

**SPECIAL
ISSUE**

**INSIDE: A GUIDE TO
SUMMER'S HOTTEST
ROCKERS ON TOUR!**

JUNE 30, 1988

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CIRCUS

THE ROCK & ROLL MAGAZINE

**YOUR FAVORITE
STARS COMING TO
YOUR TOWN:**

POISON

Have L.A.'s Wild Party
Rockers Grown Up?

DEF LEPPARD

Are They A Different Animal
Today Than The Band That
Recorded 'Pyromania'?

DOKKEN

Will A New Live Lp Propel
Them To Superstardom?

METALLICA

Can The Kings Of Underground
Rock Thrive On A Stadium Tour?

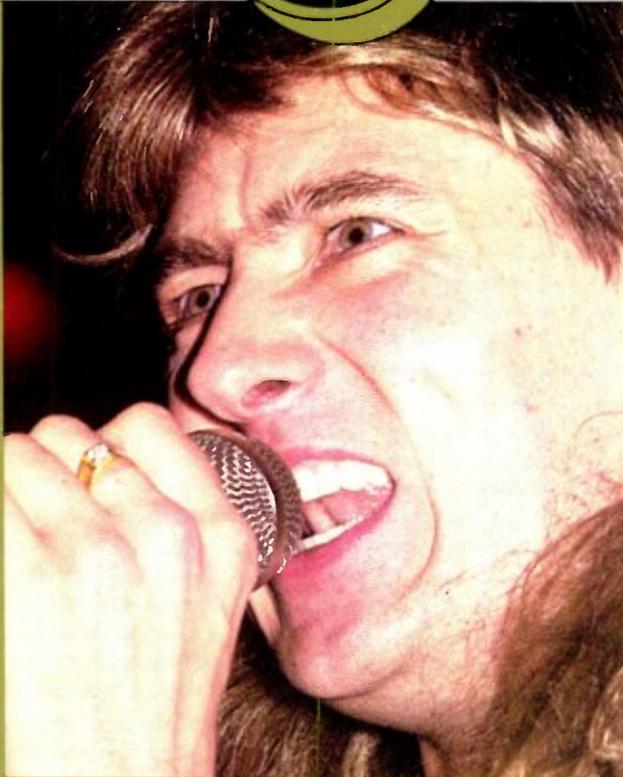
GUNS N' ROSES

Smashing Into The Top 20, Axl
Rose And Co. Defy Doomsayers

WHITE LION

"We're Not Pretty Boys," Assert
New York's Latest Sensation

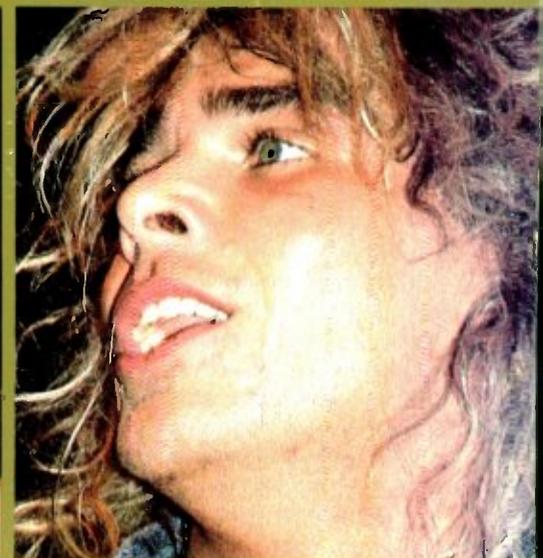
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DEF LEPPARD



POISON



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GUNS N' ROSES





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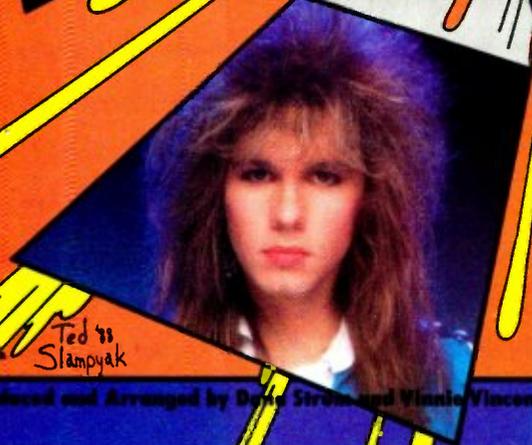
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LETTERS

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.

Grammy Awards a joke?

Well everyone, the Grammy Awards are out. And surprise! Guess who wasn't even nominated? Twelve-million sellers Bon Jovi weren't. Neither were double-platinum Motley Crue. Of course it goes without saying that in addition, Whitesnake, Cinderella, Poison, Def Leppard and newcomers Tesla were also passed over. But does this really mean anything? I don't think so.

I used to feel that the Grammys were important, but this year's selection just showed me what a crock they really are! Rather than acknowledge hard rock or heavy metal, or even the controversial Madonna, they nominated Tina Turner for a three-year-old song; Paul Simon and Steve Winwood for two-year-old albums.

I don't know how heavy metal artists feel. I'm sure they, and anyone else, would love to be honored with a Grammy, but after this year, I think a Readers' Poll award would mean more. Those come from the readers, the record buyers... the fans!

Tia Kicklighter
Tampa, FL

Readers a-polled

I just finished reading the 1987 Circus Readers' Poll and it almost made me puke. Instead of the categories being titled Best Group, Guitarist, etc., they should be titled Most Popular Group, Guitarist, etc. The day Nikki Sixx can play better than *anybody* is the day I drop dead. Then, I read the Editors' Poll and they seem to know what's going on. Bands like Megadeth, Armored Saint, Over Kill, Metallica and many others could blow away Motley Crue and Poison in their sleep. Why don't you editors practice what you preach and write about groups that deserve the space in your magazine? Get with it!

Sean Sauder
Jackson, MN

I am writing to express my dissatisfaction with the 18th Annual Readers' Poll results. When I received my issue, it was the first thing I read—and boy, was I disgusted with what I read. Take the Best Male Vocalist category. The voters must have been on drugs not to consider singers like Jack Russell of Great White or Jeff Keith of Tesla. Or how about Joe Elliott from Def Leppard—in my opinion, the best singer who ever lived. He has the widest range of anyone mentioned in the Top 5 singers.

The guitar and bass categories were also funny. Who in the world could actually think Richie Sambora is better than Steve Vai or Edward Van Halen? And in the bass category, what happened to talented people like Kenny Chaisson of Keel or Billy Sheehan?

My vote for Disappointment of the Year goes to the voters of the 18th Annual Readers' Poll. Maybe next year it will be a vote of talent and not popularity.

John Jasina
Barnegat, NJ

Where have all the good times gone?

Your recent compilation of "The 100 Greatest Hard Rock Albums of All Time" (March issue) backs up a theory of mine—the best time to have grown up (as far as hard rock music is concerned) had to be the early-to-mid '70s.

As I interpret your list, someone graduating from high school in 1974 or '75 would have spent their musically-formative teenage years in school while bands like Black Sabbath, Aerosmith and Kiss were putting out an amazing 1/3 of the greatest hard rock music of all time.

According to your list, the single best year for the release of classic hard rock albums was 1974, which must have been an incredible time to be impressionably young and just getting into rock & roll. Of course, the music is still around for all to enjoy today, but I

doubt the feeling can compare with the excitement of actually being there and growing up with it, when it was new.

Brian Knight
Jefferson City, MO

You have a good point, but as you stated, the music is still around. If you were graduating in 1974, you'd have Led Zep, the Who, etc., but you wouldn't have the Crue, Guns N' Roses, Poison or Megadeth, to mention only a few favorites.—Ed.

Censors: alive and well

I am an 18 year-old freshman in college and recently I have discovered that censorship is alive and well in my area of Pennsylvania. While visiting a local music store, I was not permitted to purchase Megadeth's latest release, *so far, so good... so what!* because the record contained explicit lyrics and I did not bring my driver's license for identification purposes.

Many music products (most being heavy metal) have a restricting label attached to them by this store. It reads "You must be 18 or older to purchase this product." What gives [this store] the right to prohibit what I, as a young adult, can purchase or listen to in the privacy of my own home? They may be responsible for their own children, but not the entire population of my area.

There is no state or federal law that states that music stores can prohibit or deny the purchasing of certain types of music. And until that day arrives, there is no legal backing for what they are doing!

All of these "obscene" records and cassettes already have a warning label attached to them, administered by the recording industry. It reads, "Explicit lyrics, parental advisory." The PMRC warning is one thing, but to censor my right to purchase music [without identification] is ludicrous.

Leo Gardina
Clarion, PA

We agree! You have several options open to you; for starters, tell all of your friends not to purchase any records or tapes at the offending music store. Your freedom to spend your money where you choose is one thing they can't censor. You might even organize a formal boycott. In addition, don't forget where the issue of censorship started. This is an election year, so register and vote. You have more power at your disposal than you might think!—Ed.

TAKE

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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.

Monsters of Rock tear up the U.S. Iron Maiden/Guns N' Roses heat up



PAUL NATKIN PHOTO RESERVE

James Hetfield and Metallica kicked off the Monsters of Rock tour on May 27 in East Troy, Wisconsin.



RICK MIKELS PHOTOS

Iron Maiden (pictured, Bruce Dickinson) and Guns N' Roses started their tour last month in Canada.

