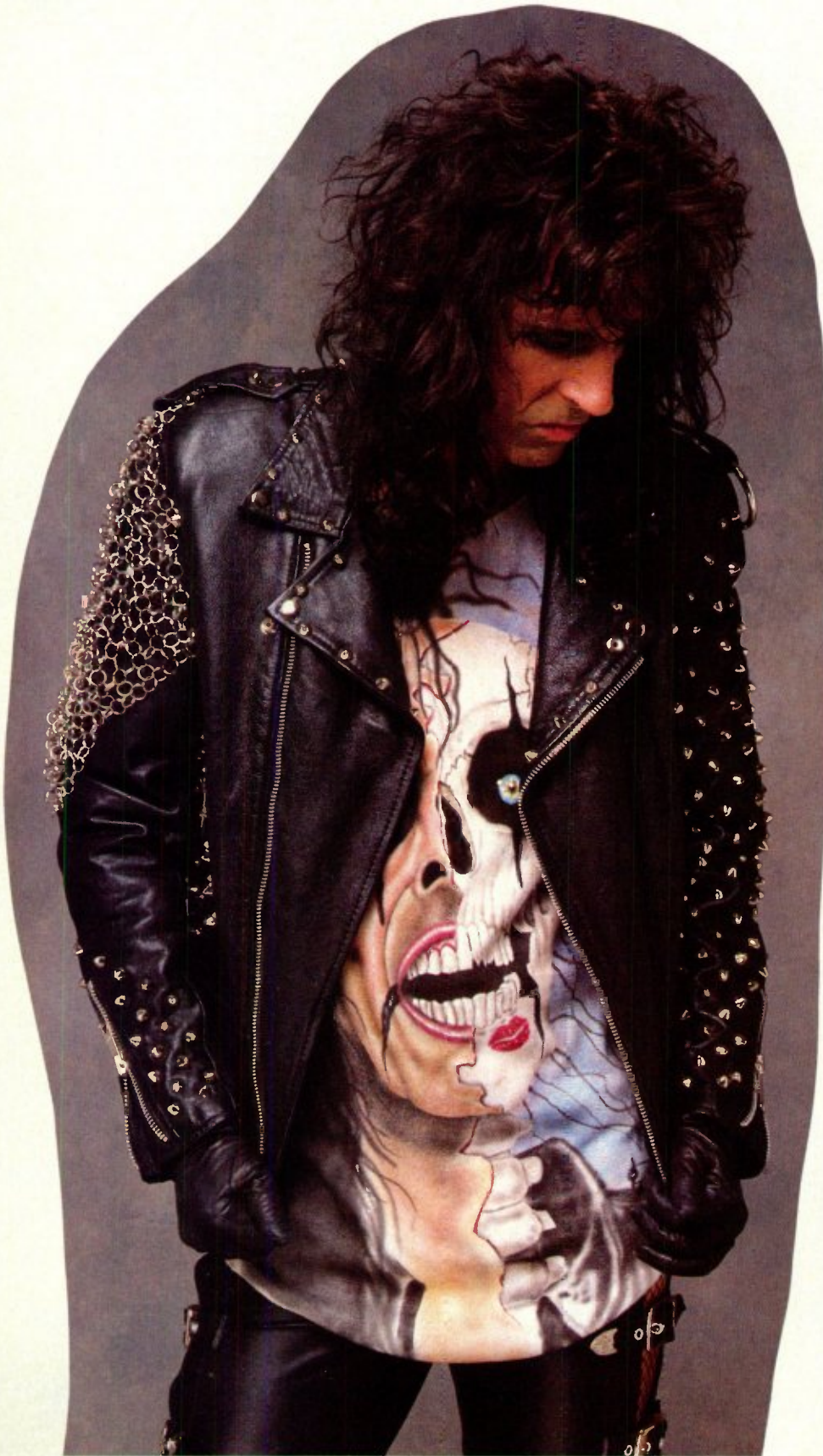
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CIRCUS

20th ANNIVERSARY YEAR
Rock & Roll 1969-1989

THE ROCK AND ROLL MAGAZINE

DECEMBER 31, 1989

A message from the Editor-in-Chief

These days, the rock & roll business is full of legends. The original trailblazers of the '60's and '70's took a lot more heat than today's stars and their memories will linger for decades to come. In 1989, they live not only in our hearts, but they're back on the charts.

The Rolling Stones, Aerosmith, Alice Cooper, Kiss, David Bowie, Jeff Beck, Elton John, Paul McCartney, the Kinks, the Jefferson Airplane, Tina Turner, the Bee Gees, Bob Dylan and Neil Young all have new albums in the racks as we put the last issue of our 20th Anniversary year to bed. And they've all appeared in the pages of CIRCUS Magazine at some point in their careers. We salute their longevity.

Who do you suppose will be the legends of tomorrow? Stay tuned to these pages, rock fans, and thanks for being a part of our 20th Anniversary celebration.

—Gerald Rothberg

COVER STORY

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Hard rock came back in a big way as Guns N' Roses and Def Leppard set multi-million sales records, Motley Crue had a #1 comeback Lp, and Skid Row and Warrant emerged as new superstars. Join us for our comprehensive review of the year—all the facts about all your favorite rockers —(Vicki Arkoff, Gary Cee, Daina Darzin, Toby Goldstein, Sharon Liveten, Moira McCormick, Anne Raso, Adrienne Stone)

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Double-platinum rockers Metallica, Cinderella and Great White headlined arenas for the first time; Winger and Lita Ford went platinum while Tesla and Bulletboys mined gold; veterans Aerosmith and Alice Cooper returned with a vengeance. It's all here on our year-end wrap-up—(Daina Darzin, Corey Levitan, Ben Liemer)

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LETTERS

The editors of Circus Magazine want Letters to be an open forum for your thoughts, opinions and questions. Please send them to Letters c/o Circus Magazine, 3 West 18th Street, New York, NY 10011.

Guitarist gives new perspective

I am 25 and have been reading Circus Magazine since I was in junior high. Three months ago, my doctors told me I have cancer. Since then, they removed tumors from my abdomen and liver, along with removing half my stomach. I am currently undergoing chemotherapy.

The other night I was particularly bummed about the situation. "It's not fair" and "Why me?" banged my brain. I just couldn't see myself walking into the hospital for three more days of chemo-induced hell. I don't like to cry about it, so I got mad and thrashed my room. I picked up the June issue of Circus and smacked it against the wall. It fell open at my feet to page 77. There, staring up at me, was Randy

Rhoads. The smile on his face said, "Tell me about *not fair*."

It kinda put things into perspective. Now I don't gripe about "not fair." Thanks, Randy.

Derek Litton
Charlotte, NC

(Randy Rhoads, guitarist for Ozzy Osbourne, was killed in a freak plane crash in 1982.—Ed.)

Metal mom sounds off

This letter is directed toward the parents of all metal-loving teens: Give your kids a break! Take a serious listen to their music. Behind those pounding drums, the pulsating bass, the whining guitars and helium-kissed vocals lie some real heavy meanings. Warning

our kids of the dangers on the streets, telling them *not* to do drugs. ("Dancing on Glass"—listen to the damn lyrics!)

You complain, "Oh, I can't get through!" I used to do the same. I am the 31-year-old mom of a 14-year-old girl. She used to beg me to give Poison and the Crue a fair listen. So one day last April I did. The next month we were banging it out together at a Poison show at Alpine Valley.

I just wish parents would try harder to get closer to their kids. It really changed my life, and my musical preference. So come on, parents, give metal a chance. There are some really great bands and the guys—WOW! You don't find men like *that* in the office.

A rockin' mom
Milwaukee, WI

More letters!

I think the letters are one of the most interesting sections in Circus—feedback from dedicated patrons who take the time to write.

Please! Give more pages to letters in the future!

Denise
Hesperia, CA



Bret Michaels a genius?

I work in marketing at a major university, and I haven't had the opportunity to read your magazine until recently. First, I saw an interview on MTV with Bret Michaels and was intoxicated by the guy. Then, when I saw your magazine cover with his picture, I had to read the enclosed article.

Mr. Michaels has obviously paid his dues in the music business and is reaping its rewards—and why not? Not only is he an exciting and sexy performer, but in spite of being a high school dropout and a diabetic, he has the intelligence and personal characteristics of a marketing genius!

Ellen Marten
New Orleans, LA

Where's the metal?

I've been listening and listening and I'm mad. There is no heavy metal on the radio. Metal music has millions of fans and I demand justice! I'm tired of hearing mushy pop rock!

Mike C.
Kansas City, MO

(For the first time, Mike, there is real hope for radio listeners into metal. Z-Rock is attempting to sign up many radio stations around the country to its all-hard rock format. You can now hear Z-Rock-affiliated stations in Las Vegas, Houston, San Antonio, Denver, Albuquerque, Portland, Jacksonville, Minneapolis, Grand Rapids, Panama City, Flint and Kansas City. We're still waiting here in New York City, guys!—Ed.)

Stop the violence!

Tuesday, August 15, Metallica played in Chattanooga. I had one of the best times of my life, but it had to happen—the disgusting trend happening at almost all rock concerts today. Someone threw something. I don't think it was a dangerous object, but it hit Lars Ulrich in the eye. One minute he's happily banging away, the next he's on the floor with his hand to his face. Dauntless, Lars reappeared smiling and James Hetfield chastised us.

I was horribly embarrassed as I'm sure were other innocent Metallica fans. Chattanooga does not get many good shows and our arena never sells out when it comes to rock or metal. It is

so wonderful when we get good bands. We do not need to wound these people.

I would like to extend my apologies to Lars and I hope there was no serious injury to his eye. Also, I hope Metallica does not hold anything against Chattanooga.

Sara W. Hamilton
Chattanooga, TN

Bon Jovi not falling on deaf ears

I am a big Bon Jovi fan. My brother, who is deaf, is also a big fan. Although he cannot hear the music, he enjoys it very much. I communicate with him through sign language. We spend many hours signing to our favorites by Bon Jovi. His favorites include "Never Say Goodbye" and "Wild in the Streets." I get such a great feeling when I watch my brother. I've found something we both have in common. I just wanted to thank Bon Jovi for the great tunes and for bringing my brother and I closer together.

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New Jersey



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LISTINGS

Get the scoop on the big tours and the top 20 albums in the land with our comprehensive concert guide and best-selling album chart.

Motley/Warrant: One hot ticket Aerosmith/Skid Row pump it up



Vince Neil, I., Tommy Lee and the Crue are back! Catch their 'Dr. Feelgood' tour with Warrant.



Scotti Hill, I., Sebastian Bach and Skid Row launch their American tour with Aerosmith on the East Coast this month.

ANASTASIA PANTSIOS

NORMAN WONDERLY/PHANTASM

ROCK ON TOUR

November 28-January 10

TOUR HIGHLIGHTS—You've been on Mars if the **Motley Crue/Warrant** tour is news to you. Scan these pages for the latest. Although **Aerosmith/Skid Row** dates remained unconfirmed at press time, look for the jaunt to commence the third week of this month on the East Coast. Fresh from their stint with **Tora Tora, L.A.** **Guns** have drafted **Bang Tango** to open their first-ever national headlining tour; specific dates were not yet available for L.A. **Guns** or **Mr. Big/Princess Pang**. **Alice Cooper** and **Britny Fox** are each staging tours in

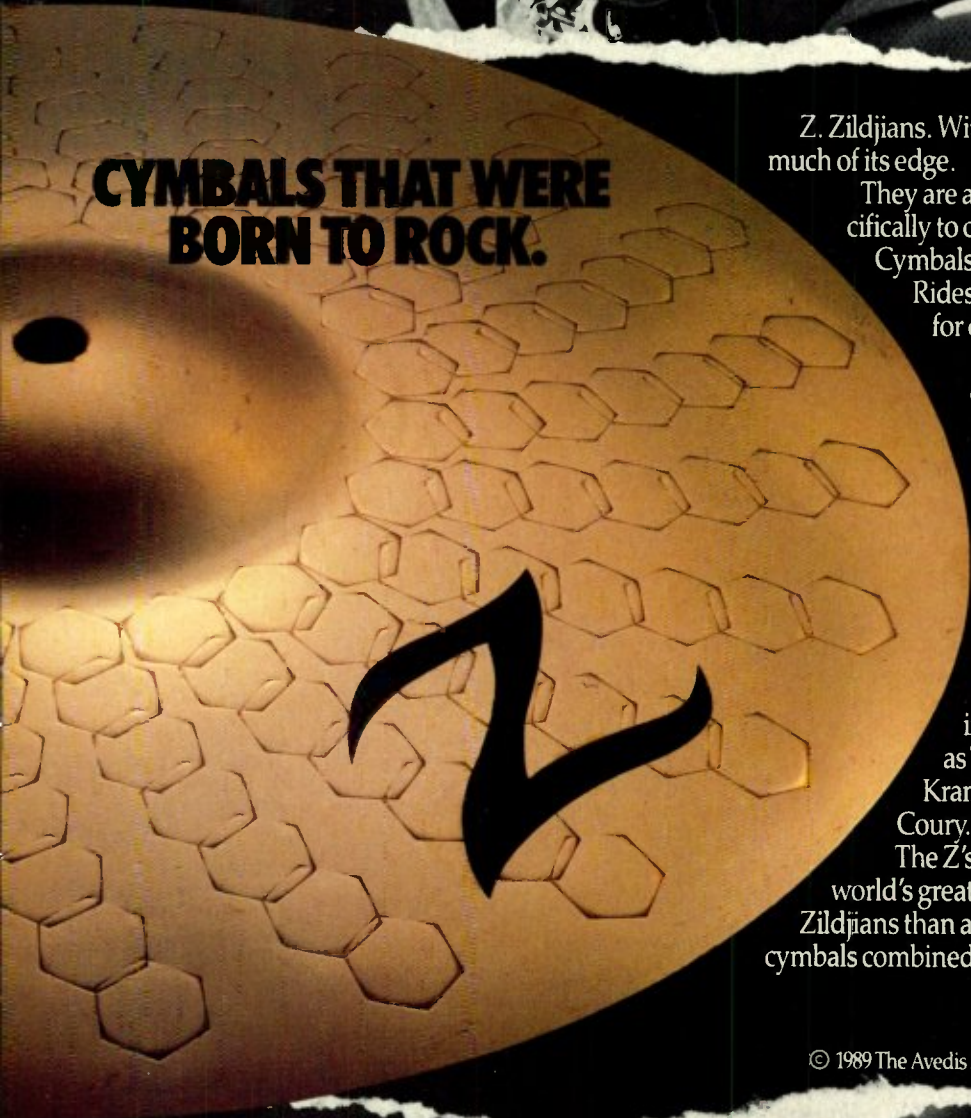
Europe; we await the arrival of both here next month. Pending release of their new album, **Whitesnake** should be on the road sometime early in 1990. Watch for veterans **Kiss** as well.

ANNIHILATOR (Road Racer)
Supporting their 'Alice in Hell' album, Annihilator continue their tour with Testament and Wrathchild America.
12/2-San Antonio, TX: The Showcase
JOAN BAEZ (Gold Castle)
11/28-Atlanta, GA:

Fox Theater
11/30-Sarasota, FL:
Van Wezel Performing Arts Center
12/2-Miami, FL:
Maurice Gusman Cultural Center
12/5-Tampa, FL:
Bay Performing Arts Center
12/7-Springfield, MA: Paramount Theater
12/10-New York, NY: Bottom Line
12/11-New York, NY:



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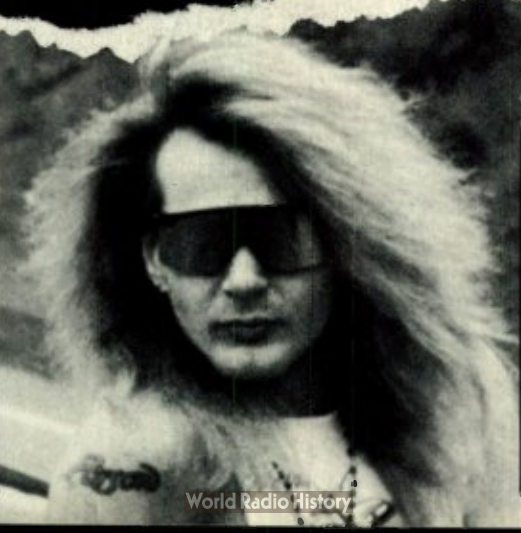
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CHRISTOPHER LEE HELTON

Jani Lane and Warrant will more than just "warm" up audiences as they open arena dates for Motley Crue this month.

<p>Beacon Theater 12/13-New York, NY: Town Hall 12/16-Universal City, CA: Universal Amphitheater</p>	<p>ARLO GUTHRIE</p> <p>12/6-Stamford, CT: Palace Theater</p>	<p>McNichols Sports Arena 12/5-Los Angeles, CA: Universal Amphitheater 12/8-San Diego, CA: Sports Arena 12/10-San Francisco, CA: Civic Auditorium</p>	<p>LIVING COLOUR (Epic)</p>
<p>BLUE MURDER (Geffen)</p> <p>John Sykes and crew have their audiences screaming you-know-what. Catch 'em with Billy Squier and King's X.</p>	<p>JOHN HAMMOND</p> <p>12/1-Naugatuck, CT: Nightshift Cafe 12/2-Portland, ME: Raoul's Roadhouse 12/7-Columbus, OH: Stache & Little Brother's 12/8-Louisville, KY: Bomhard Theater 12/9-Rock Island, IL: Rock Island Brewing Co. 12/10-Omaha, NE: Howard Street Tavern 12/11-Lincoln, NE: Zoo Bar 12/12-Kansas City, MO: Grand Emporium 12/13-Lawrence, KS: Jazzhaus 12/15-Dayton, OH: Canal Street 12/16-Warren, OH: Village Cafe 12/22-Amagansett, NY: Stephen Talkhouse 1/7-Charleston, WV: Mountain Stage</p>	<p>KING'S X (MegaForce/ Atlantic)</p> <p>Discover what their fellow musicians have known for years: King's X is hot!</p> <p>11/28-New York, NY: The Ritz 11/29-New York area 11/30-Providence, RI: Veteran's Auditorium 12/1-Boston, MA: Orpheum Theater 12/2-Philadelphia, PA: Tower Theater</p>	<p>According to reports, the Living Colour/Stones tour should continue into 1990.</p> <p>11/29-30- Minneapolis, MN: Hubert H. Humphrey Metrodome 12/3-4-Toronto, CN: Skydome 12/6-7-Indianapolis, IN: Hoosier Dome 12/9-10-Detroit, MI: Silver Dome 12/14-Montreal, CN 12/18-19-Uniondale, NY: Nassau Veterans Memorial Coliseum</p>
<p>11/28-New York, NY: The Ritz 11/29-New York, NY: area 11/30-Providence, RI: Veteran's Auditorium 12/1-Boston, MA: Orpheum Theater 12/2-Philadelphia, PA: Tower Theater</p>	<p>JETHRO TULL (Chrysalis)</p> <p>11/28-New Orleans, LA: Lakefront Arena 11/29-Houston, TX: The Summit 11/30-Dallas, TX: State Fair Coliseum 12/3-Denver, CO:</p>	<p>KLASS (Torrejon Records)</p> <p>12/1-Nashville, TN: Hot Roxx 12/17-Johnson City, TN: Rockers 12/23-Moshiem, TN: Starburst 12/31-Clarkesville, TN: Bel Air Club</p> <p>GORDON LIGHTFOOT (Warner Bros.)</p> <p>11/29-Edmonton, CN</p>	<p>PAUL McCARTNEY (Capitol)</p> <p>This tour sees Paul performing "Hey Jude" in concert for the first time ever. Isn't this worth the price of admission alone?</p> <p>11/28-29-Los Angeles, CA: The Forum 12/3-5-Chicago, IL: Rosemont Horizon 12/7-Toronto, CN 12/9-Montreal, CN 12/11-12, 12/14-15-New York, NY: Madison Square Garden</p> <p>DON McLEAN</p>

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20th ANNIVERSARY YEAR **CIRCUS** Rock & Roll 1969-1989

THE ROCK AND ROLL MAGAZINE

BEST-SELLING ALBUMS



Milli Vanilli



Motley Crue

1. (4) **Milli Vanilli**/Girl You Know It's True (Arista)
2. (—) **Motley Crue**/Dr. Feelgood (Elektra)
3. (1) **Tom Petty**/Full Moon Fever (MCA)
4. (—) **Aerosmith**/Pump (Geffen)
5. (8) **Paula Abdul**/Forever Your Girl (Virgin)
6. (—) **Janet Jackson**/Rhythm Nation (A&M)
7. (13) **Rolling Stones**/Steel Wheels (Rolling Stones/Columbia)
8. (3) **New Kids on the Block**/Hangin' Tough (Columbia)
9. (5) **Soul II Soul**/Keep on Movin' (Virgin)
10. (7) **Skid Row**/Skid Row (Atlantic)
11. (—) **Maze featuring Frankie Beverly**/Silky Soul (Warner Bros.)
12. (15) **Fine Young Cannibals**/The Raw & the Cooked (I.R.S.)
13. (—) **The Cure**/Disintegration (Elektra)
14. (—) **The B-52's**/Cosmic Thing (Reprise)
15. (—) **Tears For Fears**/The Seeds of Love (Fontana/PolyGram)
16. (9) **Don Henley**/The End of the Innocence (Geffen)
17. (11) **Warrant**/Dirty Rotten Filthy Stinking Rich (Columbia)
18. (—) **Young M.C.**/Stone Cold Rhymin' (Delicious Vinyl/Island)
19. (6) **Richard Marx**/Repeat Offender (EMI)
20. (—) **Cher**/Heart of Stone (Geffen)

Compiled from research by Circus Magazine's staff based on national record store reports. This chart reflects initial and consequent sales impact and is compiled from monthly data. Numbers in parentheses indicate last month's position.

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11/30-New York: Carnegie Hall

MORDRED (Combat)

11/28-Columbus, OH
11/29-Cincinnati, OH
11/30-12/1-Detroit, MI
12/2-Milwaukee, WI
12/3-Chicago, IL

MOTLEY CRUE (Elektra)

It's-the-tour-they-call-Doctor-Feelgood. It's-the-tour-to-make-ya-feel-alright.

11/28-Chicago, IL
11/29-Milwaukee, WI
12/1-Detroit, MI
12/3-Indianapolis, IN
12/5-Largo, MD
12/6-Binghamton, NY: Broome County Memorial Arena
12/8-Hartford, CT
12/10-East Rutherford, NJ: Meadowlands Arena
12/12-Philadelphia, PA: Spectrum
12/14-Portland, ME
12/15-Worcester, MA: Centrum
12/16-Providence, RI
12/18-Rochester, NY

12/19-Buffalo, NY: Coliseum
12/20-Pittsburgh, PA: Civic Arena

NEW KIDS ON THE BLOCK (Columbia)

11/30-12/1-Rosemont, IL: Horizon
12/2-Auburn Hills, MI: Palace of Auburn Hills
12/3-4-Pittsburgh, PA: Civic Arena
12/7-Houston, TX: The Summit
12/8-New Orleans, LA: Nat G. Keifer Lakefront Arena
12/9-San Antonio, TX: Freeman Coliseum
12/10-Dallas, TX: Reunion Arena
12/13-15-Universal City, CA: Universal Amphitheater
12/16-17-Inglewood, CA: The Forum
12/19-Oakland, CA: Oakland-Alameda County Coliseum
12/20-Sacramento, CA: ARCO Sports Complex
12/28-Portland, OR: Civic Stadium
12/29-Providence, RI: Civic Center
12/30-New Haven, CT: Veterans Memorial Coliseum
12/31-Worcester, MA: Centrum
1/3-4-Baltimore,

MD: Arena
1/5-Charlotte, NC: Coliseum
1/6-Hampden, WV
1/7-Landover, MD: Capital Center
1/10-Milwaukee, WI: Bradley Center

BILLY PRESTON

12/16-Fort Lauderdale, FL

GARY PUCKETT

12/31-Orlando, FL

THE ROLLING STONES (Rolling Stones/Columbia)

Atypical of their past few tours, the Stones are mining their "baddest" period (1969-1973) for material. Early shows have seen some superb performances.

