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CIRCUS MAGAZINE

# CIRCUS

ROCKING THROUGH THE 1990s & BEYOND

THE #1 ROCK & ROLL MAGAZINE

DECEMBER 31, 1990

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- MOTLEY CRUE
- AEROSMITH
- FAITH NO MORE
- SLAUGHTER
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- TRIXTER
- EXTREME
- AC/DC
- BON JOVI
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- ANTHRAX
- JUDAS PRIEST
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- THE YEAR'S MOST OUTRAGEOUS QUOTES!



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ROCKING THROUGH THE 1990s & BEYOND

THE #1 ROCK & ROLL MAGAZINE

DECEMBER 31, 1990

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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.

## Queensryche's romantic scorecard

I heard that Chris DeGarmo of Queensryche is married. Is this true? If so, when did he get married and are any of the other guys in the group married or have girlfriends?

J.A.  
Corcoran, CA

*Yes, it's true. I'm married and have been for about a year. Geoff Tate and Michael Wilton are also married and Eddie Jackson and Scott Rockenfield have girlfriends.*

Chris DeGarmo  
Queensryche

## Give us a Kiss

I am writing to thank you for the excellent Gene Simmons interview you had in your October issue ["Gene Simmons remembers two decades of Kiss"]. I've been a die-hard fan for 14 years and have always enjoyed the articles *Circus* has had on Kiss.

Paul Stamm  
Rockford, IL

## Derek babbles on

In your October issue Derek of Babylon A.D. said some things that really pissed me off! How can he even think of saying that Bret Michaels and Vince Neil sound like "chipmunks" when they sing? Bret and Vince have

two of the best voices I've ever heard. So Derek, lay off! You're not perfect. Just what is your real problem? Jealous?

Staci Phillips  
Oxford, NY

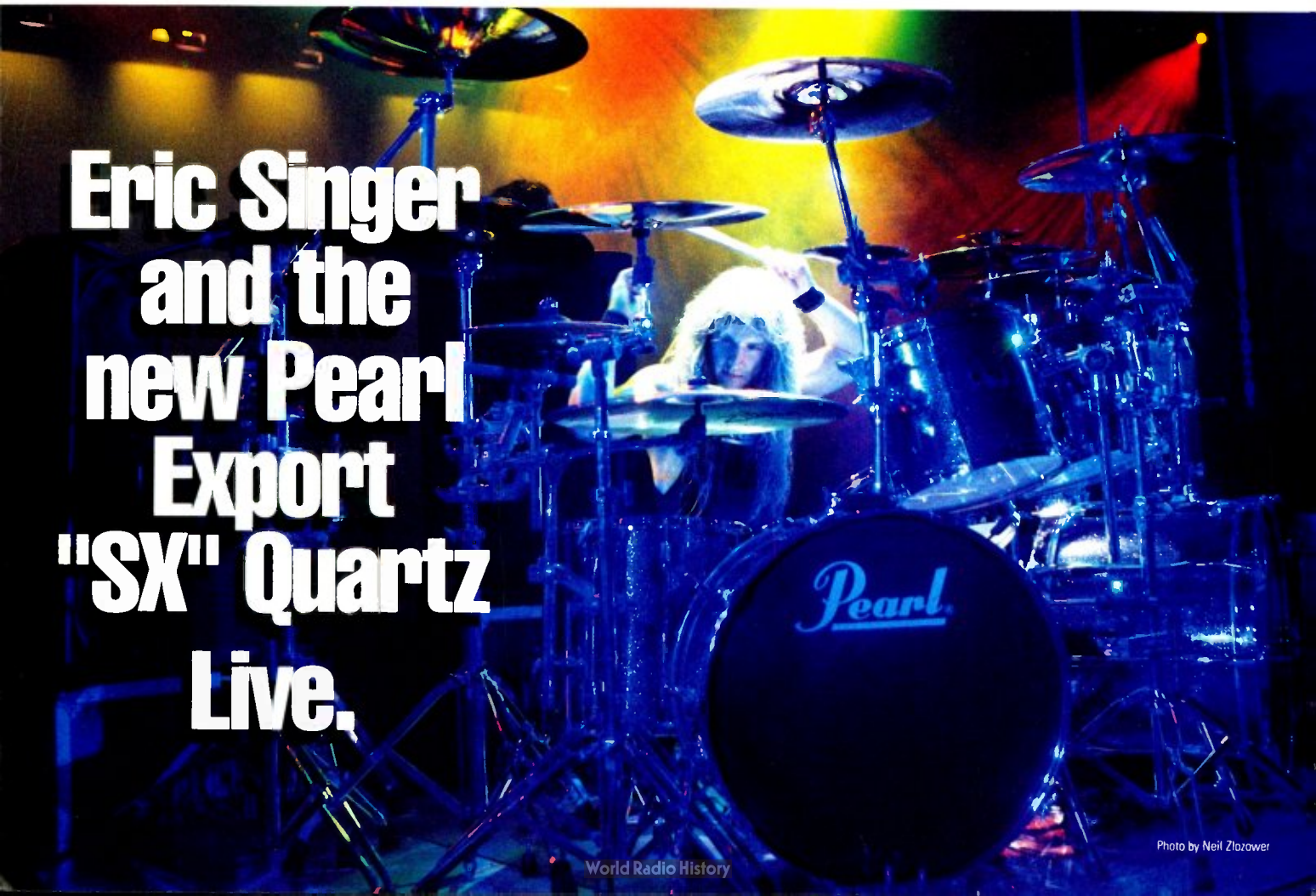
## Vai reply

Concerning the Longplayers review on Steve Vai's *Passion And Warfare*, it was reported that this LP was not accessible and that no radio station would ever grab hold of it. Boy, was this a misconception! Radio stations in this area are constantly playing "Erotic Nightmares" and "The Audience Is Listening." As far as I'm concerned, Mr. Vai deserved a White Hot rating!

Shannon Albright  
Norcross, VA

## Slaughter-ing the drug stereotypes

I would just like to thank *Circus* magazine and my favorite group, Slaughter, for helping people realize that you don't need drugs to have a good time. After reading the August



Eric Singer  
and the  
new Pearl  
Export  
"SX" Quartz  
Live.



interview in which Mark said he didn't need drugs and had to watch his cola and candy intake, my father no longer thinks that all rockers are bad boys.

Sandy McCallister  
Branchland, WV

### Skid Row immature?

Skid Row, in my opinion, does not deserve to have made it quite so big after forming only three years ago. I happen to be a fan and like their music, but I feel Bach and Co. are a tad bit immature in their reception of the instant success they've been granted. They're running before they've even learned to walk. They're going to trip and fall on their faces.

Joyce Leung  
Rego Park, NY

### Sticker-ing it to the PMRC

I wanted to buy a tape from Love/Hate and there was a sticker that says "YOU MUST BE 18 OR OLDER TO BUY THIS TAPE." Are these people for real? I think Megadeth's "Hook In Mouth" fits here: "This spells

out freedom it means nothing to me/as long as there is a PMRC."

Unsigned  
Newark, NJ

Just shut up about that censorship crap. Complaining is doing no good. Do you not realize when Tipper Gore tries to put down a band like W.A.S.P. that she is just giving a free advertisement? Putting a sticker on a record or openly attacking a band is just going to improve record sales. Plus, you must admit that a record must be pretty bad to have a sticker, because I have a few discs that have cuss words and controversial songs but no stickers. So I really wouldn't mind the stickers because I personally don't want to listen to trash.

Lance Hill  
Dyersburg, TN

*If a record chain refuses to stock stickered records, it is certainly not improving sales.—Ed.*

### Thanks Bret

I would really like to thank Bret Michaels and Poison for writing the

song "Something To Believe In." It really means a lot to me because recently I went through a similar situation. A friend of mine died in a car accident after drinking very heavily at a party. She was one of my closest friends.

Chrissy Gelinis  
Levminister, MA

### To sweat or not to sweat

This is in response to a letter in your September issue knocking your sweaty concert photos. It seems that the music industry is becoming more dependent on image and appearance, which should not be the case. Maybe the guys look sweaty in concert, but that's only because rock & roll is all about getting out, having fun and enjoying a natural rush of energy and adrenaline, not posing and looking pretty. If a rock musician wants to pose for an occasional non-concert shot, that's cool, but we should keep in mind that rock & roll is music, not modeling.

Val Jung  
Boise, ID



**Y**ou've seen Eric Singer with such hard rock legends as Black Sabbath, Lita Ford, Gary Moore, Badlands, and most recently "Trashing America" behind Alice Cooper.

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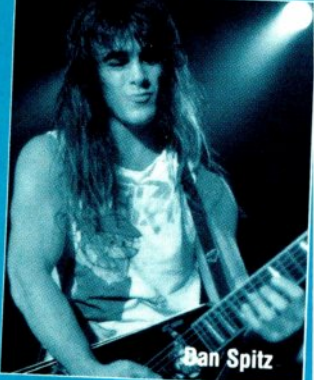
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# LISTINGS

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.

## Poison & Warrant share the pie

## Ratt attack explodes

### ROCK ON TOUR



Bret Michaels



Stephen Pearcy

**Bret Michaels** and **Poison** are still out for *Flesh & Blood*. **Jani Lane** and **Warrant** open, serving up slices of *Cherry Pie*. **Stephen Pearcy** and the **Ratt** pack scamper out on the road behind their heavy-duty LP *Detonator*. The eagerly-anticipated **Living Colour** cavalcade returns to the road. **Judas Priest**, on the heels of their new *Painkiller* LP, tour arenas with **Megadeth** and **Testament**. Dates unconfirmed at press time: **Robert Plant** with **Mike Patton** and **Faith No More** and **Nelson** with **Trixter**.

November 21-January 10

#### AC/DC (Atco)/ LOVE/HATE (Columbia)

11/21-Ft. Wayne, IN: Allen County Memorial  
11/23-Richfield, OH: Richfield Coliseum  
11/24-Detroit, MI: Auburn Hills Palace  
11/25-Indianapolis, IN: Market Square  
11/26-Evansville, IN: Roberts Stadium  
11/28-Rockford, IL: Metro Center  
11/29-Madison, WI: Dance County Arena  
11/30-Bloomington, MN: Met Center  
12/1-Cedar Rapids, IA: Five Season Center

12/3-Omaha, NE: Omaha Civic Auditorium

12/4-Ames, IA: Hilton Coliseum  
12/6-St. Louis, MO: St. Louis Arena  
12/7-Kansas City, MO: Kemper Arena  
12/8-Tulsa, OK: Mabee Center Arena

12/9-Manhattan, KS: Bramiege Coliseum  
12/12-Sacramento, CA: Arco Arena  
12/13-14-San Francisco, CA: Cow Palace

12/15-16-Long Beach, CA: Long Beach Arena



JOHN ATASHIAN

**Angus Young** and **AC/DC**, behind their new LP, *'The Razors Edge,'* cut through the Midwest this month.

#### THE BEACH BOYS (Capitol)

12/9-Montreal, CAN: Place des Arts

#### MICHAEL BOLTON (Columbia)

12/21, 22-Palm Desert, CA: McCallum Theater  
12/28-31-Los Angeles, CA: Universal Amphitheatre

#### CARLENE CARTER (Reprise)

11/30-Nacogdoches, TX: Bullwinkle's  
12/1-Joplin, MO: Memorial Hall

#### JOHNNY CLEGG & SAVUKA (Capitol)

11/21-New York, NY  
11/23-Toronto, CAN  
11/24-Waterloo, CAN  
11/25-Ottawa, CAN  
11/27-Hamilton, CAN  
11/29-Guelph, CAN  
12/1-2-Quebec City, CAN  
12/3-4-Montreal, CAN

#### COCTEAU TWINS (Capitol)

11/21-Toronto, CAN: Massey Hall  
11/23-Detroit, MI: Latin Quarter  
11/24-Columbus, OH: Palace Theater  
11/26-Chicago, IL: Riviera  
11/27-Minneapolis, MN: First Avenue  
11/30-Vancouver, BC: Orpheum  
12/1-Seattle, WA: Moore Theater  
12/3-San Francisco,

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Art Director Michael Renchiwich  
Senior Editor Corey Levitan  
Associate Art Director Mike Robins  
Art Assistant Michelle Shulman  
Correspondents Dan Daley

Paul Gallotta  
Toby Goldstein  
Richard J. Grula  
Elianne Halbersberg  
Dan Hedges  
Don Kaye  
Sharon Liveten  
Moira McCormick  
Lou O'Neill Jr.  
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Adrienne Stone  
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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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CA: Zellerbach Hall  
12/5-6-Los Angeles,  
CA: Wiltern Theater  
12/8-Las Vegas, NV

## THE ROBERT CRAY BAND (Mercury)

11/28-San Antonio,  
TX: Laurie  
Auditorium  
11/29-Austin, TX:  
Coliseum  
11/30-Dallas, TX:  
Bronco Bowl  
12/4-San Diego,  
CA: Civic Theater  
12/5-Universal City,  
CA: Amphitheatre  
12/7-Berkeley, CA:

Community Theater  
12/11-Eugene, OR:  
Hult Center  
12/12-Portland, OR:  
Arlene Schnitzer  
Concert Hall

## CHARLIE DANIELS BAND (Epic)

11/30-12/10-Las  
Vegas, NV  
12/28-Atlanta, GA  
12/29-St. Louis, MO  
12/31-Paducah, KY

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THE ROCK AND ROLL MAGAZINE

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Mariah Carey

1. ( 1 ) **M.C. Hammer**/Please Hammer Don't Hurt 'Em (Capitol)
2. ( 2 ) **Mariah Carey**/Mariah Carey (Columbia)
3. ( 5 ) **Wilson Phillips**/Wilson Phillips (SBK)
4. ( 3 ) **Prince**/Music From Graffiti Bridge (Paisley Park/Warner Bros.)
5. (—) **George Michael**/Listen Without Prejudice (Columbia)
6. (—) **Ghost Soundtrack** (Varese Sarabande/MCA)
7. ( 7 ) **Bell Biv DeVoe**/Poison (MCA)
8. (—) **Garth Brooks**/No Fences (Capitol)
9. (—) **Warrant**/Cherry Pie (Columbia)
10. ( 8 ) **Keith Sweat**/I'll Give All My Love to You (Vintertainment/Elektra)
11. (15) **Michael Bolton**/Soul Provider (Columbia)
12. (16) **Ratt**/Detonator (Atlantic)
13. ( 6 ) **Jon Bon Jovi**/Blaze of Glory/Young Guns II (Mercury)
14. ( 4 ) **Anita Baker**/Compositions (Elektra)
15. (—) **Living Colour**/Time's Up (Epic)
16. (10) **Depeche Mode**/Violator (Sire/Reprise)
17. (—) **Queensryche**/Empire (EMI)
18. (14) **Johnny Gill**/Johnny Gill (Motown)
19. (11) **Poison**/Flesh & Blood (Enigma/Capitol)
20. ( 9 ) **Jane's Addiction**/Ritual de lo Habitual (Warner Bros.)

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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The Only Serious Choice

11 29-Daytona Beach, FL  
11 30-Tampa, FL  
12 1-Sunrise, FL  
12 2-Melbourne, FL

**DREAD ZEPPELIN (I.R.S.)/STRAW-BERRY ZOTS (BMG)**

12 28-Hollywood, CA: The Palace  
12 30-San Juan Capistrano, CA: Coach House  
12 31-Las Vegas, NV: Calamity Jane's

**FLEETWOOD MAC (Warner Bros.)**

11 23-Cincinnati, OH: Riverfront Coliseum  
11 24-Indianapolis, IN: Market Square Arena  
11 27-Winnipeg, CAN: Arena  
11 29-Saskatoon, CAN: Saskatchewan Palace  
11 30-Calgary, CAN: Olympic Saddledome  
12 1-Edmonton, CAN: Northlands Coliseum

12 4-Seattle, WA: Center Coliseum  
12 6-Oakland, CA: County Coliseum  
12 7-Inglewood, CA: Great Western Forum

**M.C. HAMMER (Capitol)/EN VOGUE (Atlantic)**

11 21-Lafayette, LA: Cajun Dome  
11 23-Ft. Worth, TX: Tarrant Convention Center  
11 25-San Antonio, TX: Hemisphere  
11 27-Las Cruces, NM: Pan Am Center  
11 28-Lubbock, TX: Coliseum  
11 30-Denver, CO: McNichols Arena  
12 1-Albuquerque, NM: Tingley Coliseum  
12 2-Tucson, AZ: Convention Center  
12 3-Tempe, AZ: A.S.U. Center  
12 4-Provo, UT: Brigham Young  
12 5-Boise, ID: B.S.U. Arena  
12 6-Reno, NV: Events Center  
12 7, 8-Long Beach, CA: Arena

12 10, 11-Honolulu, HI: Neils Blaisdell Center-Arena  
12 13-Anchorage, AK: George M. Sullivan Arena  
12 16-18-Oakland, CA: County Coliseum  
12 19-Sacramento, CA: Arco Sports Complex  
12 21-Vancouver, CAN: PNE Pacific Coliseum  
12 22-Portland, OR: Memorial Coliseum  
12 23-Toronto, WA: Dome

**JANE'S ADDICTION (Warner Bros.)/BUCK PETS (Island)**

11 21-New York, NY: The Ritz  
11 23-Boston, MA: Orpheum  
11 27-Cleveland, OH: Agora  
11 28-Detroit, MI: Latin Quarter  
11 30-Chicago, IL: Aragon Ballroom  
12 1-Milwaukee, WI: Central Park Ballroom  
12 2-Minneapolis, MN: First Avenue

**JANE'S ADDICTION (Warner Bros.)**

12 6-Denver, CO: Colorado Sport Complex  
12 7-Salt Lake City, UT: Convention Center  
12 9-Seattle, WA: Paramount Theatre  
12 10-11-Vancouver, CAN: Commodore Ballroom  
12 12-Portland, OR  
12 14-Oakland, CA: Henry J. Kaiser Arena  
12 15-Fresno, CA: Wilson Theatre  
12 17-Ventura, CA: Theatre  
12 19-Riverside, CA: Raincross Square  
12 20-Los Angeles, CA  
12 21-Irvine, CA: Bren Events Center  
12 22-Catalina Island, CA: Avalon