ROCK ON TOUR

May 28-July 10

TOUR HIGHLIGHTS: The **Monsters of Rock** tour and **Iron Maiden/Guns N' Roses** hit the road, as do **Yngwie Malmsteen/Black 'N Blue/Lita Ford** and **Krokus/Lillian Axe**. **AC/DC/White Lion**, **David Lee Roth/Poison**, and **Megadeth**'s new addition **Voivod/Sanctuary** are still going strong. June dates not confirmed at press time: **Leatherwolf/Prophet**, **Testament**, **Balaam & the Angel**, **King's X**, **Flotsam & Jetsam**, **Fates Warning**, **Masi**, **Betsy** (formerly **Bitch**)

and **Hallow's Eve**. And that's just the beginning of the summer!

1988 has already produced a bumper crop of hot newcomers, and they're all on tour. Check out the very fast and heavy **Fifth Angel**, Detroit grunge-metallists **Seduce** and British maniacs **Zodiac Mindwarp** and the **Love Reaction**. Thrashers, look for **Slayer**, **Over Kill**, **Death Angel**, **Liege Lord**, **Helstar/Heretic**, **D.R.I.**, **Crumbsuckers** and the **Accused**. Also on tour: **Faster Pussycat**, **Ted Nugent**, **Hurricane**, **Deep Purple/Rhett Forrester's Badlands**, **Joan Jett**, **Joe Satriani**, **Saxon**, **Ludichrist** and **Blind Illusion**. For still more tours, see page 88.

AC/DC (Atlantic)

5/28-Toledo, OH: Centennial Hall
5/29-Charlevoix, MI: Castle Farms
5/30-Kalamazoo, MI: Wings Stadium
6/1-Peoria, IL: Civic Center
6/2-St. Louis, MO: Arena
6/3-Madison, WI: Dane County
6/4-Minneapolis, MN: Met Center
6/14-Portland, OR: Portland Memorial Coliseum
6/15-Spokane, WA: Spokane Coliseum
6/16-Tacoma, WA: Tacoma Dome
6/18-Oakland, CA: Coliseum
6/19-Sacramento, CA: Cal Expo Center
6/21-Las Vegas, NV: Thomas & Mack Center
6/22-23-Long Beach, CA: Arena
6/25-San Diego, CA: Sports Arena

BLACK 'N' BLUE (Geffen)

Out with guitar hero Yngwie Malmsteen, with more dates to be booked.
5/29-Phoenix, AZ

DOKKEN (Elektra)

After a long spin with Aerosmith and a trek of Europe with AC/DC, Dokken join the Monsters of Rock.

5/27-East Troy, WI: Alpine Valley
6/4-Miami, FL: Orange Bowl
6/10-Washington, DC: RFK Stadium
6/12-Philadelphia, PA: JFK Stadium
6/17-Detroit, MI: Silver Dome
6/25-Cleveland, OH: Municipal Stadium
6/26-East Rutherford, NJ: Giants Stadium
7/3-Dallas, TX: Texas Jam
7/10-Kansas City, MO: Arrowhead Stadium

LITA FORD (Dreamland/RCA)

Ford's *Lita* Lp just cracked the Top 50.
5/29-Phoenix, AZ

GREAT WHITE (Capitol)

After these dates, which end the Whitesnake tour, Great White will headline mid-size venues.

5/28-Weedsport, NY: Cayuga Fairgrounds
5/29-Allentown, PA: Fairgrounds
5/31-Cleveland, OH: Blossom Music Center
6/1-Holmdel, NJ: Garden State Arts Center
6/3-Middletown, NY: Fairgrounds
6/4-Mansfield, MA: Great Woods Amphitheatre
6/5-Manchester, NJ: Riverside Park

GUNS N' ROSES (Geffen)

L.A.'s wildest are back, opening for Iron Maiden.

5/30-Vancouver, CN
5/31-Spokane, WA
6/1-Seattle, WA
6/3-Salt Lake City, UT
6/5-San Francisco, CA
6/8-9-Irvine Meadows, CA
6/10-San Diego, CA
6/12-Los Angeles, CA
6/13-Phoenix, AZ
6/14-Albuquerque, NM
6/15-Denver, CO
6/17-St. Louis, MO
6/18-Kansas City, MO
6/19-Omaha, NB
6/21-Bloomington, IL
6/22-Cedar Rapids, IA

HEART (Capitol)

6/3-Costa Mesa, CA: Pacific Amphitheatre
6/4-Mountain View, CA: Shoreline Amphitheatre
6/5-Sacramento, CA
6/7-Las Vegas, NV: Thomas & Mack Center
6/8-Albuquerque, NM: Tingley Coliseum
6/10-Kansas City, MO
6/11-Dallas, TX
6/12-Houston, TX
6/14-New Orleans, LA: Nat G. Keifer Lakefront Arena

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ROCK CONNECTION



PIANO STRING DESIGN

PSD

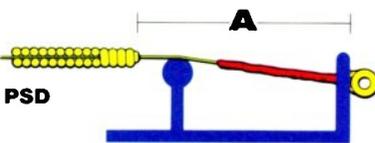
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conventional Starfire style.

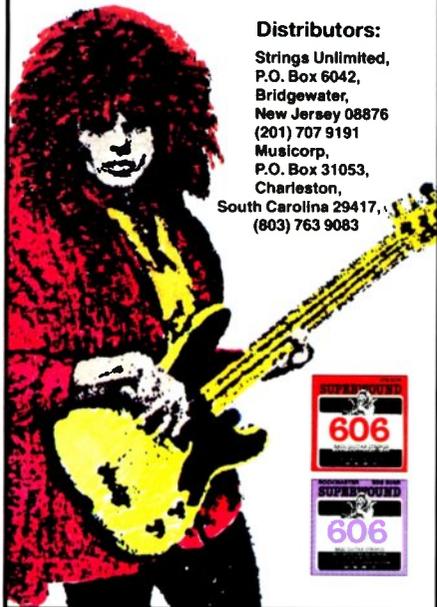


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6/15-Atlanta, GA:
Six Flags Over Georgia
6/17-Holmdel, NJ:
Garden State Arts Center
6/18-Jones Beach, NY:
Jones Beach Theatre
6/19-Columbia, MD:
Merriweather Post Pavillion
6/21-Philadelphia, PA:
Spectrum
6/22-Mansfield, MA:
Great Woods Center For the Performing Arts
6/24-Saratoga Springs, NY:
Saratoga Performing Arts Center
6/25-Manchester, NH:
Arms Park
6/26-Middletown, NY

IRON MAIDEN (Capitol)

5/30-Vancouver, CN
5/31-Spokane, WA
6/1-Seattle, WA
6/3-Salt Lake City, UT
6/5-San Francisco, CA
6/8-9-Irvine Meadows, CA
6/10-San Diego, CA
6/12-Los Angeles, CA
6/13-Phoenix, AZ
6/14-Albuquerque, NM
6/15-Denver, CO
6/17-St. Louis, MO
6/18-Kansas City, MO
6/19-Omaha, NB
6/21-Bloomington, IL
6/22-Cedar Rapids, IA

KINGDOM COME (PolyGram)

Chart-blasting newcomers Kingdom Come were picked for Monsters of Rock by Eddie Van Halen.

5/27-East Troy, WI:
Alpine Valley
6/4-Miami, FL:
Orange Bowl
6/10-Washington, DC:
RFK Stadium
6/12-Philadelphia, PA:
JFK Stadium
6/17-Detroit, MI:
Silver Dome
6/25-Cleveland, OH:
Municipal Stadium
6/26-East Rutherford, NJ:
Giants Stadium
7/3-Dallas, TX:
Texxas Jam

7/10-Kansas City, MO:
Arrowhead Stadium

KROKUS (MCA)

5/28-Denver, CO
5/31-Tulsa, OK:
Caines Ballroom
6/1-McAllister, PA:
Pittsburgh County Fairgrounds

LILLIAN AXE (MCA)

5/28-Denver, CO
5/31-Tulsa, OK:
Caines Ballroom
6/1-McAllister, PA:
Pittsburgh County Fairgrounds

LYNYRD SKYNYRD (MCA)

5/28-Orlando, FL:
Orange County Civic Center
5/29-Miami, FL:
Baseball Stadium
5/31-Chattanooga, TN:
U.T.C. Arena
6/1-Roanoke, VA:
Civic Center
6/2-Greensboro, NC:
Coliseum
6/4-Charlotte, NC:
Legion Field
6/5-Atlanta, GA:
Atlanta-Fulton Co. Stadium
6/7-Cleveland, OH
6/8-Pittsburgh, PA:
Civic Arena
6/9-Clarkston, MI:
Pine Knob Music Theatre
6/11-East Troy, WI:
Alpine Valley Theatre
6/14-La Crosse, WI:
Civic Center
6/15-Cedar Rapids, IA:
Five Seasons Center
6/16-St. Paul, MN:
Civic Center
6/18-Peoria, IL:
Civic Center
6/19-Bonner Springs, MO:
Sandstone Amphitheatre
6/20-Omaha, NE:
Civic Center
6/21-Rapid City, SD:
Rushmore Plaza
6/23-Salt Lake City, UT:
Salt Palace
6/25-Boise, ID:
BSU Pavillion
6/27-Tacoma, WA:
Tacoma Dome

YNGWIE MALMSTEEN (Mercury)

More dates are forthcoming for this club tour. Stay tuned.