11/29-30-Minneapolis, MN: Hubert H. Humphrey Metrodome
12/3-4-Toronto, CN: Skydome
12/6-7-Indianapolis, IN: Hoosier Dome
12/9-10-Detroit, MI: Silver Dome
12/14-Montreal, CN
12/18-19-Uniondale, NY: Nassau Veterans Memorial Coliseum

SOUNDGARDEN (A&M)

11/30-Dallas, TX: Club Clearview

SPYRO GYRA (MCA Records)

11/30-Elmira, NY: Clemens Performing Arts Center
12/2-Huntington, NY: Inter-Media Arts Center

BILLY SQUIER (Capitol)

Back with a kick-ass band and solid new album, *Hear & Now*, Billy is reminding audiences why Def Leppard opened for him in 1983.

11/28-New York, NY: The Ritz
11/29-New York, NY area
11/30-Providence, RI: Veteran's Auditorium
12/1-Boston, MA: Orpheum Theater
12/2-Philadelphia, PA: Tower Theater

TALON (Bay Records)

11/30-Tampa, FL: The Rockit Club
12/15-Daytona, FL: P.J.'s
12/27-Palm Bay, FL:

ROCK SOLID

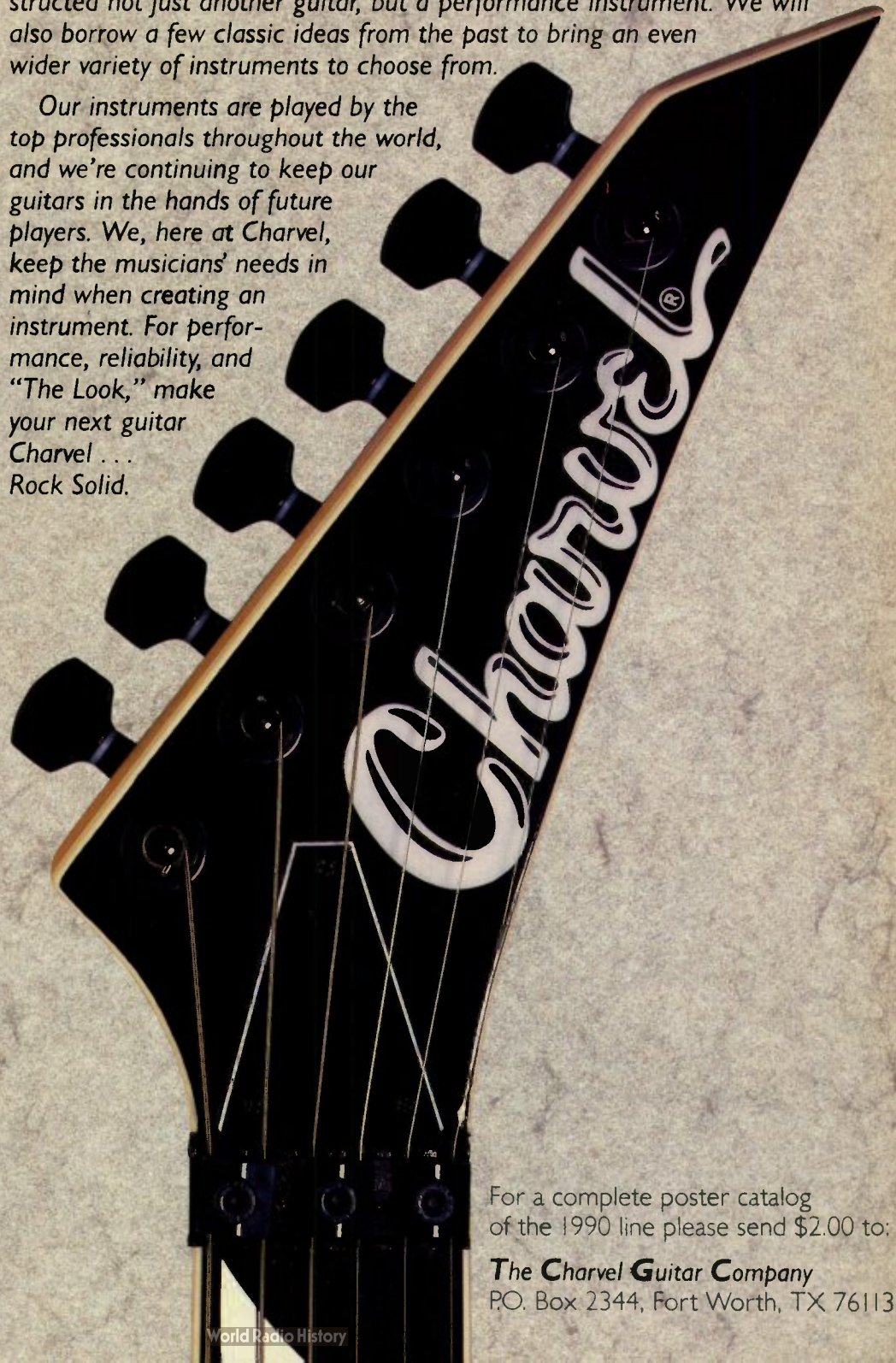


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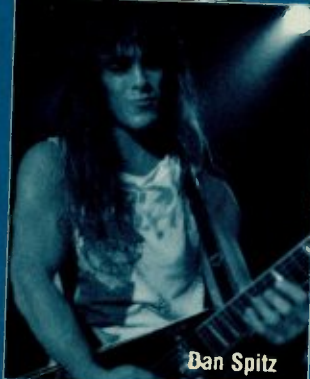
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Questionnaire

Dear Reader:

To aid our continuing effort to serve you better, won't you please take a minute to fill out this questionnaire?

What artists would you like to know more about?

1. _____
2. _____
3. _____
4. _____
5. _____

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AIRPLAY

Top 10 National Radio Airplay Chart



Aerosmith



Rolling Stones

1. **Aerosmith/Pump** (Geffen)
2. **Rolling Stones/Steel Wheels** (Rolling Stones/Columbia)
3. **Motley Crue/Dr. Feelgood** (Elektra)
4. **Don Henley/The End of the Innocence** (Geffen)
5. **The Alarm/Change** (I.R.S.)
6. **Tom Petty/Full Moon Fever** (MCA)
7. **The Cult/Sonic Temple** (Sire)
8. **The Cure/Disintegration** (Elektra)
9. **Poco/Legacy** (RCA)
10. **Skid Row/Skid Row** (Atlantic)

Compiled from research by Circus Magazine's staff based on listings from WKLS-FM, Atlanta; WBCN-FM, Boston; WPXC-FM, Cape Cod; WXRT-FM, Chicago; KLOL-FM, Houston; KLOS-FM, Los Angeles; KNAC-FM, Long Beach; WRCN-FM, Long Island; WPLR-FM, New Haven; WNEW-FM, New York; WMMR-FM, Philadelphia; KUPD-FM, Phoenix; WCMF-FM, Rochester; Z-ROCK, national radio network.

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NEXT MONTH

MOTLEY CRUE—The boys are back with a vengeance and a #1 album, *Dr. Feelgood*. Before their tour invades your town, get all the facts from Nikki Sixx and Tommy Lee, right here!

SKID ROW—As the Jersey rockers take to the road with Aerosmith, Sebastian Bach vocalizes on what it's like to be so famous so young.

WARRANT—Jani Lane and crew take you inside the L.A. upstarts' wild world as no one ever has before. Find out what they're thinking as they embark on the Motley Crue tour, their most crucial ever. Plus, in Stage Pass, we take you live to Orlando, Florida for an exclusive review!

AEROSMITH—What can be said about Aerosmith that hasn't already seen print? Plenty, if Joe Perry does the talking. Catch his views on coming back, going platinum and getting ripped off by younger bands.

METALLICA—Another pioneering year behind them, Metallica has finally headed for home after a 14-month world tour. Leader Lars Ulrich looks back.

GREAT WHITE—Singer Jack Russell reveals how, after sputtering in the early '80s, Great White finally took off last year, cruising on the success of *Twice Shy* and their double-header tour with Tesla.

The Cedar Chest
12/30-Greenville, SC: Night Tracks
1/3-Norfolk, VA: Skipper's
1/7-Richmond, KY: Phone 3

TARA THUNDER (Lexington)

12/1-Richmond, KY: Phone 3
12/5-Memphis, TN: Stage Stop
12/22-Atlanta, GA: Caseo's
12/29-Hinesville, GA: Studio 99

TESTAMENT (Megaforce/ Atlantic)

The tour ravages on, with Annihilator and Wrathchild America warming the crazed masses.

12/2-San Antonio, TX: The Showcase

WARCHYLDE (Cirrus)

11/30-Winnipeg, CN: The Metro
12/7-Thunder Bay, CN: Sleeping Giant
12/15-Council Bluff,

IA: Fat Jak's
12/31-Casper, WY: Moonlight

WARRANT (Columbia)

Opening for Motley Crue is a band who were in the audience with binoculars the last time the Crue toured.

11/28-Chicago, IL
11/29-Milwaukee, WI

12/1-Detroit, MI
12/3-Indianapolis, IN

12/5-Largo, MD
12/6-Binghamton, NY: Broome County Memorial Arena
12/8-Hartford, CT
12/10-East

Rutherford, NJ: Meadowlands Arena

12/12-Philadelphia, PA: Spectrum
12/14-Portland, ME
12/15-Worcester, MA: Centrum
12/16-Providence, RI
12/18-Rochester, NY

12/19-Buffalo, NY
12/20-Pittsburgh, PA: Civic Arena

WRATHCHILD AMERICA (Atlantic)

'Climbing The Walls' is their album. It's also what frail, uninitiated fans may be doing at their concerts. The band is opening for Testament with Annihilator.

12/2-San Antonio, TX: The Showcase

Some listings courtesy of *Performance* magazine.

Concert listings are subject to last-minute changes. Please check with your local venue. ●



WORD FIND

by Steven Dean Pastis

Clues

1. Bach & Co.
2. Blackie _____
3. White _____
4. Mr. Jagger
5. Mr. Richards
6. Living _____
7. _____ Crue
8. Theater of _____
9. Doobie _____
10. Axl _____
11. Mr. Starr
12. Prince's movie soundtrack
13. 10,000 _____
14. Van _____

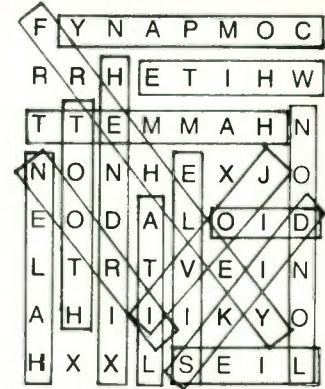
See next issue for answers

Word Find Rules

The words or names corresponding to the numbered clues have been hidden in the jumbled letters given. The words are vertical, horizontal, or diagonal, and are sometimes even backwards.

X W O R D I K S
 Y O G N I R R S
 N E L A H E U E
 O N L M H S O L
 K E I T H O L W
 C C O A O R O A
 K R N B P M C L
 B S C A I N A M

Answers From Last Issue



(Note: To use this answer key, the letter "C" refers to the numbers on vertical columns, "R" to the horizontal rows.)

- | | |
|---------------------------|----------------------------|
| 1. FREHLEY
(C1R1-C7R7) | 9. COMPANY
(C8R1-C2R1) |
| 2. JOVI
(C7R4-C4R7) | 10. HAMMETT
(C7R3-C1R3) |
| 3. SKID
(C5R8-C8R5) | 11. HENDRIX
(C3R2-C3R8) |
| 4. IRON
(C4R7-C1R4) | 12. LITA
(C4R8-C4R5) |
| 5. HALEN
(C1R8-C1R4) | 13. ELVIS
(C5R4-C5R8) |
| 6. LIES
(C8R8-C5R8) | 14. DIO
(C8R5-C6R5) |
| 7. WHITE
(C8R2-C4R2) | 15. LONDON
(C8R8-C8R3) |
| 8. TOOTH
(C2R3-C2R7) | |



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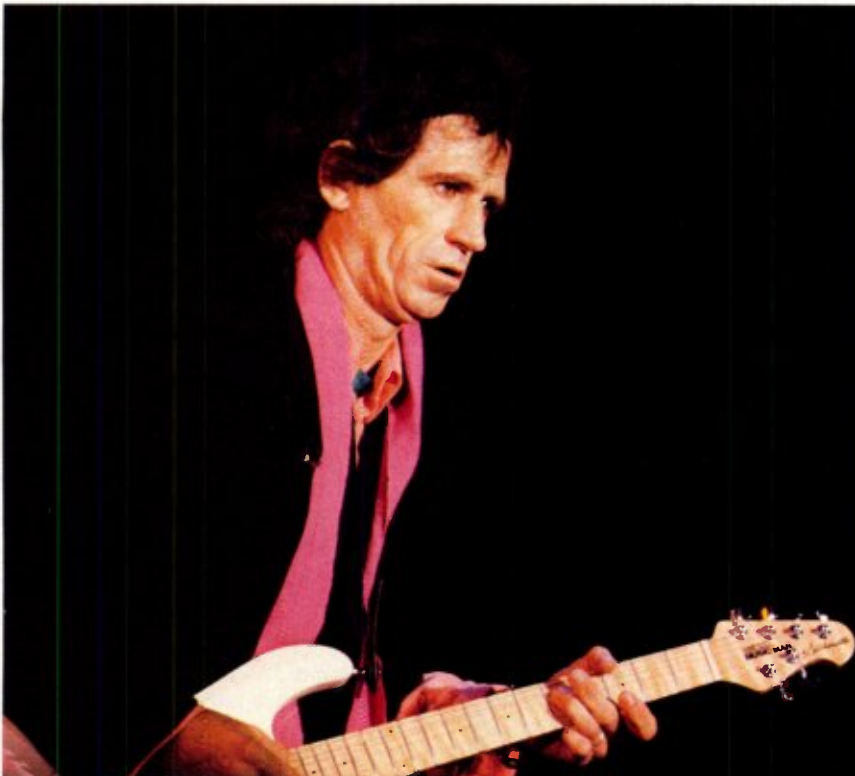
Professional Audio Division



STAGE PASS

by Dan Hedges

The Stones blast off a successful comeback tour in Philadelphia



EBET ROBERTS

Keith Richards' desire to tour has actually increased in recent years despite marriage, children, and his age, 46 on December 18.

PHILADELPHIA, PENNSYLVANIA

"HI, WE'RE THE ROLLING Stones," Mick Jagger says casually, on stage in a packed Veterans Stadium that seems more like the Ninth Circle of Hell. "You may have seen us on the cover of *Time* magazine."

This isn't amateur night, no. Not for a band that played its first gig while John F. Kennedy was still President. Not for a band that was rocking and shocking, on both sides of the Atlantic, before many of today's Sunset Strip badboys were even born.

On the heels of their new Columbia

album, *Steel Wheels*, the Stones are playing their first tour in eight years. It's the biggest they've ever attempted, sold out in a matter of hours. Is it a case of dinosaurs on parade? Not quite. Working a towering, steel mill stage set (one so huge it dwarfs anything Van Halen have ever come up with), the self-anointed "World's Greatest Rock & Roll Band" rips into the opening riff of "Start Me Up" without fanfare. And the crowd, 100,000 strong, goes crazy.

The Stones aren't kids anymore, no. Bassist **Bill Wyman** is well past fifty, and their line-up has been expanded to include backup singers, keyboards, and horns (though to be fair they've used these since the early '70s, both in

the studio and in concert). But, as the band sideswipes "Bitch," then plows straight into *Steel Wheels*' "Sad Sad Sad," Jagger still moves with all the fluid, borderline androgyny that first scandalized parents over two decades ago. Jumpin' Jack Flash, for sure.

And what can be said about guitarist **Keith Richards**? Despite two decades worth of scary living and defying the laws of logic, gravity, and all 50 American states, the guy's still standing. Whether he's slamming out spiky chords during "Undercover," laying down an elastic groove for "Harlem Shuffle," or casually taking center stage to belt out "Happy" and "Before They Make Me Run," his approach is as undisciplined as it's always been. Sloppiness with style.

Although many Stones fans still think of **Ron Wood** as the new arrival, he has been in the band for over *fifteen* years, more than twice the tenure of any Stones lead guitarist. Woody's early axework with **Rod Stewart** and

The Stones made their mark back when rock was still an outlaw expedition into uncharted territory.

the **Faces** was more noteworthy, true. But even in his support role to Richards during anthems like "Brown Sugar" and "Satisfaction," his rasping style punches through.

On the other hand, the solid foundation laid down by Bill Wyman and drummer **Charlie Watts** might seem skimpy to younger ears accustomed to buzzsaw bass runs and exploding drumkits. It's still the bedrock of the Stones' sound, however. During old standbys like "Honky Tonk Women" and the country rocker, "Dead Flowers," the more recent "One Hit (to the Body)," and the new "Mixed Emotions," their simple approach keeps the more random Richards and Wood from going off the rails.

But then, instability has always been the Stones' main strength. It was in London, in 1963, that they set a course that would soon make them the most notorious rock act on the planet. With Jagger and late guitarist/founder **Brian Jones** battling to be the band's focal point, the Stones were a sullen answer to Beatlemania's wide-eyed optimism in the days before rock became as mainstream as Burger King. Drawing

their early sound from the bluesmen of Chicago and the Deep South, the Stones were branded enemies of decency back home, and pure troublemakers once they hit the strait-laced, God-fearing America of 1964.

The controversy sold records. Drug busts, jail sentences, and lurid tales of nude female pop stars and Mars bars soon became as common in the British papers as tomorrow's weather. With their kingdom-size country estates and bottomless bank accounts, the Stones became reigning monarchs during rock's golden era of decadence—an era now paved over by the corporate,

market-tested rock "rebellion" of today.

Still, the Stones never lost that dark mystique. Not even after the departure and death of Brian Jones (who was replaced by **Mick Taylor** in 1969, who was replaced by Wood). Not even after the concert at Altamont in '69 (where Hell's Angels went berserk and a fan was murdered). Not after their music collapsed into a safe '70s/'80s groove. The stories still circulated. Keith, the living corpse, getting his entire body's blood changed at a Swiss clinic. Mick's eerie marriage to his first wife, Bianca, who looked like his twin. Bill Wyman and his 13-year-old model girlfriend, Mandy (now his 19-year-old wife).

That legend carries more firepower than their musical output nowadays—and in Philly, the latter is delivered with a definite coldness. **The Who's** stadium trek last summer was positively joyous by contrast. Despite the tons of equipment and hype, **Roger Daltrey** and Co. connected with the huge crowds with genuine warmth and affection.

The Stones, however, have always been aloof. And though the every-dark-cloud-has-a-silver-lining message of "You Can't Always Get What You Want" still holds water, an atmosphere of doom still hovers around them. Since Altamont, it's become part of the act, and hits a peak at Veterans Stadium when Jagger (with appropriately satanic backlighting

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Despite two decades of scary living and defying the laws of logic, gravity and all 50 states, Keith Richards is still standing.

and dry ice fog) appears on the highest stage tower for "Sympathy for the Devil," following it with a chilly reading of "Gimme Shelter."

But the crowd gets its fill. Hits and then some. "Tumbling Dice" and the bluesy roots of "Little Red Rooster." "Miss You" and "Ruby Tuesday." The dark threat of "Play With Fire," the celebration of "It's Only Rock and Roll," and even a psychedelic dose of 1967's "2000 Light Years From Home." The new stuff (like "Rock And A Hard Place") doesn't compare to "Midnight Rambler" or "Paint It Black," no. But that doesn't alter the fact that the Stones still exist after a quarter century, and can sell out 100,000-seaters without batting an eye.

It's no small feat. Most of today's multi-platinum bad boys will, at best, be dim memories twenty-six years from now. The Stones lucked out, making their mark back when rock was still an outlaw expedition into uncharted territory, rather than something to fill the space between commercials on MTV.

Granted, the years have worn away their edge somewhat. But by the time they shut down the show in Philly with a roaring "Jumpin' Jack Flash," it's perfectly clear why the Stones are still around after all these years.

Simply put, there's never been another band like them.

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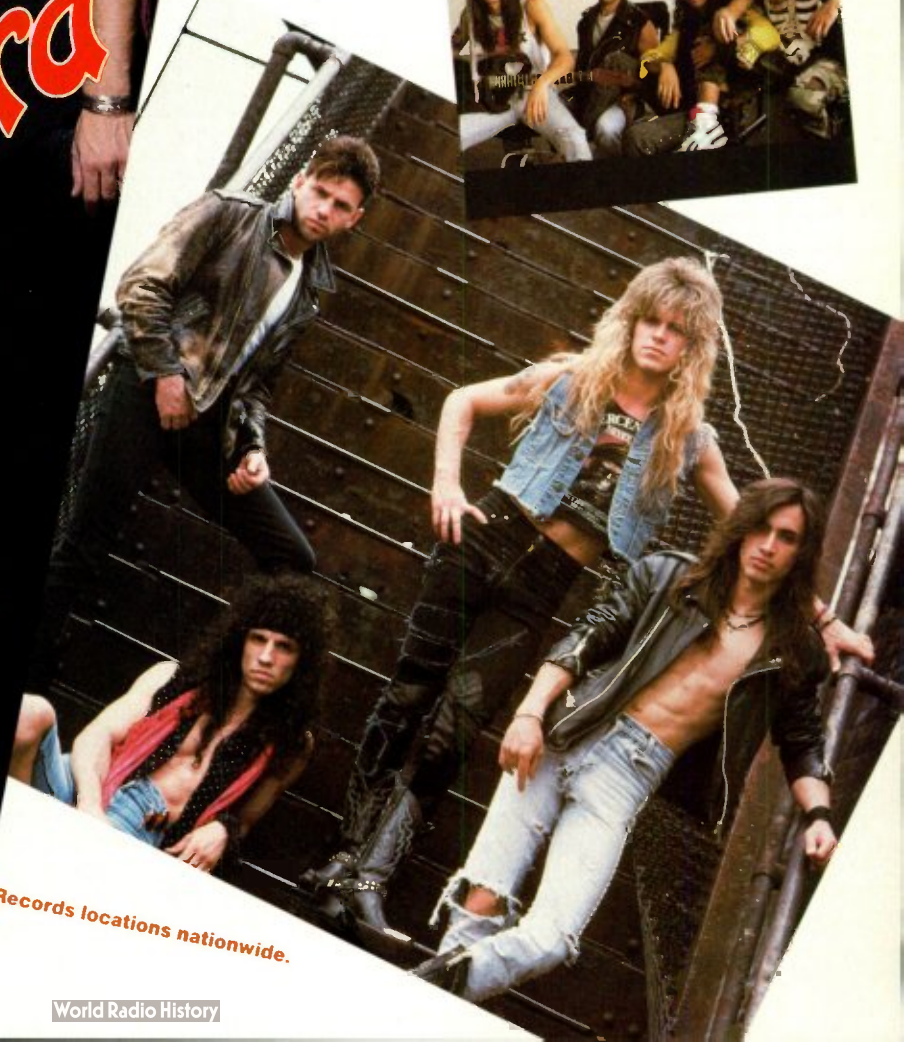
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FRONT PAGES

by Corey Levitan



GEORGE DESOTA/CIRCUS

It seems Steven Tyler anticipated the fracas Aerosmith's video for "Love in an Elevator" would incite; a Tipper Gore look-alike appears in the clip.

Steven Tyler's uplifting tale

So many rock stars write lyrics by fabricating dramatic situations. Not Steven Tyler. Case in point: the inspiration for "Love in an Elevator," Aerosmith's recent Top 20 single.

"We were on the road down South once and I had two of Tennessee's finest women escorting me," the singer flashed back. "We got stuck in an elevator somewhere between Nutbush and Lustville discussing the age-old question, 'Who's on first?' Whilst buttons were being pushed, the doors opened—much to my surprise—onto the lobby, filled with people. Time, my friend, stood still. Know how a minute can seem like forever? The door was open forever. There was this guy in a tie and jacket waiting to get on—and for me to get off. I did, and he didn't."

Aerosmith recreated the moment for "Elevator"'s video, aided by a topless woman. Although filmed from a non-revealing angle, her scenes

prompted both *Friday Night Videos* and MTV to veto the clip. A compromise was struck by plastering "censored" over the imagery in question.

Bang Tango go psycho down south

Submitted for your approval: five young rock musicians descend upon a small Texas town called San Marcos. They've come innocently, to record their first album. Little do Bang Tango know what awaits them.