**JUDAS PRIEST (Columbia)/MEGADETH (Capitol)/TESTAMENT (Megaforce/Atlantic)**

11 21-Albuquerque, NM: Tingley Coliseum  
11 23-Tulsa, OK: Expo Square  
11 24-Kansas City, MO: Municipal Auditorium  
11 25-Omaha, NE: Civic Auditorium  
11 27-Columbus, OH: Ohio Center  
11 28-Chicago, IL: Rosemont Horizon  
11 29-St. Paul, MN: Civic Center  
12 1-Indianapolis, IN: Market Square Arena  
12 2-Daytona, OH: Hara Arena  
12 3-Cleveland, OH: Richfield Coliseum  
12 5-Detroit, MI: The Palace  
12 7-Worcester, MA: The Centrum  
12 8-New Haven, CT: Coliseum  
12 9-Largo, MD: Capitol Center  
12 11-Atlanta, GA: Omni  
12 13-Hampton, VA: Coliseum  
12 14-East Rutherford, NJ: Meadowlands  
12 15-Uniondale,

NY: Nassau Coliseum  
12 16-Philadelphia, PA: Spectrum  
12 17-Pittsburgh, PA  
12 19-Charlotte, NC  
12 20-Miami, FL: Arena  
12 21-Tampa, FL  
12 22-Miami, FL

**LIVING COLOUR (Epic)**

11/16-Portland, OR  
11/17-Seattle, WA  
11/19-San Francisco, CA  
11/20-Los Angeles, CA  
11/26, 27-Dallas, TX  
11/30, 12 1-Atlanta, GA  
12/6-7-Houston, TX

**LUKE, FEATURING THE 2 LIVE CREW (Luke/Atlantic)**

11 21-Mobile, AL: Expo Hall  
12 31-Orlando, FL

**MEGADETH (Capitol)/TESTAMENT (Megaforce/Atlantic)**

11/30-Milwaukee, WI: Park Ballroom

BON JOVI





**NEW KIDS ON THE BLOCK**  
(Columbia)

11 21-Uniondale, NY: Nassau Coliseum  
11 23-Pittsburgh, PA: Civic Arena  
11 24-Syracuse, NY: Carrier Dome  
11 25-26-Richfield, OH: Coliseum  
11 30-Atlanta, GA: Omni  
12 1-Birmingham, AL: Civic Center  
12 2-Cincinnati, OH: Riverfront Coliseum  
12 6-7-Providence, RI: Civic Center  
12 8-Toronto, CAN: Sky Dome  
12 9-11-Philadelphia, PA: Spectrum  
12 14-16-Worcester, MA: Centrum

**POISON (Enigma/Capitol)**  
**WARRANT**  
(Columbia)

11 23-Uniondale, NY: Nassau Coliseum  
11 24-New Haven, CT  
11 25-Boston, MA  
11 27-Rochester, NY

**RATT (Atlantic)/VIXEN (EMI)/STRYPER (Enigma)**

11 21-Atlanta, GA  
11 23-Norfolk, VA  
11 24-Roanoke, VA  
11 25-Fairfax, VA  
11 29-Philadelphia, PA  
11 30-Worcester, MA  
12 1-New Haven, CT  
12 4-Johnson City, TN  
12 5-Louisville, KY  
12 6-Memphis, TN  
12 8-Little Rock, AK  
12 9-Dallas, TX  
12 11-Kansas City, MO  
12 12-Omaha, NB  
12 13-Sioux City, SD  
12 14-Fargo, ND  
12 15-Bismarck, ND

**SEPULTURA (Roadrunner)/EXHORDER/ATHIEST**

11 21-Atlanta, GA: Masquerade  
11 22-Charlotte, NC: 4808  
11 24-Detroit, MI: Blondie's  
11 29-Brockton, MA: Derringer's  
11 30-Bayshore,

**NEXT MONTH**

**BIRTHDAY CALENDAR BONUS ISSUE**—Your wall-worthy guide to when to mail **Sebastian Bach**, **Vince Neil** and **Jani Lane** those Hallmarks, featuring big pictures of our birthday boy (or girl) of the month. Inside you'll find *Circus* revving faster and louder with features on **Testament** and **Megadeth**, plus Stage Pass takes you to the action as **Judas Priest** opens its North American tour. Also look for articles on quiet **Slaughter**-ers **Blas Elias** and **Tim Kelly**, **Queensryche**, and a massive inquiry into the mind of singer **Tim Keifer**, fresh from recording the new **Cinderella** album, *Heartbreak Station*.

11 28-Buffalo, NY: Sundance  
12 1-Brooklyn, NY: L'Amour  
12 2-Pittsburgh, PA: Electric Banana  
12 4-Cleveland, OH: Agora  
12 5-Washington, D.C.: 9:30 Club  
12 8-Minneapolis, MN: Varsity Theater  
12 9-Chicago, IL: Avalon  
12 13-Ft. Worth, TX: Joe's Garage

12 14-San Antonio, TX: Showcase  
12 15-Houston, TX: After Dark

**RICKY SKAGGS (Epic)**

11 26-27-Santa Ana, CA: Crazy Horse  
11 28-Phoenix, AZ: Toolie's  
11 30-12 1-Las Vegas, NV: Riverside  
12 2-San Diego, CA: Bacchanal

**AIRPLAY**

Top 10 National Radio Airplay Chart

- 1. INXS/X** (Atlantic)
- 2. Asia/Then & Now** (Geffen)
- 3. Bruce Hornsby & The Range/A Night on the Town** (RCA)
- 4. AC/DC/The Razors Edge** (Atco)
- 5. Allman Brothers Band/Seven Turns** (Epic)
- 6. The Jeff Healey Band/Hell to Pay** (Arista)
- 7. Bad Company/Holy Water** (Atco)
- 8. Jon Bon Jovi/Young Guns II Soundtrack** (Mercury)
- 9. Damn Yankees/Damn Yankees** (Warner Bros.)
- 10. Nelson/After the Rain** (DGC)

Compiled from research by *Circus* magazine's staff based on listings from WKLS-FM, Atlanta; WBCN-FM, Boston; WHCN-FM, Hartford; 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.



Was it live?



**GEORGE STRAIT  
(MCA)**

12/4-8-Las Vegas, NV: Hilton  
12/31-Dallas, TX: Reunion Arena

**RANDY TRAVIS  
(Warner Bros.)**

12/4-8-Las Vegas, NV: Bally's

**WARCHYLDE  
(Cirrus)**

12/28-Petersburg, VA: Coppermine  
12/31-Norfolk, VA: Skippers

**EDGAR WINTER  
(Rhino)**

11/29-Daytona Beach, FL  
12/1-Sunrise, FL

Some listings courtesy of *Performance* magazine.

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

**OFF THE WIRE**

**LATE-BREAKING METAL NEWS**



Axl Rose

Jani Lane

"Rock In Rio" will feature performances by **Guns N' Roses**, **Billy Idol**, **David Lee Roth** and **Robert Plant**. The festival, spanning 10 days next month at Brazil's Maracana Stadium, is expected to draw more than one million fans, the largest rock audience of all time.

● **Warrant's** Japanese concert debut went sour recently, forcing the Psycker Theater to shut down after the band's first song. An overflow crowd of 2,000 packed the nightclub, busting through a barricade guarding the stage and injuring several concertgoers. One employee of CBS, the band's record label, was hospitalized with a broken leg. Warrant intends to tour Japan this spring after opening the first two legs of the **Poison** tour.

**Queensryche** fans, sit tight. The band is in Europe through the second week of this month, after which they visit Australia and Japan. A U.S. tour doesn't look likely until March...

**Slaughter** is currently in Europe supporting Cinderella. They return on February 15th.

At the opening of Las Vegas' first Hard Rock Cafe, between 2,500 and 3,000 fans paid \$250 a ticket to see **Aerosmith** in concert. Another 3,500 loomed outside the tent where the group performed, trying to crash their way in. Nineteen people were arrested. The benefit show was expected to raise \$100,000 for a children's hospital.

● **Oderus Urungus**, singer for shock metal act **GWAR**, was arrested recently in Charlotte, North Carolina. The charge was "intentionally disseminating obscenity" to a general audience, a felony. Urungus was freed on \$1,000 bond. During the arrest, officers confiscated a stage prop they allege is a rubber penis; Urungus contends it's a rubber fish.

Geffen has ended its manufacturing and distribution deal with Def American, the record company started by heavy-metal enthusiast **Rick Rubin**. "We find ourselves increasingly at odds with Def American's creative philosophy," said a statement released by Geffen. The edict follows Geffen's decision not to affix its logo to controversial Def American recordings by **Slayer**, **Danzig** and comic **Andrew Dice Clay**. . . The **Bulletboys** are working on a follow-up LP to be released next month. . . Also in January, **Barfly** releases its **Jack Ponti**-produced debut.

—Corey Levitan



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New  
Lands...*

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Best Of Y & T '81-'85 411-272  
(ABC)

RATT  
DETONATOR 410-456  
(ATLANTIC)

PANTERA  
Cowboys From Hell 410-332  
(GROUCH)

SUICIDAL TENDENCIES 409-714  
Lights...Camera...Revolution  
(EPIC)

EXTREME  
PORNOGRAFFITI 409-003  
(ABC)

24-7 SPYZ 408-757  
Gumbo Millennium  
(MCA)

QUEENSRYCHE 369-579  
Operation: Mindcrime  
(EMI)

DEATH ANGEL  
ACT III 408-120  
(DEF JAM)

MASTERS OF REALITY 408-252  
(DELICIOUS V.V.V.)

FLOTSAM/JETSAM 407-072  
When The Storm Comes Down  
(MCA)

ALICE COOPER  
TRASH 382-366  
(EPIC)

MELIAH RAGE 406-371  
Solitary Solitude  
(EPIC)

VIO-LENCE 409-425  
Oppressing The Masses  
(ATLANTIC/REGGAEFORCE)

METALLICA 405-217  
Ride The Lightning  
(ELEKTRA)

SPREAD EAGLE 409-086  
(MCA)

SLAUGHTER  
STICK IT TO YA 404-830  
(CHRISTIE'S)

EXTREME 382-242  
(ABC)

MELIAH RAGE 378-232  
Kill To Survive  
(EPIC)

DOKKEN 1376-228  
Beast From The East 396-226  
(ELEKTRA)

TESLA 377-986  
Great Radio Controversy  
(GEPHEN)

W.A.S.P. 376-566  
Headless Children  
(CAP-FIN)

GUNS N' ROSES  
G N'R LIES 376-087  
(GEPHEN)

ELECTRIC ANGELS 405-852  
(ATLANTIC)

BULLETTYOYS 374-702  
(WARNER BROS.)

ANTHRAX 374-264  
State Of Euphoria  
(MCA/SONY)

OZZY OSBOURNE 373-308  
No Rest For The Wicked  
(EPIC)

WINGER 374-652  
(ATLANTIC)

HEAVEN'S EDGE 405-795  
(COLUMBIA)

LOVE/HATE 405-324  
Black Out In The Red Room  
(COLUMBIA)

MÖTLEY CRÜE 355-990  
Girls, Girls, Girls  
(ELEKTRA)

EZO 381-616  
FIRE, FIRE  
(GEPHEN)

SANCTUARY 404-913  
Into The Mirror Black  
(EPIC)

LAW AND ORDER 403-469  
Guilty Of Innocence  
(MCA)

WHITESNAKE 387-027  
Slip Of The Tongue  
(GEPHEN)

ACE FREHLEY 401-299  
Trouble Walkin'  
(REGGAEFORCE/WB)

WRATHCHILD AMERICA 388-983  
Climbin' The Walls  
(ATLANTIC)

KING'S X 387-019  
Catcher Goes To Nebraska  
(REGGAEFORCE/WB)

SHOTGUN MESSIAH 401-240  
(RELATIVITY)

BRITNY FOX 388-421  
BOYS IN HEAT  
(COLUMBIA)

FIFTH ANGEL 386-920  
TIME WILL TELL  
(EPIC)

MELIAH RAGE 401-208  
LIVE KILL  
(EPIC)

SCATTERBRAIN 408-351  
Here Comes Trouble  
(MCA)

STEVE VAI 408-104  
Passion & Warfare  
(RELATIVITY)

SLEEZE BEEZ 407-627  
Screwed Blood & Tattooed  
(ATLANTIC)

PRINCES 386-268  
PANG  
(METAL BLADE/CAPITOL)

BADLANDS 384-388  
(ATLANTIC)

CORONER 400-507  
NO MORE COLOR  
(MCA)

BANG TANGO 386-300  
PSYCHO CAFE  
(MECHANIC)

STEVE JONES 400-440  
Fire And Gasoline  
(MCA)

HEIR APPARENT 387-639  
One Small Voice  
(CAPITOL/METAL BLADE)

KING DIAMOND 400-283  
CONSPIRACY  
(NOBODIERS)

24-7 SPYZ 387-373  
Harder Than You  
(MCA)

TESTAMENT 386-102  
Practice What You Preach  
(MCA/SONY)

ANNDHLATOR 400-275  
ALICE IN HELL  
(MCA)

PRETTY BOY FLOYD 403-097  
Leather Juice With Electric Toys  
(MCA)

STEVE STEVENS 386-086  
ATOMIC PLAYBOYS  
(WARNER BROS.)

DIO 407-114  
Lock Up The Wolves  
(MCA)

JOE SATRIANI 387-969  
Surfing With The Alien  
(RELATIVITY)

CATS N' BOOTS 401-885  
Kicked And Klawed  
(EMI)

MCMAULEY SCHENKER 389-411  
GROUP: Save Yourself  
(CAPITOL)

FASTER PUSSYCAT 401-786  
Wake Me When It's Over  
(ELEKTRA)

SHARK ISLAND 384-180  
Law Of The Order  
(EPIC)

BONHAM 383-497  
Disregard Of Timekeeping  
(WTO)

POWERMAD 389-163  
ABSOLUTE POWER  
(REFRESH)

NUCLEAR ASSAULT 401-315  
Handle With Care  
(MCA)

DANGER DANGER 383-398  
(MCA)

POISON 347-229  
Look What The Cat Dragged In  
(ENHANCE)

AC/DC 345-371  
WHO MADE WHO  
(ATLANTIC)

AC/DC 343-772  
Russian Roulette  
(PRIORITY)

SAVATAGE 404-855  
GUTTER BALLET  
(ATLANTIC)

HERICANE ALICE 404-962  
Tear The House Down  
(ATLANTIC)

OZZY OSBOURNE 355-636  
RANDY RHOADS 395-632  
TRIBUTE  
(MCA)

MEGADETH 351-346  
Peace Sells... But Who's Buying?  
(CAPITOL)

FAITH NO MORE 405-183  
Introduce Yourself  
(MCA)

EXODUS 408-971  
Impact Is Imminent  
(CAPITOL)

BRUCE DICKINSON 406-629  
Tattooed Millionaire  
(COLUMBIA)

AC/DC 312-389  
For Those About To Rock We Salute You  
(ATLANTIC)

POISON 408-963  
FLESH & BLOOD  
(CAPITOL)

ANTHRAX 411-108  
Persistence Of Time  
(MCA)

JUDAS PRIEST 411-116  
PAINKILLER  
(COLUMBIA)

WARRANT 411-389  
CHERRY PIE  
(MCA)

SKID ROW 379-602  
(ATLANTIC)

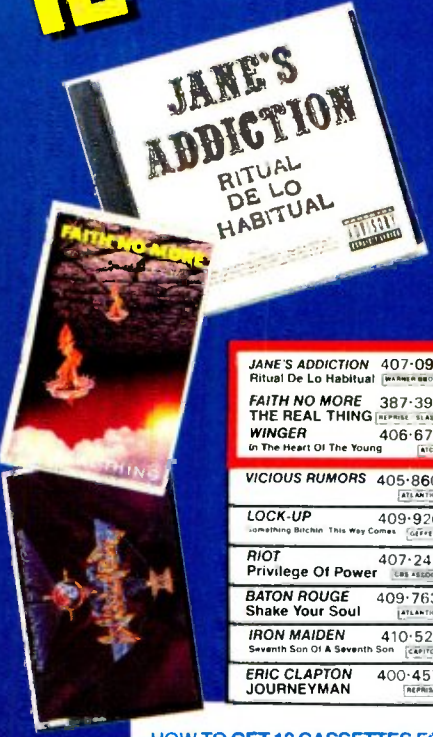


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MR. BIG 382-812 (ATLANTIC)	WHITE LION BIG GAME 382-820 (ATLANTIC)	DANGEROUS TOYS 382-903 (COLUMBIA)		
BLACK SABBATH HEADLESS CROSS 383-109 (MCA)	VIO-LENCE Oppressing The Masses 409-425 (ATLANTIC MEGATONE)	SEA HAGS 382-234 (CORNERSTONE)		
ACCEPT EAT THE HEAT 379-438 (EPIC)	WARRANT: Dirty Rotten Filthy Stinking Rich 379-644 (COLUMBIA)			
GREAT WHITE ... TWICE SHY 381-178 (CAPITOL)	BEST OF VANDENBERG 377-838 (EPIC)			
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VICIOUS RUMORS 405-860 (ATLANTIC)
LOCK-UP Something Bitchin' This Way Comes 409-920 (Geffen)
RIOT Privilege Of Power 407-247 (WEA MUSIC)
BATON ROUGE Shake Your Soul 409-763 (ATLANTIC)
IRON MAIDEN Seventh Son Of A Seventh Son 410-522 (CAPITOL)
ERIC CLAPTON JOURNEYMAN 400-457 (REPRISE)

WHITE LION PRIDE 359-471 (ATLANTIC)
FORBIDDEN Twisted Into Form 409-805 (COLUMBIA TRIANGLE)
BLACK SABBATH MOB RULES 313-023 (WARNER BROS)