CIRCUS

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Associate Editor Daina Darzin
Art Director Michael Renchiwich
Associate Art Director Mike Robins
Art Assistant Lauren Dippel
Projects Editor Gary Cee
Correspondents: Toby Goldstein
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Contributing Photographers:
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Special Projects Contributing Editors
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Carmine Appice
Nick Bowcott
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BEST-SELLING ALBUMS



Robert Plant



INXS

1. (15) **Robert Plant**/Now and Zen (Es Paranza)
2. (1) **INXS**/Kick (Atlantic)
3. (6) **Various Artists**/Dirty Dancing (RCA)
4. (—) **Various Artists**/More Dirty Dancing (RCA)
5. (—) **Terence Trent D'Arby**/Introducing the Hardline According to Terence Trent D'Arby (Columbia)
- ★ (13) **Guns N' Roses**/Appetite for Destruction (Geffen)
7. (3) **George Michael**/Faith (Columbia)
8. (4) **Michael Jackson**/Bad (Epic)
9. (12) **Bruce Springsteen**/Tunnel of Love (Columbia)
10. (8) **AC/DC**/Blow Up Your Video (Atlantic)
11. (2) **David Lee Roth**/Skyscraper (Warner Bros.)
12. (—) **Sinead O'Connor**/The Lion and the Cobra (Ensign/Chrysalis)
- ★ (5) **Def Leppard**/Hysteria (Mercury)
14. (—) **Joni Mitchell**/Chalk Mark in a Rain Storm (Geffen)
15. (7) **Tiffany**/Tiffany (MCA)
16. (—) **James Taylor**/Never Die Young (Columbia)
17. (—) **Debbie Gibson**/Out of the Blue (Atlantic)
18. (—) **Talking Heads**/Naked (Fly/Sire)
19. (14) **Various Artists**/Good Morning Vietnam (A&M)
- ★ (—) **Kingdom Come**/Kingdom Come (Polydor)

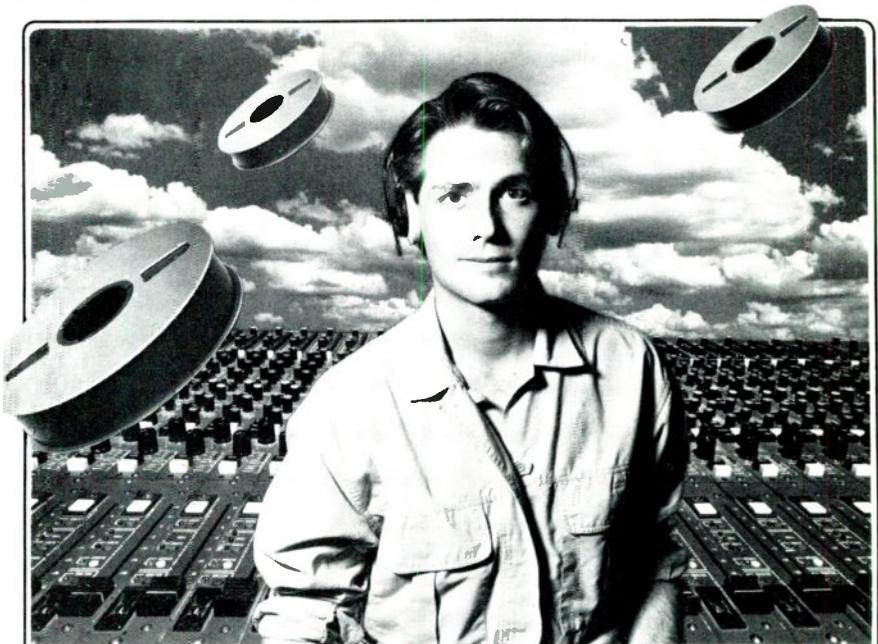
Compiled from research by Circus Magazine's staff based on national record store reports. This chart reflects initial and consequent sales impact and is compiled from monthly data. Numbers in parentheses indicate last month's position.



basic essentials

EMG PICKUPS

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HEAVY UP ON

12 HEAVY HITTERS



365130. David Lee Roth—*Skyscraper*. Just Like Paradise, Damn Good more! (Warner Bros)

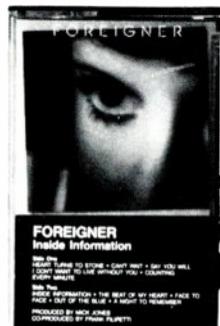
355362. Whitesnake. *Still Of The Night*. Crying In The Rain, Bad Boys, etc. (Geffen)

359075. Aerosmith—*"Permanent Vacation."* Magic Touch, Rag Doll, etc. (Geffen)

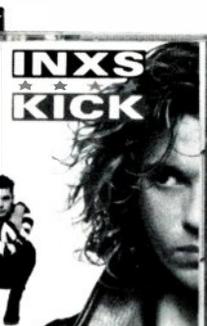
JUDAS PRIEST PRIEST...LIVE! 1358188 396184 COLUMBIA	MSG PERFECT TIMING 364000 CAPITOL	AEROSMITH Toys In The Attic 254912 COLUMBIA
BLACK SABBATH The Eternal Idol 359218 WARNER BROS.	AC/DC For Thunder About To-Rock We Salute You 312389 AT&T	METALLICA THE 85.98 EP— GARDNER COFFEE (RE-RELEASED) 381198 COLUMBIA
WHITE LION PRIDE 359471 ATLANTIC	TRIUMPH SURVEILLANCE 363853 MCA	DOKKEN Back For The Attack 363467 COLUMBIA
BLACK SABBATH The Eternal Idol 359218 WARNER BROS.	ACE FREHLEY Frehley's Comet 357160 AT&T	RATT Dancing Undercover 349663 COLUMBIA
GREAT WHITE ONCE BITTEN 358984 CAPITOL	ALICE COOPER Raise Your Fist And Yell 363317 MCA	DIO INTERMISSION 346528 WARNER BROS.
TWISTED SISTER Love Is For Suckers 357590 ATLANTIC	THE ROOTS OF METAL	
MEGAETH PEACE SELLS 351346 ATLANTIC	Best Of Mountain 351890 COLUMBIA	White Boy Blues Guitar Classics Clapton, Beck, Page 132179 391673 COLUMBIA
MÖTLEY CRÜE Theatre Of Pain 336719 ELEKTRA	JIMI HENDRIX KISS THE SKY 330795 REPRISE	JIMI HENDRIX Are You Experienced 353102 REPRISE
OZZY OSBOURNE Randy Rhoads Tribute (See Also) 335636 395632 CBS ASSOC.	LED ZEPPELIN Led Zepplin IV 291435 ATLANTIC	LED ZEPPELIN Led Zepplin III 315368 ATLANTIC
OZZY OSBOURNE Bark At The Moon 323675 CBS ASSOC.	LED ZEPPELIN Houses Of The Holy 293697 ATLANTIC	DEEP PURPLE MACHINE HEAD 291484 WARNER BROS.
Twisted Sister Come Out And Play 341230 ATLANTIC	LED ZEPPELIN The Song Remains The Same 291890 391890 ATLANTIC	WOODSTOCK Orig. Soundtrack 129184 391882 ATLANTIC