"If you saw the movie, *Stepford Wives*, the women there had this weird stare and they'd be, like, 'Hi, can I help you?' *That's the way these people were!*" says an incredulous Joe LeSté, remembering the town his producer prescribed as a less disturbing alternative to L.A. "The people were nice as could be but they were really strange. You know when they do TV shows on satanic worshipping and sacrificing sheep?"

This is the town they do it in!"

Bang Tango's lead singer recalls an especially eerie evening. "We're walking around, nothing going on, and there's all these cars parked along the street. One car was completely covered with dirt, and there was a giant tentacle thing on top of the roof. It was like, 'Fuck this, man. Let's get out of here!'"

Bang Tango honored the town by christening their album, *Psycho Cafe*, after a spooky San Marcos eatery. Their current tour, supporting L.A. Guns, sidesteps the area completely.

New Kiss song remains the same

"Hide Your Heart" is the title of Kiss' latest single. It's also the title of a new Ace Frehley track. And of a song from Molly Hatchet. New artist Robin Beck sings a song called "Hide Your Heart." So does Bonnie Tyler, who released it as a single last year. This is no syntactic coincidence; all are different versions of the same tune.

"That song was written about a year-and-a-half ago and Bonnie Tyler wound up doing it," explained Paul Stanley of Kiss, who co-authored "Hide Your Heart" with veteran hit makers Desmond Child and Holly Knight. "Once somebody's cut it, it's basically public domain; anybody can cut the song. What's funny is as soon as everybody heard it, everybody wanted to go in and cut it. It's real interesting to see how many people



STEVE GRANITZ/CELEBRITY PHOTO

These days, Paul Stanley says his favorite classic Kiss song vacillates between "Love Gun" and "Come On and Love Me."



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want to do this song. It must be a good song."

Stanley says he's not worried about over-exposure. "Who cares? If four different people paint the Mona Lisa, you think that's going to make the real one any less valuable?"

Kiss' new album, their twenty-third, is *Hot in the Shade*. No current Lps share this title.

Practice makes pretense, says Cult guitarist

Brilliance can be learned. The past few years have seen this school of

thought snowball, particularly among aspiring guitar virtuosos. But one of today's top shredders has a different theory.

"Music to me is an extension of your soul," says **Billy Duffy of the Cult**. "I don't really see sitting in a bedroom, learning. There's some 10-year-old out of England now who can play like **Steve Vai**, because for the last five years he's played every single living, waking minute. We're not talking originality, style, personality; we're talking a manual dexterity that's been learned in a fairly artificial way. It's something that's really passed me by—learning guitar like you would a

violin or harp.

"I think it's come around within the last year, though," Duffy delighted in reporting, "particularly with the **Guns N' Roses** thing. There's more interest in feel and root playing again. There's a lot of good players around like **Tom Keifer** [of *Cinderella*]. **Slash** you've got to like at times, when he's not really corny. It's like, every lick he does, I've heard it before. But I like it. When [GN'R] opened for us in '87, he really gave me a kick in the ass. Finally, a guitarist was onstage, in direct competition to us, where I went, 'Wow, this geezer's great.'"

Tracii Guns from the street

"I was 17 when I first got together with **Izzy** [Stradlin] and **Axl** [Rose], and we formed **Guns N' Roses** a couple of years later," said **Tracii Guns**, elaborating on "17 Crash," from L.A. **Guns**' second album, *Cocked and Loaded*. "We were 17 and we literally didn't have anywhere to live. We'd be up on Sunset Strip and just kind of stand around, sit on the benches, go to Gil Turner's Liquor, mope around, *praying* that we would meet some chick who'd let not just one of us, but *all* of us, stay at her house."

Ten years later, Tracii and L.A. **Guns** have their own places to live in California. As they traverse America with opening act **Bang Tango**, the street is merely something to gaze at through tinted tour bus windows.



RON MURREY

Tracii Guns says his alma mater, **Guns N' Roses**, idolized the group **Girl**, whose singer, **Philip Lewis**, is now an L.A. **Gun**.

ROTO SOUND

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Joey Vera — ARMORED SAINT
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Doug Pinnick — KING'S X
(New album - "Greatest Hits to Nebraska")

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James Lomenzo — WHITE LION
(New album - "Big Game")

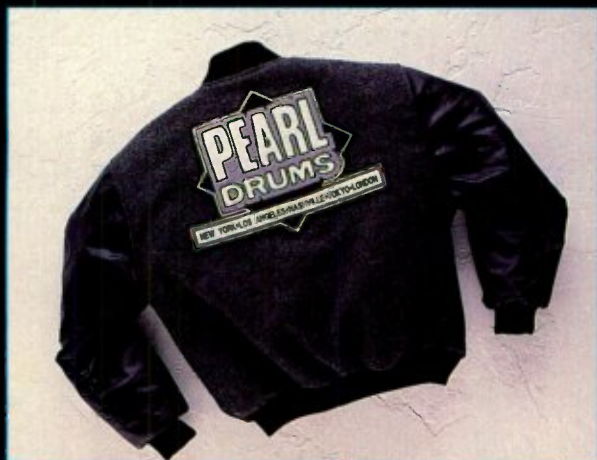
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Year End

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'89

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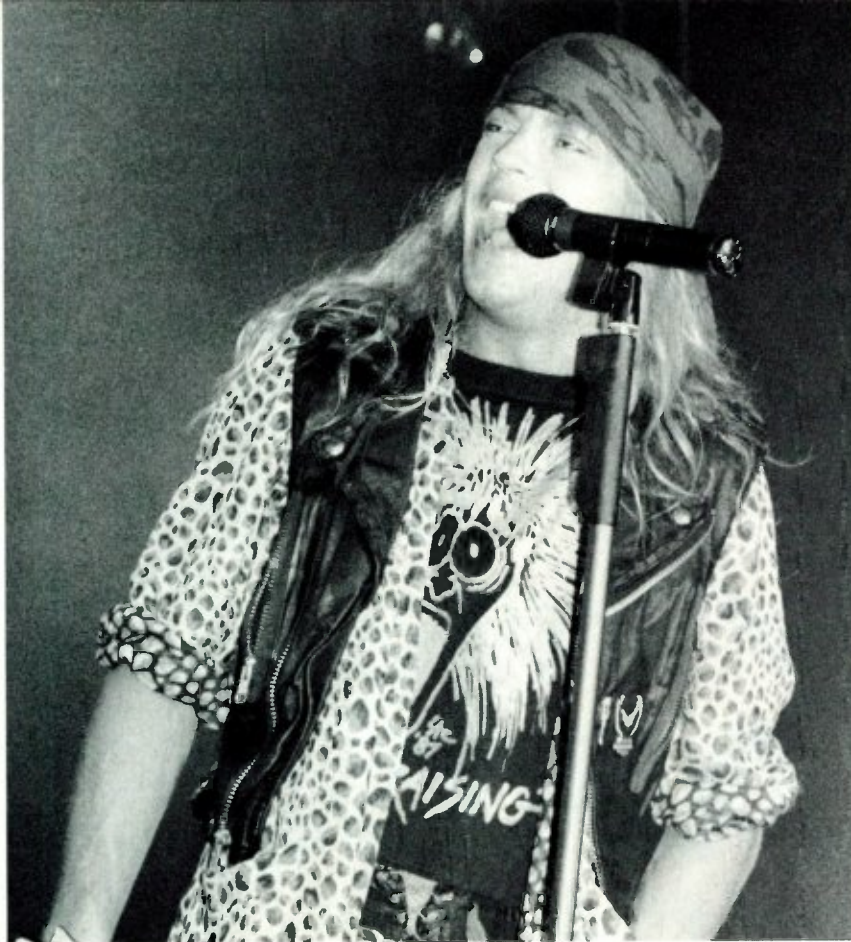


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Pearl

The best reason to play drums



Bret Michaels glows with the flow

Singing with a throat nodule this summer wasn't the first time **Bret Michaels** endangered his health. **Poison's** lead vocalist was living in Mechanicsburg, Pennsylvania in 1979 when Three Mile Island, a nearby nuclear reactor, almost melted down. Only six miles from the radiating core, Bret and his father defied orders to evacuate.

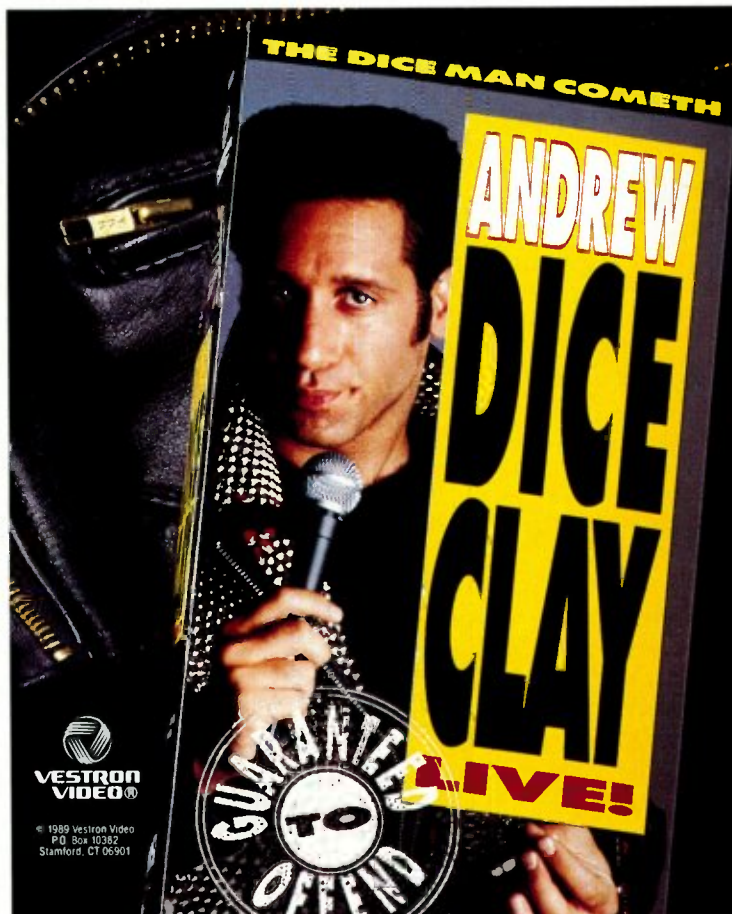
"I had just turned 16, and me and my father stayed inside so that no one would rob the house," Bret remembered. "We didn't know if it was just a bullshit thing or what. Here's my dad's house and the place I grew up with. We felt like at least fighting for it, you know? We stayed there until they fixed the problem.

"That's where Poison got the idea for our [trademark colors] black and lime-green," Michaels continued. "Nuclear waste glows green, so they tell us."

Bret and his boys recently began work on an album with producer Bruce Fairbairn, aiming for a June 1990 release. Bret anticipates "glowing" reviews.

BOB LEAFE

Bret Michaels claims he would welcome a tell-all book about Poison: "I gotta have something to show my grandkids!"



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Young Guns



Photo: Annamaria Di Santo

Danny Gill
of Hurricane Alice

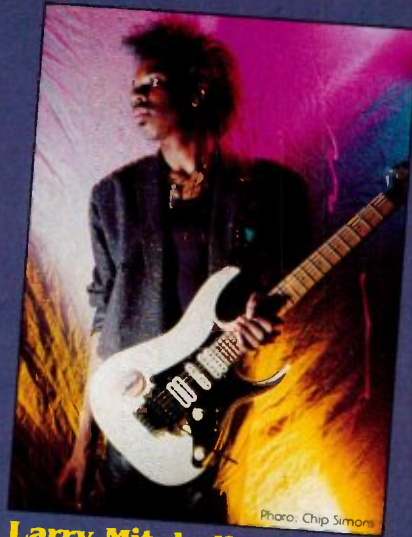


Photo: Chip Simons

Larry Mitchell



Photo: Roger Vanden

Blues Saraceno



Photo: Ray Olson

**Johnny F., Brad Lang
& Willie Hines** of Jet Red



Photo: Randall Giles

Donny Roberts of
Webb Wilder & the Beatnecks



Photo: Rob Cohn

Steve Kimock



Photo: Robin Visardis

Richie Kotzen

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MOVIE VIDEOS

by Daina Darzin

'Batman,' 'Ghostbusters II' head the holiday home video blitz

Batman (Warner)

Pick Hit

This month's pick hit. Unlike the campy TV series, the big-screen *Batman* is a spectacularly dark, gothic epic starring Michael Keaton and the incomparable Jack Nicholson as his nemesis, the Joker. Although millions have already seen this summer mega-hit, the reasonably priced video version should still be the year's hot Xmas gift.



'Batman' comes to your house; this year's mega-hit is already on video.

Dead Bang (Warner)

A tough cop (Don Johnson) battles neo-Nazis. *Dead Bang* is predictable but effective police drama: interesting, fast-moving, with a lot of swell guns and explosions.

Ghostbusters II (RCA/Columbia)

The return of the slime-fighters doesn't quite have the charm and humor of the original (returning stars Bill Murray and Dan Aykroyd are also starting to look a little old for this kind of thing), but imaginative, hot effects (particularly the Statue of Liberty sequence) still make for a fun evening.



Bill Murray and Harold Ramis battle slimy apparitions in 'Ghostbusters II.'

Say Anything (CBS/Fox)

The directorial debut of Cameron Crowe (who wrote the screenplay for the teen classic, *Fast Times at Ridgemont High*) is a sensitive, thoughtful love story of a nice but unfocused guy (John Cusack) and a reluctant over-achiever on the fast track (Ione Skye). *Say Anything's* strong point is the authentic dialogue of its teenage characters.

Scrooged (Paramount)

A fine premise—the Scrooge tale set in the present day with a ruthless



'Working Girl' features Melanie Griffith as an ambitious secretary on Wall Street.

TV executive (Bill Murray) in the title role—gets uneven treatment. *Scrooged* is hilarious when it's nasty, a drag when it's sentimental. Murray makes an excellent vicious creep, but Carol Kane steals the show as a flaky, abusive Ghost of Christmas Present.

Skin Deep (Media)

John Ritter as a compulsively womanizing writer. Other than the funny, much-publicized day-glo condom scene, *Skin Deep* is a loser, just like its main character. (Why would all those women want this whiny, self-absorbed, depressed, alcoholic, none-too-attractive guy in the first place?)

Working Girl (CBS/Fox)

Charming, witty underdog-makes-good tale of a suburban secretary (Melanie Griffith) who's out to better herself in the sophisticated, big city setting of Wall Street high finance. Co-starring Sigourney Weaver as the boss from hell.

MOVIE VIDEO

Top 10 National Movie Videocassettes

1. (5) **Tequila Sunrise** (Warner) Clever action flick stars Mel Gibson, Michelle Pfeiffer.
2. (—) **Rain Man** (MGM/UA) Oscar-winning drama stars Dustin Hoffman and Tom Cruise.
3. (—) **The Naked Gun** (Paramount) Leslie Nielsen in a hilarious police-action parody.
4. (—) **Beaches** (Touchstone) Bette Midler/Barbara Hershey tearjerker.
5. (—) **Bill & Ted's Excellent Adventure** (Orion) Dudes, like, travel through history. Awesome.
6. (—) **Mississippi Burning** (Orion) Controversial drama about civil rights movement starring Gene Hackman.
7. (—) **The 'Burbs** (MCA) Strange comedy with Tom Hanks.
8. (8) **Dangerous Liaisons** (Warner) Sex and intrigue in the 18th century. Stars Glenn Close.
9. (—) **Skin Deep** (Media) Reviewed in this issue.
10. (1) **Twins** (MCA) They're Arnold Schwarzenegger and Danny DeVito. A very funny movie.

Compiled from research by Circus Magazine's staff based on national video store reports. This chart reflects rentals and is compiled from monthly data. Numbers in parentheses indicate last month's position.



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MUSIC VIDEOS

by Gary Cee

L.A. Guns meet L.A.P.D.!

New Poison, Kix and Winger

POISON'S HOME PREMIERE: A *Sight for Sore Ears* is the title of **Poison's** first home release, due in video stores in time for Christmas. The ultimate holiday gift for the Poison fan, the tape will feature the band's colorful vidclips as well as candid, on-the-road footage.

TELL IT TO THE JUDGE: **Tracii Guns** of **L.A. Guns** was only joking when he asked two L.A. police officers if they could help him fix some tickets he had been issued. The cops were working security for the L.A. Guns' video shoot of "Rip N' Tear" from their new Lp, *Cocked and Loaded* (Vertigo/PolyGram). While Tracii was busy on the set, the fuzz ran a check on the guitarist and discovered nearly a dozen outstanding warrants. When the director yelled "Cut!", the cops shouted, "Book him!" Off to headquarters they went, with Tracii in handcuffs. After he spent a couple of hours in the pokey, the Guns' tour manager arrived with the bail money.

IT'LL BE A VIDEO ONE DAY: **Dangerous Toys**, **Saraya**, **Voodoo X** and **Bonfire** are just some of the bands appearing on the soundtrack to the new Wes Craven horror film, *Shocker*. There's also a band called **The Dudes of Wrath** on the record—it includes a bunch of no-names like **Paul Stanley** of **Kiss**, **Motley Crue's Tommy Lee**, **Whitesnake's Rudy Sarzo**, and **Alice Cooper**. As if that's not enough, the first video from this project will be **Megadeth's** cover of Alice's 1973 hit "No More Mr. Nice Guy." Don't miss **Dave Mustaine's** "electrifying" performance in this clip!

QUICK BITS: Although **Metallica** committed their two Seattle, Washington appearances to film this year, there are no plans for a professionally shot



Bret Michaels opens up and says "Aah!" in 'A Sight for Sore Ears.'

NIKI TYLER



Tracii Guns always enjoys bars—playing in them, not behind them.

RONALD A. MURREY



Kip Winger's new home video flies into stores in time for the holidays.

JOHN ATASHIAN

Metallica concert video—yet... **Roxx Gang** smashed ten guitars during the video shoot for "Scratch My Back" from their Lp, *Things You've Never Done Before* (Virgin). When guitarist **Jeff Taylor** was asked how he liked shooting the video, he replied, "The best part was getting to trash the hotel room and the guitars!"... The first video off **VoiVod's** *Nothingface* Lp (Mechanic/MCA) is their cover of **Pink Floyd's** "Astronomy Domine."

ROCK & ROLL STOCKING

stuffers: The folks at Atlantic Video put their heads together and came up with the title **Winger: The Videos. Vol. 1** for **Kip** and Co.'s first home offering. There are just four clips in this half-hour program: "Hungry," "Headed for a Heartbreak," "Seventeen" and "Madalaine," along with some exclusive personal interviews with Kippy... **Kix: Blow My Fuse. The Videos** (Atlantic) is also a half-hour excursion featuring the clips "Cold Blood," "Don't Close Your Eyes," "Blow My Fuse" and "Get It While It's Hot."

And look for Vestron's re-release of **Video Rewind: The Rolling Stones Great Video Hits** at a bargain price. The twelve selections featured here are uncut and uncensored and **Mick Jagger** loves every one of them. "I think it captures all of us beautifully," the veteran vocalist said. "Even in our non-beautiful, non-church choir moments."

MUSIC VIDEO

Top 10 National Music Videocassettes

1. (4) **New Kids on the Block/Hangin' Tough** (CMV)
2. (1) **Pink Floyd/Delicate Sound of Thunder** (CMV)
3. (2) **Metallica/2 of One** (Elektra)
4. (6) **Metallica/The \$19.98 Home Video—Cliff 'Em All** (Elektra)
5. (—) **Public Enemy/Fight the Power-Live** (CMV)
6. (5) **Michael Jackson/Moonwalker** (CMV)
7. (10) **Various Artists/Hard N' Heavy Volume 2** (MPI)
8. (3) **Michael Jackson/The Legend Continues...** (Vestron)
9. (—) **Love and Rockets/The Haunted Fish Tank** (BMG)
10. (—) **Lita Ford/Lita** (BMG)

Compiled from research by Circus Magazine's staff based on national video store reports. This chart is compiled from monthly retail sales data. Numbers in parentheses indicate last month's position.

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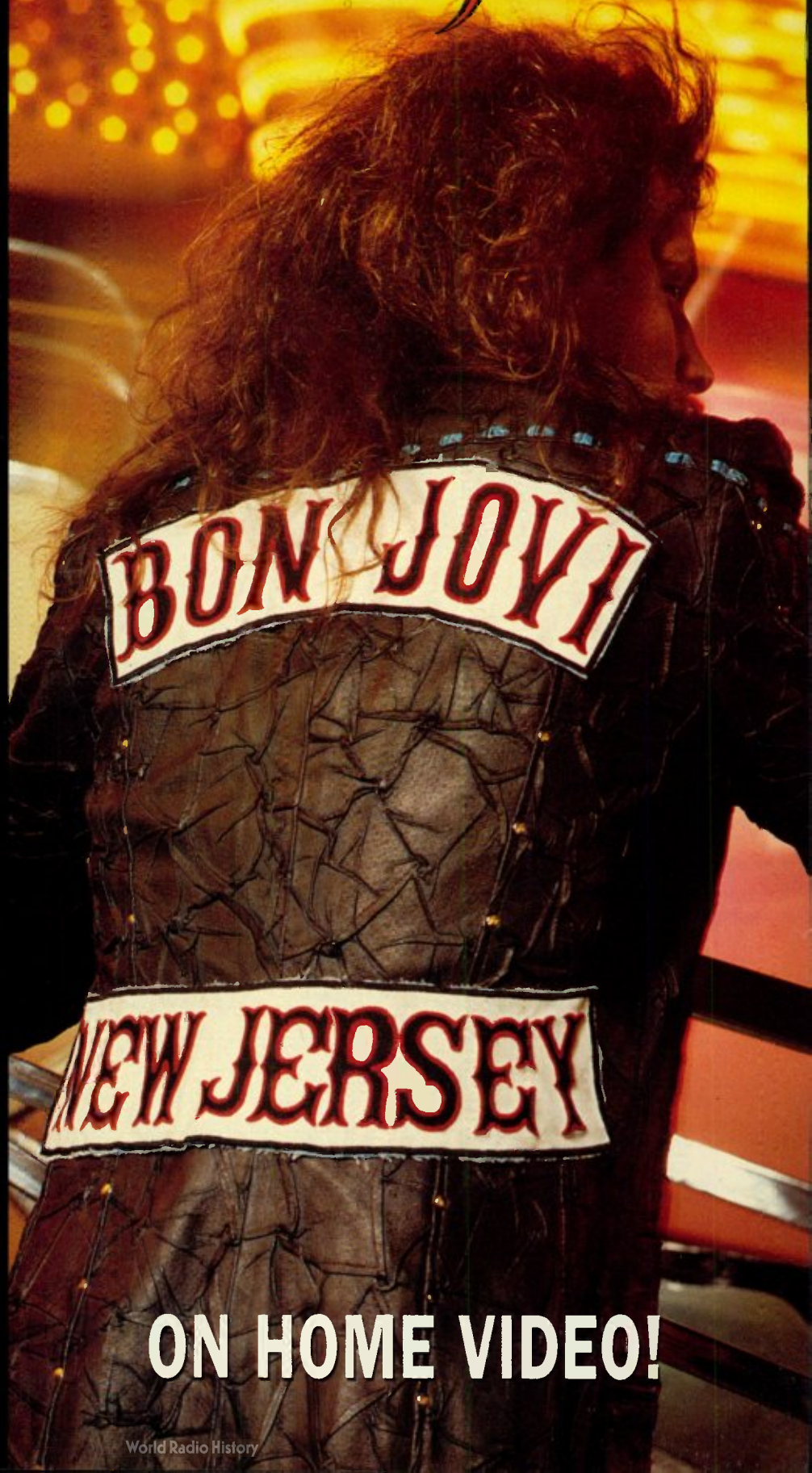
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BANG TANGO PSYCHO CAFE	386-300
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TANGIER FOUR WINDS	386-011
VINNY VINCENT ALL SYSTEMS GO	368-530
QUEENSRYCHE Operation: Mindcrime	369-579
EUROPE Out Of This World	370-403
METALLICA And Justice For All	1372-805
VIOLENCE Eternal Nightmare	373-167
OVERKILL Under The Influence	373-373
SUICIDAL TENDENCIES When I Can't Even Smile Today	374-710



King's X - Gretchen Goes To Nebraska. Everybody Knows Over My Head, etc. (AL/Megaforce WW) 387-019

White Lion - Big Game. Little Fighter, Radar Love, Let's Get Crazy, etc. (Atlantic) 382-820