AC/DC Blow Up Your Video 366-161 (ATLANTIC)	MEGADETH So Far, So Good... So What! 365-510 (CAPITOL)	JUDAS PRIEST RAM IT DOWN 368-555 (COLUMBIA)
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JIMI HENDRIX RADIO ONE 1412-379 / 392-373 (MCA)	JEFF LYNNE Armchair Theatre 407-874 (REPRISE)		
ALICE COOPER GREATEST HITS 291-476 (WARNER BROS)	ALLMAN BROS. BAND: SEVEN TURNS 407-692 (EPIC)		
BAD COMPANY 10 FROM 6 341-313 (ATLANTIC)	LED ZEPPELIN Physical Graffiti 1291-692 / 391-690 (WEA)		
LED ZEPPELIN Led Zepplin IV 291-435 (ATLANTIC)	JEFF HEALEY BAND HELL TO PAY 407-569 (MCA)		
GRATEFUL DEAD WITHOUT A NET 1410-365 / 390-369 (MCA)	LIVING COLOUR TIME'S UP 410-357 (EPIC)		
BLACK SABBATH Heaven And Hell 303-776 (WARNER BROS)	OZZY OSBOURNE Blizzard Of Ozz 309-120 (MCA)		
METAL CHURCH THE DARK 351-841 (ELEKTRA)	NELSON AFTER THE RAIN 411-609 (MCA)		

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# WORD FIND

by Steven Dean Pastis

## Clues

1. Poison's Bret
2. Alice \_\_\_\_\_
3. Iron \_\_\_\_\_
4. \_\_\_\_\_ Loves Jezebel
5. *Did Peace Sells... But Who's Buying?*
6. Bon Jovi's Richie
7. Armored \_\_\_\_\_
8. Aerosmith's Steven
9. *Did Rev It Up*
10. \_\_\_\_\_ Floyd
11. Tesla's Jeff
12. Tesla's Frank
13. Bart & Family
14. Led Zep's "\_\_\_\_\_ Mountain Hop"

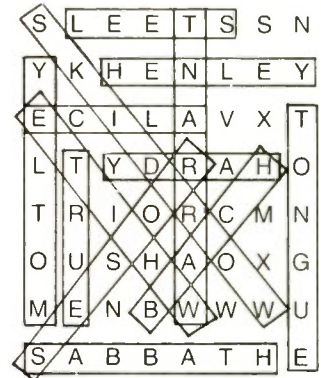
See next issue for answers

## Word Find Rules

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

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

## 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. SKIDROW<br>(C1R1-C7R7) | 8. STEEL<br>(C6R1-C2R1)   |
| 2. BACH<br>(C4R7-C7R4)    | 9. ROSES<br>(C5R4-C1R8)   |
| 3. WARRANT<br>(C5R7-C5R1) | 10. ALICE<br>(C5R3-C1R3)  |
| 4. MOTLEY<br>(C1R7-C1R2)  | 11. HENLEY<br>(C3R2-C8R2) |
| 5. TONGUE<br>(C8R3-C8R8)  | 12. TRUE<br>(C2R4-C2R7)   |
| 6. WHITE<br>(C5R7-C1R3)   | 13. HARDY<br>(C7R4-C3R4)  |
| 7. SABBATH<br>(C1R8-C7R8) |                           |

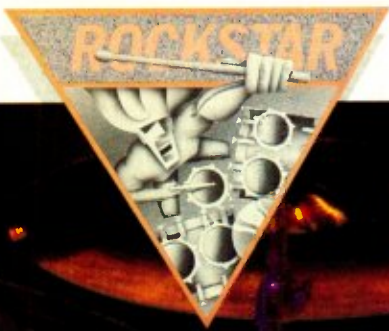
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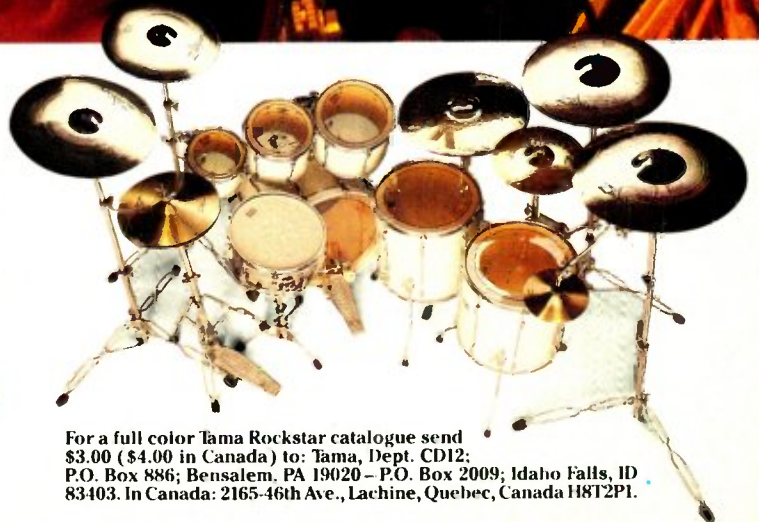


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Bret Michaels and Poison kicked off

their first 'Flesh & Blood' concert with

"Look What The Cat Dragged In."





# STAGE PASS

by Moira McCormick

## Poison kicks off *Flesh & Blood*

### tour to a cozy crowd



BOB LEAFE

*Warrant* (clockwise from l.: Jerry Dixon, Erik Turner, Steven Sweet, Joey Allen, Jani Lane) lived up to its reputation for colorful on-stage verbiage.

#### GREEN BAY, WISCONSIN

**IT'S OPENING NIGHT OF** *Poison's* *Flesh & Blood* tour, a sold-out show at Brown County Arena, and the operative word is . . . mellow. Green Bay is a small city—metro population clocks in at a mere 200,000—and the concert atmosphere this mild September night is downright folksy.

Between acts, three white-haired geezers sit on folding chairs in the vestibule, patiently counting all 6,000-plus ticket stubs. Elsewhere in the facility is the Packer Hall of Fame. This town takes its football very seriously; the municipally owned **Green Bay Packers** once dominated pro football, and as far as Green Bay residents are concerned, they still do.

The crowd itself is agreeably upbeat, most fans clad in regulation jeans and concert T-shirts—though one very young sprite sports a magenta mohawk that stands out, well, like a magenta mohawk. Many of the kids have come from all over Wisconsin, like a couple of teenage girls from 200-mile-distant Tomahawk, where it's "boring, boring, boring," according to Cindy and Carol.

Poison's entrance is typically dramatic, accompanied by piercing pink and green searchlights, and assorted rumblings and screechings over the sound system. Flashpots erupt, and there they are, knocking out "Look What The Cat Dragged In." The stage set, a colorful affair of ramps and risers, periodically belches fire and sparkle showers, while an arsenal of

orchestrated Varilights do their computerized thing.

The tattooed ones are clad mostly in black, though brawny bassist **Bobby Dall** stands out in his jeans. Singer **Bret Michaels** cuts a gypsyish figure as he dashes all over the stage, making good use of the ramps on both sides.

The band is well practiced and aiming to please (tour rehearsals having taken place right here in Green Bay), and the crowd is enjoying every lick. With "Poor Boy Blues," *Poison* gets as close to the blues as anyone on the pop-metal scene is likely to. Michaels, though, could lose the condescending fieldhand dialect on the song's spoken intro.

Then it's drum solo time, and **Rikki Rockett's** is reliably spectacular, featuring a second kit that descends from the ceiling. **C.C. DeVille** follows with some pseudo-flamenco acoustic-guitar razzmatazz, and then *Poison* launches into its first *Flesh & Blood* hit, the cheerfully raunchy "Unskinnny Bop"—complete with a laser-light projection of a dancing bikinied girl. At the song's close, the green, flickering image moons the audience.

The biggest cheers of the night come when Michaels brings out a special guest, Packers quarterback **Don Majkowski**. He's wearing a sleeveless *Poison* tee with a white acoustic guitar slung across his formidable chest. The "Majik Man" strums and sings along, quite competently, with "Every Rose Has Its Thorn."

"All I wanna say right now is, you guys kicked my ass all over this stage," exults Michaels, following an encore rendition of "Talk Dirty To Me." "God bless ya."

*Warrant* gets the crowd warmed up with a well-received set of tunes like "Cherry Pie" and "Mr. Rainmaker," punctuated by singer **Jani Lane's** exhortations. He urges the crowd to oppose censorship, not to take "shit from anybody," and proudly points out that *Warrant* has a real live keyboard player, **Scott Warren**, "not sample tapes."

Lane sets new records for copious use of a certain four-letter word in his between-song patter. "I bleepin' love that bleepin' song," Lane announces after one selection. "This is a bleepin' party, I bleepin' wish we could play all bleepin' night long. Eventually, we *will* bleepin' headline, but if you gotta bleepin' open for somebody, it might as well be a great bleepin' band like *Poison*, the only bleepin' band who can out-drink *Warrant*!"

# FRONT PAGES

by Corey Levitan

## Bret Michaels' road report

## Jani Lane opens rock club

### POISON NUTHOUSE RECONVENED:

"Lost luggage, female fans sneaking into hotel rooms, broken musical instruments, too many gin and tonics, no sleep, lots of emotional havoc." That's how **Bret Michaels** remembers the first nights of **Poison's** *Flesh & Blood* traveling nuthouse and tour.

"We'd been on the road a few days," the singer continues, "and our road manager said, 'You guys are ready for the Betty Ford Center, but they wouldn't even let you in the place!'"

**JANI'S GOT A CLUB:** Jani Lane has opened a rock club at FM Station in North Hollywood, California, the 15-year-old haunt his band **Warrant** called "2nd home" on their *Cherry Pie* album sleeve.

Every Wednesday night FM Station becomes "Policeman's Ball," with Jani and original **Poison** manager **Howie Hubberman** taking over. Past showcases have featured **Jailhouse**, **Love/Hate** and **Warrant**, who played on September 12th under the pseudonym **Wadd Squad**.

At press time, **Poison** was expected to play a surprise set under an assumed name.

**JOE PERRY'S PISSED:** **Aerosmith's** **Joe Perry** is considering a lawsuit against national tabloid *The Star*, which printed that the guitarist fathered a baby with pop star **Stevie Nicks**.

"The whole story is untrue," Perry says. "It's the fantasy of a writer looking for a headline. These kind of stories are hurtful to loved ones around you, and they viciously insult the intelligence of readers."

**WINGER UNDERESTIMATES SLAUGHTER:** **Winger** refused to join the **Kiss** tour's final leg this fall, it has since come to light, unless **Slaughter** took bottom billing every show.

"Our first reaction to that was, 'Fine,



NEIL ZLOZOWER

*Jani Lane's Policeman's Ball club hosted a surprise set by Warrant.*



RICK GOULD

*Aerosmith's Joe Perry is reaching for the 'Star,' with clenched fists!*



GEORGE DESOTA CIRCUS

*Bret Michaels and Poison are back to their nefarious road habits.*

we'll go first," says **Mark Slaughter**. "Thinking back to January when we couldn't even find a gig, it was fine with us. **Winger** came out just thinking that we were going to be a piece-of-shit opening band and people weren't going to care. But people cared. They bought our record and they showed up at 7:30 singing 'Up All Night' still louder than we sang it to them."

According to bandmate **Dana Strum**, the sales of **Slaughter** T-shirts "never dipped below two-to-four times what **Winger** sold."

**COUTH NO MORE:** **Faith No More** singer **Mike Patton** was not a popular guy backstage on the European **Monsters Of Rock** tour. During the Italian **Monsters** show, Patton shouted insults at both **Poison** and **Aerosmith** from the stage.

"Which member of **Poison** is the biggest asshole?" Patton was heard to remark, continuing with a swipe at Boston's finest. Patton later apologized at the French **Monsters** show, after which his band departed for scheduled opening dates with **Billy Idol**, whom Patton has yet to insult.

**JEFF KEITH UNPLUGS:** "You're not dancing around trying to be sexy. You're just feeling that what-a-feeling vibe. You can reach down into the audience and get a light for your cigarette." Such are **Jeff Keith's** impressions of going acoustic last summer, captured on **Tesla's** *Five Man Acoustical Jam* video and album.

"It's fun to do 'Modern Day Cowboy,' a bang-bang kind of song," the singer continues, "and at the chorus, instead of it having to be that much more pumped than the bridge, you can bring it down and still reach people." Keith says future **Tesla** electric shows will likely break for five or six acoustic numbers.

**METAL SPARKS** The new **Guns N' Roses** album, due early next year, will be a double and looks to run 148 minutes long. Among the new originals is a **Duff McKagan** composition called "Why Do You Look At Me When You Hate Me," and "Coma," an 11-minute epic with no discernible chorus and only one verse that repeats. . . The first major-label **Jailhouse** album is due from **Enigma** Capitol in March. Song titles will include "I Believe" and "The Innocent" . . . **Great White's** as-yet-unnamed third LP will feature "Kongo Square," "Southbay Cities" and "Desert Moon."

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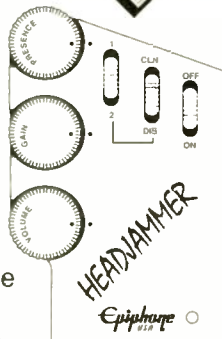
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# MUSIC VIDEOS

by Mike Gitter

## The best music videos of 1990

### ...from Aerosmith to Warrant

Looking for something to get the blood boiling during these cold winter months? Here are 1990's best music home videos; all should keep your heavy-metal hunger hard-ily nourished.

#### Aerosmith: Things That Go Pump in the Night (Geffen)

Boston's Aerosmith delivers a lively collection of clips with plenty of "behind the scenes" and "making of" footage. While featuring the steamy, uncensored "Love in an Elevator" and two versions of "What It Takes," the highpoint here is "Janie's Got a Gun," a haunting mini-movie with a pointed, anti-child-abuse message. At last, an accurate portrait of Aerosmith as rock stars and down-to-earth dudes.

#### Soundgarden: Louder Than Live (A&M)

Of all the recent alternative metal outfits to pop up, Seattle's Soundgarden takes the cake. Glacially slow, Sabbath-esque riffs collide with frontman Chris Cornell's Robert Plant-ish warble to forge a sound truly eerie and *out there*. Six tracks shot live in grainy black & white capture the sweaty grit of the 'Garden live, while the two vidclips, "Loud Love" and "Hands All Over," are as hallucinogenic as the sounds that drive 'em.

#### Danzig (Def American)

Somewhere between the horror flick *Blood Orgy of the She Devils* and Marvel Comic's *Wolverine* is the turf where frightening vocalist Glenn Danzig dwells. Through four largely unseen clips, including the uncensored "Mother" and MTV-banned "Am I Demon?," backstage and at-home sequences (fave moment: a shirtless Glenn showing off his occult book

collection), we're given a rare glimpse into one of rock's most dangerous frontmen.

#### Iron Maiden: Maiden England (Epic/CMV)

Directed and edited by bassist Steve Harris, *Maiden England* is 95 minutes of pure Maiden. Captured live in England on the band's *Seventh Son* tour, it's highly recommended for Maiden freaks, and features their exhaustive repertoire of bona fide metal classics: "Killers," "Number of the Beast," "Run to the Hills," etc. A sterling performance and the last glimpse of the band with since-departed guitarist, Adrian Smith.

#### Faith No More: Live at the Brixton Academy: You Fat Bastards! (Warner Reprise)

Here's a slick, high-energy live performance from the five-headed mutant monster affectionately dubbed "the Led Zeppelin of the 90's." A frenetic sweat-on-sweat affair led by mainman Mike Patton who, when not lunging and crooning his way through songs from the band's smash LP, *The Real Thing*, is equally cool enough to ape the New Kids on the Block. Essential.

#### Warrant: Dirty Rotten Filthy Stinking Rich Live (CMV)

Screaming girls, an obese guy with dollar bills sticking out of his ears and the "horniest band in the world" —sounds like a Warrant video to us. Concert footage mixed with backstage rauncharolla and Jani Lane & Co.'s MTV smash hits, "Heaven" and "Sometimes She Cries" add up to a warrant for some serious rock & roll fun.

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# SONG LYRICS

## Queensryche/"Empire"

Last night the word came down, ten dead in Chinatown. / Innocent, their only crime was being in the wrong place at the wrong time. / Too bad,

people say, what's wrong with the kids today? / Tell you right now they've got nothing to lose. They're building EMPIRE!

Johnny used to work after school at the cinema show. / Gotta hustle if he

wants an education, he's got a long way to go. / Now he's out on the street all day, selling crack to the people who pay. / Got an AK-47 for his best friend, business the American way. / East meets Westside downtown. No time the walls fall down. / Can't you feel it coming?

Black man trapped again, holds his chains in his hand. / Brother killing brother for the profit of another, game point, nobody wins. / Decline, right on time. What happened to the drama sublime? / Tear it all down, we'll put it up again. Another EMPIRE?

Eastside meets Westside downtown. No time, no line, the walls fall down. / Can't you feel it coming? EMPIRE! / Can't you feel it coming? EMPIRE! / Can't someone here stop it?

From *Empire* (EMI). Words and music by Geoff Tate and Michael Wilton. Copyright © 1990 Tri-Ryche Corp./Screen Gems-EMI Music. All rights reserved. Used by permission.

### FAST FACTS

**Current lineup**—Geoff Tate: vocals; Chris DeGarmo: guitars; Michael Wilton: guitars; Eddie Jackson: bass; Scott Rockenfield: drums.

**Recent LPs**—*The Warning* (EMI), 1984; *Rage For Order* (EMI), 1986; *Operation: Mindcrime* (EMI), 1988; *Empire* (EMI), 1990.

## Vixen/"How Much Love"

You're in the corner, turning your back. / You're running away again. / The more I give you, the less you take. / Tell me, where is it gonna end? / I can see you've felt some pain, you've been hurt before. / But I swear you won't get hurt no more.

### Chorus:

Tell me, how much love is it gonna take / to prove I'm not another heartache? / Till you begin to let your heart give in, / how much love is it gonna take?

I'm reachin' for you, gettin' so close. / But you're always a step away. / I wanna touch you, give you my love. / Tell me, what is it gonna take? / I can see it in your eyes, that you want to let me in. / But you're scared that you'll get hurt again.

### Repeat Chorus

I've been searchin' for an answer. / Ooh, tell me what it's gonna be.

### Repeat Chorus

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# More ups than downs for the 1990 Poison

by Paul Gallotta

It was the best of times," chuckles Poison's motor-mouth frontman, Bret Michaels. "What else can I say about 1990? There were more ups than downs. A lot of critics hate us, and a lot of fans still love us. If I had a choice, I wouldn't change that.