YOU CAN ALSO CHOOSE FROM THESE POWERFUL HITS

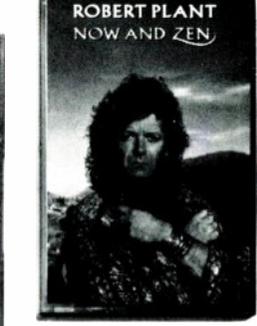
GEORGE THOROGOOD & THE DESTROYERS BORN TO BE BAD 365502 BBS-MCA/AT&T	STING Nothing Like The Sun 1361875 391672 A&M	GEORGE HARRISON CLOUD NINE 365494 DARL HOOPER	BRUCE SPRINGSTEEN TUNNEL OF LOVE 380115 COLUMBIA	GEORGE MICHAEL FAITH 362228 COLUMBIA	MICHAEL JACKSON BAD 362079 MCA
YES BIG GENERATOR 381170 AT&T	Good Morning Vietnam Original Motion Picture Soundtrack 366443 A&M	BILLY IDOL VITAL IDOL 380107 CHRYSLER	U2 The Joshua Tree 354449 ISLAND	STEVE WINWOOD CHRONICLES 362525 ISLAND	STEVIE WONDER CHARACTERS 362343 MOTOWN
THE DOORS L.A. WOMAN 340810 ELEKTRA	CHUCK BERRY Great Twenty-Eight 1343657 393652 CHESS	JOURNEY Raised On Radio 344242 COLUMBIA	THE PRETENDERS GET CLOSE 350140 MCA	STEELY DAN GREATEST-HITS 289959 394956 MCA	ROLLING STONES STICKY FINGERS 350645 ROLLING STONES INC.
ROBBIE ROBERTSON 382152 DEFFER	PRETENDERS THE SINGLES 362541 MCA	DAVID BOWIE Never Let Me Down 355834 EMI AMER.	BEST OF KANSAS* 327742 CBS ASSOC.	MEAT LOAF Bat Out Of Hell 329123 MCA	PAT BENATAR Live From Earth 322032 CHRYSLER
SAMMY HAGAR 357467 DEFFER	LYNYRD SKYNYRD BAND LEGEND 361303 MCA	BELINDA CARLISLE Heaven On Earth 362129 MCA	BILLY IDOL REBEL YELL 323915 CHRYSLER	BOB SEGER NIGHT MOVES 320713 SPECTRA	BEST OF T. REX T. REX TASY-1970-73 340133 WARNER BROS.
JETHRO TULL AQUALUNG 345157 COLUMBIA	ELTON JOHN Live In Australia 1358925 398925 MCA	BEASTIE BOYS Licensed To Ill 351692 DEF JAM	ROY ORBISON All-Time Greatest Hits 1347187 397182 SILVER EAGLE	HUEY LEWIS AND THE NEWS—FORE! 347955 CHRYSLER	DIRE STRAITS Brothers In Arms 338222 WARNER BROS.
HEART BAD ANIMALS 356667 CAPITOL	GEORGE THOROGOOD & DESTROYERS LIVE! 347880 DEF JAM	GEORGE THOROGOOD & DESTROYERS LIVE! 347880 DEF JAM	FOREIGNER Inside Information 331967 ATLANTIC	PRINCE Purple Rain 328845 CAPITOL	EMERSON, LAKE & PALMER Brain Salad Surgery 291526 ATLANTIC
MICHAEL BOLTON THE HUNGER 381451 COLUMBIA	BEST OF THE GUESS WHO 1343228 393223 COMPLAT	WHITNEY HOUSTON WHITNEY 356154 ATLANTIC	JANIS JOPLIN'S GREATEST HITS 231670 MCA	FLEETWOOD MAC Tango In The Night 354902 WARNER BROS.	MOTOWN'S 25 #1 HITS 314996 399299 MOTOWN
THE WHO WHO'S NEXT 357277 MCA	THE OUTFIELD BANGIN' 358873 COLUMBIA	GRATEFUL DEAD IN THE DARK 357087 LAMBDA	TALKING HEADS Stop Making Sense 329938 MCA	BRYAN ADAMS INTO THE FIRE 353946 MCA	BUDDY HOLLY From The Orig. Master Tapes 1348110 398115 MCA
U2 The Unforgettable Fire 337659 ISLAND	IGGY & THE STOOGES RAW POWER 362954 COLUMBIA	Introducing The Harbline According To Terence Trent D'Arby 361618 COLUMBIA	HUMBLE PIE SMOKIN' 367573 MCA	YES FRAGILE 351957 ATLANTIC	BOSTON THIRD STAGE 348574 MCA
SIMPLE MINDS In The City Of Light 1357384 397380 A&M	THE CURE Kiss Me, Kiss Me, Kiss Me 1356196 396192 ELEKTRA	BILLY IDOL WHIPLASH SMILE 347039 CHRYSLER	SINEAD O'CONNOR The Lion and The Cobra 367086 CHRYSLER	ICEHOUSE MAN OF COLOURS 360081 CHRYSLER	LOVERBOY KEEP IT UP 319962 CHRYSLER
Less Than Zero Orig. Motion Picture Soundtrack 363432 DEF JAM/COLUMBIA	BEST OF THE DOORS 1357616 397612 ELEKTRA	TOM PETTY & HEARTBREAKERS Let Me Up (I've Had Enough) 357772 MCA	SINEAD O'CONNOR The Lion and The Cobra 367086 CHRYSLER	BRUCE SPRINGSTEEN BORN TO RUN 252779 COLUMBIA	LYNYRD SKYNYRD BAND Gold & Platinum 362787 362748 MCA
GRATEFUL DEAD Workingman's Dead 358887 WARNER BROS.	SANTANA'S GREATEST HITS 244459 COLUMBIA	LOVERBOY WILDSIDE 359208 COLUMBIA	PETER DINKEL The Best Of Peter Dinkels 367086 CHRYSLER	STEPPENWOLF GREATEST HITS 207172 MCA	
PETER GABRIEL SO 345777 DEFFER	GRAND FUNK RAILROAD Grand Funk Hits 359828 CAPITOL	JETHRO TULL The Crest Of A Knave 360040 ELEKTRA	TRAFFIC The Low Spins Of High Heeled Boys 351924 ISLAND		
.38 SPECIAL "FLASHBACK" 359273 A&M	THE CARS DOOR TO DOOR 359521 ELEKTRA	TRAFFIC The Low Spins Of High Heeled Boys 351924 ISLAND			
LOU REED CITY LIGHTS 382962 A&M	THE BEACH BOYS MADE IN U.S.A. 1346445 396440 CAPITOL	LYNYRD SKYNYRD BAND Street Survivors 363499 MCA			
MICK JAGGER PRIMITIVE COOL 359901 COLUMBIA	MADONNA YOU CAN DANCE 362657 MCA	L.L. COOL J Bigger And Deffer 356378 DEF JAM			
BOSTON 269209 MCA	HEART 337519 CAPITOL	TRAFFIC John Barleycorn Must Die 364935 ELEKTRA			
TALKING HEADS More Songs About Buildings & Food 383830 MCA	R.E.M. DOCUMENT 381139 IRS	GEORGIA SATELLITES 361718 ELEKTRA			
DEPECHE MODE Music For The Masses 362574 MCA	CHEAP TRICK AT BUDOKAN 292326 4421 AT&T	PRINCE Sign 'O' The Times 1355115 395111 PABLY PAIN			
SQUEEZE BABYLON AND ON 360974 A&M	THE CULT ELECTRIC 316396 4299 MCA	PETER DINKEL The Best Of Peter Dinkels 1262311 392316 A&M			
NIGHT RANGER 7 WISHES 336305 MCA	BAD COMPANY 10 FROM 6 341313 ATLANTIC	Credence Clearwater 20 Greatest Hits 1308049 398040 MCA			



364018. Foreigner—*Inside Information*. Top 10 hit *Say You Will*, plus many more! (Atlantic)



361519. INXS—*Kick*. *Need You Tonight*, *Wild Life*, *The Loved One*. Mediate more! (Atlantic)



366716. Robert Plant—*Now and Zen*. *Heaven Knows*, *White*, *Clean And Neat*, etc. (Es Paranza)

HEAVY METAL

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plus shipping and handling, with membership

METALLICA Master Of Puppets 344366 (REUNION PROG)	ANTHRAX Among The Living 356842 (REUNION PROG)	VAN HALEN 1984 286807 (REUNION PROG)	OZZY OSBOURNE Blizzard Of Ozz 308120 (25%)	ALICE COOPER GREATEST HITS 291476 (REUNION PROG)	AEROSMITH Classics Live II 357434 (COLUMBIA)
IRON MAIDEN PIECE OF MIND 336201 (COLUMBIA)	ACCEPT METAL HEART 333351 (REUNION PROG)	VAN HALEN 1984 324682 (REUNION PROG)	GREAT GONZOS Best Of Ted Nugent 312330 (SPICE)	JUDAS PRIEST Defenders Of The Faith 324832 (COLUMBIA)	RATT Invasion Of Your Privacy 336511 (ATLANTIC)
QUEENSRYCHE THE WARNING 331173 (REUNION PROG)	LOUDNESS Lightning Strikes 346213 (2000)	MEGADETH So Far, So Good, So What 365510 (ATLANTIC)	EUROPE The Final Countdown 351122 (SPICE)	BLICK SABBATH SEVENTH STAR 342790 (REUNION PROG)	HELIX Walkin' The Razor's Edge 329367 (COLUMBIA)
MOTLEY CRUE Girls, Girls, Girls 352990 (REUNION PROG)	LOUDNESS HURRICANE EYES 358317 (2000)	GUNS N' ROSES Welcome To The Jungle 359984 (ATLANTIC)	AC/DC Your Video, Title Cut, Heartseeker, Ruff Stuff, more! (Atlantic) 366161 (ATLANTIC)		
JUDAS PRIEST TURBO 342303 (COLUMBIA)	VINNIE VINCENT INVASION 360296 (COLUMBIA)				
METALLICA KILL 'EM ALL 363812 (REUNION PROG)	QUEENSRYCHE RAGE FOR ORDER 347896 (REUNION PROG)				
QUIET RIOT QR III 346593 (REUNION PROG)	SHOK PARIS Steel And Startlight 365480 (R.B.)				
W.A.S.P. Live... In The Raw 362194 (COLUMBIA)	BLACK SABBATH MOB RULES 319023 (REUNION PROG)				
POISON Look What The Cat Dragged In 347929 (REUNION PROG)	DAVID LEE ROTH Eat 'em And Smile 347964 (REUNION PROG)				
MOTLEY CRUE Shout At The Devil 323444 (REUNION PROG)	AC/DC Fly On The Wall 436693 (ATLANTIC)				
KEEL KEEL 357921 (RCA)	KROKUS Change Of Address 344598 (ATLANTIC)				
OZZY OSBOURNE ULTIMATE SIN 335844 (REUNION PROG)	IRON MAIDEN Somewhere In Time 453699 (ATLANTIC)				
AC/DC Dirty Deeds Done Dirt Cheap 308635 (REUNION PROG)	SAVATAGE Hall Of The Mountain King 381501 (ATLANTIC)				
STRYPER To Hell With The Devil 351825 (REUNION PROG)	ANTHRAX I'M THE MAN 365205 (REUNION PROG)	SANCTUARY REFUGE DENIED 365171 (SPICE)			
W.A.S.P. Make The Electric Circus 351213 (REUNION PROG)	BLACK SABBATH BORN AGAIN 323345 (REUNION PROG)	EZO E-Z-O 355883 (SPICE)			
Y&T Open Fire (Live) 335893 (SPICE)	ALICE COOPER Billion Dollar Babies 362984 (REUNION PROG)	TESLA Mechanical Resonance 352732 (REUNION PROG)			
LIZZY BORDEN VISUAL LIES 362061 (REUNION PROG)	WHITESNAKE Live... In The Heart Of The City 381568 (REUNION PROG)	VAN HALEN 5150 343582 (REUNION PROG)			
DIO DREAM EVIL 357913 (REUNION PROG)	DOKKEN TOOTH AND NAIL 330928 (REUNION PROG)	AC/DC '74 Jailbreak 330241 (ATLANTIC)			