Winger. Headed For A Heartbreak Hangin' On: Poison Angel, others. (Atlantic) 374-652

JUNKYARD	386-326	TORA TORA Surprise Attack	386-318
PRINCES PANG	386-268	SABBAT "DREAMWEAVER"	386-227
TESTAMENT Practice What You Preach	386-102	BLACK AND WHITE DON'T KNOW YET	386-045
POISON Open Up and Say...AHH!	368-688	JUDAS PRIEST RAM IT DOWN	368-555
STRYPER In God We Trust	370-361	ANTHRAX Spreading The Disease	369-686
FATES WARNING No Exit	371-880	ACE FREHLEY Second Sighting	370-726
KING DIAMOND "THEM"	373-159	BRITNY FOX	372-813
OZZY OSBOURNE No Rest For The Wicked	373-308	TESTAMENT THE NEW ORDER	373-175
AC/DC For Those About To Rock We Salute You	312-389	HURRICANE OVER THE EDGE	373-803
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MICK JONES	384-396	NIGHT RANGER GREATEST HITS	383-729
BILLY SQUIER HEAR AND NOW	383-760	BORIS GREBENSHIKOV RADIO SILENCE	383-513
QUEEN THE MIRACLE	383-547	P.I.L.	382-978
BAD ENGLISH	383-463	TOM PETTY Full Moon Fever	382-184
GLORIA ESTEFAN CUTS BOTH WAYS	382-341	10,000 MANIACS Blind Man's Zoo	382-077
THE CURE DISINTEGRATION	382-093	U2 RATTLE AND HUM	1374-017 394-015
VIXEN	374-108	LIVING COLOUR VIVID	370-833
MELISSA ETHERIDGE	371-468	THE DOORS	369-991
JETHRO TULL Thick As A Brick	367-136	JETHRO TULL Thick As A Brick	367-136
BEST OF T. REX T. REX TASTY-1970-73	340-133	BEST OF T. REX T. REX TASTY-1970-73	340-133
ROLLING STONES STICKY FINGERS	350-645	ROLLING STONES STICKY FINGERS	350-645
SAMMY HAGAR	357-467	SAMMY HAGAR	357-467
THE WHO Who's Better, Who's Best	1376-657 396-655	THE WHO Who's Better, Who's Best	1376-657 396-655
BRYAN ADAMS RECKLESS	331-264	BRYAN ADAMS RECKLESS	331-264
BREEZE The Young Son Of No. 1	388-371	BREEZE The Young Son Of No. 1	388-371
SLICK RICK The Great Adventures	388-363	SLICK RICK The Great Adventures	388-363
INNER CITY BIG FUN	386-755	INNER CITY BIG FUN	386-755
HEAVY D & THE BOYZ BIG TYME	383-703	HEAVY D & THE BOYZ BIG TYME	383-703
BODDIE DOWN PRODUCTIONS GHETTO MUSIC: THE BLUE PRINT OF HIP HOP	386-193	BODDIE DOWN PRODUCTIONS GHETTO MUSIC: THE BLUE PRINT OF HIP HOP	386-193
STEPHANIE MILLS HOME	386-342	STEPHANIE MILLS HOME	386-342
TIN MACHINE	383-976	TIN MACHINE	383-976
GHOSTBUSTERS II Orig. Soundtrack	383-711	GHOSTBUSTERS II Orig. Soundtrack	383-711
BRUCE SPRINGSTEEN Born In The U.S.A.	326-629	BRUCE SPRINGSTEEN Born In The U.S.A.	326-629
DOOBIE BROTHERS CYCLES	382-457	DOOBIE BROTHERS CYCLES	382-457
TRIUMPH CLASSICS	382-135	TRIUMPH CLASSICS	382-135
ROACHFORD	382-010	ROACHFORD	382-010
BLUE OYSTER CULT IMAGINOS	372-110	BLUE OYSTER CULT IMAGINOS	372-110
JIMMY PAGE OUTRIDER	370-387	JIMMY PAGE OUTRIDER	370-387
VAN HALEN OU812	369-371	VAN HALEN OU812	369-371
AEROSMITH Permanent Vacation	359-075	AEROSMITH Permanent Vacation	359-075
GREAT GONZOS/ BEST OF TED NUGENT	312-330	GREAT GONZOS/ BEST OF TED NUGENT	312-330
JUDAS PRIEST TURBO	342-303	JUDAS PRIEST TURBO	342-303
JIMI HENDRIX Are You Experienced?	353-102	JIMI HENDRIX Are You Experienced?	353-102
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JODY WATLEY Larger Than Life	381-061	JODY WATLEY Larger Than Life	381-061
JOE JACKSON BLAZE OF GLORY	381-699	JOE JACKSON BLAZE OF GLORY	381-699
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BAD COMPANY DANGEROUS AGE	374-660	BAD COMPANY DANGEROUS AGE	374-660
CYNDI LAUPER A Night To Remember	377-887	CYNDI LAUPER A Night To Remember	377-887
MILLI VANILLI Girl You Know It's True	379-610	MILLI VANILLI Girl You Know It's True	379-610
RICHARD MARX Repeat Offender	380-915	RICHARD MARX Repeat Offender	380-915
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EDDIE MONEY Nothing To Lose	374-223	EDDIE MONEY Nothing To Lose	374-223
DEBBIE GIBSON ELECTRIC YOUTH	377-275	DEBBIE GIBSON ELECTRIC YOUTH	377-275
MADONNA LIKE A PRAYER	379-594	MADONNA LIKE A PRAYER	379-594
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Beastie Boys - Paul's Boutique. Hey Ladies; To All The Girls, Car Thief, etc. (Capitol) 383-786

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EXTREME 382-242 (ASB)	SEA HAGS 382-234 (SHYMALE)	BLUE MURDER 382-044 (GEPHEN)
LEATHERWOLF 382-002 STREET READY (ISLAND)	EZO FIRE, FIRE 381-616 (GEPHEN)	GREAT WHITE 381-178 ... TWICE SHY (CAPITOL)
WARRANT 379-644 Dirty Politics Rhythmic Biting Rich (COLUMBIA)	ACCEPT 379-438 EAT THE HEAT (EPIC)	D.R.I. 379-172 Dealing With It (SUNSHINE METAL BLADE)
MELIAH RAGE 378-232 Kill To Survive (EPIC)	METAL CHURCH 378-166 Blessing In Disguise (ELEKTRA)	TESLA 377-986 Great Radio Controversy (GEPHEN)
BEST OF VANDENBERG 377-838 (AIC)	DOKKEN 1376-228 Best From The East (ELEKTRA) 396-226	ARMORED SAINT 376-103 Saints Will Conquer (METAL BLADE)
GUNS N' ROSES 376-087 GN'R LIES (GEPHEN)	QUIET RIOT 375-667 QR (PASAD)	ANVIL 375-485 Pound For Pound (ENIGMA METAL BLADE)
MOTORHEAD 375-477 No Sleep At All (ENIGMA)	DRIVE 375-097 Characters In Time (WARNER BROS)	RATT 375-071 Reach For The Sky (ATLANTIC)
DEATH ANGEL 374-827 Frolic Through The Park (ENIGMA)	BULLETBOYS 374-702 (WARNER BROS)	ANTHRAX 374-264 State Of Euphoria (SUNSHINE METAL BLADE)
ANTHRAX 355-842 Among The Living (SUNSHINE METAL BLADE)	OZZY OSBOURNE 355-636 RAN DY RHOADS TRIBUTE (SUNSHINE METAL BLADE)	WHITESNAKE 355-362 (GEPHEN)
STRYPER 351-825 To Hell With The Devil (ENIGMA)	MEGADETH 351-346 P.D.C. SELLS... (CAPITOL)	EUROPE 351-122 The Final Countdown (EPIC)
POISON 347-229 Look What The Cat Dragged In (ENIGMA)	AC/DC 345-371 WHO MADE WHO (ATLANTIC)	METALLICA 344-366 Master Of Puppets (ELEKTRA)
QUIET RIOT 320-630 METAL HEALTH (PASAD)	BLACK SABBATH 318-790 LIVE (WARNER BROS) 398-792	BLACK SABBATH 313-023 MOB RULES (WARNER BROS)
QUEENSRÛCHE 331-173 THE WARNING (ENIGMA)	DOKKEN 330-928 TOOTH AND NAIL (ELEKTRA)	DIO 328-955 The Last In Line (WARNER BROS)
ACE FREHLEY 357-160 Frehley's Comet (SUNSHINE METAL BLADE)	JUDAS PRIEST 335-636 PRIEST... LIVE! (COLUMBIA) 396-184	MÖTLEY CRÛE 355-990 Girls, Girls, Girls (ELEKTRA)
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SONG LYRICS

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FAST FACTS

Personal—Geffen Records has pressed 17,000 copies of the *Pump* compact disc in a special leather-bound collector's case. Although it is commercially available, it is hard to find.

Warrant/"So Damn Pretty (Should Be Against the Law)"

Got my act down, got it down tonight. / Got a feeling tonight will be a good night. / I'm gonna see a million girls. / Gonna grab one pretty. / Take her around the world.

Come on and spread your wings, / come on and let me in. / You know it really ain't dirty, / not a sin. / To have and to hold, / to love and to squeeze. / Come on and be my baby, / get down on your knees. / Oh yeah, / pretty, pretty please.

Woh, I need your love. / I need it bad. / You're about the best thing I ever had. / Woh, let's get down to the raw. / So damn pretty, should be against the law.

Well, I was lookin' at you from across the room. / Hopin' that you would see me, too. / After half an hour of nothin' to do, / my feet were gettin' cold inside my shoes. / It came to me from out of the blue, / go on, you gotta grab her, take her in the bathroom.

Oh yeah, by the light of the moon, / comin' through the window.

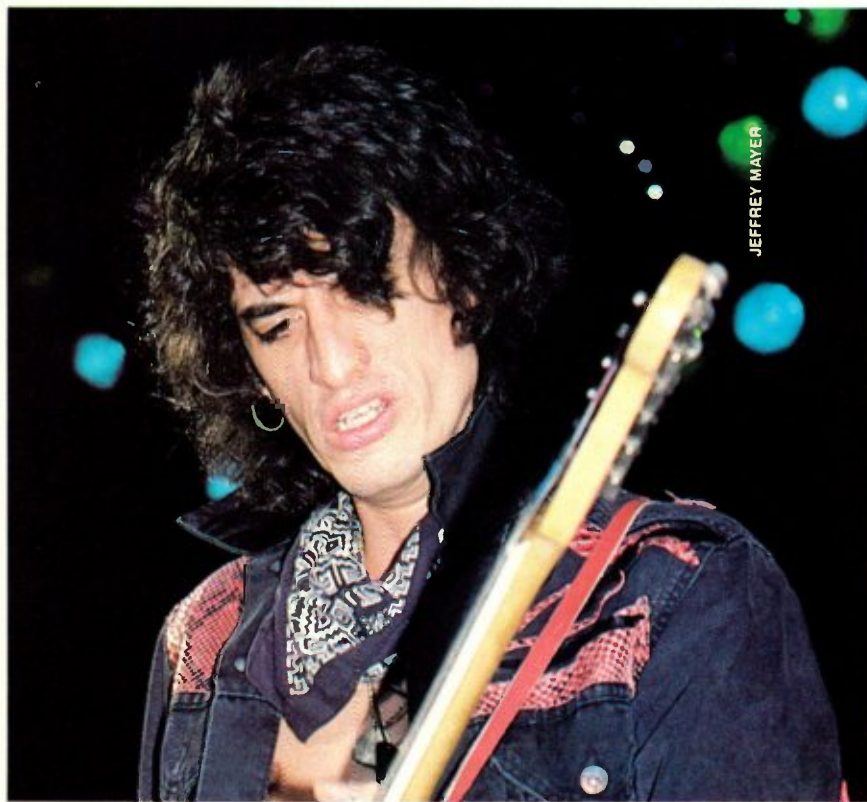
Well, I said, hooker and whores / and a teenage slut in the 24th room floor. / I'm in love, I'm in love, I'm in love, I'm in love, I'm in love. / Oh yeah.

From *Dirty Rotten Filthy Stinking Rich* by Warrant (Columbia). Music and lyrics by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet, and Eric Turner. Copyright © 1989 by Virgin Songs, Inc./Dick Dragon Music/Likite Split Music/Crab Salad Music/Rich McBitch Music/Great Lips Music. All rights controlled by Virgin Songs, Inc. All rights reserved. International copyright secured.

Tesla/"Love Song"

So you think that it's over, / say your love has finally reached the end. / Any time you call, night or day. / I'll be right there for you. / If you need a friend, yeah, / it's gonna take a little time. / Time is sure to mend your broken heart. / Don't you even worry, pretty darlin', / I know you'll find love again.

Love is all around you. / Love is knockin' outside your door, / waitin' for you. Is this love just made for two? / Keep an open heart and you'll find love



Joe Perry and Aerosmith began their 'Pump' world tour in Europe in October. The Cult opened those dates. A U.S. tour began in mid-December.

Aerosmith/"The Other Side"

Lovin' you has got to be / like the devil and the deep blue sea. / Forget about your foolish pride. / Take me to the other side.

My mama told me there'd be days like this. / And man, she wasn't foolin'. / 'Cause I just can't believe the way you kiss. / You opened up your mouth with bated breath. / You said you'd never leave me. / You love me as you hate me. / I tried to take the loss. / You're crying me a river, / but I got to get across.

Lovin' you has got to be / like the devil and the deep blue sea. / Forget about your foolish pride. / Take me to the other side.

I'm lookin' for another kind of love. / O Lordy, how I need it. / The kind that likes to leap without a shove. / Honey, you best believe it. / To save a lot of time and foolish pride, / I'll say what's

on my mind, girl. / You loved me, you hate me. / You cut me down to size. / You blinded me with love. / And yeah, it opened my eyes.

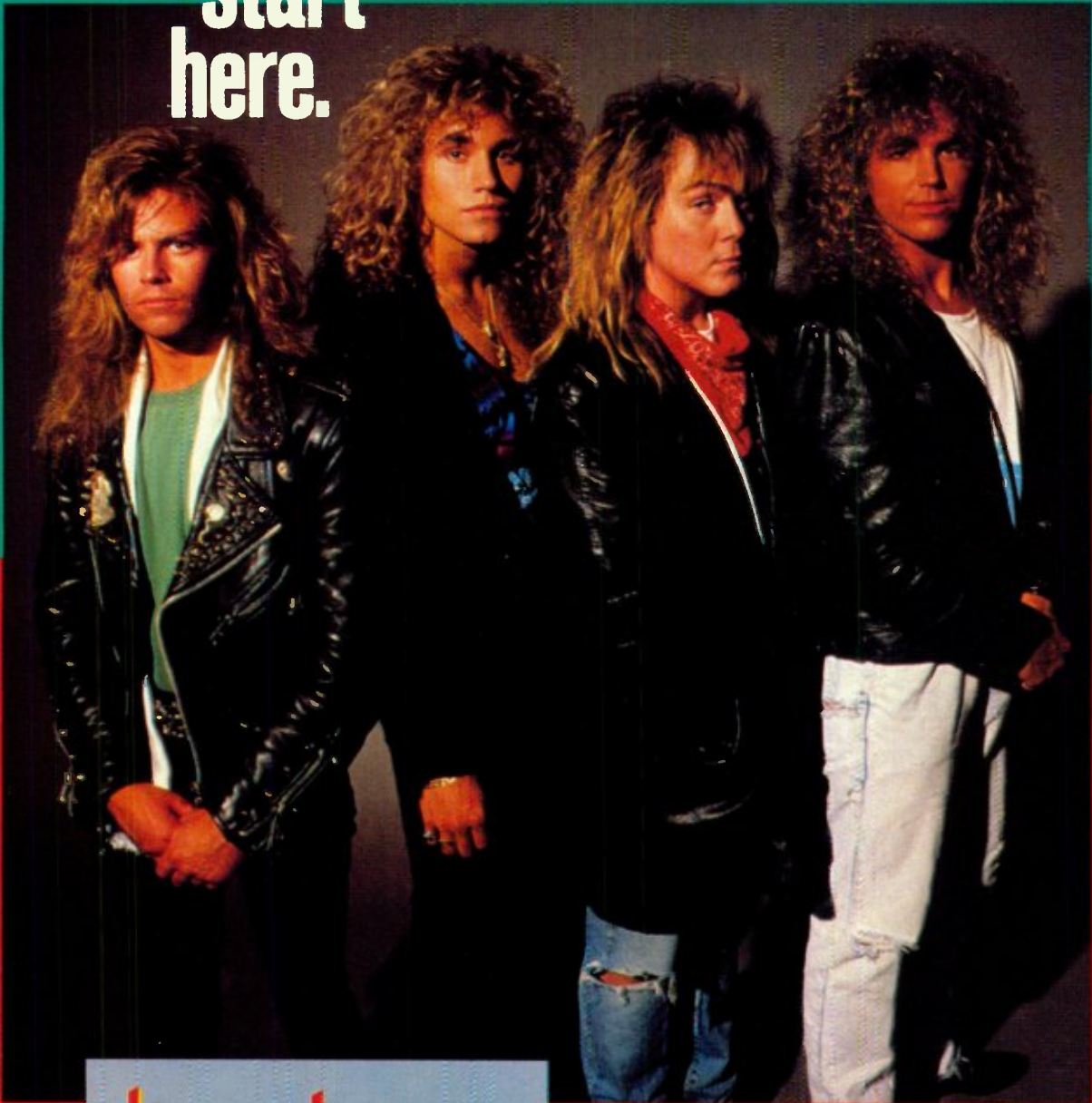
Lovin' you has got to be / like the devil and the deep blue sea. / My conscience got to be my guide. / Honey, take me, take me, take me, take me...

I'm lookin' for another kind of love. / O Lordy, how I need it. / The kind that likes to leap without a shove. / Honey, you best believe it. / Now I ain't one for sayin' long goodbyes. / I hope all is forgiven. / You loved me, you hate me. / I used to be your lover. / You know you had it comin', girl. / So take me to the other side.

Lovin' you has got to be / like the devil and the deep blue sea. / My conscience got to be my guide. / Honey, take me to the other side.

From *Pump* by Aerosmith (Geffen). Music and lyrics by Steven Tyler and Jim Vallance. Copyright © 1989 Swag Song Music, Inc. (ASCAP)/Calypso

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Produced by Bob Ezrin for Lazem Productions.

Discipline and Management: Phil Carson Associates

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again, I know. / Love is all around you, yeah. / Love is knockin' outside your door, / waitin' for you. Is this love just made for two? / And you'll find love again, I know.

Love will find a way. / Darlin', love is gonna find a way, / find its way back to you. / Love will find a way. / So love, go out and open your eyes. / Love is gonna find its way back to you, I know.

From *The Great Radio Controversy* by Tesla (Geffen). Music and lyrics by Jeffrey Keith and Frank Hannon. Copyright © 1989 City Kidd Music (ASCAP). International copyright secured. All rights reserved. Used by permission.

White Lion/"Radar Love"

I've been driving all night, my hands 're wet on the wheel. / There's a voice in my head that drives my heel. / And my baby calls, says she needs me here. / And it's half past four and I'm shifting gear.

When she gets lonely and the longin' gets too much, / she sends a cable comin' in from above. / We don't need to talk at all.

We got a thing that's called radar love. / We got a wave in the air. / Radar love.



CHRISTOPHER LEE HELTON

White Lion's Mike Tramp refuses to endorse any microphone sponsors on the new Lp; he pays for his own gear.

Radio's playin' some forgotten song. / Brenda Lee's comin' on strong. / The road has got me hypnotized / and I'm spinning into a new sunrise.

When I get lonely and I'm sure I've had enough, / she sends her comfort coming in from above. / We don't need a letter at all.

We got a thing that's called radar love. / We got a line in the air. / Radar love.

No more speed, I'm almost there. / Gotta keep cool now, gotta take care. / Last car to pass, here I go. / And the line of cars goes down real slow.

And the radio played some forgotten song. / Brenda Lee's comin' on strong. / And the newsman sang his same song. / Oh, one more radar lover gone.

When I get lonely and I'm sure I've had enough. / She sends her comfort coming in from above. / We don't need a letter at all.

We got a thing that's called radar love. / We got a line in the sky. / We got a thing that's called radar love. / We got a thing that's called radar love.

From *Big Game* by White Lion (Atlantic). Music and lyrics by George Kooymans and Barry Hay. Copyright © 1973 Fever Music, Inc. (ASCAP). All rights reserved. Used by permission.

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World Radio History

Photos by Neil Zivzwer

Testament/"Practice What You Preach"

You think your life's so grand. / You don't believe a word you say. / Your feet aren't on the ground. / You let your life just slip away. / Just so uncertain of your body and your soul, / the promises you make, your mind goes blank, / and then you lose control, then you lose control.

I never was the one, the one to say the things you say. / Never seem to wonder what you say. / You think you've got your life completely in control. / You've got a lot to learn, / the bridge you burned. / It's gonna take its toll. / Pay the burnt bridge toll.

So practice what you preach. / Practice what you preach. / Practice what you preach. / Practice what you preach.

You think your life's so grand. / You don't believe a word you say. / Your feet aren't on the ground. / You let your life slip away. / Just so uncertain of your body and your soul, / the promises you make, your mind goes blank / and then you lose control. / Pay the burnt bridge toll, / then you lose control. / Pay the burnt bridge toll, / so practice what you preach.

Practice what you preach. / Practice what you preach. / Practice what you preach.

From *Practice What You Preach* by Testament (Megaforce/Atlantic). Music and lyrics by Testament. Copyright © 1989 Zomba Enterprises, Inc./Cottod Music (Administered by Zomba Enterprises, Inc.) All rights reserved. Used by permission.

FAST FACTS

Personal—Testament is currently on an American tour with Canadian thrashers, Annihilator. A third band, Wrathchild America, is expected to join the tour about midway through.

Alice Cooper/"Poison"

Your cruel device. / Your blood, like ice. / One look could kill. / My pain, your thrill.

I want to love you but I better not touch. (Don't touch.) / I want to hold you but my senses tell me to stop. / I want to kiss you but I want it too much. (Too much.) / I want to taste you but your lips are venomous poison.

You're poison runnin' thru my veins. / You're poison I don't want to break these chains.

Your mouth, so hot. / Your web, I'm

caught. / Your skin, so wet. / Black lace on sweat.

I hear you calling and it's needles and pins. (And pins.) / I want to hurt you just to hear you screaming my name. / Don't want to touch you, but you're under my skin. (Deep in.) / I want to kiss you but your lips are venomous poison.

You're poison runnin' thru my veins. / You're poison, I don't wanna break these chains. / Poison.

One look could kill. / My pain, your thrill. / I want to love you but I better not touch. (Don't touch.) / I want to hold you but my senses tell me to stop. / I want to kiss you but I want it too much. (Too much.) / I want to taste you but your lips are venomous poison.

You're poison runnin' thru my veins. / You're poison I don't wanna break these chains. / Poison.

From *Trash* by Alice Cooper (Epic). Music and lyrics by Desmond Child/Alice Cooper/John McCurry. Copyright © 1989 EMI April Music, Inc./Desmobile Music Co./Ezra Music/CBS Music Publishing/Kat and Mouse Music. All rights for Desmobile Music Co. controlled and administered by EMI April Music, Inc. All rights reserved. International copyright secured. Used by permission.



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Warrant discovers the weirdness of stardom

by Sharon Liveten

“It’s starting to get a little weird about now,” says Joey Allen, who with partner Erik Turner comprises the guitar power behind Warrant, one of 1989’s hottest newcomers. “Our success hasn’t really sunk in yet. A year ago at this time we were all sitting around our living rooms on our butts watching television. Jerry, Steven and I were in one apartment, Jani and Erik were in another, next door. It was in a

really awful neighborhood in Van Nuys, California. We used to call it Van Hell,” he muses. “It was right

“It is getting very odd.”—Joey Allen on fame

across from the D.M.V., and Jani once got jumped by about 13 guys coming home after a show. It seems like a long

way away.”

Ah, the difference a year makes. In under ten months the band relocated to better digs, (which they rarely see due to a heavy touring schedule). More importantly, Warrant has gone from begging people to come to their gigs, to playing venues packed with more than 10,000 people. On the strength of the hit singles “Down Boys,” “Heaven” and “Big Talk,” Warrant’s debut album, *Dirty Rotten Filthy Stinking Rich* (Columbia), is rapidly approaching double platinum.