"The critics don't realize the blessing they've given us," he continues. "Because they spend so much time tearing us down, we've had to rely on the fans. From day one, we've built up a solid base, and yeah, there are still kids who give us the finger from the audience, but if nothing else, that keeps us united. We still feel we have something to prove. I know we'll never be technically perfect, but I like to believe we're a case of perfect imperfection."

For Bret Michaels, C.C. DeVille, Bobby Dall and Rikki Rockett, 1990 was a year marked by advances that

the sun come up. We were so tired from recording all night and half of the next day, a lot of times we'd think, 'Oh my God! We've got to play tonight.'"

By the time the group set up camp in Vancouver's New York Theatre for two weeks of intense rehearsals, they had enough material for two albums. They

entered Bruce Fairbairn's Little Mountain studios in late January and spent the next two months hammering out the 14 tracks that made it onto the final product.

"We actually had four more songs that we ourselves produced," notes Michaels. "Let's see... there's 'No More

**Bret says songs called "Only Time Will Tell," "So Tell Me Why" and "Souls Of Fire" were left off 'Flesh & Blood' and may appear on a live LP.**

**"We'll never be technically perfect, but I like to believe we're a case of perfect imperfection."**

**—Bret Michaels**

three years ago, even they couldn't have imagined. It took their debut album, *Look What the Cat Dragged In*, a full year before it was certified platinum. Album number two, *Open Up and Say... Ahh*, sold its millionth copy in little over a month. Their latest, *Flesh and Blood*, shipped platinum.

The real story behind *Flesh and Blood* began two years ago. Poison equipped their tour buses with eight-track recording machines. Before and after gigs, they'd capture any musical ideas that developed during soundchecks or impromptu jam sessions.

"There were a lot of times when we'd switch buses, depending on who needed to do what on a song," recalls Rikki Rockett. "I remember just sitting around with Bret at five in the morning, working on songs and watching







NEIL ZLOZOWER

When C.C. DeVille and Poison arrived at rehearsals in early 1989, they had enough material to fill two new albums.

Looking Back,' 'Only Time Will Tell,' 'So Tell Me Why' and 'Souls of Fire.' If all things remain equal, we're going to be recording a couple of shows on our current tour and releasing a double

**"There are still kids who give us the finger, but that keeps us united."  
—Bret Michaels**

album called *Swallow This Live* in November of 1991. That's where those songs are going to end up."

The boys returned to their respective

homes—Bret, Rikki and C.C. in Los Angeles, Bobby in South Florida—to pursue their own projects before shooting the video for the first single.

"That's where the band's first big fight of the year comes in," snickers Bret. "Bobby felt strongly that the first single should have been 'Flesh and Blood.' Rikki thought 'Unskinny Bop' should come first. Me and C.C. straddled the fence. One day we sided with Bobby, the next with Rikki."

Ultimately, 'Unskinny Bop' won out. To avoid any hurt feelings, "(Flesh & Blood) Sacrifice" was simultaneously shot on the set, at an airplane hangar in San Pedro.

The album was finally released in

July and rapidly shot to number two. But rather than promote the single here, the members of Poison opted to tour Europe for the first time. It was a trek marked by sell-out crowds, capped off by the band's first appearance at the Monsters of Rock Festival at Castle Donington with Aerosmith and Whitesnake. Returning to the states, Poison kicked off the American leg of their tour on September 19th in Green Bay, Wisconsin.

"That's the same place we started our *Open Up* tour," points out Bret. "For superstitious reasons, we decided to start there again. The tour went so well, we're hoping for the same thing."

To coincide with their campaign, the band released their second single from *Flesh and Blood*, the uncharacteristically piano-driven ballad "Something to Believe In." It was a song inspired by

**"We'll never get any critical acclaim or win any awards, but we'll always have the support of our fans."**

**—Bret Michaels**

the death of friend and band associate, James "Kimo the Flyin' Hawaiian" Maano.

"If I could have written that song three years ago, I would have written it three years ago," explains Bret. "I'd thought about the things I'm singing about in the songs, but when I sing something, I really have to mean it, and it took something like [Kimo's death] to get the song out."

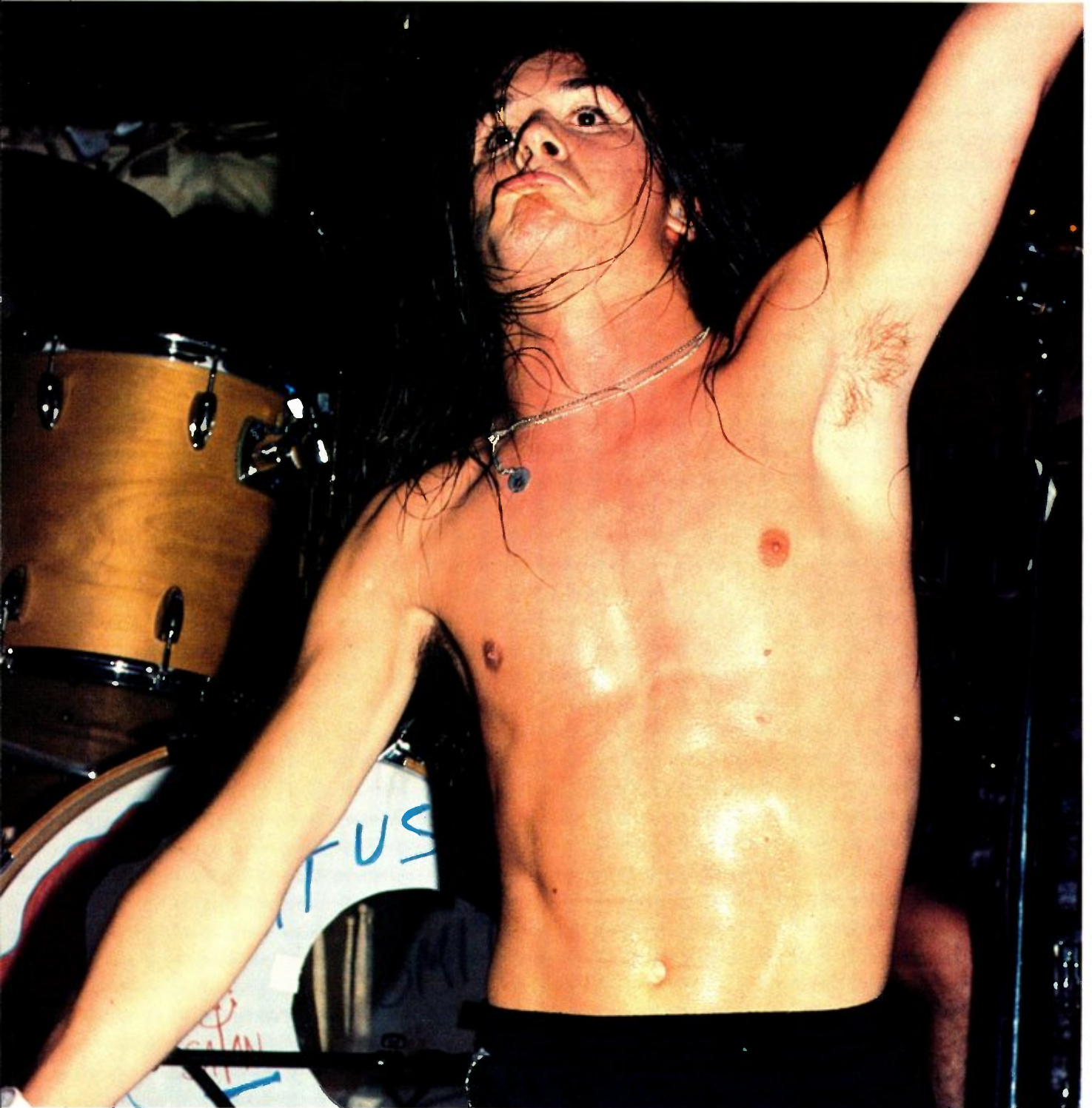
On the subject of critics, Bret just shrugs. He believes it's just a cross Poison will have to bear.

"I've never been bitter," he notes. "This band has always been either pounded or ignored by the critics, and I guess that's okay. We've never been nominated for any Grammys or MTV awards, even though the video for 'Every Rose Has Its Thorn' was Number One longer than any other in their history. I just stopped fighting. I figured that someone out there believes in us, and it's the fans."

"When you're invited to the biggest party of the year, you dance with the one who brought you there. And the fans are the ones who brought us to where we are now. We'll never get any critical acclaim or win any awards, but we'll *always* have the support of our fans," he concludes. "And that is the best kind of award." ○

# An 'Epic' year for Faith No More

by Gary Cee



**Singer Mike Patton displays the quirky fury now an earmark of Faith No More's live performances.**



JENNIFER ROSE

Jim Martin and FNM's 'The Real Thing' was off the LP chart at year's start, but buoyed back due to "Epic."

Can one song break a band? It can certainly get the ball rolling. In Faith No More's case, it was a rap-metal ditty called "Epic"—the second single/video from the now-platinum *The Real Thing*—that became this year's freak hit, and made rock stars out of Faith No More.

*The Real Thing* was released in June of 1989 and had fallen off the *Billboard* LP chart by the beginning of 1990. But after a Grammy nomination for Best Heavy Metal Performance, and MTV pumping "Epic" in heavy rotation, the LP reentered the chart and climbed steadily all year long. "Epic" soared all the way to number nine on the singles chart.

"I don't key into anything" when singing from the stage, Mike Patton says. But what was the maniacal frontman thinking when he penned the lyrics to "Epic"? Especially the line in the infectious chorus about something being in your face, and not being able to grab it?

"It was about sexual frustration," the Eureka, California native admitted. "Sex and lack of sex." Patton didn't have a steady girlfriend when *Circus* interviewed him last August, and didn't foresee linking up with anyone in the near future. In fact, he confessed to a fascination with... masturbation.

"Most people just don't like to admit it," the 22-year-old shrugged. "I'm here to tell ya, I love it. That's kinda of what 'Epic's really about."

Patton, guitarist "Big" Jim Martin, drummer Mike "Puffy" Bordin, keyboardist Roddy Bottum and bassist Billy Gould barely had a free moment to Bungee-jump this year. There was the triple-threat trek with Soundgarden and Voivod; tours and one-shots with the likes of Prong, Primus and Scat Opera; the headlining club tour this summer with Circus of Power; power blitzes of Australia, Italy and Germany, and the opening slot on autumn's Billy Idol tour.

The Idol campaign exposed Faith to huge numbers of new initiates and ensured that *The Real Thing* would

remain in the Top 20 of the LP chart until tour's end in November, at least.

For the uninitiated, there was the September release of Faith's first home video, *Live at the Brixton Academy: You Fat Bastards!* Most of their headlining set was included, except for their syrupy, Patton-tinged take-off on the Nestle's chocolate theme song and their down-to-the note version of the Commodores' "Easy."

"Lionel Richie wouldn't give the okay" for Faith to include the Motown classic on the home video, according to Mike. "Hey Lionel," Patton laughed, "you're a dick!"

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- Do
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- Slaughter
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- &
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- Black
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- Ozzy
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# Slaughter rises from scraggs to riches in 1990

by Corey Levitan

**F**or Mark Slaughter, Dana Strum, Tim Kelly and Blas Elias, 1990 began without much promise. Slaughter's debut album, *Stick It To Ya*, bowed on January 28th and stiffed. Getting a gig in L.A. meant paying to play, which they couldn't afford. "There was really

no place we could play without paying, besides someone's living room or garage," Mark remembers.

In mid-February the band discovered, to its surprise, there was a ready-made fan base out there, fond of Mark and Dana since their days backing Vinnie Vincent. When these record

buyers hurled *Stick It* onto the charts at #130, Chrysalis Records sent Slaughter packing for a nationwide promotional tour.

"Our first in-store appearance, we thought there'd be a *Spinal Tap* turnout," Mark admits, "and it turned out that a thousand people showed up until four a.m. in Milwaukee in the freezing snow. To us, it was a great beginning."

Next up was MTV, less than floored by the idea of a new metal band fronted by two former members of a not-so-successful old metal band. "Initially they said it's not going to happen," Mark says. "But we debuted on *Headbangers' Ball* and they got tons of calls." So many that "Up All Night" held down the #1 spot on *Dial-MTV* for eight weeks in March and April.

It was during this reign that Slaughter met Gene Simmons, who had business to discuss. "We didn't figure we'd get the Kiss tour because of what we did before," Strum confesses. "We said, 'No way. They hate us as much as they hate Vinnie.' So we confronted Gene

**"There was no place we could play without paying, besides someone's living room or garage."**

**—Mark Slaughter**

and he said, 'You're in a new band. You need a tour. I know that.' And he says, 'Who was that you mentioned before? I don't know who you're talking about. And neither do you, right?'"

Opening night with Kiss—facing 10,000 Lubbock, Texans—was the first time Slaughter played to an audience more numerous than their manager, publicist and roadies. Stepping off stage that May 4th, the band's night was capped by a gold record.

By June, Slaughter drew so well it no longer needed to borrow to stay on the road. On weekly stipends of \$210, however, the band members were still eager to cut costs, accepting when fans

**Mark didn't think his namesake group could land a tour with Kiss, considering he and Dana Strum came to fame backing ousted Kiss guitarist Vinnie Vincent.**



GEORGE DESOTA CIRCUS



NEIL ZLOZOWER

**Tim Kelly, Dana Strum and Slaughter never played to an audience before their first concert with Kiss in May.**

offered the occasional ride, late-night bite and even lodging. In Philadelphia, Slaughter spent two nights at the home of a devotee named Dan Zimmermann, sharing his seven bedrooms, swimming pool, fax machine, potato salad and more publicity than the Berlin Wall.

Before jetting to Europe for some promotional dates, Slaughter went platinum in September. "I don't think it hits you," Mark says, "until you

**"One million people went up to a record store, pulled out money and said, 'I want a Slaughter album.'"**

**—Mark Slaughter**


think about how many records that is. One million people went up to a record store, pulled out money and said, 'I want a Slaughter album.'"


The Kiss jaunt closed in November, on the heels of *Stick It Live*, a five-song concert EP, and *From The Beginning...*, Slaughter's first long-form video. At press time the band was slated to break for a month, then play their hometown of Las Vegas for the first time this New Year's Eve. ○

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# The year's most outrageous quotes!



## Metal's monsters mouth off

"I think he only wore it once, at the Texas Jam, and I ripped it from him! I thought, this is the coolest thing, and these guys aren't here anymore. This costume is great. *I'm gonna use it!*"—**Motley Crue's Nikki Sixx** admits robbing **Aerosmith's Steven Tyler**

"One time I stole a two-pound steak from the local supermarket and stuffed it down my pants. I cooked it before I got home."—**Steven Tyler** remembers the hungry days

"We're in the same magazine stands as our girlfriends, only they're in the sections you can't reach."—**Mark Slaughter** on dating skin-book centerfolds

"If I wasn't in rock & roll, man, I'd be a real mess. Not that I'm not a mess, but this is what keeps me grounded."—**Skid Row's Sebastian Bach**

"What do you call a guy who hangs out with musicians? . . . A drummer!"—singer **Phil Lewis** needling newest **L.A. Gun, Steve Riley**

"You can name 20 classic rock bands and I might like one of them. I pretty much don't like the Beatles. The Stones, Dylan, uh-uh. The Doors, fuck no. Led Zeppelin's okay, but I don't own any of their records."—**Faith No More's Mike Patton**

"It sounds like a bag of shit!"—**Robert Plant** on the remastering of **Led Zeppelin's Houses of the Holy** CD

"Thank God we've all buckled down and realized who and what we are. We're Poison—a legend in our own zip code."—**Bret Michaels**

"Guys like Bret Michaels and Vince Neil, it sounds like they stuck their thumb and finger up their nose. It's really not singing."—**Derek of Babylon A.D.**

"He knows that highway very well."—**Sam Kinison** on **Slash**, who guested on the comedian's rendition of "Highway to Hell"

"People have said we've made the same album 13 times, but that's a lie. It's been 14."—**AC/DC's Angus Young**

"We get to come into towns, get welcomed with open arms, and hopefully, open legs."—**Sebastian Bach**

"Thank God for hair."—**Motley Crue's Mick Mars** on his dashing good looks

"Bloody Hell! Look at the size of me like that!"—**Jason Bonham** watching videotape of his former 220-pound self

"Hey, New Jersey! Alright!"—**Ian Astbury** of the **Cult**, onstage at the Nassau Coliseum, Uniondale, New York

"The whole country is wrapped up in this 'Don't drink and drive' thing. That's fine, but our motto is: 'Don't drink and fall in love.'"—**Electric Angels' guitarist, Ryan Roxie**

"I was thinking of a great publicity stunt. A tag-team wrestling match, Trixter versus the New Kids! We could kick their ass!"—**Trixter's lead singer, Pete Loran**

"I heard that Lars told Dave the Snake that thanks to us, they sold a couple hundred-thousand records because they were the opposite end of the spectrum. You know, they were the 'anti-' to our being the good guys."—**Jon Bon Jovi** on **Metallica's** success

"Any idiot can write about 'I wake up in the morning and I play with myself for five minutes.'"—**Lars Ulrich** of **Metallica**

"Most people just don't like to admit it. I'm here to tell ya, I love it. That's kinda of what 'Epic's really about.'"—**Mike Patton** on one of his favorite pastimes, playing with himself

"Slaughter is the guy's last name! His father's in the phone book! Look it up!"—**Dana Strum** addresses protestors who assumed Mark and Co. sacrifice animals in concert

"This thing with Motley, I'm tired of hearing about it. We had nothing' to fuckin' do with it! Ultimately, if you're that upset because I stole the show because I thought of a good trick, which was walking down the center of the stadium . . . they thought I planned it. I was always doin' that shit! Ask anyone I ever opened for. But I never wanted to grow up to be as big as Motley Crue. They're tryin' to grow up and be as big as us. Good luck to 'em."—**Jon Bon Jovi** after being accused of stealing **Motley Crue's** thunder at the 1989 Moscow Music Peace Festival

"The teachers would come down on people for freedom of expression so that by the time you're in 12th grade, you have a whole body of students that look the same, act the same and have the same beliefs. That's bullshit!"—**Sebastian Bach** remembers private school

"I hate ballads. I think they're redundant. But what are you gonna do?"—**Motley Crue's Tommy Lee** after the release of "Without You"

"I don't know where the fuckin' thing was recorded."—A confused **Zakk Wylde** on the suspicious origins of the **Just Say Ozzy** LP

"I was a weird kid. My favorite holiday was always Halloween. Dracula was one of my heroes and *The Exorcist* was my favorite movie. I was sick."—**Rikki Rockett**

"I'm in this band!"—former **Guns N' Roses** drummer, **Steven Adler**

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**SONY**

# Aerosmith double-pumps into the Nineties

by Paul McGuire

**W**hat a difference a decade makes. Ten years ago, Aerosmith was a band with split ends and blown egos. Singer Steven Tyler auditioned guitarists in a vain attempt to replace departed pal Joe Perry, who was knee-deep into a solo career. A year later, Brad Whitford followed his longtime guitar mate out the door and Aerosmith fell into a state of disarray.