If you're heavy into heavy metal, this offer will blow you away with hard rockin' metal mania! Just tear out the application, fill it in and mail it together with your check or money order for \$2.86 as payment (that's 1¢ for your first 12 selections, plus \$2.85 to cover shipping and handling). In exchange, you agree to buy 8 more tapes or records (at regular Club prices) in the next three years. Pretty heavy—only eight selections and you can take up to three years to buy them! That's all there is to it—and you may cancel membership anytime after doing so.

How the Club works: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for whichever kind of music you're into... plus hundreds of alternatives from every field of music... from the reigning masters of metal to today's hottest hits. And up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

If you wish to receive the Selection of the Month or the Special Selection, you need do nothing—it will be shipped automatically. If you prefer an alternate selection, or none at all, just fill in the response card always provided and mail it by the date specified. You will always have at least 10 days to make your decision. If you ever receive any Selection without having had at least 10 days to decide, you may return it at our expense.

The tapes and records that you order during your membership will be billed at regular Club prices, which currently are \$7.98 to \$9.98—plus shipping and handling. (Multi-unit sets, special and classical selections may be

somewhat higher.) And if you continue as a member after completing your enrollment agreement, you'll be eligible for our generous "buy one—get one free" money-saving bonus plan.

CDs also available to Club members. Metal never sounded better! Each issue of the music magazine contains a wide selection of Compact Discs—which you may order as a Club member, and these purchases also count toward fulfillment of your membership obligation.

10-Day Risk-Free Trial: we'll send details of the Club's operation with your introductory shipment. If you are not satisfied for any reason whatsoever, just return everything within 10 days for a full refund and you will have no further obligation. Get in on it today.

Order your first selection now at a big discount and get 2 extra albums FREE! Can this offer get any better? Believe it! If you wish, you may also pick out your first selection right now and it's yours for as much as 60% off regular Club prices—only \$3.98. Enclose payment now and you'll receive it with your 12 introductory albums. This discount purchase immediately reduces your membership obligation—you then need buy just 7 more selections (instead of 8) at regular Club prices in the next three years. What's more, this discount purchase also entitles you to still 2 more hit albums as a bonus. FREE! Just check the box in the application and fill in the numbers of your first selection and 2 free bonus albums!

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My main musical interests (check one):
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HEAVY METAL **HARD ROCK** **SOFT ROCK**
 Metallica, Bruce Springsteen, George Harrison,
 AC/DC, Robert Plant, George Michael

Mr. Mrs. Miss
 (Please Print) First Name Initial Last Name

Address _____ Apt. _____

City _____

State _____ Zip _____

Do you have a telephone? (01) Yes No 13 / F88

Do you have a credit card? (03) Yes No

Also send my first selection for up to a 60% discount, for which I am also enclosing additional payment of \$3.98. I then need buy only 7 more (instead of 8), at regular Club prices, in the next three years.

4XR/NL This discount purchase also entitles me to these 2 EXTRA ALBUMS FREE!

Note: we reserve the right to reject any application or cancel any membership. These offers not available in APO, FPO, Alaska, Hawaii, Puerto Rico, write for details of alternative offer. Canadian residents serviced from Toronto. Applicable sales tax added to all orders. *Classical members serviced by the CBS Classical Club.

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. _____

Send to Dept. QR 1, Circus Magazine,
3 West 18th Street, New York, NY 10011

5/29-Phoenix, AZ

MEGADETH (Capitol)

6 7-St. Louis, MO
6 8-Kansas City, MO
6 9-Oklahoma City, OK
6 10-Dallas, TX

METALLICA (Elektra)

Thrash masters Metallica get their first crack at U.S. stadiums with the Monsters of Rock.

5 27-East Troy, WI: Alpine Valley
6 4-Miami, FL: Orange Bowl
6 10-Washington, DC: RFK Stadium
6 12-Philadelphia, PA: JFK Stadium
6 17-Detroit, MI: Silver Dome
6 25-Cleveland, OH: Municipal Stadium
6 26-East Rutherford, NJ: Giants Stadium
7 3-Dallas, TX: Texas Jam
7 10-Kansas City, MO: Arrowhead Stadium

UP & COMING

POISON—L.A.'s flashiest may have dragged in double platinum with their debut Lp, but can they get America to *Open Up and Say Ahh?*

WHITE LION—Are they living proof that nice guys don't finish last, or just a case of second-time lucky? Circus takes a peek at the quiet band that snuck up on a nation.

LITA FORD—Hard rock's sonic siren has the hottest album of her career on her hands, but can she still let it rip live? Find out as we catch up with her and the boys in Nashville.

METALLICA—The Bay-area blitzkriegers single-handedly shook the music world by hitting platinum without radio or video support last time out. Can they turn the same trick twice with... *And Justice For All!*?

GUNS N' ROSES—The band that redefined grungy garage rock have blasted past platinum and show no signs of letting up. Find out what's next on the agenda for Axl Rose and Co.

ROBERT PLANT (Atlantic)

For anyone tired of Led Zeppelin clones, here's the real thing, supporting his Top 10 *Now and Zen* Lp.

5 28-Clarkston, MI: Pine Knob
5 29-Hoffman Estates, IL: Poplar Creek
5 31-Bloomington, MN
6 1-Milwaukee, WI
6 3-Indianapolis, IN
6 6-New Orleans, LA
6 7-Houston, TX
6 8-Dallas, TX
6 10-El Paso, TX
6 11-Tempe, AZ
6 13-Costa Mesa, CA
6 16-Sacramento, CA
6 17-Mountain View, CA

POISON (Enigma/Capitol)

5 27-28-Oakland, CA: Oakland-Alameda County Coliseum
6 9-San Diego, CA
6 10-Los Angeles, CA
6 14-Sacramento, CA
6 16-Fresno, CA
6 17-Las Vegas, NV
6 18-Phoenix, AZ
6 20-Odessa, TX
6 21-San Antonio, TX
6 22-Lake Charles, LA
6 24-Shreveport, LA
6 25-Jackson, MS
6 26-Birmingham, AL
6 28-Charlotte, NC
6 29-Greensboro, NC

DAVID LEE ROTH (Warner Bros.)

Diamond Dave surfing over the audience during "California Girls" is one of the high points of the *Skyscraper* tour.

5 27-28-Oakland, CA: Oakland-Alameda County Coliseum
6 9-San Diego, CA
6 10-Los Angeles, CA
6 14-Sacramento, CA
6 16-Fresno, CA
6 17-Las Vegas, NV
6 18-Phoenix, AZ

6 20-Odessa, TX
6 21-San Antonio, TX
6 22-Lake Charles, LA
6 24-Shreveport, LA
6 25-Jackson, MS
6 26-Birmingham, AL
6 28-Charlotte, NC
6 29-Greensboro, NC

SANCTUARY (Epic)

6 7-St. Louis, MO
6 8-Kansas City, MO
6 9-Oklahoma City, OK
6 10-Dallas, TX

SCORPIONS (Mercury)

5 27-East Troy, WI: Alpine Valley
6 4-Miami, FL: Orange Bowl
6 10-Washington, DC: RFK Stadium
6 12-Philadelphia, PA: JFK Stadium
6 17-Detroit, MI: Silver Dome
6 25-Cleveland, OH: Municipal Stadium
6 26-East Rutherford, NJ: Giants Stadium
7 3-Dallas, TX: Texas Jam
7 10-Kansas City, MO: Arrowhead Stadium

VAN HALEN (Warner Bros.)

5/27-East Troy, WI: Alpine Valley
6 4-Miami, FL: Orange Bowl
6 10-Washington, DC: RFK Stadium
6 12-Philadelphia, PA: JFK Stadium
6 17-Detroit, MI: Silver Dome
6 25-Cleveland, OH: Municipal Stadium
6 26-East Rutherford, NJ: Giants Stadium
7 3-Dallas, TX: Texas Jam
7 10-Kansas City, MO: Arrowhead Stadium

VOIVOD (Noise/Epic)

Underground thrashers Voivod move to larger venues opening for Megadeth.



EBET ROBERTS

Supporting her Top 50 'Lita' Lp, Ford has joined Yngwie Malmsteen and Black N' Blue on tour this summer.