Now, instead of watching TV, the men from Warrant (singer Jani Lane, drummer Steven Sweet, bassist Jerry Dixon, Turner and Allen) are on it.

“What the hell am I doing here talking to them?”—Joey Allen on hanging out with Kiss

Which explains why they are squished into a tiny dressing room backstage at the *Arsenio Hall Show*.

“This is truly weird,” repeats the blond guitarist, while absentmindedly strumming his new skull-emblazoned jet black guitar. He glances around the cramped space. “It is getting very odd.”

Indeed. Particularly when it comes to light that the band’s television career isn’t ending with an appearance on the hip talk show. It seems that in a tidy bit of typecasting, Warrant was cast as a rock band in the TV pilot for a mid-season replacement show called *Body Guard* starring Dale Midkiff. Does the small screen beckon?

“Not really,” says Joey. “We thought it would be fun. Jani is the only one with a line. Mostly we just hang around in the background and act like a band.”

And how is fame and success affecting the way the band acts? Slowly. According to all of the band members, it’s just starting to dawn on them that they really *are* successful.

“I’m still shocked when people come up to me and ask me if I’m Erik from



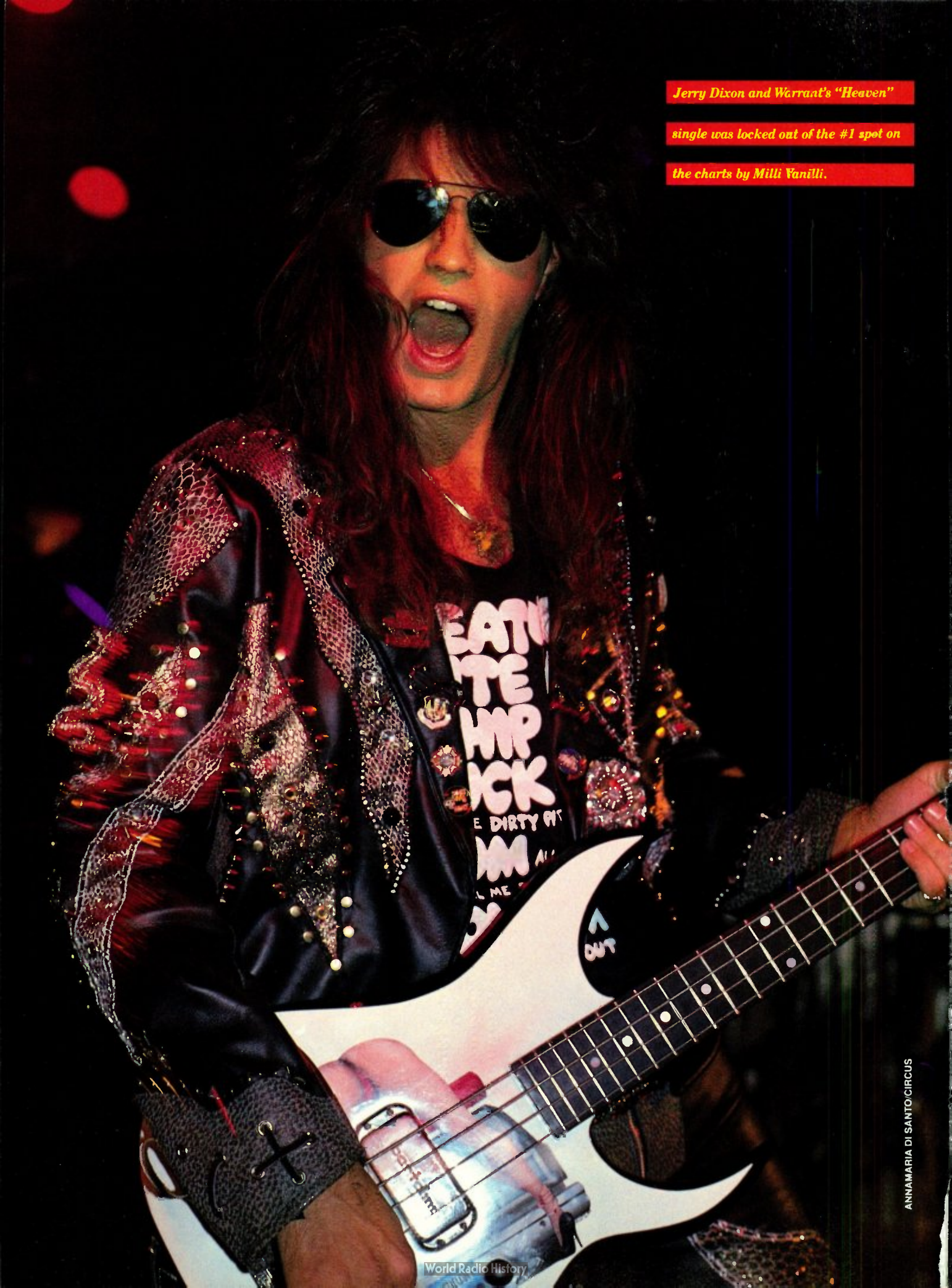
Jerry I., Joey and Co. refuse the blame for their out-of-control Dallas show—they insist it was strictly a case of insufficient security at the venue.

ANNAMARIA DI SANTO

ANNAMARIA DI SANTO



Warrant (l. to r., Jerry, Erik, Jani) are now on the road with one of their idols, Motley Crue.



Jerry Dixon and Warrant's "Heaven"

single was locked out of the #1 spot on

the charts by Milli Vanilli.

Jari Lane says he wants Warrant to be

"the biggest traveling circus partying

band in the United States."



Skid Row makes the most of their good luck

by Toby Goldstein

“What do I think has been the highlight of this year? The year!” declares Sebastian Bach in a sonic boom that leaves no room for doubt.

Life has shifted into the fast lane for the 21-year-old Skid Row vocalist and his four bandmates, at a pace much quicker than anyone in the New Jersey-based group could have imagined just a year ago. In 1989, Skid Row has seen its debut album sell over three million copies; they’ve played coast-to-coast on a smash hit tour with good buddies Bon Jovi; opened the summer’s huge rock festival in Russia; toured Europe with Motley Crue; and recently began another North American tour with Aerosmith.

“They’re workin’ us pretty hard, but I’d much rather be used than useless,” quips Bach in the rapid-fire delivery that’s become one of his trademarks.

One mixed blessing associated with Skid Row’s fairly sudden fame is the

amount of attention focused on the group. And as the frontman, the 6’3”, long-blond-haired Sebastian has been receiving the lion’s share. Maintaining that the other guys in the band are not jealous of him, Bach explains that his family and friends have had to make some adjustments.

“I have the same friends I did before—I just don’t have a chance to see

“We’re lucky, they’re right. But so what, we did it.”

—Sebastian Bach

them that often,” he admits. “Some of them get really weirded out and they think I’ve changed and stuff. And that’s really stupid, ’cause I was always a musician. It’s just that nobody gave a fuck before. So now they do, but I didn’t do nothin’ different. I got better, hopefully, but other than that,

BOB LEAFE

RICK GOULD/ICP



Skid Row’s Dave Sabo, l., with band mate Scotti Hill, said the first album he ever bought was Kiss ‘Alive!’ “And then I was broke,” the guitarist joked.



Skid Row vocalist Sebastian Bach is just

21 years old. He was born April 3, 1968 in

Freeport, Bahamas.





EBET ROBERTS

World Radio History

Sebastian, Rachel and Co. are managed
by Bon Jovi honcho Doc McGhee, who
until recently, co-managed Motley Crue.





Scotti Hill and Skid Row's "18 And Life" single was certified gold (500,000 sold) in September. Their self-titled debut album is triple-platinum (3,000,000).

it's the same nine yards. So I don't understand why some people freak out. My family went through it, too."

Sebastian has found his own unique way to put friends at ease when they get a little overwhelmed. "I just sit down and pop open a Bud and say, 'Hey man, let's kick back and mellow out.' I just act like I used to, and then, after about a half hour, they'll go, 'OK, you're still the obnoxious prick you always were!'"

Bach isn't about to deny that Skid Row's skyrocketing ascent to fame came thanks to a huge chunk of luck. But that's not where it ends, he continues in a voice that grows serious. "We did get a lot of very lucky breaks, but if they were offered to any other musicians, do you think they'd say no? I'd give my left nut to have done the Bon Jovi tour; it's the chance of a lifetime. We're lucky, they're right. But so what, we did it. That's what the whole music business is about—lucky breaks.

"But when you get onstage... I've seen platinum-selling bands booed off the stage opening for other bands. So far, the crowds have been very appreciative and very cool for us."

If there has been one obstacle for Skid Row this year, it's developed from the huge amount of success other hard rock bands have had with releasing ballads as singles. Noting the MTV/radio hits scored by Warrant, Guns N' Roses, and Cinderella, among others, Sebastian points out that the Skids have spent much of this year demanding that their heavier tunes be released as singles, rather than the mellow "I Remember You," already a radio favorite.

"Y'know, we didn't get into this to be a pop band," Bach maintains. "We wanted to be a heavy rock band, and after '18 and Life,' everybody wanted us to do 'I Remember You,' but we said no and insisted on 'Piece of Me'."

Skid Row have had to reshoot the video for "Piece of Me," however, after MTV refused to play it on grounds of excessive violence. The band plans to include the original on a home video package and release it to other music channels.

As Skid Row gears up the writing for its second album, Bach reflects with genuine amazement on how far they've come in only a year. "I see my face in the magazines I read as a kid. In my grandmother's house, along with all the family pictures, she's framed a centerfold of me from Circus Magazine. We get to come into towns, make friends, get welcomed with open arms, and hopefully, opened legs..."

GEORGE DESOTA/CIRCUS

GEORGE DESOTA/CIRCUS



Sebastian met Ace Frehley (not shown)

before Skid Row. "He came backstage

and we got to talking," Ace remembers.

A year of victory and controversy for Guns N' Roses

by Adrienne Stone

If nothing else, Los Angeles street rockers Guns N' Roses were consistent this past year. Weathering a never-ending storm of controversy, the now-firmly entrenched rock superstars started off 1989 raising a ruckus with some allegedly racist and anti-gay lyrics and maintained a steady course of destructive behavior which included everything from public fighting to an FBI arrest. Though such a riotous lifestyle (whether intended or not) seems quite the norm for Slash, W. Axl Rose, Steven Adler, Duff McKagan and Izzy Stradlin, they also managed to end the year on an up note consistent with their legend—the coveted opening slot for the L.A. appearances of the Rolling Stones.

Though reportedly ecstatic about the performance, it was merely the capper to a year filled with incredible feats. In January, they became the second band in chart history to simultaneously have two albums in the Top Five (Iron Butterfly was first in 1969) with the

Don Henley, Steve Jones and Tom Petty all collaborated with Axl Rose in 1989.

triple-platinum *GNR Lies* and their eight-million-plus selling debut, *Appetite for Destruction* (Geffen).

Ironically, it was the eclectic and often sensitive *GNR Lies* which gave birth to both a hit single/video (the acoustic "Patience") and two songs which caused the Gunners nothing but aggravation.

"Used to Love Her" offended feminists, although most fans, female included, saw the tune as a tongue-in-cheek look at broken relationships.

The lyrics to "One in a Million," however, brought a backlash from blacks, immigrants, gays, the mainstream media and minority rights organizations. Although the band steadfastly denied allegations of prejudicial

Duff McKagan and Co. were the first band to chart two simultaneous Top Five Lps since Iron Butterfly did it in 1969.



GEORGE DESOTACIRCUS

BOB LEAFE

*Axl threatened to drown out Tom Petty
at the MTV Awards, where the duo sang
"Free Falling" and "Heartbreak Hotel."*



Slash attended a party at New York's

Gulf Coast restaurant last summer, in

honor of Great White's Pier 84 show.

GEORGE DESOTA/CIRCUS

World Radio History



*Warrant's
Jani Lane (bottom)
and Joey Allen*

THE ROCK & ROLL MAGAZINE
CIRCUS
2014 ANNIVERSARY YEAR
Rock & Roll 1969-1989

Before launching their tour, Vince and

his Crue mates played a surprise two-

and-a-half hour show at L.A.'s Whisky.



or homophobic sentiment, the furor came to a head just at a time when the Guns were ready to do their part to help their fellow man.

The Sunset Strip rockers had agreed to play at the Rock In a Hard Place benefit to be held in New York City in June; its proceeds were to be donated to such frontline AIDS care organizations as the Gay Men's Health Crisis.

But GMHC wouldn't accept any altruism from GN'R. So affronted was the men's group by the words of "One in a Million" that 75 of its volunteers threatened to quit if Guns N' Roses appeared. Finally, the invitation for the five rockers was withdrawn, officially scratching them from the program.

In the meantime, the rest of America lauded GN'R for the bulk of their contribution to the thriving state of rock & roll in the final year of the decade: they revitalized an otherwise stagnant genre with their honest, throw-caution-to-the-wind approach.

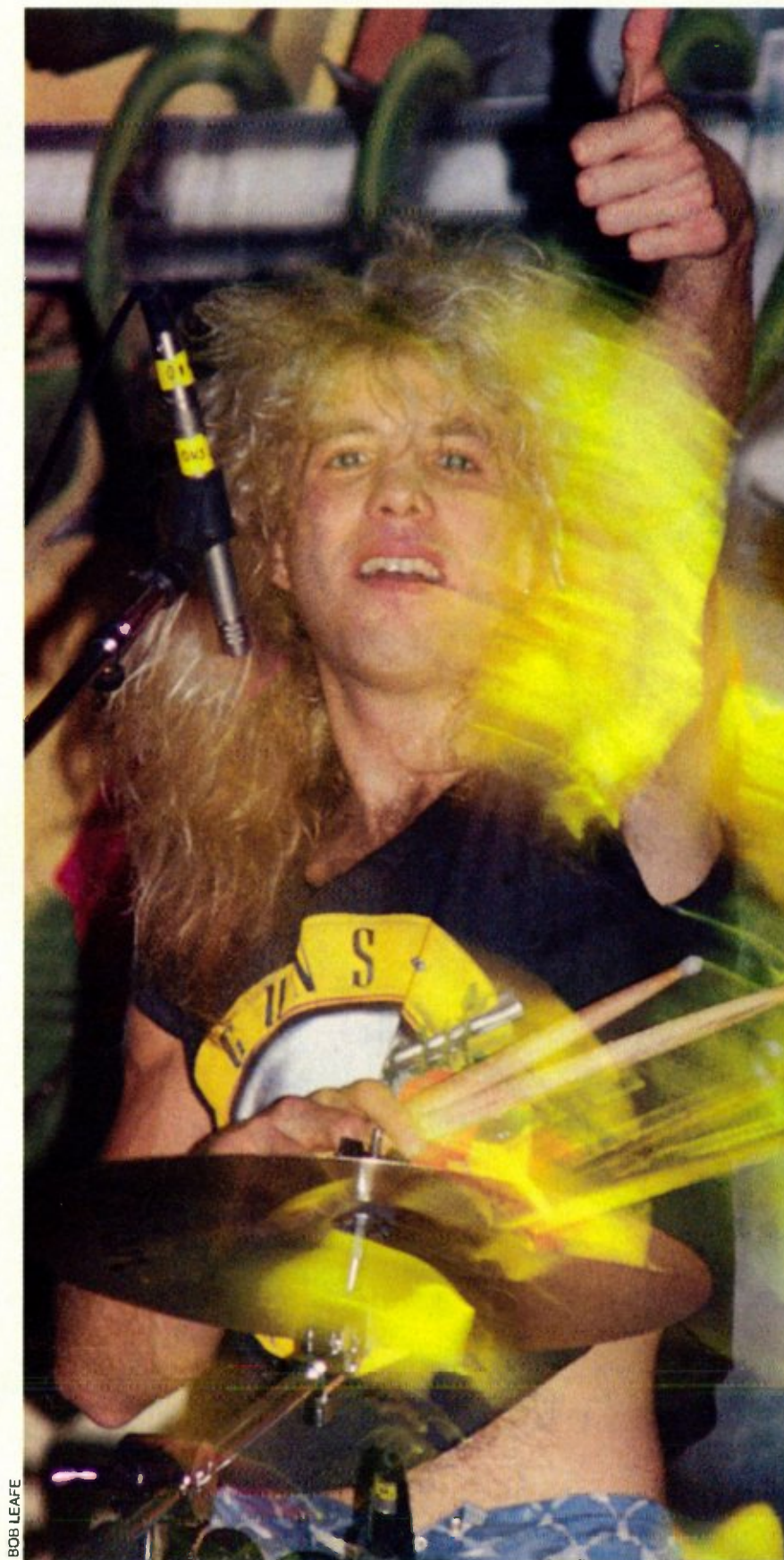
Noted musicians such as Don Henley, Steve Jones and Tom Petty all collaborated with Axl, seeking his guts n' heart-styled vocals to complement their tunes. In fact, it was his and Izzy's appearance with Petty on the MTV Awards in September that best typified what Guns N' Roses was all about in 1989: A stellar performance, an award from their loyal fans and a little bit of violence to top off the evening's events.

The finale of the MTV Awards had both Izzy and Axl joining Petty onstage for two rousing numbers. But afterwards, when the backstage festivities were in full swing, so was Vince Neil's fist—right into Izzy Stradlin! "He sucker-punched me!" Izzy told *Rolling Stone*. Evidently, Neil took offense with the way Izzy had treated his wife Sharise in an L.A. rock club one night and held a grudge.

A few nights later, Izzy decided to relieve himself in the galley of an airplane, which besides being untypically disgusting of the normally quiet, reserved Stradlin, happens to be a federal offense (*Any disruption of normal in-flight procedures is viewed by the Federal Aviation Administration as an extremely serious violation.—Ed.*). He was greeted at the arrival gate by the FBI and, at press time, the guitarist's legal status was still pending.

Legal difficulties aside, the '80s closed with GN'R tucked away, perfecting songs for their second Lp, due out in mid-1990. Just another chapter in the annals of Guns N' Roses history. And to think, this is only the beginning.

GEORGE DESOTA/CIRCUS



Reportedly, just two fans showed up when Steven Adler and Guns N' Roses played their first show together in 1985.

BOB LEAFE

'Dr. Feelgood' pumps new life into Motley Crue

by Anne Raso

Dub 1989 Motley Crue's "Feel Good" year, for it not only marked the band's fifth anniversary as a major heavy metal recording act, but was also reportedly the first complete year the Motleys were entirely clean and sober. While none of the guys are willing to discuss "cleaning up their acts" any more—claiming they'd rather focus on their music—they *will* admit they've never felt better in their lives (especially bassist Nikki Sixx, who nearly went to that big guitar clinic in the sky after reportedly overdosing on heroin close to two years ago).

Vince Neil says the Crue will play repeat performances in many towns.

After completing the exhausting but exciting *Girls, Girls, Girls* tour in October '88, the Crue spent most of 1989 in the studio. The long-awaited *Dr. Feelgood* (Elektra) hit record store shelves in early September, and it reached the top of metal stations' play-lists its first week "out of the box." (By early October it had become the L.A. rockers' first #1 Lp.) Of course, part of that initial success can be attributed to the fact that the Motleys received significant publicity for their part in the Moscow Music Peace Festival concerts in mid-August. Then again, their best single to date didn't hurt either.

The band received some *unexpected* publicity around that time as well, for word leaked out on L.A.'s Sunset Strip grapevine that the Crue was planning a surprise return-to-their-roots show under an assumed name at the Roxy—serving as a "rehearsal" for the Moscow shows.

Vince Neil explains the situation: "Before we went to Russia, we talked about it in the studio. We were going 'Fuck, man, let's play the Whisky or the Roxy before we go to Russia.' And we're all going like 'Yeah, yeah, yeah, we're going to do it, we're going to do it!' And then it kind of got shot down



NEIL ZLOZOWER

Nikki Sixx and Motley Crue's opening band in Europe was former management-mates, Skid Row. In the U.S., it's red-hot newcomers Warrant.



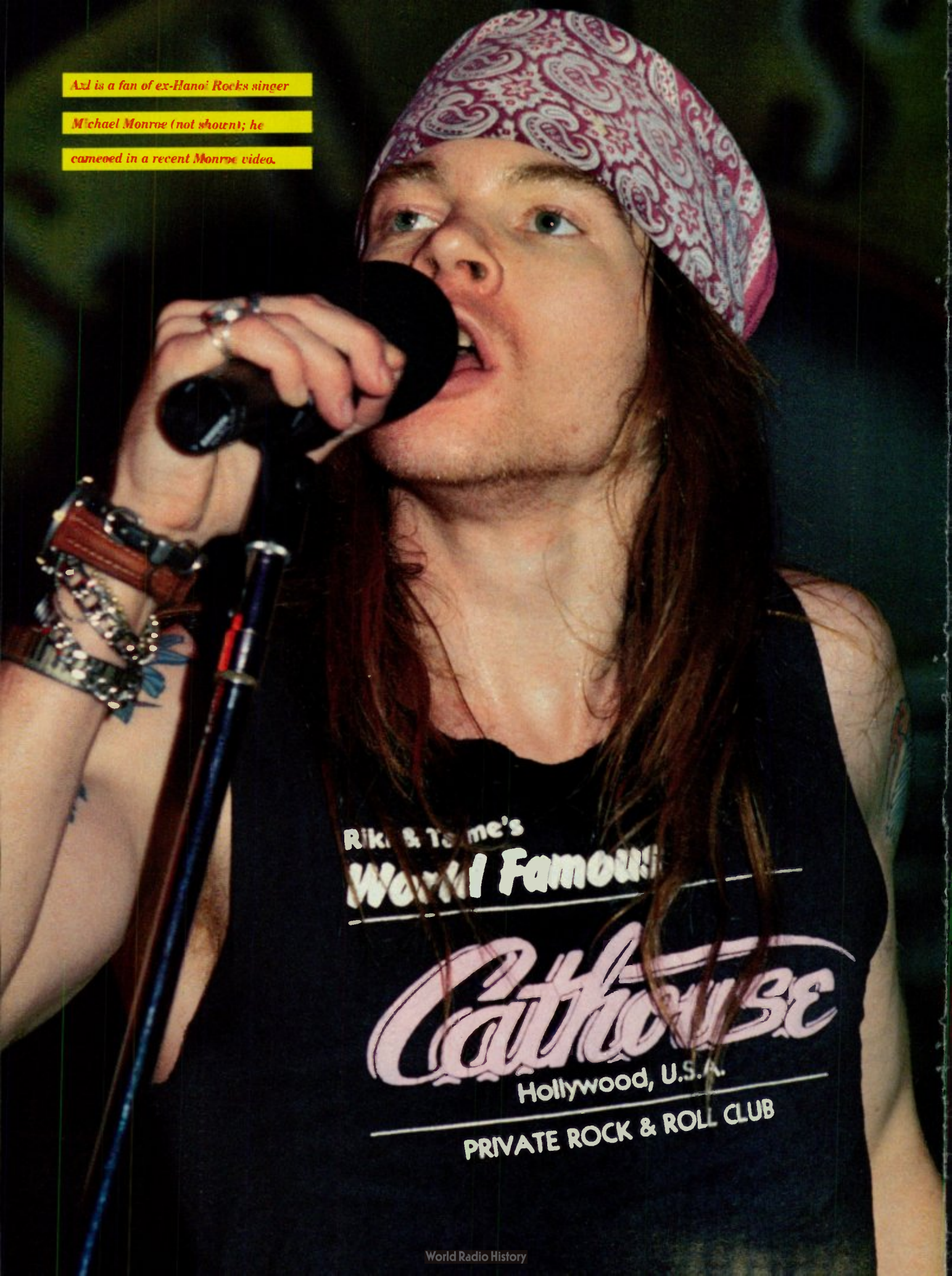
NEIL ZLOZOWER

"I'm the only musician that's ever been in my family," says Mick Mars, who claims his parents were supportive.

Axl is a fan of ex-Hanoi Rocks singer

Michael Monroe (not shown); he

cameoed in a recent Monroe video.



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Axl Rose owns land in Wisconsin,
according to reports, on which he
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GEORGE DESOTA/CIRCUS

Vince was recruited into his first band,

Rock Candy, because he had the longest

hair in his high school.