Finding as little satisfaction as Jagger and Richards without the Stones, dynamic duo Tyler and Perry finally buried the hatchet and regrouped, leaving their differences, and

more significantly, their drug habits, behind. Now, as they hit the finish line at the close of 1990, the view is good from atop the rock & roll heap. Aerosmith has made it all the way back.

"It's exciting to see how far we can take it," says Joe Perry. "In the past, a band like ours—if there ever was one—would last a few years and have a few hot records. But the fans still aren't losing their taste for rock & roll, and neither are we."

Perry and company know what they're talking about. They've spent the past twelve months on the road supporting their latest multi-platinum

release, *Pump*. The album spawned four hit singles, including the monster success, "Janie's Got A Gun," a dramatic cry against child abuse. Produced by Bruce Fairbairn—who also helmed the band's previous offering, *Permanent Vacation*—*Pump* included the traditional twin-guitar air raids Perry and Whitford patented in the 1970's, backed by seasoned rhythms

**"From what's going on lately on the road, people want to hear the new stuff and that's fine with me." —Joe Perry**

propelled by drummer Joey Kramer and bass player Tom Hamilton. The vocal gymnastics and lyrically youthful preoccupations of Steven Tyler continued to fuel the sonic onslaught.

"Steven has that 'never grow up' attitude in his lyrics," says Brad Whitford. "It keeps us young and strong."

The Boston-based quintet also redefined its audience with a new infusion of youth, thanks to their success on MTV, particularly with this year's "Janie's Got A Gun" video. It proved a big winner at the MTV Awards in September, garnering seven nominations and winning Best Heavy Metal and Viewers' Choice videos. The band also provided the most spontaneous rock & roll moment at the ceremony, ripping through a torrid version of The Beatles' "I'm Down" during a commercial break before performing their scheduled number, "Love in an Elevator." Completing their MTV blitz, Tyler and Perry knocked out bluesy acoustic versions of many of their raucous classics on the network's *Unplugged* show, taped at the Ed Sullivan Theater in New York City.

"From what's going on lately on the road, people want to hear the new stuff and that's fine with me," says Joe Perry. And judging from the collective roar of Aerosmith fans around the world, that's fine with them. ●

Steven Tyler follows up Aerosmith's "Things That Go Pump" video with "The Making of Pump," a documentary look at the LP sessions.



RICK GOULD



# GN'R's 1990: Adler canned, media panned, LP planned

by Corey Levitan

I'm in this band!" drummer Steven Adler assured *Circus* magazine on April 7th, before Guns N' Roses took the stage at Farm Aid IV. He was in, we now know, by the skin of his teeth.

Farm Aid became Steven's last chance to prove himself. He'd been fired, replaced in the studio by former Sea Hag Adam Maples and later by Martin Chambers of the Pretenders. When neither drummer clicked, the band acquiesced. Steven would be taken back in time for Farm Aid, but only after signing a contract. Should the band find him unfit to play for whatever reason, it stipulated, he was gone. For good.

"We gave him every ultimatum," singer Axl Rose told MTV recently. Steven was devastated, according to his father, who spoke to *Circus* shortly after the axe fell. Remorse, however, was not on Axl's agenda. He describes the drummer as someone he "used to know." The ousted Adler has since formed a band with former Hanoi Rocks guitarist Andy McCoy.

Enter Matt Sorum, timekeeper for the Cult, who impressed Duff and Slash at his band's Universal Amphitheatre gig on April 1st. Accepting their invitation to join Guns N' Roses meant forfeiting his role on the next Cult album and tour, with no guarantee it would last. The risk paid off.

Sorum came aboard to play on 29 songs in one month. He was just the kick in the ass, Slash said, that the band needed. Tape's spun steadily ever since.

**F**ocused again on music, Guns N' Roses have a shot at reversing their negative press, the result of a media starved for any and all dirt on the fivesome.

With no Guns N' Roses product in sight and a lid on official interviews, people pages blared their wares throughout 1990—about Slash cursing on the live American Music Awards broadcast, Axl getting jumped in Paris, Axl cursing at Farm Aid, Axl marrying Erin Everly, Axl filing for divorce 26 days later, Axl changing his

mind, Axl charging police with harassment after they raided his condo—anything about Guns N' Roses that didn't concern music.

## Farm Aid became Steven's last chance to prove himself.

More of a pain in their tattoos were the constant breakup rumors, fueled by reports of bungled recording dates

and seemingly corroborated by a slew of sessions with other musicians—Slash with Sam Kinison, Slash with Bob Dylan, Slash with Michael Jackson, Slash with Lenny Kravitz, Slash and Duff with Iggy Pop.

Good news, folks. As of this writing, breaking up is not in the cards for Guns N' Roses. The full-length follow-up to *Appetite For Destruction*, three years in the making, is now realistically slated for release in January or February of 1991. A tour will follow in March

**Singer W. Axl Rose (below) says Steven Adler blew every opportunity to remain in Guns N' Roses. With Matt Sorum the band is back on track.**



NEIL ZLOZOWER

# Faster Pussycat spoils the party

by Toby Goldstein

**B**efore 1990, Faster Pussycat wasn't the kind of band you'd think of taking seriously. The Los Angeles-based five-piece—flash'n'sleaze frontman Taime Downe, guitarists Greg Steele and Brent Muscat, bassist Eric Stacy and drummer Mark Michals, replaced this year by Brett Bradshaw—was basically known for the raunch & roll that pervaded the band's 1987 self-titled debut album. *Wake Me When It's Over*, released in 1989 but strongly promoted this year as the Pussycats toured ex-

**Wake Me When It's Over changed a lot of opinions; this is much more than a party band.**

tensively, changed a lot of opinions; this is much more than a party band.

"We went through a lot of songs just to get the 12 we put on the record," Taime explains. "I thought 'Tattoo' and 'Poison Ivy' were good songs, which happened to be written about the same thing—lack of privacy. It comes with the territory, but you have to make a joke out of it. We try to write about the stuff we deal with."

That includes events Downe saw on the news ("Pulling Weeds") and his difficult relationship with his father ("House of Pain"). "House," an intensely delivered ballad, was the big surprise on *Wake Me* and the breakthrough track that made the Pussycats familiar faces to radio listeners and MTV viewers. As Greg Steele puts it, "It was our favorite song, and every time I played the album for somebody, they always mentioned 'House of Pain.' And when I heard it, I figured that this is a really good song lyrically; it has a lot to say."

While Faster Pussycat enjoyed its first taste of mainstream success with "House of Pain," the band supported Motley Crue on part of its U.S. tour—



"House of Pain," Faster Pussycat's breakthrough hit, was written by Taime Downe about the singer's tumultuous relationship with his father.

the first time, Taime says, that the group ever played for a crowd that was actually receptive to its music.

"We're just thankful for having the opportunity to play in front of their crowd," he says. "They're still young and they're still kickin' ass, plus they're buddies of ours, and we look up to them." Performing on the Crue tour, and later with Kiss, was very different than the kind of shows Faster Pussycat played when it was just starting out—opening sets for Y&T, Ace Frehley, Alice Cooper and David Lee Roth.

Between the release of the first album and *Wake Me*, Faster Pussycat endured an excruciating period of time when it couldn't find a producer and no one seemed to care whether it would ever record again.

"I used to wake up in the mornings and punch my walls. I was getting so

pissed off." Steele recalls. "We were doing what we thought was really good, and here are these guys producing this generic Top-40 rock & roll and saying our stuff isn't good. We just wanted to do the album and go out on the road, and it took us so long to get to that point. So we used that, and it came through in the music."

Faster Pussycat began working on material for its third album on the Kiss tour. The band expects a 1991 release.

"We're gonna take our time until we feel comfortable enough to do an album," Greg Steele explains. "Of the first ten songs we write, maybe one will make it onto the album. If we had recorded [*Wake Me*] when we originally wanted to, half the stuff on it wouldn't have been, and that would have been a shame."

# Skid Row's little incident

by Paul Gallotta

**F**or the five members of New Jersey-based Skid Row, 1990 will be remembered as a year of nervous anticipation. Any and all accomplishments accrued during their brief history were overshadowed by an incident that added the ultimate punctuation mark to their first full year in the national spotlight.

On December 27th, 1989, Sebastian Bach, Scotti Hill, Rob Affuso, Dave "The Snake" Sabo and Rachel Bolan were warming up for Aerosmith at the Springfield Civic Center in Massachusetts. In mid-song, a bottle thrown

**The whole bottle episode didn't take more than a few seconds. The repercussions lasted for months.**

from the audience caught Bach on the forehead. Bleeding profusely from a cut that would need six stitches to close, the 6'3" frontman pitched the bottle back into the crowd, where it struck a 17-year-old female patron, breaking her nose and opening a gash that required 32 stitches. Bach then jumped into the crowd, landed on the girl [whose name has been withheld by police], and allegedly kicked a 21-year-old Hartford man in the face.

The whole bottle episode didn't take more than a few seconds. The repercussions lasted for months.

Bach, 21, was arrested and charged with assault and battery by means of a dangerous weapon (the bottle) and two counts of assault and battery. He was subsequently released on \$10,000 bail. He showed up for arraignment at Springfield District Court the next day in white sweatpants and black leather boots, where he pleaded innocent to all three counts.

"Obviously, this is very serious," noted Michael Guido, the band's attorney. "This is a criminal prosecution. I have advised [Sebastian] not to make a statement."

And the Skids followed Guido's advice to the letter. They made no com-

ments at the January 9th pre-trial conference. No information was leaked to the press throughout the spring. Even Skid Row's record company kept an unusually tight lid on the incident.

"I can't understand what the big deal is," Bach was heard to complain. "I'm doing the same stuff on stage now that I did a year ago. The only difference is, now we're 'big business.'"

When the incident was finally resolved last June, Bach received a 30-month suspended sentence and a \$16,000 fine. Still, the band and their record company refused to comment on the issue. Instead, all concerned parties chose to concentrate their efforts on what will undoubtedly be one of the most highly anticipated releases of the new year.

At press time, the band was scheduled to enter the studio sometime in late fall. According to Rachel, the time off gave the band the opportunity to experiment with some new ideas, but

the final product won't be too far removed from the hook-oriented hard rock that propelled sales of their debut album to well over three-and-a-half million copies.

"We don't want to write about stuff that's too personal, because nobody will understand what the hell we're talking about. On some of the new [songs] we've used a little more of our imagination...you know, some of them are along the lines of weird stories."

"You won't ever see us take a year to record," adds Dave Sabo. "We're not into making epics, we're not into making a musical version of The Ten Commandments. I think we'd end up hanging ourselves from the bathroom shower curtain before we ever did anything like that."

If Skid Row manage to work as fast as they hope, we can expect new material from them sometime in the spring, with a tour to follow. **O**

**Singer Sebastian Bach referred to the \$16,000 fine levied against him as "the quickest down payment on a house that's never happened."**





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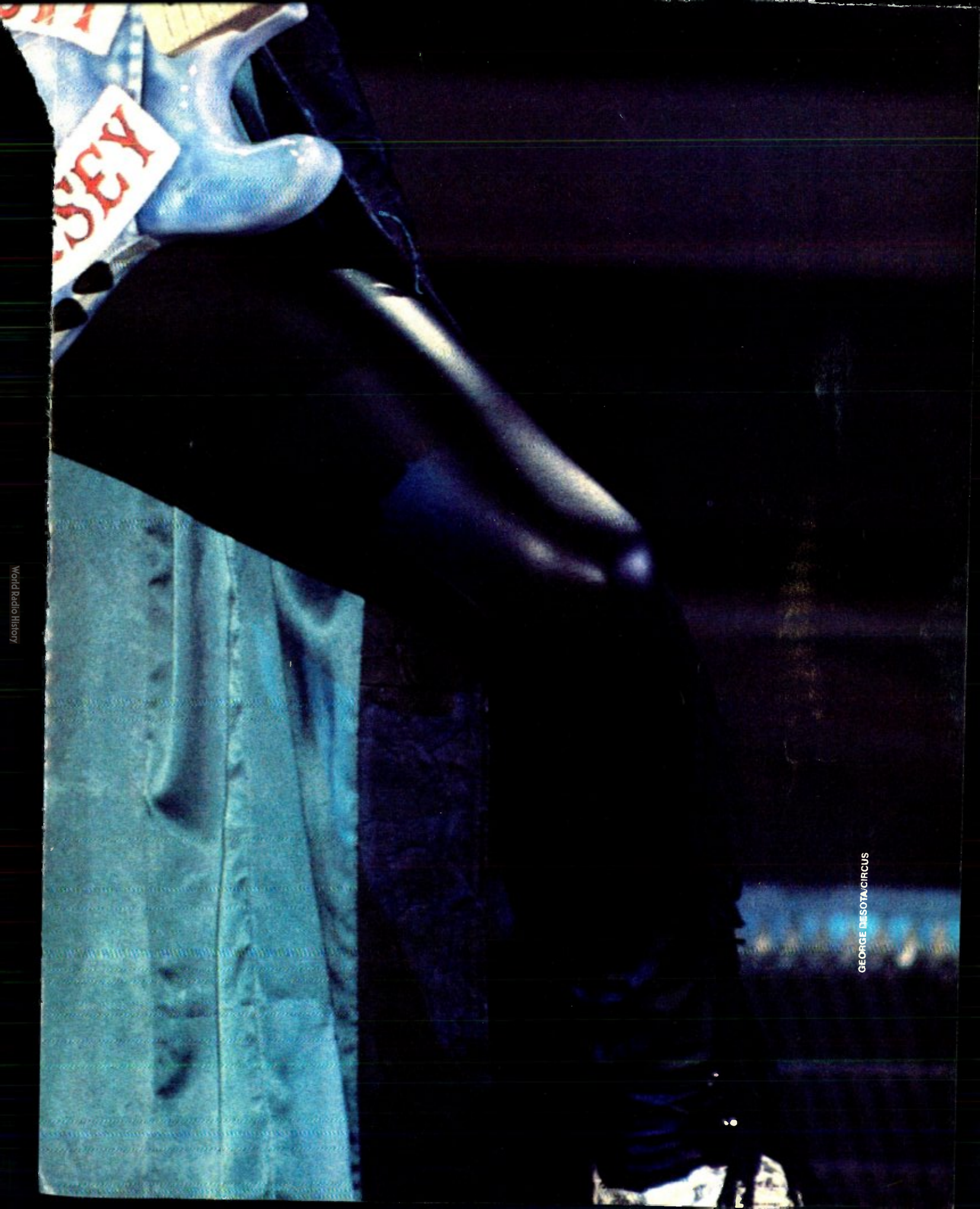
*Jon Bon Jovi*