6 7-St. Louis, MO
6 8-Kansas City, MO
6 9-Oklahoma City, OK
6 10-Dallas, TX

WHITE LION (Atlantic)

5/28-Toledo, OH: Centennial Hall
5 29-Charlevoix, MI: Castle Farms
5/30-Kalamazoo, MI: Wings Stadium
6 1-Peoria, IL: Civic Center
6/2-St. Louis, MO: Arena
6 3-Madison, WI: Dane County
6 4-Minneapolis, MN: Met Center
6 14-Portland, OR: Portland Memorial Coliseum
6 15-Spokane, WA: Spokane Coliseum
6 16-Tacoma, WA: Tacoma Dome
6 18-Oakland, CA: Coliseum
6 19-Sacramento, CA: Cal Expo Center
6 21-Las Vegas, NV: Thomas & Mack Center

6/22-23-Long Beach, CA: Arena
6/25-San Diego, CA: Sports Arena

WHITESNAKE (Geffen)

Whitesnake wind up the U.S. portion of their tour to support the now-quintuple platinum *Whitesnake* Lp.

5/28-Weedsport, NY: Cayuga Fairgrounds
5/29-Allentown, PA: Fairgrounds
5/31-Cleveland, OH: Blossom Music Center
6 1-Holmdel, NJ: Garden State Arts Center
6/3-Middletown, NY: Fairgrounds
6/4-Mansfield, MA: Great Woods Amphitheatre
6/5-Manchester, NH: Riverside Park

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

WORD FIND

by Steven Dean Pastis

Clues

- Poison's Bret
- Guns N' _____
- _____ Cats
- Faster _____
- Ratt's Stephen
- _____ and the Bunnymen
- Armored _____
- Did *Among the Living*
- Motley Crue's Vince
- Nancy or Ann
- Dokken's George
- Jerry or Jerry Lee
- Kiss' Paul
- Perry Mason's job

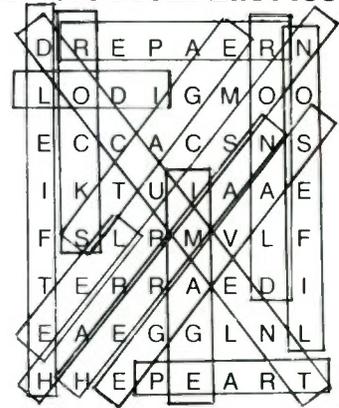
See next issue for answers

Word Find Rules

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

M S T A N L E Y
 A I A S A R R R
 N I C W A O H Y
 T O Y H S I C A
 H E S E A R N R
 R C S L A E Y T
 A H U E I L L S
 X O P L E W I 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.)

- | | |
|---|---|
| 1-3. LEE
(C3R5-C1R7)
LIFESON
(C8R7-C8R1)
PEART
(C4R8-C8R8) | 8. IDOL
(C4R2-C1R2)
9. ROCKS
(C2R1-C2R5)
10. STAGE
(C2R5-C6R1)
11. SAVAGE
(C8R3-C3R8)
12. HETFIELD
(C1R8-C1R1)
13. RONALD
(C7R1-C7R6)
14. HERMAN
(C2R8-C7R3) |
|---|---|

B O O M E R S

Dokken Duo Does Boomers



Photo by Ross Marino

Guitarist GEORGE LYNCH and Bassist JEFF PILSON of DOKKEN — present-day metal masters with pop-flavored origins . . . always changing their techniques, always working on their sound, but always choosing GHS BOOMERS — for brilliance, sustain, and power they can count on.

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STAGE PASS

by Dan Hedges

David Lee Roth: the right stuff for solo success



GEORGE DE SOTA/CIRCUS

Roth's (l., with Vai) "mountain" climbing stunt atop Tower Records in L.A. caused a massive traffic jam during rush hour, much to the police's displeasure.

COLUMBUS, OHIO

"IT'S AN ATTITUDE AND A style," David Lee Roth says, waxing poetic about Life on the Road. "You've really got to want to rock. And that includes barnstorming, playing all the little cities with four and five syllable names."

Angmagssalik, Greenland? Yenakieyev, the Ukraine?

"Hey, I love London and Tokyo. But the world is mostly Moline, Iowa. You can look at it as something negative, as a lot of musicians do. Or you can look at it like I do and say, 'I love you

David Lee Roth's new 'Skyscraper' Lp peaked at #6 on the 'Billboard' charts before his tour had even commenced.

for your shit as well as your shine!"

A bare few weeks into the *Skyscraper* tour, rock's fave-rave jungle stud is finding that things are shining like a newly-waxed Ferrari. The album's first single, "Just Like Paradise," is perched in the Top Ten. The video's all over MTV. As Dave says, "we're on the triple edge here. The razor's edge. A lead-with-your-face edge. And we're smilin'."

It's a capacity crowd at the Ohio Center. And as Roth and band open at full throttle with a back-to-back "Bottom Line" and "Hot Dog and a Shake," there's the sense that "can-he-cut-it?" question mark that loomed over his first solo trek two years ago is gone. The point's been proven. The post-Van Halen

aggravation is finally a thing of the past.

"Knucklebones"... "Skyscraper"... the focus on this tour is understandably on the new album, but Roth doesn't seem hell-bent on cramming it down the ticketholders' throats. It flows naturally, vaudeville with power chords—but more textured now that keyboardist **Brett Tuggle** has signed on as a full-time band member. Granted, the epic blathering and clowning of old have been toned down. But there are still enough hokey theatrics (Roth in a hydraulically-powered boxing ring or hanging ten over the crowd on a cheesy surfboard) to remind the forgetful that Diamond Dave remains a card-carrying member of this business called Show.

As for the rest of the band, new man **Matt Bissonette's** bass work doesn't have quite the sense of adventure that **Billy Sheehan's** did on the last tour. But when head-to-head with brother **Gregg Bissonette's** eight-cylinder drumming on items like "Goin' Crazy" and "Yankee Rose," he fills his predecessor's parking space with style and cohesion. And really, that's all one can ask for.

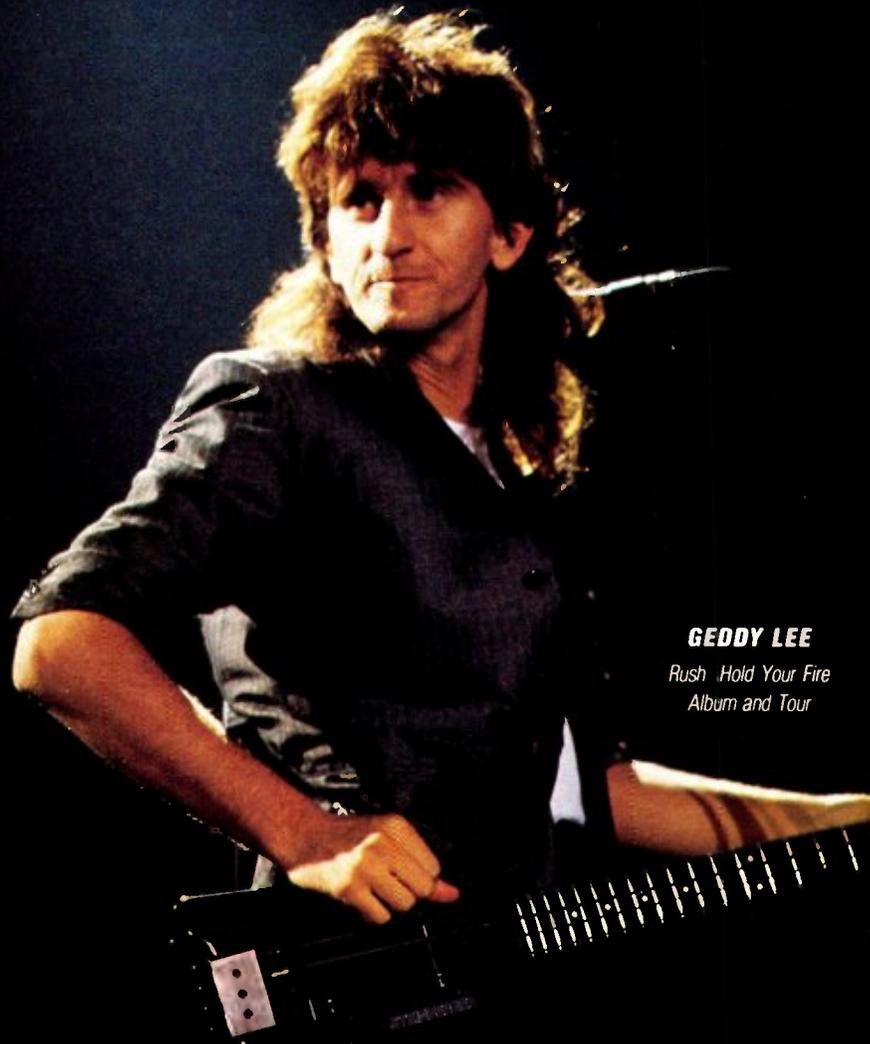
The real spotlight now falls solely on the guitar corner—which is where **Steve Vai** comes in. Throughout songs like "Just Like Paradise" and "Knucklebones," Vai's whirling fretboard gymnastics (one part Ringling Brothers, one part *Popular Mechanics*) are ample proof he deserves his current standing as one of L.A.'s finest. Even when backed into the slithery corner of having to recreate without imitating, Steve turns well-trodden Van Halen tunes like "Hot For Teacher" and "Panama" into epic displays of the Vai Method, without trashing the spirit of the originals.