Their comeback effort has indeed been a success: Nikki, Mick and the Crue hit #1 with 'Dr. Feelgood.'



Vince Neil was born in Hollywood. His father was a maintenance supervisor for the L.A. County Sheriff's Office.



GEORGE DESOTA/CIRCUS



After three consecutive Lps with producer Tom Werman, Nikki and Motley Crue's new 'Dr. Feelgood' album was helmed by Bob Rock instead.

because our road crew sent all our equipment to Russia and we had nothing to play with. But still, it was announced on the radio that we were playing at the Roxy one Wednesday night and there were 1,000 kids lined up around the corner that day. But it wasn't true—we weren't playing that

The Motleys played a surprise pre-tour club show at L.A.'s Whisky, performing some 'Too Fast for Love' material that they'd never done live before.

night.”

The Crue's dream to play a major Hollywood club did come true on October 5th, long after their Soviet shows, when the guys did a two-and-a-half-hour set at the Whisky under the moniker “The Foreskins.” The set included material from their *Too Fast For Love* debut that had never been performed live, right up to songs from the *Dr. Feelgood* Lp. The surprise gig was not announced on radio stations or through other conventional means—instead, fans just heard about it through word-of-mouth and had to line up in front of the Whisky that October night hoping that they'd make it through those world-famous front doors.

These exciting and unusual shows were followed by the European leg of the *Dr. Feelgood* tour, which, as previously mentioned in *Circus Magazine*, was a cut-to-the-bone production. According to Nikki, the band thought it would be nice to hone their touring skills on a “no frills” level before going on with the elaborate show slated for their American tour.

Vince tells Circus that the band plans on doing their longest tour ever, and that there will be repeat performances in many towns so that if you miss the Crue once, you can catch up with them in the not-so-distant future. The blond-maned howler reveals, “We're going to be out there forever because we're going to do the States four or five times, do Europe twice, Canada probably a couple of times . . . and the rest of the world, including South America, Japan and Australia.

“Most of our tours have lasted 10 or 12 months, but we're probably going to tour 14 months this time. We just want to stay out for as long as possible

ANNAMARIA DI SANTO/CIRCUS

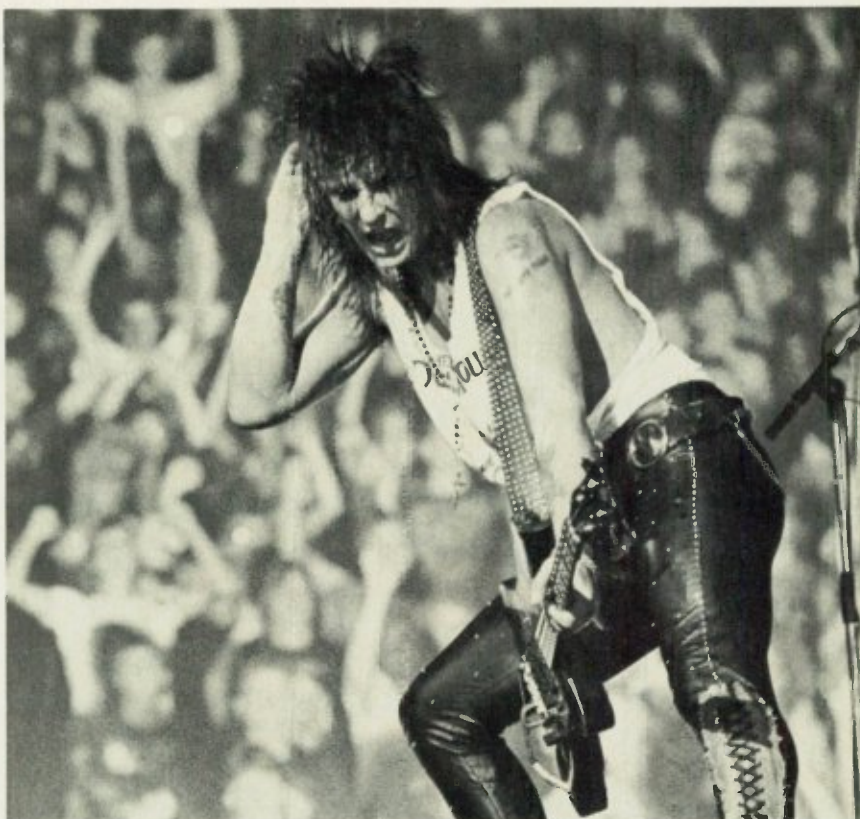
because with the *Girls, Girls, Girls* tour, we felt we could've toured a lot longer and we didn't. So now we're going to kind of make up for it."

Fans couldn't be happier about the monstrous Motley tour now under way—which, according to Neil, will be the heavy metal version of Hurricane Hugo. The group will attempt to maintain their record as one of the few top metal outfits to never cancel a show. Vince says with a grin, "We've never cancelled a show. We've cancelled a *tour*, but we've never cancelled a *show*. . . even if I was sicker than a dog onstage and hated my fuckin' life."

So look for the Crue's leased plane—which features the official "Dr. Feel-

"We've never cancelled a show. We've cancelled a tour, but we've never cancelled a show."—Vince Neil

good" medical logo on the tail—to pull into your town soon, and brace yourself for the show that Nikki says will "blow a lot of people out of their heads." ●



ANASTASIA PANTSIOS





"Dr. Feelgood," a song co-written by Nikki Sixx (shown) and Mick Mars, was #11 on the 'Billboard' singles charts at press time.

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Poison overcomes a rocky year to triumph

by Vicki Arkoff



“Looking back,” reminisces Poison’s Bret Michaels, “1989 stands out for us because it brought our first headlining tour and that was a dream come true. Although it’s been a blessing and a curse for us, I got to do exactly what I dreamed about doing. It was through a lot of hard work and through great friends that I got to achieve it.”

The blessings Poison’s highly vocal vocalist speaks of are many. Their hard-earned fortunes gained within the past 12 months include the multi-platinum sales of Poison’s sophomore Lp, *Open Up and Say... Ahh!*, “Every Rose Has Its Thorn”’s slot as the #1 single in the country, and of course, Poison’s landmark headlining tour

“I got to do exactly what I dreamed about doing.” — Bret Michaels on 1989

across the U.S. and over the high seas. “But personally, the highlight of 1989 was when I went back to Pennsylvania,” says the Harrisburg native. “As long as Poison has played, we’ve never gotten to play on City Island where I used to see concerts. So I finally got to go up onstage there with Great White and the guys from Kix and Tesla. We got a great reception and finally, it was from my hometown crowd!

“So 1989 held mostly good memories for me but unfortunately,” Bret admonishes, “just like on TV, you only hear the bad news.”

The year had many a rocky moment, ostensibly due to a string of illnesses and injuries caused by the wear and tear of a year on the road. It resulted in several cancelled dates and culminated with Bret’s serious bout with bronchitis and a throat nodule.

“It started after we challenged Tesla to a football game,” the blonde frontman remembers none-too-fondly. “I caught a cold and it turned into bron-

JEFFREY MAYER

BOB LEAFE

What would Poison be doing had they never succeeded? “We’d still be staying in a warehouse, trying to make it,” said Bret Michaels, r., with C.C. DeVille.

Bret Michaels was slated to appear on

the cover of 'American Diabetes

Forecast'. Bret lives with the disease.





C.C. DeVille and Poison got Bruce Fairbairn (not shown) to produce their next album because they liked his work on Aerosmith's 'Permanent Vacation' Lp.

chitis. Instead of cancelling one or two shows I got sicker until it felt like I was breathing fire." After a few weeks off for rest, relaxation and cortisone treatments, Bret studied with a vocal coach to further the healing process. "So now I use a warm-up technique that works great, and I haven't had a sore throat since. The raspiness, however," he snarls happily, "is built in."

During the time Bret was uncharacteristically silent to let his vocal cords mend, rumors spread like wildfire. Because two years ago Bret collapsed in a stupor after a New York show, it's not unreasonable to assume that this time too, Bret had overindulged. Michaels, however, says that this time partying was not to blame.

"At Madison Square Garden... I drank and I couldn't help it," admits the singer, who soon thereafter

**"I was overabusing the party thing."
—Bret Michaels**

checked into a hospital program to help get a grip on matters. "I was overabusing the party thing and Madison Square Garden was the end of that."

But Poison's excesses didn't end there. Asserting the difficulty in balancing "recreational" pursuits with life-sustaining drugs to combat his diabetes, Bret says, "I'll get it straightened out soon. I walk that funny line... I've just got to learn to tailor it down."

The biggest lesson that Bret, Rikki Rockett, C.C. DeVille and Bobby Dall learned last year is that Poison is evolving into a more mature, more musical outfit.

"As time goes along, things change," says Michaels. "And if you don't change with it, they roll right over on top of ya. Bands go through phases and that's what Poison's going through. Our first album was very young, very demo-like but it was raw and energetic. The second album progressed musically and it progressed in our songwriting ability. Our next album will be one step further."

Next for Poison "is our studio-faced phase," jokes the singer who's also busy producing a demo for live-in girlfriend Susie Hatten. Currently in preproduction in L.A., Poison is putting the finishing touches on a new batch of songs to be produced by Bruce Fairbairn in Vancouver, for release in early 1990. Among the cuts slated for Lp number three are "Poor Boy Blues"

MICHAEL JACHLES

and "Valley of Lost Souls," which were debuted on tour last summer.

"With the direction that Poison is going, some of the subjects are going to be a bit deeper," foretells Bret of the band's interest in tackling social issues, both personal and broader-based. "When Poison started we wanted to be nothing but entertainment. Time goes along and as things change, we change. We're forced to change by our environment. Now I don't just want people to come to a Poison concert to simply escape. I also want to touch on issues that touch me as well as touch others."

Only time will tell if this means the end to Poison's pun-ridden album titles, although their first of two forthcoming home video releases—containing behind-the-scenes footage and new, never-been-seen clips for "Good Love" and "Nothin' But A Good Time"—is cleverly named *A Sight For Sore Ears*.

"We've already got a couple ideas for LP titles that I don't want to disclose because the last time I said it would be *Swallow This*," the out-voted Michaels recalls with a defeated shrug. "It was such a great name—so in-your-face—but it didn't happen. So this time I think I'll keep my mouth shut."



CHRISTOPHER LEE HELTON

Bret Michaels says Poison's next album will occasionally contain a more serious theme—a departure for the previously self-described party band.

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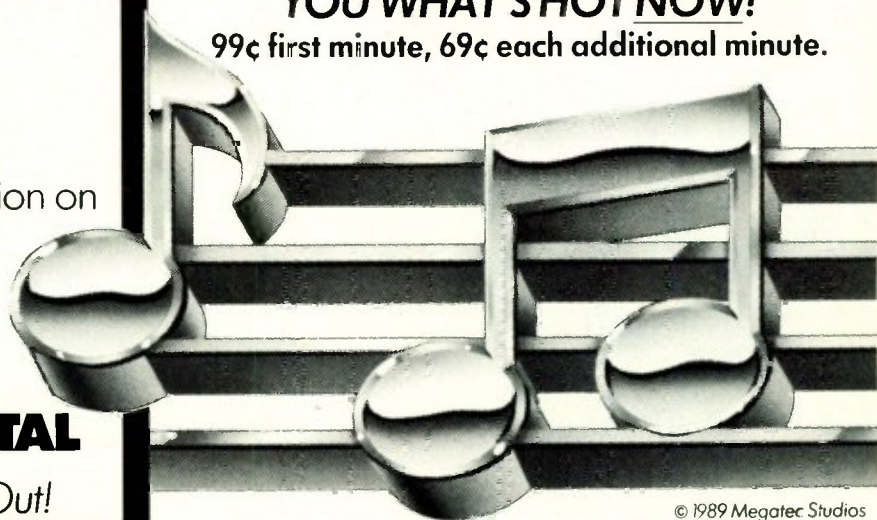
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Def Leppard's Joe Elliott revs up for the Nineties

by Gary Cee

Nineteen eighty-nine was another million-mark milestone for Def Leppard. Sales of *Hysteria* are homing in on ten million units, the *Historia* home video sold an equally astounding two million cassettes and their brand new live home package, *In The Round, In Your Face*, will probably move a million before year's end.

Not that the boys from Sheffield, UK sat on their bums for twelve months. There was the unexpected MTV Awards performance of "Tear It Down," a scorching B-side from 1987, and their arrival in Amsterdam to

begin production on their new album, their fifth for PolyGram. Lead vocalist and good chap Joe Elliott put down the mike and recently answered some questions for *Circus*.



How's the new album coming along?

Well, we've got about four tracks finished and three half-finished, so we're seven tracks deep. We've reworked "Tear It Down." It's basically the same arrangement, just a better recording of it. We've got a song called

"Tonight" and a song called, "Stand Up, Kick Love into Motion." I imagine we'll do between ten and twelve songs for the album, then we'll just go away and do some B-sides somewhere.

Will it be much different from *Hysteria*?

Well, Mutt Lange's not producing it, so it's different in that respect. We're co-producing ourselves with Mike Shipley, the engineer we've worked with on the last three albums.

Songwriting-wise, it's very similar to

"I like to think we haven't reached our peak after four albums." — Joe Elliott

everything we've done in the past. I think we're trying to get the energy of something like *High 'n' Dry*, combine that with the attitude and sound of *Hysteria*. *Pyromania* will fall in there somewhere. It'll be a bit of everything.

When do you think it'll be released?

I don't see why it's not possible that we could have it out by springtime of next year. We're hoping to get it finished by the end of January.

Is it important for you and the band to top the sales figures of *Hysteria*?

Not really. I'd hate to be in a position where we're judging our albums on how many copies they've sold. As I've said all along, the record is a success to me if, when we deliver it to the record company, we like it. That's it. Once it's up on the shelf, other than doing the rounds of interviews, tours, photo sessions, video, et cetera, it's sort of, like, you just have to capture the moment. It helps if you've made a good record.

We're all aware that you can abuse your position to the point where you could release, you know, forty-five minutes of geese farts. Certain bands could



GEORGE DESOTACIRCUS

Joe, r., with Phil, spends most of his time in Dublin, Ireland. It's got "castles, lakes, the ocean"—plus his girlfriend Karla lives there.

Even Joe Elliott couldn't resist last

summer's clothing—and movie

—fud, Batman.





"Sav" Savage and Def Leppard's 'Historia' video is double platinum. Their live 'In Your Face, In the Round' home vid was released recently.

do that and be guaranteed to sell a few thousand copies somewhere along the line. But that's not our idea of success.

Are there any favorite U.S. towns you especially enjoyed playing on the last tour?

To be quite honest with you, if we're going down well on stage, they're all my favorites. Once you're on stage, the audience makes the town. I must admit, I like the seasonal changes of New York. I think New York's a good working atmosphere. There are certain areas of Florida that I like. I'm hot and cold on L.A. Sometimes I hate being there, other times I absolutely love it. I really like Phoenix, probably because I'm a bit of a sun worshipper.

Is there any one concert in the past few years that stands out as a killer?

Donnington '86 [in England]. It was Rick's first major gig back. I enjoyed playing Red Rocks when we were in

"There's still a lot of life left in this band."—Joe Elliott

Denver. There's certain gigs you'll never forget, like the first time we headlined in front of 50,000 people in San Diego, but that was in 1983.

Do you have a girlfriend now?

I do.

What's she like?

Uhh, good question. Same as me, but female, different sexual organs than me. She's a model.

When are you getting married?

I don't know. Haven't thought about it.

Did you go to Bon Jovi's wedding reception?

No, I didn't, but I read in the press that I did. (*Not in this magazine—Ed.*) I'm obviously omnipresent these days. I was gonna go, but we were so busy in the studio that I just couldn't tear myself away.

If you could chart the future of Def Leppard, what would you project?

Hopefully, longevity. I like to think we haven't reached our peak after four albums. There's still a lot of life left in this band. We're not old. We've got a lot to learn, still. We've got a lot to do and a lot of time to do it.

GEORGE DESOTA/CIRCUS



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Bon Jovi explodes into an international phenomenon

by Moira McCormick

Before *New Jersey* (Mercury) was released last fall, many wondered if Bon Jovi would be able to follow up the album's predecessor, the many-times-platinum *Slippery When Wet*. The answer, it turned out, was a resounding "yes"—the LP yielded four Top 10 singles in a row (two of which, "Bad Medicine" and "I'll Be There For You," reached #1).

The accompanying world tour, which began last October in Dublin, Ireland, and was scheduled to wind up this fall in Mexico and South America, took the Jersey boys to such far-flung locales as the Soviet Union, Australia, New Zealand, and China. Along the way, material for a long-awaited live album was recorded, with release tentatively scheduled for next summer. Also due some time next year is a new studio album, built around a pair of tracks ("Diamond Ring" and "Let's Make It Baby"), which Jon describes as possessing a Doors-like darkness.

The year 1989 was also eventful on a personal level for Jon. He made headlines in early March when he, then-girlfriend Dorothea Hurley and another couple were charged with trespass-

ing after they were caught sliding around on the ice at New York City's Wollman skating rink at 3:30 a.m. On March 15, at their Meadowlands Arena homecoming concert, the mayor of Bon Jovi's hometown of Sayreville, N.J., gave the boys in the band the keys to the city in honor of "Bon Jovi Day," and joked, "If we had a skating rink, you'd get the keys to that, too." Later that month, MTV staged a contest in which the prize was the Sayreville house Jon grew up in.

Perhaps most noteworthy of all, female fans the world over were dealt a devastating blow in April when Jon and long-time sweetheart Hurley were married in Las Vegas.


This was also the year that Bon Jovi headlined the first full-scale rock extravaganza ever presented in Russia, on a bill which also included Ozzy Osbourne, Motley Crue, Scorpions, Gorky Park and Skid Row. Contemplating the Russian shows, perhaps the most dramatic examples of *glasnost* to date, he likened it to "landing on the moon—it's a major breakthrough."

The highlights of Bon Jovi's State-side performances came on both coasts, with concerts at New Jersey's Giants

Stadium and the L.A. Forum. At Giants Stadium, the band refused to be handcuffed by the technical problems posed by the outdoor setting—specifically, how they would rig up the catwalk upon which Jon, Richie Sambora and Alec John Such traverse much of the length of the audience. "We hooked it up from the lights of the stadium," says Jon, adding, "To tell you the truth, it was more secure in Giants Stadium than it's been in most arenas. It took months of planning, and every piece of cable they could find in the state of New Jersey, to hook it from the lighting trusses. But the idea of playing at home, it's [like] Christmas—you gotta spend every cent doing it right."

Then there was the first of two Forum shows in April. "We were on top of the world," Jon relates, with "a big billboard of us on Sunset Blvd., 'I'll Be There For You' the #1 song in America, and [the fact that] we had just received our five-million records plaque. And everyone and their mother comes out to see the band—so you got the guys from Guns N' Roses, Billy Idol, [David] Coverdale, David Lee Roth, the Van Halen brothers, who else... Sam Kinison, Bruce Willis, all these people sitting on the side of the stage. We were as good as we've ever been; it was a great show. [All the guests wanted to jam], but I said, 'Don't move.' And we brought out a Yamaha baby grand piano and opened it up, and I brought out Little Richard.

"And not only were we blown away, but it seems like every musician that graces the pages of *Circus* was there to witness this spectacle. He's king... Then we let everybody up there to do 'Wild Thing' with Sam."

Looking over the past five years since the band's first album was released, Bon Jovi likens their story to "a Rocky movie. I mean, we came up from nowhere, we worked our asses off, we weren't the overnight, first-record band. By some chance we became the champs, and then people took pot shots, but at the end of the day—say what you will—we're still standing. I'm not going anywhere." 

Jon Bon Jovi, r., and Richie Sambora sang an acoustic duet at the recent MTV Awards; Richie's girlfriend, Cher, also performed.



ANNAMARIA DI SANTO/CIRCUS

GEORGE DESOTA/CIRCUS

Jon Bon Jovi and Co.'s 'New Jersey' album is quintuple platinum after more than a year on the charts.



White Lion: an '89 of ups and downs

by Daina Darzin

“**I** look at Vito [Bratta] and say, there’s always *something*,” frontman Mike Tramp says, with both a smile and a sigh. Which pretty much sums up White Lion’s year.

The good news: In the midst of what they thought would be a quiet spring recording *Big Game*, their “When the Children Cry” single became a #3 monster hit. Their tour schedule also got off with a bang at the Alpine Valley, Wisconsin World Series of Rock.

The bad news: their new album’s first major review (from the British metal bible, *Kerrang!*) was scathing. The Lp—whose U.S. reviews were more complimentary—nevertheless went Top 20 and gold almost instantly. White Lion secured the Ozzy Osbourne summer triple bill with Vixen, which “we thought was going to be a piece of cake,” says Tramp. Surprise. The band had to take a different approach to getting over with that rowdy audience.

“At first, we came out to do a *show* [with Ozzy],” Tramp explains. “And then it was just, love ’em and leave ’em. Really aggressive. A roll in the hay—let’s just fuck, instead of a big romantic love affair.” An attitude which the band agrees made them a more effective performing unit.

“We’d been getting a little bit too confident, and that made us see ourselves for what we are,” says bassist James Lomenzo. When they continued their road trek with Cinderella, “we came in on 11, like gangbusters.”

The Ozzy tour also proved to be a lot of fun—at least offstage. “Zakk [Wylde] practically became the fifth member of White Lion. He was our entertainment,” says Mike. “The kid has no borderline...the last night, Greg, James, Vito and Zakk did everything to Vixen that could be done. Vito

Mike, r., with Vito, believes White Lion’s turbulent stint with Ozzy improved the band’s live performance.





went up on stage and started making out with one of them. Greg threw the worst stuff in Roxy Petrucci's hair [seafood pasta, to be exact, though Greg insists Roxy started it]. We threw pies in their faces—and then their crew dumped flour on us. I just couldn't get it out of my hair. It turns into pizza dough. And I got really close to Ozzy, we had a lot to talk about. We were both suffering a little with our voices; he would come on the bus with his little medicine bag and throat sprays, and I would make tea. . . ."

The band's forays into video also brought mixed results. "I wanted the 'Little Fighter' video to be a lot more

"We're here to play."—White Lion's Vito Bratta

controversial," says Tramp, who believes the clip should have emphasized the song's environmental theme more. "When I saw the first edit, I got so pissed off! I wanted to come out Clint Eastwood style, with the biggest gun."

But the band members agree "Radar Love" is a winner. "The director was a kid like us, it came across great," enthuses drummer Greg D'Angelo.

Now off in Japan, Australia and Guam before resuming in the States in January, White Lion's year has ultimately been a good experience. "We've grown up a lot, doing what's best for the band now, as a unit," says Tramp.

"If you're passed by a car that started two days later [i.e., this year's newest chart-topping sensation], it'll surprise you," he continues. "You gotta say, are we doing the right thing? And then you get to the point where you look at each other and say, fuck, we're White Lion and that's what counts. Take us the way we are, or fuck you. We'll be able to have longevity by just playing and having a great time."

"I really believe in the band being themselves," adds Vito. "The album's everything I wanted it to be musically. Sales-wise, I don't really give a shit. Last year I was always calling up [to find out our chart position]. This year I don't care. I realized, what's so important about it? It's [only] important to the suits in the record company."

"There's people who are perfectly happy selling 50,000 [copies of their record] and playing clubs," the guitarist notes. "That's success to them. We did two million on the last one—does that mean we have to do four million with this one to be a success? See what I mean? Tracking that shit drives you crazy. We're here to play." ○

ANNAMARIA DI SANTO

Concert highlights of the year

The 1990s are upon us, but it may be several more years before rock fans get to enjoy the sheer variety of superstar talent that hit the road in '89. Here is a look back at just a few of the year's finest shows.



MICHAEL JACHLES

February: A packed arena for an opening band? It happened for Tesla, who ripped up the stage at Poison's Meadowlands, N.J. date. Their hosts had a tough act to follow.



GEORGE DESOTA/CIRCUS

March: Metallica played some fine shows this year, but few could top their Nassau Coliseum gig, where they left fans ecstatic with encores of obscure cover songs!



GEORGE DESOTA/CIRCUS

April: Cinderella's first headlining trek made for a metal blues-fest at N.Y.'s Nassau Coliseum, with openers Bulletboys and Winger jamming with Tom Keifer and Co.



May: Joey Belladonna, r., Frank Bello and Anthrax took to headlining the MTV Headbangers Ball with ease; New York's Felt Forum moshed till it dropped.