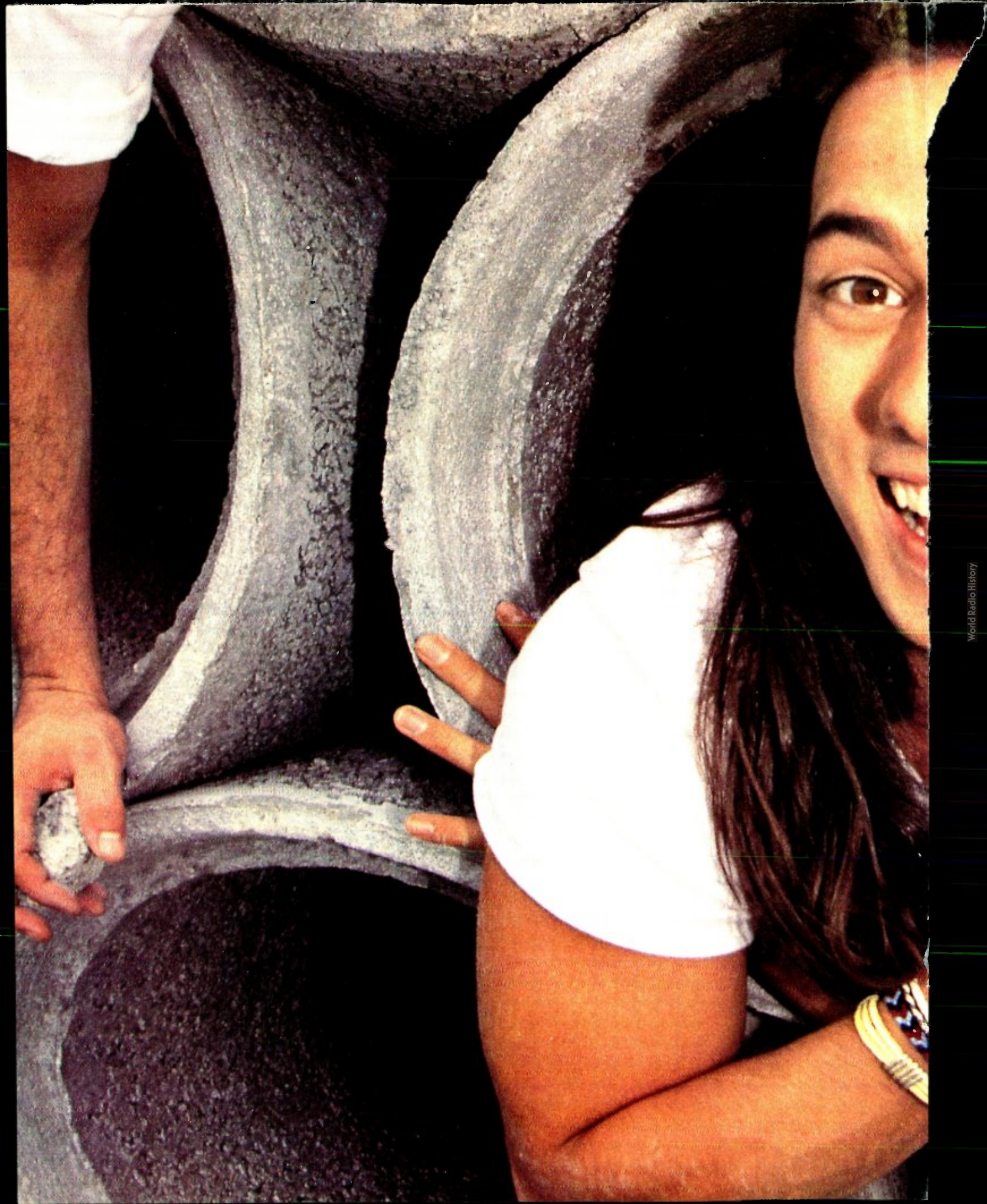
*Trixter*

*Clockwise from top:  
Steve Brown, P.J. Farley,  
Pete Loran, Mark Scott*



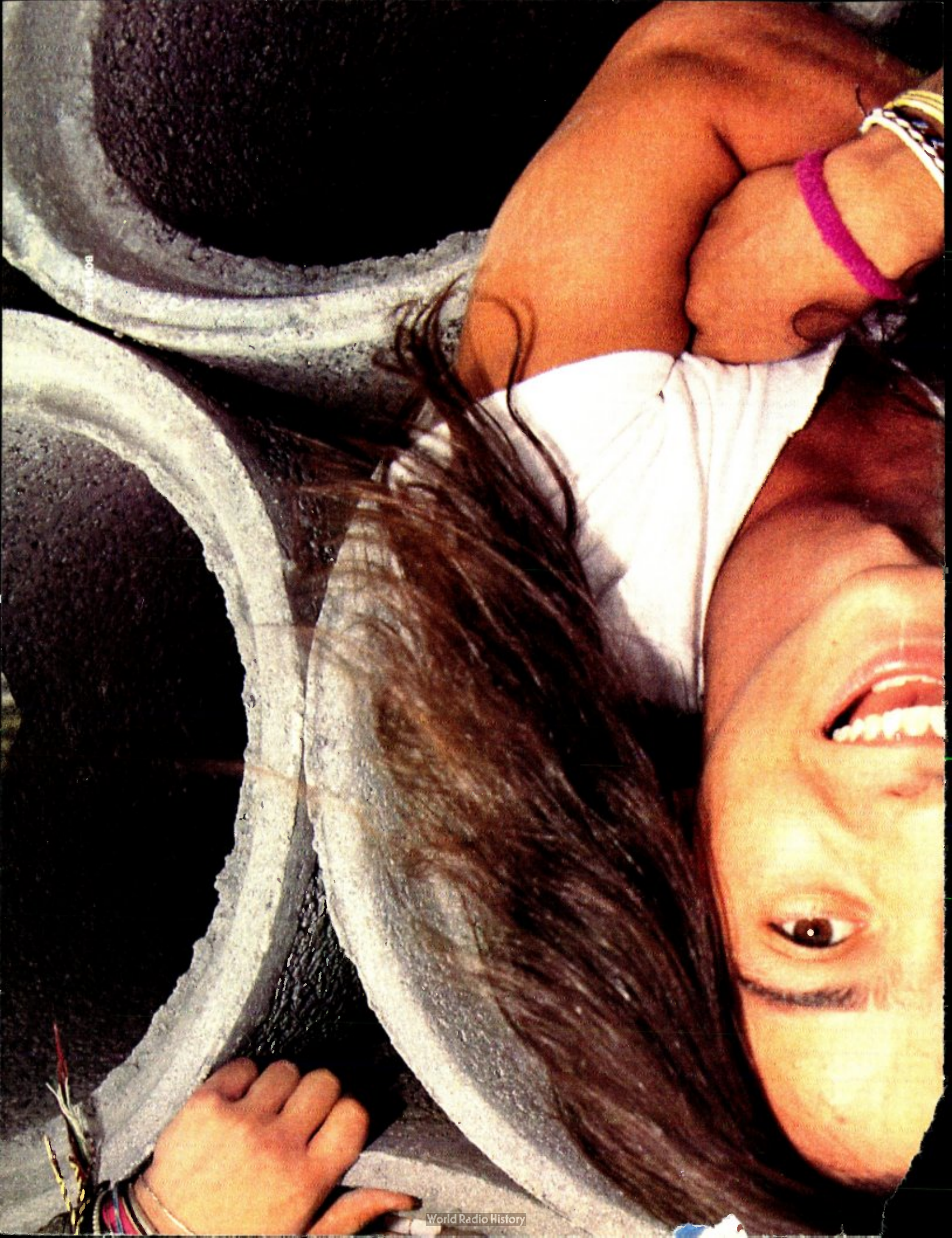


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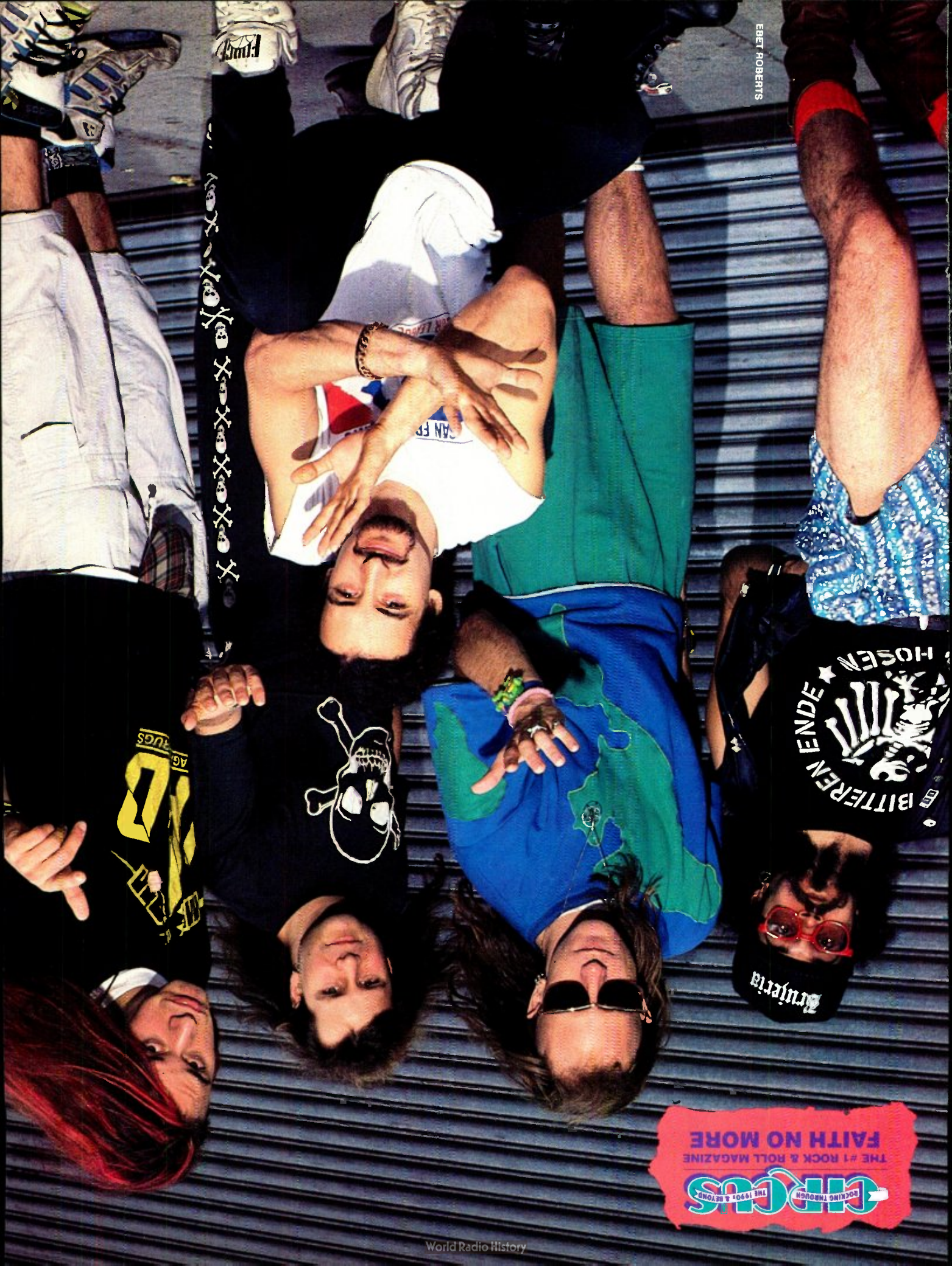
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C.C. DEVILLE (left),  
BRET MICHAELS



GEORGE DESOTA/CIRCUS

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**CRUCES**  
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 FAITH NO MORE

# L.A. Guns strap on golden holsters

by Adrienne Stone



**Phil Lewis and Tracii Guns. That's no shirt sleeve draping Tracii's arm; it's one of rock's most elaborate epidermal art galleries.**

us out on tour with them," Phil moans. "But we went out and did our own tour and we slayed royally anyway."

**Cocked and Loaded hit the half-million mark last summer. On its heels came the gold certification of their 1987 debut LP.**

When bassist Kelly Nickels reinjured old surgery done on a badly mangled leg, he was sent home to Los Angeles. Guitarist Mick Cripps made the transfer from six strings to four. For a band that once practically lived out of the gutters of Hollywood, this maneuver signaled a new professional attitude for 1990.

The fivesome finished the year off in the studio.

"We'll record in Los Angeles," Phil stubbornly announced late in the summer. "L.A. Guns wouldn't be L.A. Guns if they recorded in Canada!"

**Steve Riley and Co. are back in the studio in L.A., following up their near-platinum 'Cocked and Loaded' LP.**

BOB LEAFE

It was a golden year for L.A. Guns. Their 1989 release, *Cocked and Loaded*, hit the half-million mark last summer. On its heels came the gold certification of their 1987 debut LP. "In Japan, even our home video went gold," says lead vocalist Phil Lewis.

The cause for the upsurge in sales? Chalk it up to a hit single video called "The Ballad of Jayne."

"It's kind of difficult to explain what it's about because the lyrics I wrote and the lyrics Kelly [bassist Nickels] wrote are about different things," notes Lewis. "I had this vision of the most-likely-to-succeed-type girl coming from the Midwest and going out for a few auditions and not quite coming through. Jayne Mansfield [the late sex-

pot moviestar] is a good figure."

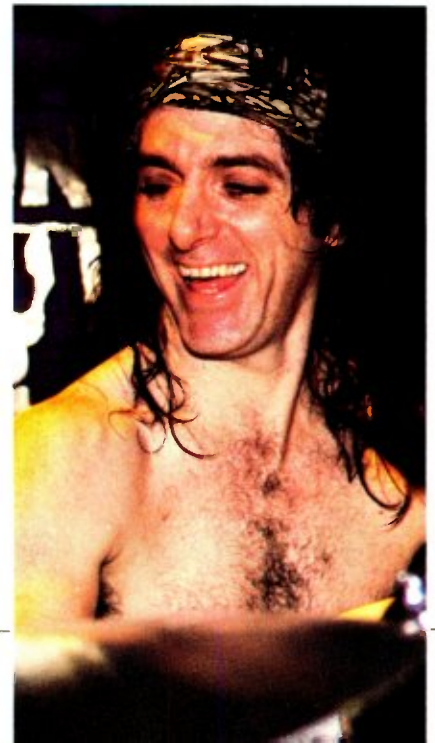
So they might not have started writing about Ms. Mansfield, but that's what the song's about now.

For the band that lives by the motto "sex, booze and tattoos," it was a year for bigger and better skin etchings.

"I had a little one when I joined the band, but now I have a big one," jokes Lewis. The few tattoos he has pales in comparison to guitarist Tracii Guns' elaborate skin decor. "There's so much illustration [on Tracii], it's hard to tell when he's got a new one," laughs Phil.

L.A. Guns blasted through every American night club that would host them. A back-breaking eleven months were spent playing small-scale venues.

"I'm really angry with a few major bands that didn't have the balls to take



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# Winger glides into glory

by Dan Hedges

**E**very new band that hits the jackpot the first time out fears the sophomore jinx. Record store cut-out bins are filled with the failed dreams of musicians who did well with their first release, then took a wrong turn with their second and never quite recovered.

For Kip Winger, guitarists Reb Beach and Paul Taylor, and drummer Rod Morgenstein, the second half of 1990 started out as a bona fide nerve-wracker. After all, this is the band that sold two million copies of their '88 debut, *Winger*. This is the band that saw "Madalaine," "Headed For A Heartbreak," "Seventeen," and "Hungry" explode into respectable radio/video hits. Even the band's video collection, *Winger: The Videos Volume One* went gold.

That type of momentum isn't easy to maintain. But to the relief of all concerned, Winger's success story is definitely continuing as 1990 turns into '91. On tour with Kiss, and with a

**Paul Taylor played with Kip in Alice Cooper's backing band. They were on his 'Nightmare Returns' tour.**

second album, *In The Heart Of The Young*, moving up the charts, they're not resting easy yet, but they're undeniably on their way.

Then again, their idea of success isn't entirely based on record sales. As Kip Winger explains, the band's trying

**"The album is about marrying the spirit of youth with understanding and intelligence."**

to pass along a hopeful message as well, of "a future which will be forged by the young at heart. The album is about marrying the spirit of youth with understanding and intelligence. It might sound cliché, but we believe music can help in some small way, because it's truly the only language that speaks to all people."

Some could say the same about hard

**For all of 1990's success, Winger drummer Rod Morgenstein claims he still doesn't own his own car.**



MICHAEL JACHLES

**Bass virtuoso Kip Winger claims his band is more progressive than most fans and critics perceive.**

cash—an item the four musicians are still conspicuously short of. As Paul Taylor points out, it can take years for even a 'successful' band to turn a profit, "though after the first month people were going, 'Wow! What kind of cars do you guys drive?' And it was, 'Uh... Honda.'"

If the rabid crowd reaction at Winger's recent gigs is any indication, nobody in the band is likely to be without respectable wheels for much longer. "We're tougher live than on our records," Taylor says proudly. "Some songs you play the way they are on the album, but others you just open up."

Morgenstein agrees. "When we play some of our ballads, even the guys sing the words, swaying back and forth and getting totally into it. We've been musicians for years, some really appreciate that. We appreciate everything that's happening with us. It's not like we just dropped out of high school, and then suddenly all this happened."

On the flip side, Kip Winger admits to being surprised by the band's rapid success. "I see us as being much more musically progressive than most people see us," he says, adding that two years ago, "we weren't as tight as we are now. We didn't sound as mature." ●



GEORGE DESOTA CIRCUS



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# Extreme flies out of left field

by Paul Gallotta

**W**ith the success of their self-titled 1989 debut, the four members of Boston-based band Extreme had established their own hard-rocking niche. With emphasis on what they described as "hard funk'n' raunch, rhythm and roll," most fans expected their sophomore effort to be more of the same. But when *Pornograffitti* came flying out of left field last August, even their most jaded detractors were stunned.

The power chords were still there.

But from seemingly out of nowhere appeared tracks like the jazzy, Frank Sinatra-inspired "When I First Kissed You," the steaming funk of "Li'l Jack Horny," the rap-heavy "When I'm President" and the poignant, Beatlesque "More Than Words." According to vocalist Gary Cherone, it was simply a case of having more artistic freedom the second time around.

For the all-important follow-up, Cherone and guitarist Nuno Bettencourt tapped Michael Wagener, the producer behind Skid Row's debut.

With a sympathetic producer and more freedom from their label, Cherone, Bettencourt, bassist Pat Badger and drummer Paul Geary entered Scream City Studios in California early this year to hammer out *Pornograffitti*. A loosely knit concept album based around an unnamed hero trapped in a decadent world, *Pornograffitti* is possibly the most ambitious record of its type since Queensryche's breakthrough, *Operation: Mindcrime*.

Cherone explains that they deliberately set out to diversify their music, rather than risk getting caught in a stylistic strait-jacket.

"That's what it's going to take to establish us. People like Queen didn't have boundaries. Neither did Led Zepelin. They broke molds. They widened gaps in terms of the length of songs and instrumentation. That's what inspires us," he concludes. "Instead of stealing their songs, steal their ideas, their philosophies." ○

Gary Cherone (l., with Nuno) says record-company tampering rendered Extreme's first LP unrepresentative.



FRANK WHITE

# AC/DC returns to action

by Dan Hedges



Singer Brian Johnson with guitarist Angus Young. Halloween marked the start of AC/DC's current tour, with opening act Love/Hate.

**Y**ou know the recipe. Take one sweat-soaked pair of Angus Young's schoolboy shorts and cap. Add fifteen ear-splitting years worth of pile-driver riffing. Stir in fifty gallons of adrenalin, fry it all up at sixty-thousand volts, then kiss your solar plexus goodbye.

Autumn 1990 saw AC/DC return to action, after a two year absence, with *The Razors Edge*. Welcome news to their loyal legions of fans? Don't even try suggesting otherwise—even if, as Angus Young points out, "People have said we've made the same album 13 times, but that's a lie." He chuckles. "It's been 14."

But who's counting? It's the gigs that matter. Last Halloween, the band hit the road again and proved they're still in top form. Despite often-indifferent

**"People have said we've made the same album 13 times, but that's a lie. It's been 14."  
—Angus Young**

critics and the death of original vocalist Bon Scott ten years ago, Young, brother Malcolm, singer Brian Johnson, and bassist Cliff Williams' roaring on-stage power still puts virtually every rival to shame.

True, drummer Simon Wright has left to join Dio. His spot's been ably filled by Chris Slade, once of The Firm. "A good looking guy, too," Young says slyly. "Just like myself. We're the sex symbols in this band—look at our video for 'Thunderstruck.' A lot of people have said, 'Hmmm...we can see up your trouser legs, Mr. Young.'" He laughs. "And it's the first time I've worn underwear!"

Underwear. A sign that old Angus is mellowing? Don't bet on it. "When I first used to go out there," he remembers, "I used to always say, 'Well... here I am in this school suit, playing guitar...'"