But it's Roth who signs the checks. As he reaches back to more carefree days for, say, "Ain't Talkin' About Love," there's the feeling he's doing it simply because he likes the song. By the time Diamond Dave surfs out toward the cheap seats for "California Girls," then returns for a final hit of "You Really Got Me" and "Jump," it's clear he's finally found his solo legs. And if you can spot the wires? A smudge of airplane glue around the edges?

As Dave himself admits, hey, that's part of the buzz.

"When I was seven, my parents took me and my sister to a theater to see *Peter Pan*," he remembers. "We saw this lady on a wire. She'd fly from the fireplace, whip across the stage, and land on the other side. I thought that was the greatest. Soon as we got

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Photo: Andrew MacNaughtan

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home, I climbed into a tree in front of the house, tied two ropes, and hung a plank between them. I'd lay on the board on my belly, put my arms out, my sister would pull it back, let 'er go, and I'd just slam forward. Right into '988!"

Even Roth admits that his approach to stagecraft has always veered closer to fleabag burlesque than high tech. A grammar school play at sixteen bucks a ticket. "If they're done creatively, I suppose smoke bombs and laser beams are entertaining," he says. "But it's like Archie comics. After you've read a couple, it starts looking the same. It distracts. It's just money toys."

"It distracts. It's just money toys."—Roth on pyro and lasers

He laughs. "Didn't you always *hate* that kid down the block with his new bicycle? But now we have that same kid up there on a lot of rock stages, paying hundreds of thousands of dollars for what amounts to a new red laser beam bicycle. I want to avoid that."

In comparison to the after-hours, search-and-destroy rampaging of years gone by, Roth's touring method now exerts less wear and tear on the brain cells and stomach linings of all concerned. "Debauchery?" he says. "Hey, sign me up! But I've now arrived at the three or four vices I like best, and do just those. I like to observe, more than be observed. It's what I observe that I feed back into the music and the show. That's what inspires me and moves me from record to record. I keep seeing new things."

At the mention of old things like Van Halen, however, he turns somber. "It turned into a horrible, horrible divorce," he says. "I had no idea why it went down like it did. Still don't. It was turned into a negative thing, and I feel bad about that. I choose to dwell on the good things we did together."

That's if he dwells at all. Van Halen is now four years in his past. Golden oldies aside, he's leaving the rest behind. As he's discovered, "there ain't nothing out there but hills and buildings. Whatever you do, just do it with a sense of command. That's what made **Led Zeppelin**. That's what made **the Beatles**. Our last tour was almost a demonstration more than a performance. This time, we're taking some severe left-hand turns. We go to the extreme. 'Cos that, and *only* that, is when you get the most bomb-proof rock & roll of all."

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World Radio History

FRONT PAGES

by Paul Gallotta



MICHAEL JACHLES

Guns N' Roses' (pictured, Axl, r., and Duff) debut album, 'Appetite For Destruction,' was certified platinum on April 7th. Coincidentally, that's their manager's birthday.

Guns N' Roses' Axl: "You can go home"

It's been a long, strange journey for Guns N' Roses' frontman W. Axl Rose, from his days of singing in a church choir in Lafayette, Indiana to his current status as Baddest of L.A.'s Bad. When the vocalist returned home last Christmas, he reflected on just how far he's come.

"There were kids camping out in my parents' driveway," he laughs. "I went to the local mall to try and do some Christmas shopping and I got mobbed in the Hallmark store. . . [there were] fat girls crying in the Hickory Farms store. . ."

But by far, the biggest change had occurred in his parents. "My dad says he's proud of me," notes Axl with more than a trace of a smile. "Which is a big thing, 'cause he kicked me out of the house when I was 16. My dad's big thing is he wants to make sure that I'm dealing with it well. Now," he

concludes, "my folks are way into it."

Queensryche map their success strategy

"It's not a bad plan to rely on touring, rather than radio airplay, to break a record," explains Queensryche's lynchpin Geoff Tate. "Certainly radio and MTV can help if they're willing to play what you have to offer, but I've long since given up trying to figure out what it is that they want."

Tate, whose band has just issued their third full-length album, *Operation: mind crime*, isn't counting on a hit single or massive AOR airplay to lift his band to platinum-level stardom. Rather, the power belter believes the Seattle-based quintet is going to have to travel the path previously navigated by bands like Dokken and Iron Maiden.

"We've adopted a 'tour till we drop' philosophy," Geoff states. "That's

going to be the key. It took radio this long to catch up with bands like U2; personally, I'm tired of waiting for them to catch up with us."

Poison's parental guidance

Some forgotten sage once noted the main reason for hard rock's popularity was that it was the one form of contemporary music that the majority of adults couldn't stand. While that may have been true in the past, according to Poison's Rikki Rockett, that's no longer the case.

"I think that kids are smarter now," notes the skin pounder, now entering his third month of touring behind *Open Up and Say Ahh*. "If they hear something that's a bunch of shit, then they won't buy it. With the price of records and how hard it is to find jobs, they won't buy something just because someone says it's cool to own. And as far as parents not liking hard rock goes, that may have been true in the '70s, but today, most parents were raised on some form of rock, whether it was Elvis, the Stones or even Kiss.

"You don't have to be a teenager to like hard rock," he concludes. "All you have to do is have some concept of what it means to be young."

Yngwie Malmsteen: not an arrogant artist

Possibly because he is a virtuoso musician or maybe because he admits to an affinity for Bach over the Beatles, Swedish guitar hero Yngwie Malmsteen has gained the reputation of being somewhat arrogant. According to new Malmsteen band vocalist Joe Lynn Turner, nothing could be further from the truth.

"When I was first asked if I wanted to work with Yngwie, I said, 'that maniac?'" The former Rainbow vocalist, who's currently riding high on the success of the band's *Odyssey Lp*, adds, "Then Larry Mazer, Cinderella's manager, said, 'Well, you're a maniac too, so try it.' And I was amazed. For starters, he's actually one of the sweetest puppies I've ever met. He's extremely loyal to his people, he's very sensitive and he can be absolutely hysterical at times. In fact, we're always teasing him about his name."

And what is the most popular in-band nickname for the axemeister? "Oh, we have lots," laughs Turner. "Dingbat Einstein, Wing Wang. . . but I'd have to say our favorite is Ingy." ●

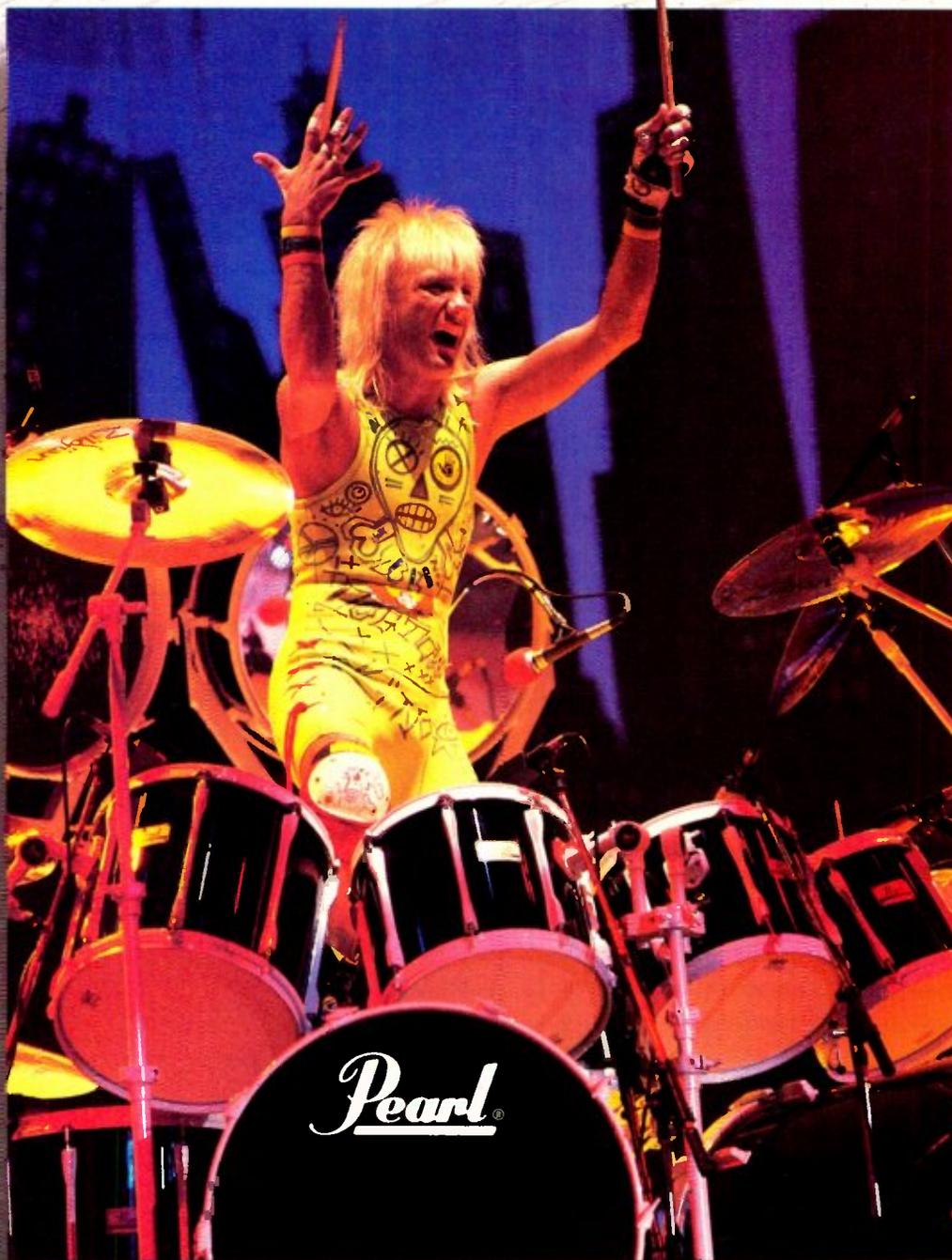


Photo by Neil Zlozower

Gregg Bissonette

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MOVIE VIDEOS

by Daina Darzin

Catch 'The Untouchables'

'Witches of Eastwick' on video

Graveyard Shift (Virgin)

Slow-moving, sexy tale about a vampire cab driver (Silvio Oliviero). Arty cinematography and a love-story subplot mix with the usual gore for an uneven but cool and imaginative horror film.