MICHAEL JACHLES

June: A sold-out Giants Stadium welcomed **Bon Jovi** back to New Jersey with deafening applause. Hit after hit was performed with crisp precision.



MICHAEL JACHLES

June: A healthy-looking, slimmed-down **Ozzy Osbourne** pulled out all his outrageous antics at Philadelphia's intimate Tower Theater.



July: Sebastian Bach and **Skid Row** kicked off a July 4th party weekend by blasting through their debut album at Brooklyn, New York's metal mecca, L'Amour.



GEORGE DESOTA/CIRCUS

RICK GOULD/ICP

August: After their stint with **Ozzy**, Vito Bratta, l., Mike Tramp and **White Lion** were in top form for their opening gig at Montreal's Forum on the **Cinderella** tour.



EBET ROBERTS

September: Even a huge stage could not dwarf the **Rolling Stones'** return. Mick Jagger and Co. rocked Philadelphia with the enthusiasm of 20 year olds.

GEORGE DESOTA/CIRCUS

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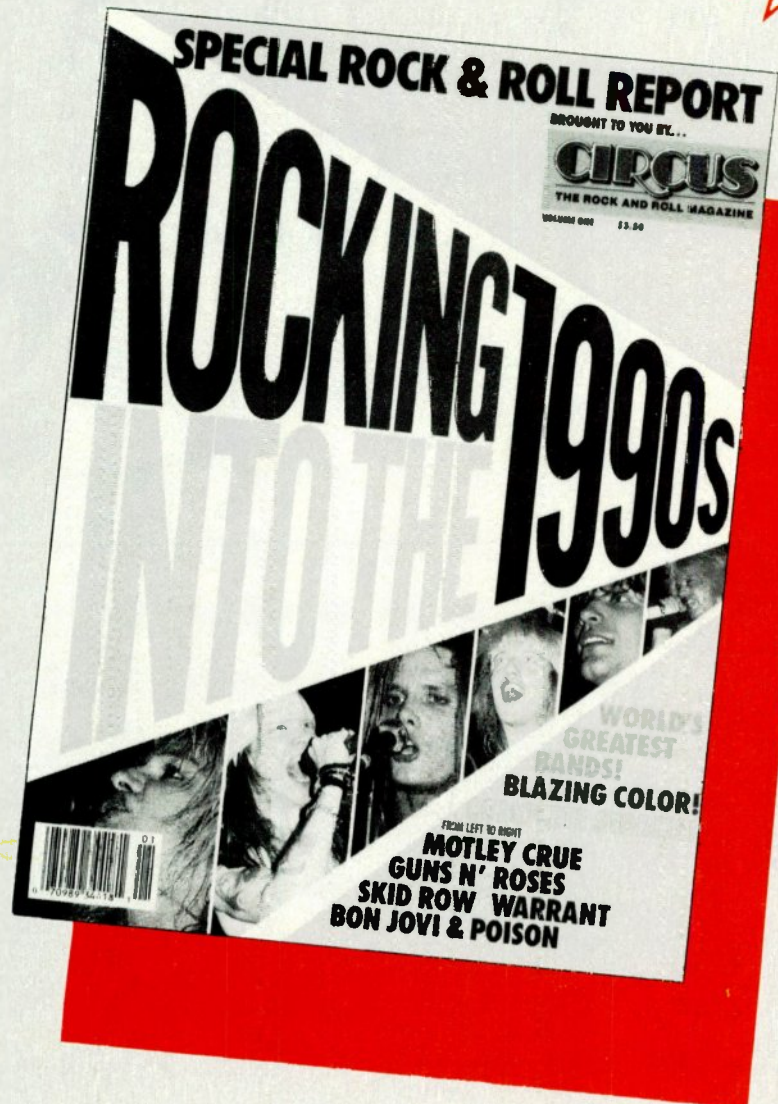


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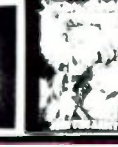
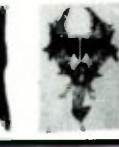


PHOTO JOURNAL

by Toby Goldstein



GEORGE DESOTA/CIRCUS

Metallica's James Hetfield rates the first four Black Sabbath Lps as his most-loved records, especially the first one, which he rates "a classic."

Does James Hetfield have bizarre tastes?

Without a doubt, **Metallica** are such an influential band that their albums will turn up on future rockers' major influence lists. But who do Metallica consider the most important classic rockers in their minds? For singer **James Hetfield**, the formative albums that matter to him were created in the early 1970s by **Black Sabbath**.

"The first four are happenin', but the first one is a classic," he enthuses. "I wish I had really been into it back then and [could] watch people freak out on that album. That must've been a huge, sick thing. People were probably hella scared. I would've bought it!" Other groups whose albums motivated Hetfield were **the Misfits** and early **Thin Lizzy**.

James is always expanding his musical horizons, though, and the Lps he acquired on the last tour defy

categorization. **Danzig** and **Mekong Delta** metal tracks share shelf space with industrial dance/rock band **Ministry**, the hypnotic melodies of **Enya**, and a **Jackson 5** anthology that Hetfield bought in Japan. All of which proves one thing: Metallica's tastes are definitely their own!

No solo career for Bon Jovi's Alec John Such

With much of the public eye focused on lead singer **Jon Bon Jovi** and guitarist **Richie Sambora**, you might wonder whether the other guys in **Bon Jovi** get enough satisfaction within the band, or if they're looking for other things to keep them busy. Bassist **Alec John Such** maintains that, far from being discontented, "I have no desire at all to take on a solo career." Being in **Bon Jovi** takes up enough of his time that moments looking for new projects are pretty scarce.

What does interest the veteran player, however, is the prospect of producing or arranging work by other groups. "After a while, I might do some of that with some local bands I like. You can tell when a band is really good."

Is Sebastian Bach plagued by a Japanese demon?

Ask **Skid Row** frontman **Sebastian Bach** to name his favorite possession, and he'll immediately name a gift he received from one of his idols, **Nikki Sixx** of **Motley Crue**. When Bach met Sixx in Vancouver, he was given a little Japanese demon that several of the **Motleys** had made for them. "I guess it reminded him of me," Bach says dryly. "It's got real emeralds for eyes. It's very serious. And I wore it every night onstage on my leather jacket on the American tour [with **Bon Jovi**]."

When **Skid Row** went on to headline in Japan, and **Nikki's** gift went along, the result was somewhat unexpected, as **Sebastian** continues. "I did this headbangin' move on the first show of the first show of the Japanese tour. And it comes off my jacket and just clocks me in the side of the head. Gave me a black eye for the whole tour." **Sebastian** subsequently decided to leave the guy at home for the rest of the **Skids'** roadshow.

Warrant rolls on towards a second album

Following the success of their number two single, "Heaven," **Warrant** could afford to take some time to relax before starting work on the follow-up to their debut album, *Dirty Rotten Filthy Stinking Rich* (Columbia). But according to guitarist **Erik Turner**, his crew aren't ones to sit around doing nothing. "When we went into the studio for the first album, we had 30 songs, we two-tracked 20 of 'em live, recorded 13, and put the ten best on the album. We actually have three songs in the can for the next album," which they'll begin recording sometime early next year.

Vocalist **Jani Lane** has been singled out as initial writer of most of **Warrant's** material to date; still, **Erik** isn't predicting whose tunes will get the go-ahead now. "We all add our two cents to every song," he explains. "I've co-written stuff with **Jani**. We all write, it's just that the best songs win. It'll be interesting to see what happens. We've already got almost a dozen new songs. We're doin' our homework for the next album, because we really want the best possible tunes." ○

THE HEAVIEST PAGE IN THIS BOOK

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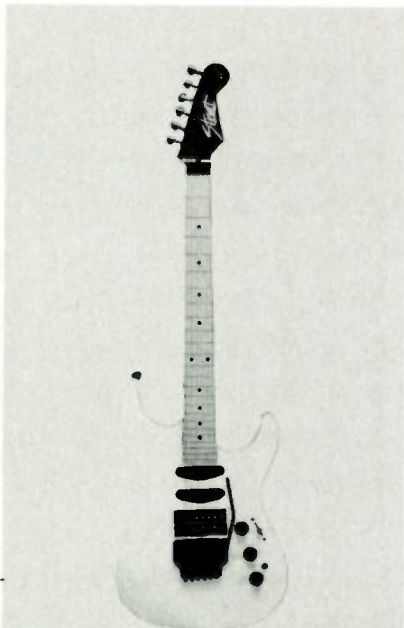


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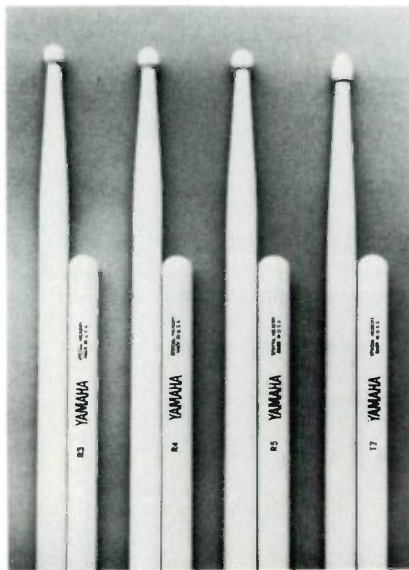
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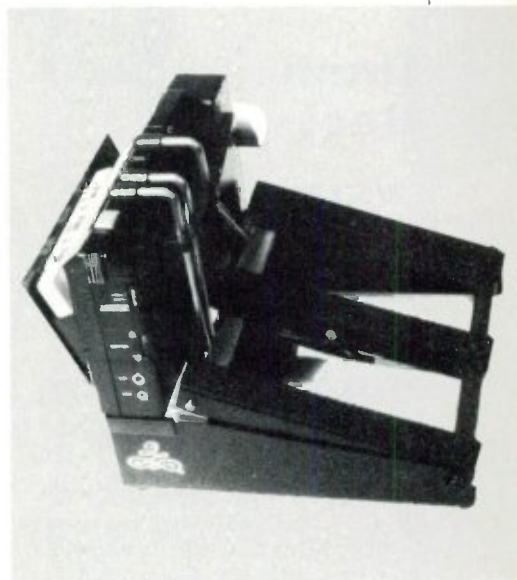
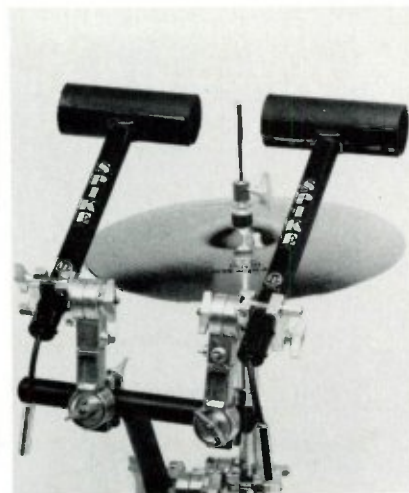
These new wood-tip hickory sticks comprise the R3 (small-diameter), R4 (medium) and the R5 (large). The T7 sports an "acorn"-style bead. Yamaha Music Corporation, 6600 Orangethorpe Ave., P.O. Box 6600, Buena Park, CA 90622-6600, (714) 522-9011



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Before Spike, players wanting to add external triggers had to choose between large, space-consuming triggers and small, difficult-to-hit models. LP Music Group, 60 Belmont Ave., Garfield, NJ 07026, (201) 478-6903



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Drum Beat

by Carmine Appice

L.A. Guns' Steve Riley punches out a groove on "Rip And Tear"

SINCE HE FLEW THE NEST OF W.A.S.P., Steve Riley has lost none of his sting. This drummer, now with the hard rock outfit, L.A. Guns, is as hard-edged as ever. On *Cocked And Loaded*, the new Vertigo/PolyGram album from the Guns, there exists a splendid example of Steve's flair. The song is called "Rip And Tear," and damn, it sure does. Let's sneak a peek.

Steve plays the intro and chorus the same way throughout *Example I*. His snare sounds on "2—4," and his bass drum on the counts of "1," the "&" of 2 and the "&" of 3 in Bar 1. In Bar 2, bass drum thumps grace the "1" and the "3&." Bar 3 is the same as Bar 1, and in Bar 4 (1st end), the bass drum sounds on "1" and the "&" of "2—3."

This four-bar sequence repeats and leads into the second end, essentially a fill bar which gives way to the verse. This fill bar calls for the bass drum on "1&" and the snare on "2—3" and "4&A." Bars 1 through 4 all have the hi-hat playing quarter notes. In Bar 9, play a quarter on "1."

In *Example II*—the verse pattern—Steve hammers out quarters on his hi-hat, bashes his snare on "2—4," and plays "1—3&" on his bass drum. *Example II* illustrates a fill used by Steve throughout the album (the bass drum on "1" and "2&," the snare on "7" of "1—3," "4&," and the hi-hat on "1," "3" and "4&"). In *Example IV*, Steve moves on to play quarters on the cowbell, "2—4" on his snare, and the "1," "&" of 3, and the "&" of 4 on the bass drum.

Steve's sound on *Cocked and Loaded* is a punchy groove, offered up with lots of energy. Don't miss Steve and the Guns on their current tour.

Carmine Appice has played with Vanilla Fudge, Jeff Beck, Rod Stewart, Ted Nugent, Ozzy Osbourne and King Kobra over the years. He is currently a member of Blue Murder.



ANASTASIA PANTSIOS

When L.A. Guns' Steve Riley is on tour, he likes to stay on top of almost every major sport (no surprise—he's from Boston). He hardly ever listens to music.

"Rip And Tear"

Example I—Intro/Chorus

Bar	#1					#2						#3				
HH	x	x	x	x			x	x	x	x			x	x	x	x
SD	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩
BD	∩				∩	∩	∩	∩			∩	∩	∩	∩	∩	∩

1st end

2nd end

Bar	#4					#9					
HH	x	x	x	x		x	x	x	x		
SD	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩
BD	∩				∩	∩	∩	∩	∩	∩	∩

To Verse

Example II—Verse

HH	x	x	x	x
SD	∩	∩	∩	∩
BD	∩	∩	∩	∩

Example III—Fill

HH	x	∩	x	x	x
SD	∩	∩	∩	∩	∩
BD	∩	∩	∩	∩	∩

Example IV—Guitar Solo = Cowbell

Cowbell	∩	∩	∩	∩
SD	∩	∩	∩	∩
BD	∩	∩	∩	∩

Guitar Clinic

by Nick Bowcott

Great White's Mark Kendall goes with his instincts

IN THE THREE YEARS OR SO that I've had the pleasure of writing this column, I've never opened up with a piece of advice from the featured artist. In this case, I have no choice. Mark Kendall offered up a gem: "Believe in yourself and go with your instincts. By all means listen to what others have to say but, at the end of the day, always go with what *you* think is right." Folks, do yourself a favor and commit these words to memory. Refer to them throughout your playing career and you'll end up a more natural (and happier) guitarist, believe me.

Mark Kendall, a native Southern Californian, started his career at the tender age of nine. "I hassled my dad into buying me an acoustic for Christmas," he recalled. "At the time there was a rock band that rehearsed across the street from our house and I was always sneaking out to watch them. They had a great guitar player who could play with his teeth and stuff—that's what really inspired me to play."

Dad's Christmas present also included albums by Cream, Hendrix and Elvis Presley. Armed with these and his new acoustic, Mark set about teaching himself to play. "I did have two lessons from some guy when I was about 10, but I learned most of my stuff by copying other people's songs and licks," Mark revealed. But, true to his own advice, the young Kendall only borrowed what felt right for him to play.

"I love players like Yngwie Malmsteen," Mark complimented. "To me, that style is great, but it's just not my cup of tea," he admitted. "I'm more of a blues player. I'm not afraid to play fast, though. It's not like I'm purposely being a turtle player. If a song calls for some ripping lead, then I'll do it. I used to be a bit of a speed demon, but lately I'm more into doing leads that are singable, and hopefully, memorable."

I think it's safe to say that Mark's



NORMAN WONDERLY

It took only 15 days for guitarist Mark Kendall and Great White to record 'Shot In the Dark,' the band's debut album, in 1982.

personalized approach is paying off handsomely!

Below are four highly useable Kendall licks and fills lifted from his vast repertoire. For the sake of convenience, I've transcribed all of

them into E minor. Remember, believe in yourself and go with your instincts!

Nick Bowcott, former guitarist for RCA recording artists Grim Reaper, is currently a member of Barfly.

Four fills from Mark Kendall

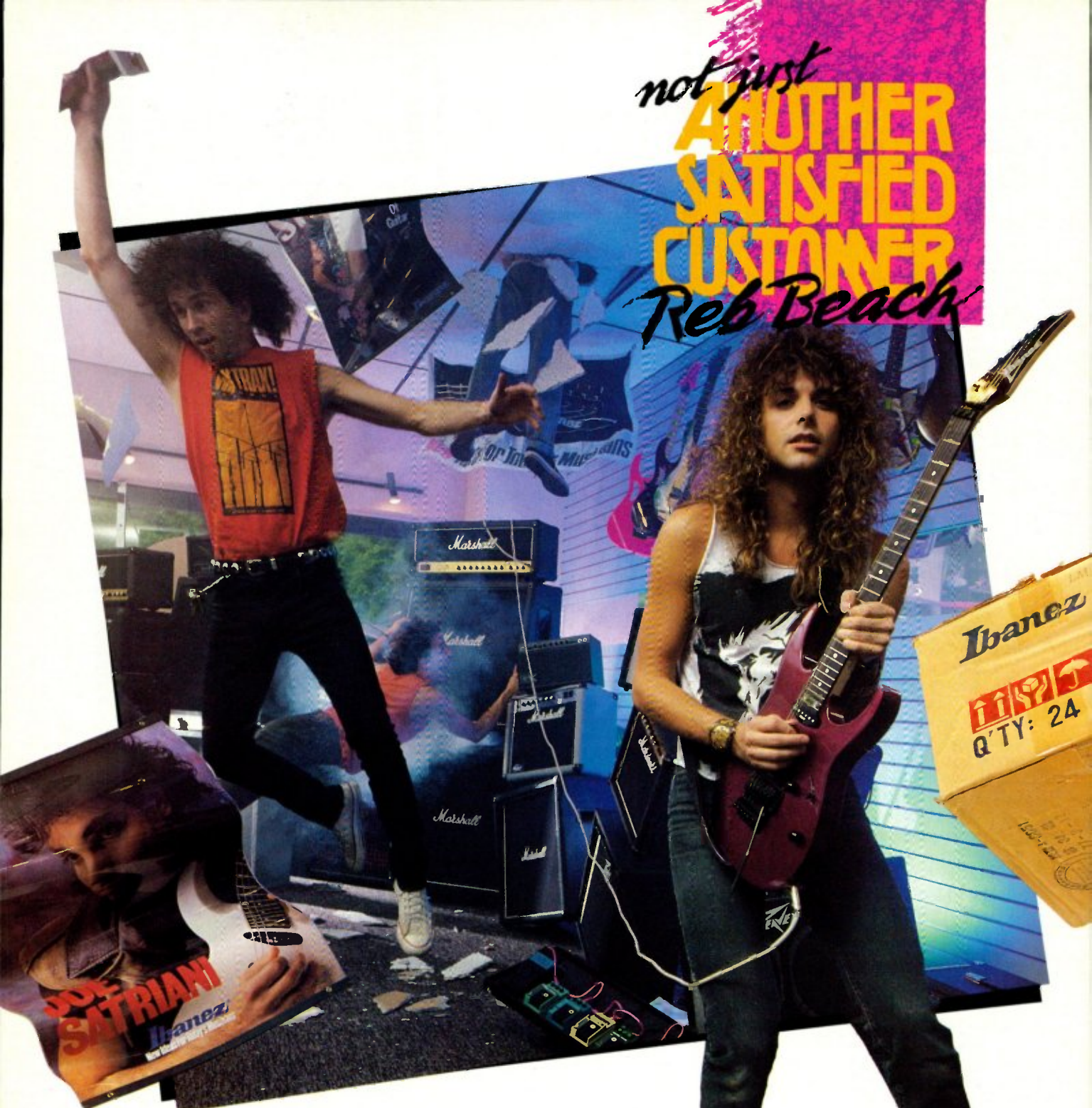
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Lick 2

Lick 3

Lick 4

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World Radio History

A guide to electric guitars under \$800

by Richard Grula

LAST OCTOBER, WE CHECKED out guitars costing over \$800 and this month we take a peek at instruments under that mark. Not surprisingly, there's plenty to look at. An upsurge in the popularity of heavy metal has ushered in new and improved lines of guitars to fill the demand. What this means to guitar buyers is that for less money than you might have paid only a few years ago, you can get far more playable instruments with more features and better woods. As always, prices quoted are list. Since guitars are one product almost always discounted, expect to save 10 to 40 percent, depending on where you live and how many music stores are battling for your buck.

Aria Pro launches the VA-453

From Aria Pro comes the VA-453 (\$499). Constructed with a hardwood body, VA-453 includes a maple bolt-on neck, 22-fret rosewood fingerboard, the popular 1-1-2 pickup configuration (humbucker near the bridge with single coils in the middle and neck slots), completely waxed pickups, and the TRS-101 tremolo.

Carvin eliminates the middleman

Carvin's extremely modest prices are due to the company's no-middleman distribution policy—you can't buy Carvin guitars in stores, only through the mail (You'd probably pay another 50 to 100 percent to purchase Carvin guitars in shops.). One of their best deals is the DC125 (\$499). This offset dual-cutaway design features rock maple neck-through-body construction, 24-fret ebony fingerboard, a single Carvin M22SD double-coil pickup, three-position coil-splitting mini toggle, chrome hardware and a standard bridge. If you'd like a Floyd Rose or Kahler fulcrum tremolo, add \$120.

Charvel builds for speed

Small-bodied instruments with deep cutaways are extremely popular with speed players these days. The Charvel Fusion Deluxe (\$699.95) is a very



Epiphone's Les Paul Standard (\$634) is authorized by guitar wizard Les Paul, creator of the famed—though more expensive—Gibson model.

worthy entry in this category. This 24 $\frac{3}{4}$ "-scale instrument offers lighter string tension and 24 jumbo frets on maple or rosewood fingerboards for awesome string-bending control. A single-coil-sized humbucking pickup is located near the neck in a slant position, while a J90C humbucker is housed in the bridge position. Also included is a Jackson/Floyd Rose-licensed bridge, recessed into the body for maximum pull-back. Add \$50 for a crackle or fluorescent finish.

Charvette offers features at low cost

Charvel also produces a lower cost line known as Charvette, featuring a wide range of affordable instruments. Near the top of the Charvette line is the Model 170 (\$419). Another small-bodied, 23 $\frac{3}{4}$ "-scale instrument with deep cutaways, the Model 170, includes a Jackson JT-6 bridge and double-locking tremolo system—typically found on axes costing much, much more. The Model 170 also offers a 24-fret rosewood fingerboard, black hardware and two pickups—a humbucker near the bridge and a slant single-coil near the neck.

Cort's Heavy Metal engineered to rock

Cort offers scads of axes in this price range and one of the most interesting is the Heavy Metal (\$649.95). Similar to the ever-popular Cort Solo 3 with reversed headstock, the Heavy Metal features the latest in electronic engineering. Built into the Heavy Metal is an octaver and heavy metal circuit, with coil-tap individual switching. Such built-in circuits enable musicians to eliminate effects from their racks or foot pedals. And they increase stage freedom by allowing you to summon those sounds without being near your effects switches.

Epiphone: Making a Les Paul for less?

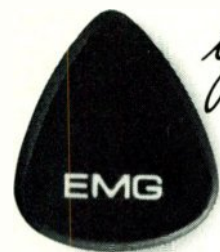
If you want a Les Paul, but can't quite afford Gibson's version, you should check out the Epiphone Les Paul Standard (\$634). Authorized by guitar wizard Les Paul (the man who created the classic), Epiphone's Les Paul is styled and engineered just like the original Gibson models (It can be because Gibson owns Epiphone.). Epiphone's Les Paul features a mahogany body with carved maple top, Tune-a-matic bridge, set-in mahogany neck, cream body binding and 22-fret rosewood fingerboard, two high-output humbucker pickups, a stop-bar tailpiece and chrome hardware. A three-year warranty is standard.