"I could never put the two together. I always felt a bit odd. I used to say, 'What's a guy in a school suit got to do with rock & roll?' And my brother and Bon Scott would say, 'Who cares?'" ○

RICK GOULD

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# A year of hard guessing for Bon Jovi fans

by Corey Levitan

**B**on Jovi fans wiled away 1990 playing guessing games—guessing the significance of solo albums by Jon Bon Jovi and Richie Sambora, guessing whether headlines like “It’s All Ovi For Bon Jovi” were true.

Maybe that’s because Bon Jovi were guessing themselves.

“Families have their falling-outs,” Jon told *Circus* magazine this spring, “and right now everybody’s a little bit sick of each other. So the five of us are all doing different things.”

Jon’s thing was the soundtrack to *Young Guns II*, which he contends isn’t

## Bon Jovi fans wiled away 1990 playing guessing games.

a solo album, so to speak. “The parameters I had to write about were so limited. Each of the songs was about a scene in a movie.” Jon also co-wrote 15 songs for a comeback album from Aldo Nova, his most ambitious production project to date.

Richie’s thing was an unabashed solo album, which won’t see the light of record stores until 1991. The public did get a sample of solo Sambora this summer, on the *Ford Fairlane* soundtrack, where the guitarist covered a Jimi Hendrix song.

The breakup rumor offers a textbook example of self-fulfilling prophecy. Media types assumed, because the members of Bon Jovi were working separately and not communicating, that they weren’t planning on working together again. “And I’m going, ‘I haven’t talked to the guys in six weeks,’” Jon told MTV recently. “‘I wonder if the band’s over.’ And it was because we were all reading the press.”

At press time, Bon Jovi was set to cap its year with a concert in Japan on New Year’s Eve. Lest the rock press cry full-fledged reunion, this commitment was made before the breakup rumor began. Jon says he’d like to record more studio albums with the band, but there are no concrete plans. Work on the live double-LP alluded to all year has been temporarily shelved. ●



ANNAMARIA DI SANTO CIRCUS

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# Warrant's name explodes in 1990, and Jani hates it

by Paul Gallotta

I hate the name Warrant," groans the band's lead singer, Jani Lane. "Don't ask me why they picked it. I've heard conflicting stories that one of the original members really liked [Ratt guitarist] Warren DiMartini. I heard they used to dress like cowboys and carry badges. Warrant is such a blasé name. When I joined the band, they already had the name, but I wish we were called anything else."

Fat chance that Columbia Records would let Jani change the band's moniker now. With the release of Warrant's second album, *Cherry Pie*, 1990

**"Warrant is such a blasé name."  
—Jani Lane**

marked the year the band graduated from rock & roll upstarts to a bankable commodity. Less than two years after they burst onto the national rock & roll scene, the group's name alone was enough to guarantee *Cherry Pie's* initial shipment of more than 600,000 copies right out of the starting gate.

The year started off with Lane, guitarists Erik Turner and Joey Allen, bassist Jerry Dixon and drummer Steven Sweet completing the last few dates of a grueling 16-month tour in support of their double-platinum debut, *Dirty Rotten Filthy Stinking Rich*. Even though they were still riding the success of the slick power-pop ballad "Sometimes She Cries," the band wanted album number two to have a harder edge. They had already completed two preproduction sessions before their tour with Motley Crue wrapped up in early February. After one more session back home in Los Angeles, they began recording the album, with the working title *Vertical Smile*, in early spring.

"All the homework paid off," notes Lane. "I mean, we technically had recorded the entire album twice already, so there was no reason for it to take a long time. I did all the [lead vocals] for all 12 tracks in four days."

Most of the hands-on part of the recording process was finished by June, at which point the title had been changed to (depending on whom you ask) *Love in Stereo* or *All You Can Eat*.

The near-finished product was sent to CBS Records chief Walter Yetnikoff for final approval, who requested that Warrant add one more song he described as a "party anthem." Twenty-four hours later, Lane sent him a demo of a song that he felt was so strong, it would become the album's title track and lead-off single and video.

"It's a back-to-the-basics Warrant sex song, with a lot of campy, tongue-in-cheek stuff in it," grins Jani. "I listen to it and I hear the ultimate Warrant party anthem."

*Cherry Pie* was wrapped by the middle of summer, which left the boys two months "to get into trouble" before their first-ever tour of Japan kicked off in September.

"I bought myself a house in Sherman Oaks," says Lane. "I still sleep on the floor, but the big difference is now I own the floor. I also have lots of pool

parties. I make the best Margaritas in Southern California, so half of the female population of California hangs out at my pool. Too bad," he adds with a wink. "the minute I leave, they bring over their boyfriends."

The lanky vocalist insists Warrant will live up to the high standards their fans expect. He'll also be a bit more careful about some of his more salacious stage raps, some of which were captured in "Ode to Tipper Gore" on the new album.

"I'm well aware that I have the power of the microphone," he notes quietly. "When I'm out on stage, I'm being heard by a large mass of people, and there are gonna be some of 'em who take what I say seriously."

"When I think about it, I guess I haven't really been a good role model," he concludes. "I know I'm not always responsible as far as sex or alcohol goes. I've had some pretty hairy experiences. But that's a part of life. You go around once and try and have a great time without killing yourself. I just hope that no one tries to copy me." ●

**Jerry Dixon with Jani Lane. Depending on who you ask, working titles for the LP 'Cherry Pie' included 'Vertical Smile,' and 'All You Can Eat.'**



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BOB LEAFE

*Trixter's Pete Loran (l.) and Steve Brown spend their days listening to the Eagles and Sly Stone.*

# Trixter treats the kids right

by Clinton S. Freeman

It's something the kids can relate to," explains Pete Loran of metal rookies Trixter. "If we can do it, anyone can." The 20-year-old singer hails from Paramus, New Jersey, "the shopping mall capital of the world," he laughs, and still lives at home with his mom, two sisters and his dog, Buddy.

Formed in 1984 and originally called Rade—Pete, guitarist Steve Brown, 19, bassist P.J., 18, and drummer Mark Scott, 19—changed their name to Trixter after graduating from junior high school. "If you hung out with us, you'd figure it out," the singer explains. "We're goofy clowns, nutty bastards who screw around a lot."

In contrast to their jocular image, Trixter's self-titled debut LP boasts a textured, mature sound. This is due in part to veteran producer Bill Wray, who has worked with Michael Jackson, Diana Ross and Willie Nelson. "It's a softer sound, it's got that soul thing

happening, like early Bad Company," Pete claims.

Trixter's pop-rock hit, "Give It To Me Good," however, is "just a tongue-in-cheek song about getting laid," Loran admits. "It's not that meaningful." Buoyed by "Gimme" 's popularity, Trix-

**"I was thinking of a great publicity stunt: a tag-team wrestling match, Trixter versus the New Kids!"—Pete Loran**

ter became New Jersey's most popular club band last summer. A gig at Maryland's Hammerjack's club and a West Virginia showcase on the banks of the Ohio River were raucous highlights of their 1990 itinerary.

Despite their tender ages, Trixter is

one of metal's most socially conscious bands. When guitarist Stevie Ray Vaughan passed away in August, Trixter replaced the Texas bluesman at a New York Home-Aid benefit. Pete was equally psyched for a Tampa, Florida Greenpeace gig last fall, alongside Vixen and Sleeze Beez.

"I'm all for the environmental thing," the Garden State singer pledges. "Just today, there was an oil spill in South-Central Jersey. It's gettin' trashed."

Pete Loran is also fomenting marketing strategies to increase Trixter's profile. Believe it or not, he'd like to tour with fellow teen-faves New Kids On the Block.

"I'd go out with them in the wink of an eye," he daydreams. "I was thinking of a great publicity stunt: a tag-team wrestling match, Trixter versus The New Kids! We could kick their ass! Market it right, and it'd be huge! Eighteen nights at Giants Stadium!"



# Anthrax scorches through 1990

by Adrienne Stone

**N**ew York City's masters of mosh and roll, Anthrax, began 1990 with a hot streak—in the truest sense of the word. Early in the morning of January 24th, their entire pre-production studio in Yonkers, New York burnt to a crisp. All their equipment was lost in the blaze.

"Luckily, we're endorsed by a lot of different companies, so we got everything replaced within a couple of days," explains bassist Frankie Bello. "If we were a new band, we would have been ruined!"

But the fire was a kick in the butt for the band that's been thrashing since 1981.

"It provoked a lot of anger in us that

**Early this year, their entire pre-production studio burnt to a crisp. All their equipment was lost.**

wound up coming out on the album," Bello admits. That new LP, *Persistence of Time*, debuted on the high end of *Billboard's* LP chart this autumn.

"It's a very dark album," Bello notes, "and if you read the lyrics, they talk all about the hatred that was going on at the time. Especially the racial hatred in New York. But our lyrics have always been pretty serious."

The fire's not the only incident that burned Anthrax.

"We did get really upset about our video about the homeless ['Who Cares, Wins'] not being shown on MTV when Phil Collins' clip was shown and it had the same images," stresses Bello. And although Bello won't name names, he is bitter about sudden-fame bands propelled to success by MTV.

"We got angry that a band that's only been around for a year can make it suddenly, when we've been at this for so many years," Bello says. Sounds like he's lost faith in MTV.

By the time Bello, vocalist Joey Belladonna, drummer Charlie Benante and guitarists Scott Ian and

Danny Spitz began an Australian tour in August, later joining Iron Maiden in Europe, their anger had cooled considerably. But their live set is still as incendiary as ever. They'll begin a U.S.

tour in January. Their new home video, *Anthrax Through Time: The Persistence of Video*, contains all their video clips, including their cover version of Joe Jackson's "Got The Time." ○

**Dan Spitz (l.) and Joey Belladonna's new LP tackles weighty issues like a New York City murder and uprisings in China's Tiananmen Square.**



GEORGE DESOTA/CIRCUS

# Judas Priest: guilty of inventing English metal

by Dan Hedges

**W**e've gone through a lot of moods in our time," Glenn Tipton says. "A lot of musical chapters." As a founding member of Judas

Priest, the guitarist should know. With studs and leather, onstage Harley Davidsons and epic power riffing, Tipton, vocalist Rob Halford, guitarist K.K. Downing, and bassist Ian Hill

have spent 16 years pumping out English metal of the heaviest kind—a brand of music they helped invent.

And with their fourteenth album, *Painkiller*? The band's still a potent force. As Tipton says, "You can't get complacent or let the grass grow under your feet. You've got to be aware of the competition, of up-and-coming bands. Without copying, you've got to get a general feel for what the kids want. And give it to them."

*Painkiller's* doing just that—even if

**"Although we're leaning toward faster metal, we've never wavered. We've stuck to our guns."**

**—Glenn Tipton**

the LP and mammoth tour now in progress with Testament and Megadeth were delayed while the band members defended themselves, in the Nevada courts, against a charge that "subliminal messages" in their music drove one man to attempt suicide and another to actually succeed. Needless to say, the charge was groundless.

"It was the silliest thing we've ever been involved in," Tipton says. "How can something that 'isn't heard' encourage people to kill themselves? Why would *any* band encourage the record buying public to kill themselves?" He laughs wearily. "The taxpayers were paying for this. Court *should* be reserved for issues of greater importance."

Fortunately, it's over. Priest is back, with new drummer Scott Travis, doing what they've been best at since 1974—"something we're very proud of," Tipton adds. "We've flown the flag, never deviated from heavy metal. People seem to respect that. Although we're leaning at the moment toward faster metal, we've never wavered, never faltered. We've just done what we've always felt was right. We've stuck to our guns." ○



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# Ratt's powder keg

by Toby Goldstein

In 1990, Los Angeles outfit Ratt returned to high-octane visibility with its fifth album, a powder keg called *Detonator*. Blending the steadily maturing talents of vocalist Stephen Percy, guitarists Robbin Crosby and Warren De Martini, bassist Juan Croucier and drummer Bobby Blotzer with the hitbound writing/arranging talents of Desmond Child, the album sent Ratt well along the way to fulfilling its lifetime goals.

Percy describes these aspirations as "having ten albums that are very consistent. We're always doing arenas, but I'd like to see us reach more people. Ratt music is for everybody, not just metalheads. And I think this record will *really* do the talking."

Having made a major switch in

management as well as producers, Ratt didn't feel compelled to rush through *Detonator*. Says Percy, "All we did was try to be thoroughly rehearsed in pre-production, songs and all. When we went into the studio, it

**"Ratt music is for everybody. Not just metalheads."  
— Stephen Percy**

was like doing it live. We took the same approach on this album as we did on [the 1984 debut] *Out of the Cellar*, and it came out twice as good."

Since spending more than a half-decade on the road, Percy and Co.

have seen many similar bands come along and try to scoop Ratt's chunk of the glory. Does it worry Percy that Ratt's relatively low-flash approach may eclipse the band?

"We're not intimidated by anybody," he emphasizes. "We look at ourselves to work off of. We don't look at somebody and say, 'Oh, we gotta look like this.'"

Judging from Ratt's just-released, long-awaited video compilation, *Detonator Video Action 1991*, which features the same spicy versions of tunes like "Lovin' You's A Dirty Job" the band will be playing onstage, Percy and his rodent brothers have shut those cellar doors for good. An international tour, which began in Paris in early November, will extend well into the new year. ○

Warren DeMartini (l.) and Stephen Percy's sixth LP was written with Aerosmith collaborator Desmond Child.



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# Motley Crue still smokin' after all these years

by Dan Hedges

**S**ometimes things just keep getting better. During 1990, Motley Crue definitely found that out firsthand. In a market glutted with too many major acts playing to half-empty arenas, the Crue continued to break attendance records on the heels of 1989's multi-platinum *Dr. Feelgood*. Not bad for a band many once predicted would never last a year.

But are they the same four who first roared out of L.A., nearly a decade ago, with *Too Fast For Love*? Yes and no. On stage this past year, blasting out "Smokin' In The Boys Room" or "Don't Go Away Mad (Just Go Away)," the band proved every bit as fiery as when they first started making headlines.

With the passage of time, though,

the Crue has definitely become more focused. There's less posing and nonsense. More concentration on song and musicianship. As Vince Neil has explained, "We have to keep moving on, or else there's no excitement, no spontaneity."

It's also a matter of band pride—of not locking into a lucrative formula just so you can keep your Harley safely garaged in the style it's become accustomed to. As Nikki Sixx has pointed out, "You've got to look at yourself in the mirror in the morning. And if we did that, we'd be looking at ourselves going, 'I just fucked two million people.' I can't live with that."

Lots of bands do, of course. But as Tommy Lee's always insisted, the

Crue's saving grace is its "strong bond with our audience about the way we live our lives and what we say in our music. Financial satisfaction means Porsches to some, but to me it's to be

**On stage this past year, the band proved every bit as fiery as when they started making headlines.**

able to afford to make the drum riser explode. We play not to make money, but to put on the best show and still have a good life."

Underline the "good life" part. These past two years, the band members have taken giant steps toward exorcising the drug and alcohol demons that nearly killed them. The way Nikki Sixx puts it, "I can only speak for myself. All I can say is that when alcohol and drugs got in the way of my music, I cooled out. I'm not preaching to anybody. I'm just saying that's how it went for me."

Vince Neil mirrors those sentiments, particularly when it comes to his old nemesis, drinking and driving. "We don't want to see anyone get hurt," he says. "Kids don't think an accident can happen to them, but it can. We want them to be aware so that when they leave our concert or a party, the message will stick in the back of their minds, and they'll have someone else drive them home."

But what of Neil, Sixx, Mars, and Lee as they drive deeper into the 90's? Will respectability creep in? Is the only possible outcome of, say, Tommy Lee's obsession with golf an eventual half-share in some Mercedes dealership in the San Fernando Valley?

Don't bet on it. As Nikki Sixx insists, "Kickstart My Heart" is actually "a kind of snarl at the few people who say, 'Oh, so now Motley Crue are clean—can they still do it?' Hey man, let me tell you, we're *still* burning!"

**Vince Neil, Mick Mars and Motley Crue extended the success of 1989's 'Dr. Feelgood' album well into 1990.**





Nikki Sixx and Vince. "Kickstart My

Heart" was penned to prove that the

Crue can still burn.

# Guitar Clinic

by Nick Bowcott

## Queensryche's sparing Chris DeGarmo

CHRIS DeGarmo IS ONE OF THE driving forces behind the musical machine known as Queensryche, one of the most adventurous and successful rock acts around.

Chris started playing guitar at age 13, after his grandparents bought his brother an old Vox. "He basically ignored it," our subject recalls with a grin, "so, being the curious type, I picked it up and started messing around on the thing." The instrument became an obsession as soon as Chris discovered the riffing of Jimmy Page.

"I stumbled across the *Houses Of The Holy* album and it was the first record that made me think, 'God, I have to learn this!' Page had a huge influence on me, not only stylistically but also from a compositional standpoint—he is a brilliant writer and arranger on top of being a fine player." Other performers on DeGarmo's bedroom wall were David Gilmour of Pink Floyd and Eddie Van Halen.

"Edward is one of the few guitarists that has actually managed to redefine the instrument," Chris observes. "His magic comes from the fact that he writes great songs and then manages to display his revolutionary techniques within them. He definitely puts the song first."

Stressing the song over the solo is a guiding tenet Chris has carried to Queensryche, where DeGarmo is a principal songwriter. "You must always be aware of the fact that the song is everything," he states with conviction. "It doesn't matter how good a player you are. Although each member of the group has an individual musical identity, our real strength is as a unit. We work very hard on complementing each other. If there's no song, then you can't really hope to make a musical statement of any real significance. Queensryche is a song-orientated outfit and that's always been our ultimate priority."

Below are three excerpts featuring



BOB LEAFE

Chris DeGarmo took his early cues from Jimmy Page, David Gilmour and Eddie Van Halen, guitarists who stress the virtues of the song over indulgent soloing.

helpful examples of this song-before-solo principal, two of which are from the new Queensryche LP, *Empire*. *Example 1* is taken from the end of the fill in "Another Rainy Night (Without You)." Pay close attention to the timing and accenting here; it is tempting to play the first one-and-a-half bars in a six-note-to-the-beat feel due to its syncopated structure.