ESP's M-1 yields no-frills power

ESP squeaks into this month's category with their M-1 Standard (\$795), a no-frills power-rock guitar. The Strat-ish, dual-cutaway M-1 features a bolt-on neck with 22-fret rosewood or maple fingerboard, a single humbucker pickup located near the bridge, two-point fulcrum tremolo system (non-locking), a graphite nut and chrome hardware. Not an ounce of excess on this one.

Fender updates the Strat

For some players, the word Fender means only one thing—Stratocaster. It's a pleasure to report that Fender's latest version of that classic, the American Standard Stratocaster, is available for a very reasonable chunk of change (\$689.99). The American Standard looks like the classic Strat, with dual cutaways, 22-fret rosewood or maple fretboard and three single-



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coil pickups. But it also includes a re-designed vibrato bridge system (non-locking), Fender's TBX tone circuitry and a five-position selector switch with true out-of-phase middle pickup. This is the real deal, axe lovers.

Gibson takes the weight off

Gibson offers one model within this price range, the rugged Les Paul Jr. (\$799). Shaped like its single-cutaway older sibling, the Les Paul Jr. is slightly smaller with a set-in maple neck, 22-fret rosewood fingerboard, and a single Gibson P-90 pickup. It should prove a favorite for smaller players or for anybody who likes the Les Paul's sound and feel, but can't deal with the instrument's weight night after night.

Heritage doesn't have a case

If you're willing to make do without a case, Heritage produces several axes that fall in this month's grouping. Most notable is the Stat (\$785, with standard bridge and stop tailpiece), which resembles (you guessed it) a Stratocaster. The Stat's body consists of a solid maple top and solid mahogany scarfed back. Its one-piece mahogany neck leads up to a 17-degree pitched peghead over a 22-fret rosewood or maple fingerboard.

Hohner's Jack is headless

Anyone searching for a headless six-string should check out Hohner's Jack guitar (\$765). Designed with a neck-through double-cutaway body (as opposed to the 2 x 4 look of many headless instruments), the Jack is crafted of solid California maple and includes a Steinberger Fine-Tuning bridge tremolo with trem-lock, 24-fret Indian rosewood fingerboard, Select (EMG design) pickups in 1-1-2 configuration, volume and tone control, and three three-way mini toggles.

Kawai bows its AT-50

Kawai offers three new modified Strat-style instruments in its AT (Advanced Technology) Series. Opening the line is the AT-50 (\$650). Built around a maple body with a contoured heel, the AT-50 features three Kawai single-coil pickups, a black Floyd Rose-style bridge, 24 $\frac{3}{4}$ "-scale bolt-on maple/rosewood neck with 24 frets and a control section

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consisting of volume, tone with coil tap, and a five-way selector switch.

Kramer comes on strong with its 615

From Kramer's new 100 Series comes the 615 (\$599.95). Designed around a Strat-like body, the 615 features a recessed "Floyd Rose II" double-locking tremolo system, 22-fret rosewood fingerboard, black tilt-back headstock, Seymour Duncan 1-1-2 pickup configuration with a slant-mount, coil-tap humbucker, five-way pickup selector switch, and one volume and two tone controls. Many finishes are available.

Washburn: designed by players for players

Named after the company hometown, Washburn's Chicago Series offers a range of guitars designed by players for players. The KC70 (\$599.90) features a solid alder body with arched top and back, deep cutaways, a bolt-on maple neck with angled neck block, 22-fret rosewood fingerboard, three Washburn "eliminator" pickups in 1-1-2 configuration, a coil tap switch and Floyd Rose-licensed tremolo. Finishes include black, radiant blue, metallic black, cherry and magma.

Westone upgrades Spectrum I

As an upgrade to their Spectrum I, Westone offers the Spectrum GT (\$499). Like the Spectrum I, the Spectrum GT offers an offset, dual-cutaway poplar body design, bolt-on maple neck with rosewood fingerboard, carbon graphite nut and 1-1-2 pickup configuration. But the GT adds a Kahler/Floyd Rose-licensed tremolo. For an extra \$100, you can have Dan Armstrong pickups and a crackle finish.

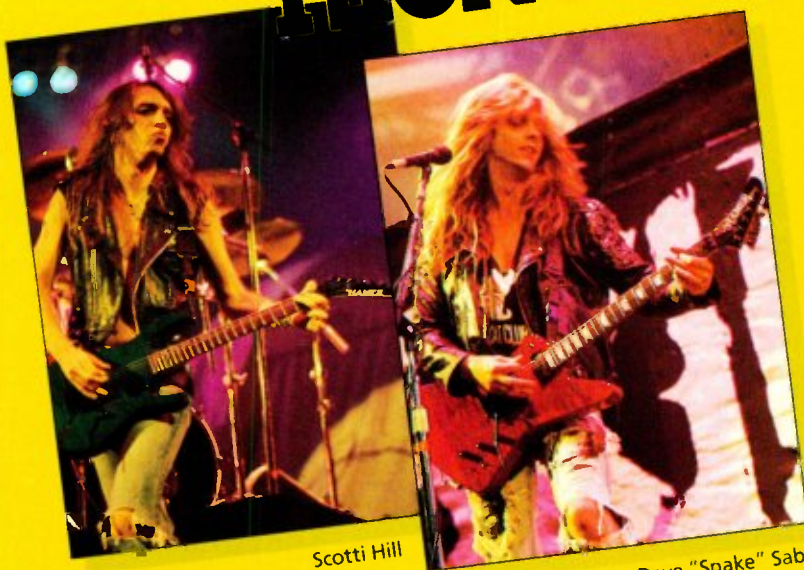
Yamaha revamps its lines

As we went to press, Yamaha had no new products to discuss. But according to some recent insider reports, the musical instrument conglomerate has hired away a major design maven from Ibanez and is currently revamping its *entire* electric guitar line. Expect lots of new instruments at all price points from this company as they make a major effort to produce electric guitars as good as their electric basses and acoustics.



The \$599.90 Washburn KC70, part of the manufacturer's "Chicago" series, comes in black, radiant blue, metallic black, cherry and magma finishes.

KAMAN nickels



Scotti Hill

Dave "Snake" Sabo

SKID ROW

Kaman Guitar Strings have helped Skid Row rock long and hard all the way from the depths of New Jersey to Leningrad Stadium in the USSR.

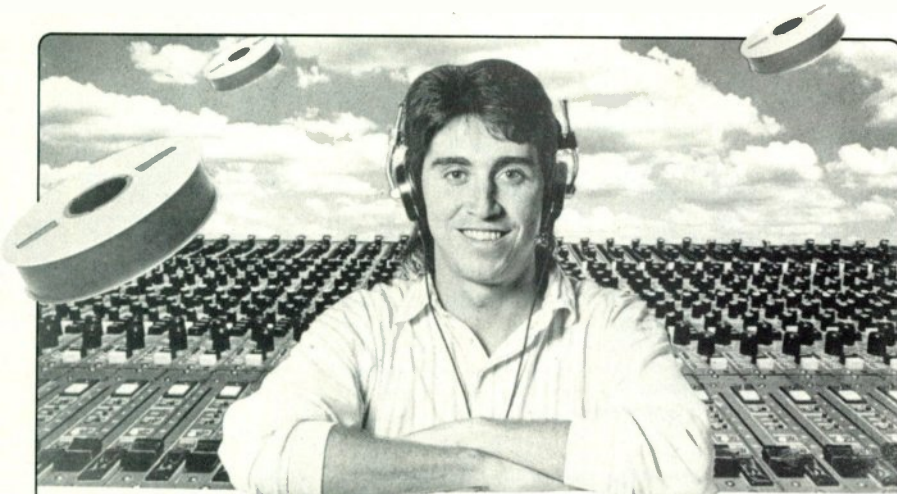
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Test Reports:

by Dan Daley

Tama's Powermetal snare provides crisp power

★ ★ ★ ★ ★

THERE'S SOMETHING ABOUT A brass snare drum that's unmistakable. In live situations, it can cut through a wall of Marshalls effortlessly. However, what brass snares deliver in sheer volume can be offset by certain tonal deficiencies. When you compare it to the warmer, natural sonics of wooden snare drums, brass can be brash.

That discrepancy wasn't apparent, however, with Tama's Powermetal Series brass piccolo snare drum.

The Tama brass piccolo snare manages to deliver a crisply unique sound while providing the penetration power required from an all-metal snare drum.

There is a certain edginess to the ring of the Tama brass snare, but it's a useable edginess. The tighter we tuned the top skin of the drum, the less any ring at all was apparent, as it melded with the initial attack. This left only the crisp buzz of the very sensitive snare strands. The Powermetal is a drum that almost begs to be tuned high; it seems to respond better as the skin tightens. And it cuts—like a chef's knife. It wouldn't necessarily be the drum of choice for all-around applications, but it has few peers in the sheer power department.

And the Powermetal brass snare has character, a benefit not always part of a piccolo's resumé. The two-way lug system and Cam-Lever strainer use as little shell surface as possible, thus maximizing resonance and producing a more rounded aftertone. The shorter ring time of the metal shell also makes for much better definition of fast rolls and fills. We were also particularly impressed with the attack of rimshots on the Powermetal snare drum; the 2.33 millimeter Might Hoop rims combine with the heads to make for unforgettable shots.

If you're looking for power and presence as well as character in a brass snare, the Tama Powermetal piccolo, which lists for \$449, is well worth a listen. Five stars.

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Zildjian's Scimitar bronze cymbals sparkle

★ ★ ★ ★ ★

AFTER ZILDJIAN GAVE US A sneak preview of its new line of Scimitar Bronze cymbals, our reaction was reminiscent of an old television catch phrase for some medicine or other: fast-acting and no side effects. Zildjian has taken bronze to the next logical step.

The Scimitar Bronze series includes a 20-inch ride, an 18-inch ride, a 16-inch crash, an 18-inch crash, a pair of 14-inch hi-hats and an 18-inch China.

The most remarkable thing about the new cymbals at first glance is their profile, which is quite high. Not so obvious is the new hammering techniques Zildjian used to construct them. The result is an incredibly fast attack response time across the board in this series, with great sounding high pitches. Equally fast—and more significant from our point of view for recording purposes—are the decay times; these cymbals have a rather remarkable and consistent decay slope that made them great in the studio. There was no frequency build-up from the rides that masked other instruments.

The 18-inch crash has a tremendous range of tonal color to it, more so than any other crash we've encountered of this type, and delivers plenty of punch. The bell and ride areas are crisp and clean, yet have the body that bronze imparts so well; the edge literally sparkles.

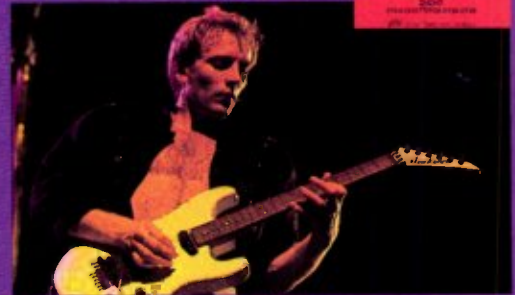
The hats are thick and clear, leaning towards the upper mid-range, with a nice quick ring to them upon release. The 18-inch ride cymbal responds as well to nuance as to more vigorous attacks, and while its thinner weight near the bell/profile boundary keeps the timbre bright and the decay brief, it has a tendency to get lost a bit when surrounded by upper-register frequencies. The 20-inch ride has plenty of oomph regardless of the surrounding sonic environment; you couldn't lose this cymbal if you tried.

The prices on the Scimitar Bronze series are as attractive as the finishes. The 18-inch ride goes for \$107, the 20-inch for \$129. The 16-inch crash lists for \$95 while its 18-inch cousin goes for \$107. The hats list at \$148 for the pair. The China Boy goes for \$139. Overall, five stars. ●



Beneath their lustrously buffed sheens, the five-star cymbals of Zildjian's Scimitar Bronze series combine attractive sonic characteristics with low prices.

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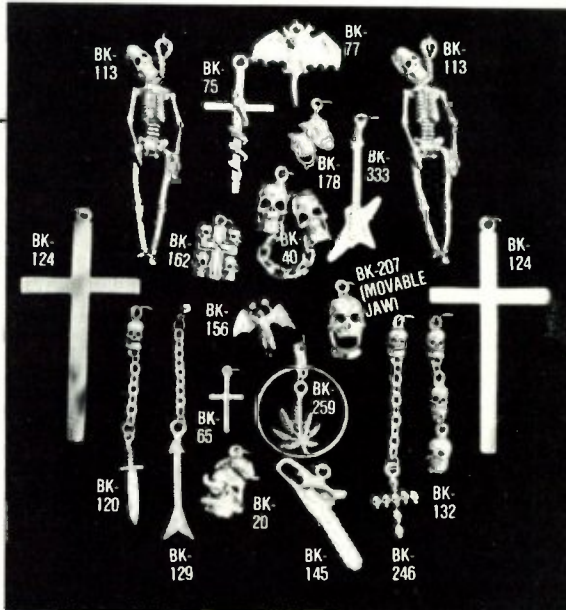
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by Daina Darzin

Hot wax: Joe Satriani, Over Kill, Shark Island, Nuclear Assault



EBET ROBERTS

Gene Simmons and Kiss are back with their 23rd (!) album, but their longevity remains more impressive than their current music.

Kiss/Hot in the Shade (Mercury)

No one will deny Kiss' wide-ranging influence on today's metal, but their reputation was built on their earlier work. Unfortunately, most of *Shade* is paint-by-the-numbers rock: mid-tempo, thumpa-thumpa, repeat-the-hook fare with a macho bent, interspersed by an occasional radio-friendly ballad ("Forever") or hyperactive rip-'em-up ("Boomerang," by far the Lp's best cut). Of the more interesting tunes, "King of Hearts"' melody takes a creative turn; the mean power chords of "Somewhere Between Heaven and Hell" have a sleazy charm. However, the acoustic blues opening of "Rise To It" is a shameless rip from Cinderella's "Bad Seamstress Blues/Falling Apart

at the Seams." Die-hard Kiss fans will probably like it—the production's heavier and rawer than *Crazy Nights* and guitarist Bruce Kulick is allowed to cut loose more often.

Over Kill/The Year of Decay (MegaForce/Atlantic)

Over Kill's best effort to date complements their traditionally fierce speed metal with stronger songwriting and a broader musical range. Thus, funereal gloom à la early Black Sabbath ("Nothing to Die For") co-exists with a Slayer-esque ripper ("Evil Never Dies"), a moody, atmospheric ballad (the title cut) and a rave-up ("I Hate"), whose 78-rpm velocity, bad attitude and snarly vocals by Bobby "Blitz" Ellsworth are

reminiscent of legendary punkers the Dead Kennedys. A big step forward for this long-struggling New York band, and one of the hotter thrash entries of the year.

Dogs D'Amour/The King of the Thieves (China/Polydor)

Rowdy barflies from England pummeling their way through four-chord Rolling Stones-ish rock. And a fine bunch of rotters (and songwriters) they are, too. Crank it.

The Angels (Chrysalis)

Solid rock from a veteran Australian band—multi-platinum in their homeland—that never did make a splash here, though Guns N' Roses and Kix cover their "Marseilles" and Great White had a hit with "Face the Day." In fact, the Angels sound sort of like a cross between the latter and their Aussie buds, AC/DC. Best cut: the hypnotic, pulsing "Junk City."

Nuclear Assault/Handle With Care (In Effect)

Jeff Hanneman once said Nuclear Assault was the only opening band that ever got over with Slayer's notoriously hard-to-please audience, and this album demonstrates why. For sheer, unrelenting rip-your-head-off speed and power, the guys have it over just about everybody. Nuclear Assault's political heart is also in the right place, with an anti-racist cut ("New Song") as well as songs about the environment ("Critical Mass") and animal rights ("Surgery"). Recommended.

Whiplash/Insult to Injury (Roadracer)

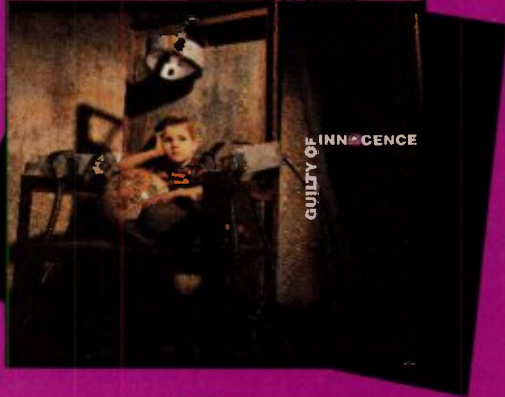
After numerous line-up changes, Whiplash have outgrown their battering-ram, minimalist approach. Now, the slow, pretty instrumental in the midst of "4E.S." segues into the death-by-blunt-instrument of "Pistolwhipped" without missing a beat. A big improvement; very cool.

Shark Island/Law of the Order (Epic)

A most impressive debut by a California band that proves you don't have to be stupid to be commercial. Shark Island's Aerosmith-y grunge-metal sports real power and

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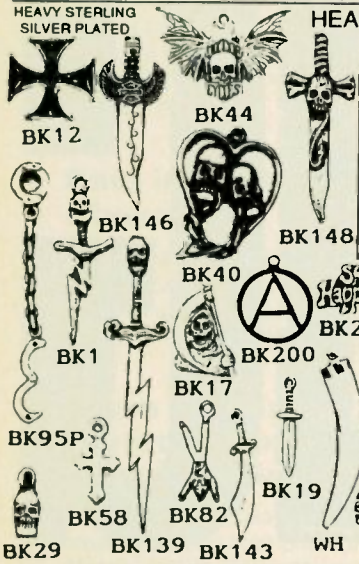
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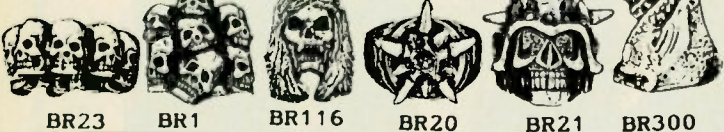


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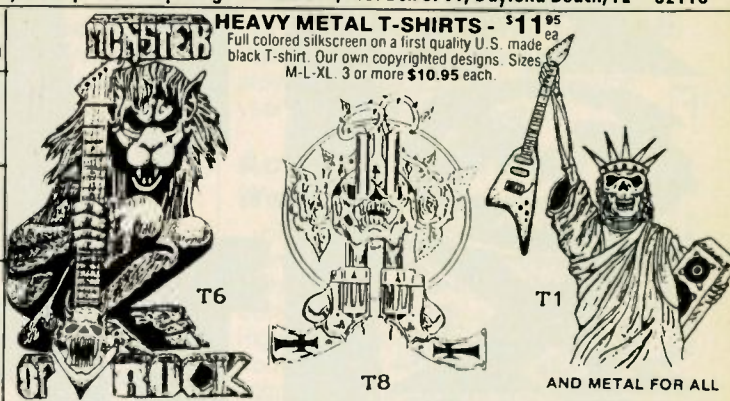
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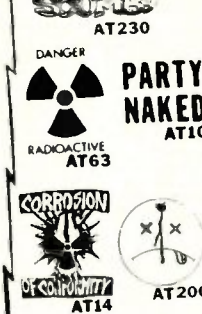
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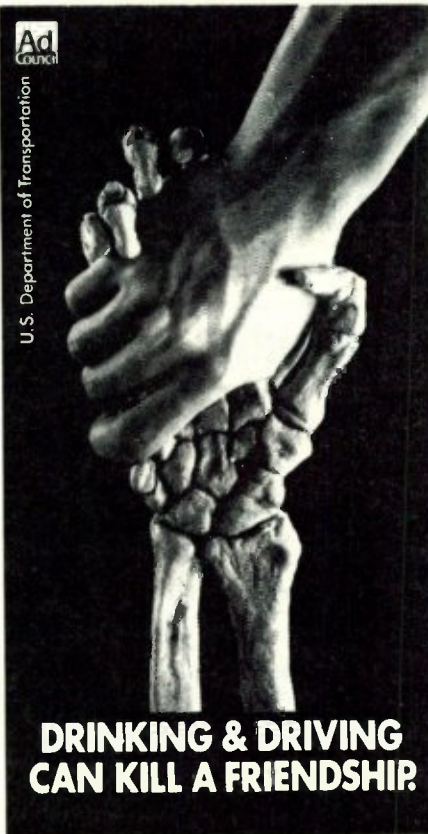
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(Signed) Gerald Rothberg
Publisher

BACK PAGES



by Lou O'Neill Jr.

Rolling Stones defy age limits!

Scorpions, Rush ready to roll!

WHO WOULD BELIEVE IT?

The Stones keep on rolling and evidently, no end is in sight. No, there was no way we were prepared to see **Mick Jagger** and Co. rocking stadiums well into their forties and even their fifties. But that's exactly what Mick, **Keith Richards**, **Charlie Watts**, **Bill Wyman** and **Ron Wood** did at their sold-out East Coast performances.

A strange sight it was and not just on stage. There in Philadelphia, for example, was a middle-aged businessman plus wife enjoying themselves as the self-dubbed "World's Greatest Rock & Roll Band" pounded out the likes of "Brown Sugar," "Gimme Shelter" and "Midnight Rambler." This, however, was nothing when compared to the sight of the man's pubescent offspring gyrating wildly to "Sympathy for the Devil." Here was the ultimate example of rock's universal appeal and its enduring relevance.

Rapidly approaching birthday No. 40, rock & roll is alive and well, passing down its legacy from one generation to the next. Remember when all the "experts" labeled rock a passing fad?

GUEST QUOTE: Guitarist **Dave Davies** of England's long-surviving **Kinks** on why the band's remained popular for more than 25 years: "Well, in '63 we were playing as **The Ravens** and then later **The Boll Weevils**. I can remember it like yesterday 'cause our first three demos were done at Regent Sound, the same Regent Sound where the Stones had hung out.

"You see," Davies added, "age is not really that important when it comes to rock and I'll be glad to explain this. I'm 40-years-old plus, but I feel I'm playing with the same strength and enthusiasm I had when I was 14, 15 or even 16. Today's rock kids are quite disillusioned. Young folks are not satisfied in some of their basic



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LARRY BUSACCA

Axl Rose (l.) and Steve Jones: Jammin' on a Sex Pistols classic!

emotional values. [Still,] a lot of people don't realize that rock does not have to be expressed intellectually. You just feel it and it comes from a feeling. The Kinks have had lots of ups and lots of downs over the years, but in all honesty, I'd say it's a good time for us now. There's not much left [my brother] **Ray** and I feel we have to prove and that's a pretty good feeling!"

ROCK CONFIDENTIAL: Don't miss **Rush's** new Rupert Hine-produced disc, *Presto*. It's **Geddy Lee**, **Alex Lifeson** and **Neil Peart's** first for Ahmet Ertegun and Atlantic Records. And incidentally, did you know that the Canadian-based power trio hold the record for the greatest number of consecutive *Billboard* Top 10 albums? The total is seven straight. . .

They were an unlikely pairing, but there in the flesh was veteran rock god, **Ace Frehley**, laying down tasty lead licks with **Wrathchild America**. The "Jumpin' Jack Flash" jam materialized at Manhattan's late night metal mine, the Cat Club. . . It's always pleasantly surprising to chat with **Klaus Meine** of Germany's **Scorpions**. According to the lead yapper, the track "Hey You" found on the band's recently released greatest hits package, *Rockers 'N' Ballads*, features group co-founder **Rudolf Schenker** taking charge on a rare lead vocal. The track, vintage 1978 **Scorps**, was included because Klaus and Co. wanted "to make the package a little special." And don't miss the great version of the **Who** classic, "I Can't Explain." **Scorpions** are hard at work on their next studio project.

OVER 'N' OUT: Yes, we are well aware that the Concrete Foundations Forum is, strictly speaking, a music industry powwow. Still, there were many high points at the wildly successful meeting of the metal faithful—not the least of which was **Axl Rose** of **Guns N' Roses** dashing on stage at L.A.'s Hollywood Live to join **Steve Jones** for a sizzling rendition of his **Sex Pistols** classic, "I Did U No Wrong." Later that very evening, a relaxed Rose and sidekick **Slash** could be seen happily stage diving while **Slash/Reprise Records'** hot up-and-comer, **Faith No More**, blasted through a set of originals and their devastating cover of **Black Sabbath's** "War Pigs."

SEE YOU NEXT MONTH. Until then, remember these words of Michael Burke: "Good instincts usually tell you what to do long before your head has figured it out."

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