*Example 2* is the tail end of the introductory lead to "Jet City Woman."

Due to its highly expressive phrasing, I strongly recommend you listen to it several times before attacking. *Example 3* is the opening eight bars of the rhythm guitar part in the verse of "I Don't Believe In Love," from Queensryche's ground-breaking *Operation: Mindcrime* album. It's perhaps the best example of "less is more" that I can think of. Have fun!

Nick Bowcott is a member of Barfly.

### Operation: Queensryche guitar fills

Example 1

2 4 2 1 2 1 3 1 3 1 1 1 (2/3) 1 3 1 3 1 4 2 1 2 1 3 1 3 1 2 1 3 1 3 1 1 3(2)

Note: means accent the note

Example 2

3(2) 4 3(2) 3 3 1 3 1 3 1 1 2 1 1 3(2) 3 2 3 1 2 3 1 2

Example 3

let notes ring; let notes ring; let notes ring; let notes ring; etc.



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# Drum Beat

by Carmine Appice

## Poison powered by Rockett fuel

**FLESH AND BLOOD IS AS GOOD** as Poison has ever sounded. But whenever a rock group is credited with maturing, it seems all the praise is heaped on the singer and guitarist. Certainly, Rikki Rockett has had a hand in Poison's great new sound and vibe. Let's examine his work on "Unskinny Bop," the album's debut smash single.

In *Example I*, Rikki starts with a fill taking him into the verse, an up-down shuffle groove. Here the high hat plays an up shuffle feel, while the bass drum and snare combine for the down feel, creating a nice texture. The high hat is actually playing dotted 16th and 32nd notes.

Rikki puts in a count of "3&" (two eighth notes) on his high hat, then returns to the shuffle. This breaks up the high hat pattern in a way that works well for the verse. The snare plays the "2-4" and the bass drum comes in on the "1-3." This repeats for seven bars until Rikki taps eighth notes on his high hat, counted "1&2&." The snare and bass drum remain the same except for a stop on the "3."

Next we attack the pre-chorus. In *Example II*, Rikki plays "1&2&" on his high hat, with cymbal crashes on the "e" and "a" of 4. The snare sounds on the "2" and the "&" of 3 with a flam, followed by cymbal crashes and the bass drum, which plays on the "1-3" first.

Bar 2 is the first ending, which you play before going back to the start of the section and working up to the second end. This is the same as Bar 1, except there is no accent on the "a" of 4 count. Then it's back to Bar 1 and onto the second ending. This bar is the same as Bar 2, except Rikki plays the "&a" of 4 on his snare and the bass drum on "1" and "3&4&."

The chorus, *Example III*, sees Rikki leaning on eighth notes for seven bars with his bass drum, the snare whomping on "2a" and "4a" (16ths). The high hat taps steady eighth notes except for some cymbal crashes on the "1" and "2" of different bars. The



BOB LEA FE

Rikki was born in Mechanicsburg, Pennsylvania, where he grew up listening to Beatles, Aerosmith and James Brown, "who I still love after all these years."

eighth bar is highlighted by a series of accents placed on the snare—on "1" with a flam, and single hits on the "a" of 1, the "&" of 2, the "e" of 3 and the "4&a." The snare combines with cymbal crashes and bass drum

accents following the cymbal crashes on the "e" of 1, the 2, the "a" of 2 and the "a" of 3, creating an accent section that follows C.C. DeVille's guitar riff.

Carmine is a member of Blue Murder.

### Example I—Verse

### "Unskinny Bop"

### Example II—Pre-chorus

### Example III—Chorus

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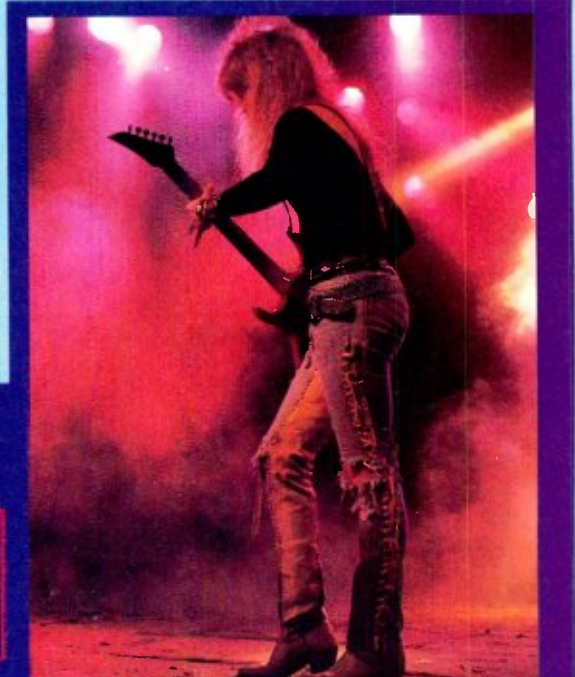
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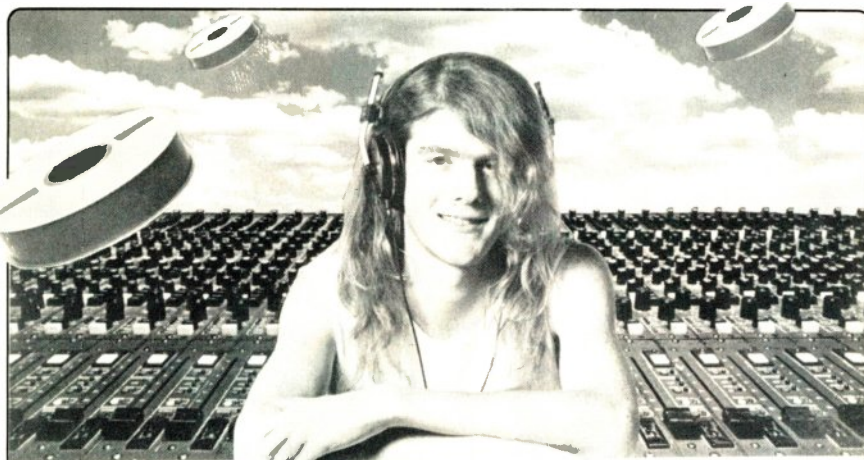
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There is a downside to single-ply drums; they are more susceptible to warpage (each layer of a multi-ply shell warps at a slightly different rate, which acts to keep shell roundness). This habit is accented on the Custom Classic because of its lightweight lugs and lack of lock washers. Drummers will probably find themselves tightening the Custom Classic snare top head a lot more, but this is a small price to pay for a livelier, more musical snare sound. This might not be the right drum if you're a monster power-hitter slamming the skins onstage, but it's perfect for the less muscle-bound or anyone in a recording situation. ●



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World Radio History

# LONGPLAYERS

by Corey Levitan

## The top-ten albums of 1990

### Tesla drops pants and goes acoustic

In a year fraught with censorship battles, dance-music chart lockups, and record-company conservatism, somehow a lot of great hard rock escaped. The most exciting lobbed heavy metal in with strange bedfellows. Living Colour struck a mix of thrash and soul that would have sent Marvin Gaye a'moshin, while Scatterbrain rolled Anthrax, Mozart and stand-up comedy into a giant metal ball.

Our top-ten list fetes Poison for a career milestone—*Flesh & Blood* dared expose the concert clowns in a serious musical light—while Iron Maiden's savage comeback simply could not be overlooked. The year also saw kick-ass platters by upstarts

Slaughter, Kings Of The Sun, Heavens Edge and Second Self, none of whom will remain upstarts for long. Sorry—there-wasn't-enough-room mentions go out to Steve Vai's psychotic *Passion And Warfare* and Judas Priest's ballsy *Painkiller*.

No, the big three "W" bands—Warrant, Winger and Whitesnake—didn't make the grade. While all released commercially successful albums in 1990, each seemed more a work of marketing than artistic expression. Brilliant LPs like Aerosmith's *Pump* and Faith No More's *The Real Thing* stirred their strongest waves in 1990, yet they were released in 1989, precluding them from consideration.

## TOP-TEN ALBUMS OF 1990



Corey Glover



Bret Michaels

1. **Living Colour/Time's Up** (Epic)
2. **Poison/Flesh & Blood** (Enigma/Capitol)
3. **Extreme/Extreme II—Pornograffiti** (A&M)
4. **Iron Maiden/No Prayer For The Dying** (Epic)
5. **Slaughter/Stick It To Ya** (Chrysalis)
6. **Scatterbrain/Here Comes Trouble** (In-Effect)
7. **Tesla/Five Man Acoustical Jam** (Geffen)
8. **Second Self/Mood Ring** (EMI)
9. **Kings Of The Sun/Full Frontal Attack** (RCA)
10. **Heavens Edge/Heavens Edge** (Columbia)

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As 1990 comes to a close, won't you please take a minute to complete this questionnaire, check off the appropriate boxes and let us know how we're doing? We need to know!

	Loved It	Liked It	Lose It
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1. Letters (p. 8)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Listings (p. 10)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Word Find (p. 22)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Stage Pass/ Poison-Warrant (p. 24)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Front Pages (p. 26)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Music Videos (p. 28)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. Song Lyrics (p. 30)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. Tech Trek (p. 78)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. Guitar Clinic (p. 80)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. Drum Beat (p. 82)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11. A Guide To Guitars (p. 84)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12. Test Reports (p. 86)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13. Longplayers (p. 93)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14. Back Pages (p. 98)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>POSTERS:</b>			
15. Jon Bon Jovi	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16. Trixter	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>PIN-UPS:</b>			
17. Skid Row (p. 46)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18. Motley Crue (p. 55)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
19. Poison (p. 56)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20. Faith No More (p. 57)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21. Slaughter (p. 88)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
22. Nelson (p. 89)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>COMMENTS:</b>	_____		
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<b>Dept. RS</b>			
<b>3 West 18th St.</b>			
<b>New York, NY 10011</b>			

# BACK PAGES



by Lou O'Neill Jr.

## Queensryche: Rattlin' brains!

## Billy Idol: Doors open via film debut!

**WORLD EXCLUSIVE: FOR OUR** readers, **Chris DeGarmo**, the soft-spoken but devastating guitarist from **Queensryche**, needs little introduction. No "overnight sensation" this quintet. Slowly, but steadily, with little help from rock radio and MTV, Queensryche has hammered out a loyal following with consistently unique, yet challenging, material. But now, years of heavy touring with the likes of **Metallica**, **Def Leppard**, **Kiss** and many others have helped rocket their latest release, *Empire*, onto the Top 10 nationwide. Here's the way it went with DeGarmo, who let his hair down for *Circus* magazine readers in this exclusive one-on-one.

**LOU O'NEILL JR.:** Are you expecting greater success with *Empire* than with some of your previous LPs?

**CHRIS DEGARMO:** *Operation: Mindcrime* was a watershed record for us. It broke down doors that were previously closed as far as radio and MTV go. I think this new one is going to take us to a new level. Platinum sounds very nice to me, Lou.

**LOU:** Is *Empire* a concept album like *Mindcrime*?

**CHRIS:** *Empire* is a very diverse record, topically and musically, whereas *Mindcrime* was one continuous theme with each song representing a new chapter in the story. The other noticeable thing is that the new record sounds much warmer and lyrically, more personal.

**LOU:** Tell us about the tunes which are special to you?

**CHRIS:** Well, the title track is kind of a stepping stone for *Mindcrime*, very similar to the material on side one on that album, more aggressive. It was written closer to those sessions than the newer material. "Empire" is talking about decisions young kids are faced with—it deals with the crack issue and gangs in particular. Then there is "Best I Can" which has a theme of overcoming the odds to create a positive outcome. It deals with a young



BOB LEAFE

**Queensryche's Chris DeGarmo: Days of glory for the Seattle rockers!**



**"Bashful" Billy Idol: A broken leg, but not out to pasture yet!**



RON MURREY

**"Daredevil" Dave Mustaine: Now skydiving to a town near you !!!**

boy who comes across a gun in his parents' room that happens to be carelessly misplaced and, as a result, cripples himself with it. "Best" deals with the years of overcoming the mental and physical obstacles that creates for him. Also, I like "Silent Lucidity," a tune about lucid dreaming.

**LOU:** Did you enjoy working with producer Peter Collins again?

**CHRIS:** We really accomplished what we set out to do with *Mindcrime*, so we knew we had a team that understood what had to be done. His input is excellent—it's nice to have an outside, objective viewpoint. You know, Queensryche could probably have produced themselves a few records ago from a sonic standpoint... but it's nice to bounce ideas off somebody.

**COMMENT:** Certainly, DeGarmo and Co. are no ordinary run-of-the-mill party band. Queensryche creates sounds that not only will rock your world, but stimulate your frontal lobes as well! Check it out!!!

**QUICKIES:** It was high-energy, totally outrageous, a wee bit scandalous and by concert's end, bare-chested as well. Yup, we're talking about "Bionic" **Billy Idol**, who amply demonstrated he's well over his five operations resulting from the Harley smackup. From smokin' covers of "L.A. Woman" and "Mony Mony," through his own "Hot In The City" and "Rebel Yell," the black-gloved platinum-blond rocker left 'em screamin' for more. Can't wait to see Mr. Bill in the **Oliver Stone**-directed **Doors** flick. We hear he's sensational!... So sorry to learn that **CCR's** rhythm guitarist, **Tom Fogerty**, recently died of complications from tuberculosis. And let's not forget the **Dead's** fine keyboard player for more than a decade, **Brent Mydland**, who died at the all-too-young age of 38 under highly mysterious circumstances. Both will be sorely missed!... A dude's gotta get his kicks somehow and **Megadeth's Dave Mustaine** is certainly grabbing for the gusto with his new "hobby": skydiving!! Talk about a natural high, but then again, *DM's* always up there. Other than jumping out of planes, Dave's clean 'n' sober, but certainly not sane. Flash: Watch for the **Megas** on a tremendous triple bill with **Judas Priest** and **Testament**.

**ADIEU 1990.** *Hard to believe, but true. A new year has arrived. Please permit this reporter to be the first to wish you and yours a healthy, happy, prosperous and rockin' 1991. How sweet it is!*

# Cinderella



## HEARTBREAK STATION

Produced by J. J. Jansen, Tom Keifer and Eric Brittingham  
Mixed by Steve Thompson and Michael Barberio

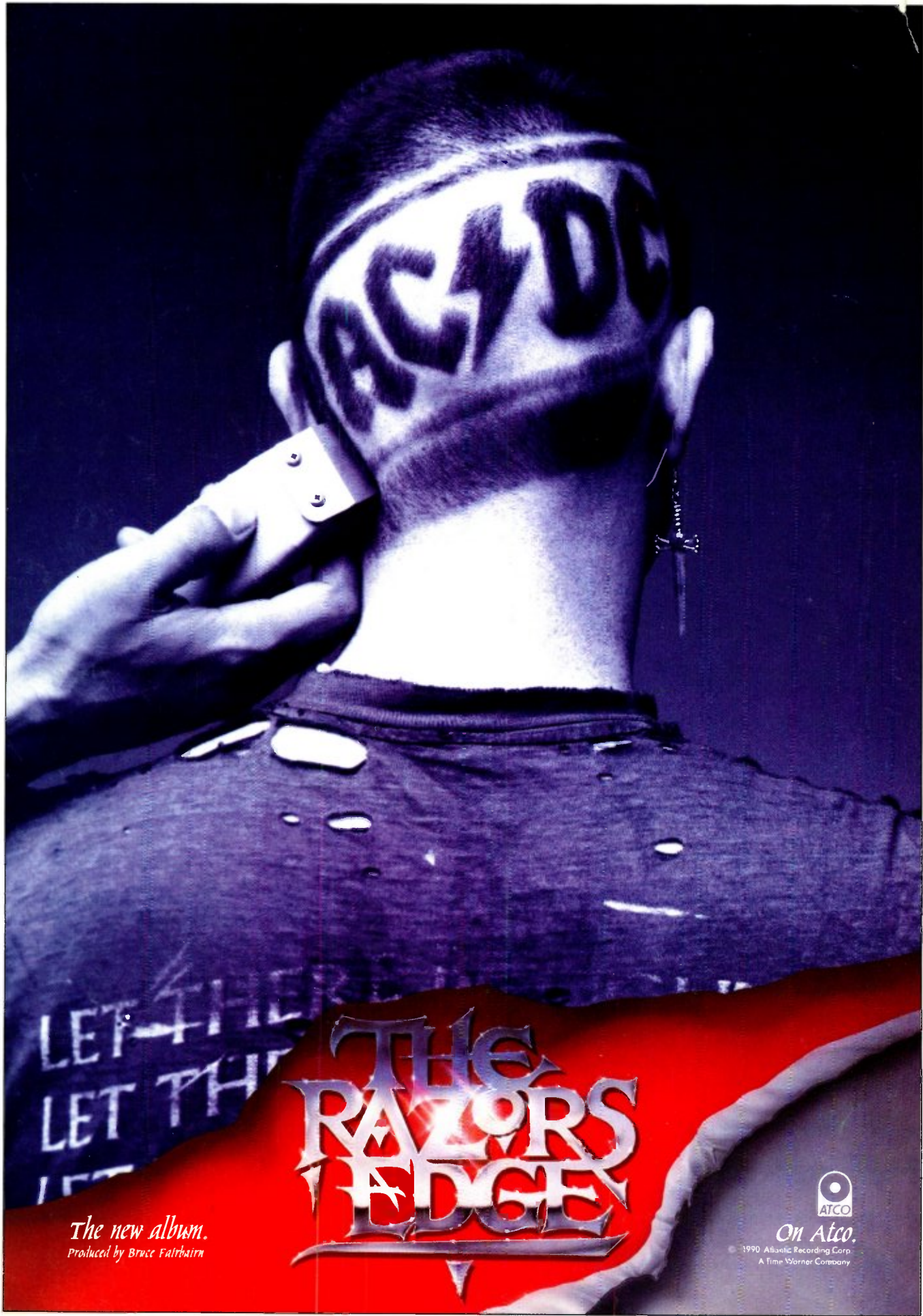


TRACKS PHOTO BY MARE "WEISSGUY" WEISS

World Radio History

PolyGram

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LET THERE  
LET THE  
LET

# THE RAZORS EDGE

*The new album.*  
Produced by Bruce Fairbairn



*On Atco.*

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