Hail! Hail! Rock 'N' Roll (MCA)

Legendary rocker Chuck Berry is profiled in this capable documentary, which combines concert footage from his all-star show in St. Louis with interviews and backstage scenes. Guest stars include Bruce Springsteen, Eric Clapton, and '50s cohorts Little Richard and Bo Diddley, but *Hail!*'s best sequences involve the film's musical producer, Rolling Stone Keith Richards. His rehearsal in-fighting with the irascible Berry is genuine and funny. *Hail!* offers a terrific inside look at two of rock's most influential guitarists—for this reason alone, it's worth the price of rental.

The Hidden (Media)

Aliens-style creepy crawler inhabits various people, making them go violently crazy. Sort of stupid but quite entertaining, with a strong rock soundtrack.

Stakeout (Touchstone)

Two rather sleazy detectives (Richard Dreyfuss, Emilio Estevez) become involved with the object of their surveillance (Madeleine Stowe). This action comedy doesn't break any new ground, and some illogical plot details get in the way of an amusing premise.

Street Trash (Vestron)

Winos, Mafiosos and assorted weirdos have violent adventures amid a *Road Warrior*-esque junkyard. *Street*



Chuck Berry proves you can still rock at age 60 in 'Hail! Hail! Rock 'N' Roll.'



Kevin Costner portrays idealistic Federal agent Eliot Ness in 'The Untouchables.'



Jack Nicholson's performance is the high point of 'The Witches of Eastwick.'

Trash features surprisingly sharp camera work and editing for such a sleazoid low-budget film, as well as a flair for really disgusting low-life scenes. Recommended for horror heads.

The Untouchables

(Paramount)



This month's pick hit is director Brian DePalma's version of the Prohibition-era war between mobster Al Capone (Robert De Niro) and Treasury agent Eliot Ness (Kevin Costner). *The Untouchables* presents a straightforward cops-and-robbers story coupled with the bloody grandeur of Francis Ford Coppola's *Godfather* epics and DePalma's own *Scarface*. Stunning 1920s Chicago sets and superb performances by all, especially Oscar-nominee Sean Connery as a crusty veteran officer.

The Witches of Eastwick (Warner)

Three small-town women (Cher, Susan Sarandon, Michelle Pfeiffer) are visited by the devil (Jack Nicholson). This generally witty film can't seem to decide if it's a horror flick, sex comedy or morality tale, but its stars—particularly Nicholson—go through their paces with great style and charm.

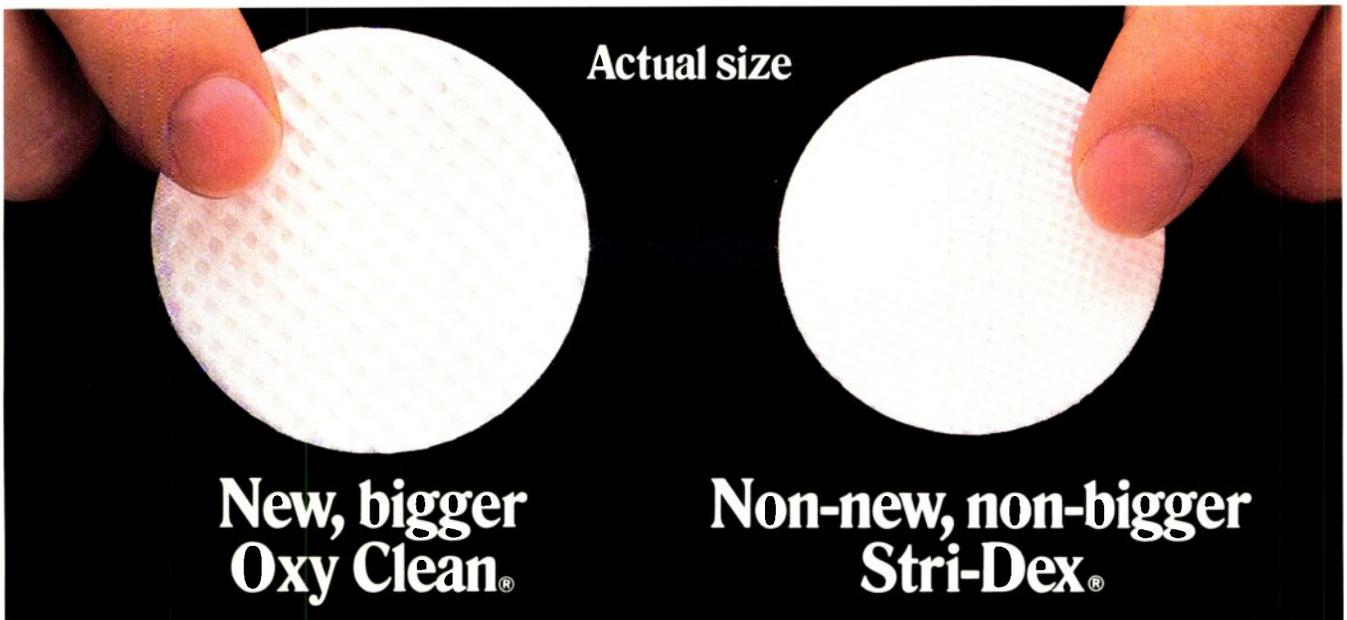
MOVIE VIDEO

Top 10 National Movie Videocassettes

1. (3) **Robocop** (Orion)
Excellent sci-fi action hit.
2. (2) **Dirty Dancing** (Vestron)
Sensitive coming-of-age story with Patrick Swayze.
3. (1) **Platoon** (HBO)
Oscar-winning Vietnam epic.
4. (7) **No Way Out** (HBO)
Political thriller stars Gene Hackman.
5. (4) **Predator** (CBS/Fox)
Arnold Schwarzenegger vs. alien monster.
6. (—) **The Big Easy** (HBO)
Corrupt New Orleans cops 'n' robbers.
7. (—) **The Lost Boys** (Warner)
Terrific modern-day vampire story.
8. (5) **La Bamba** (RCA/Columbia)
Profiles rock pioneer Ritchie Valens.
9. (—) **Spaceballs** (MGM/UA)
Mel Brooks satire of outer-space flicks.
10. (6) **Dragnet** (MCA)
Dan Aykroyd spoof of '50s T.V. show.

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

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MUSIC VIDEOS

by Gary Cee

The ABCs of CDVs

New Crue video outrage

EXCLUSIVE BULLETIN: ELEKTRA Records has announced that a brand new **Motley Crue** home video is in the works, and it will include the controversial "You're All I Need" clip, banned earlier this year by MTV (Motleys, Take back your Video.) The tape had been planned for a mid-March release, but was suddenly put on hold. Details about the new package are still sketchy, but "Wild Side" and the uncensored version of "Girls, Girls, Girls" will definitely make an appearance. Look for a summer release.

TECHNICALLY SPEAKING: It looks like a CD, but it's gold instead of silver. It plays like a CD, pure digital sound, but wait, what's this? It's a video, too! It's the brand new CDV (Compact Disc-Video), making its way into stores this month. Twenty-seven 5-inch titles are scheduled for release by WEA and PolyGram with **Poison**, **Bon Jovi**, **Kiss**, **Rush** and **Kingdom Come** leading the pack.

CDVs can contain up to 20 minutes of audio and 5 minutes of video information, so just one vidclip will usually appear on a CDV, accompanied by three or four additional audio tracks. CDVs are playable on any laser combi-player, while conventional CD players can only play the audio portion. Within the next few years, however, a video output will be added to many CD players to adapt them to this new technology.

BIT PARTS: **Russell Arcara**, lead screamer from **Prophet**, says the Jersey quintet had a blast filming their first video. "Sound of a Breaking Heart," from their *Cycle of the Moon* Lp (Megaforce Atlantic). "We shot it at the Capitol Theatre in Passaic, New Jersey. They built a stage in the middle of the place, just for us," Arcara said. "It was my first video ever. I think we captured the band as best we could, for a first



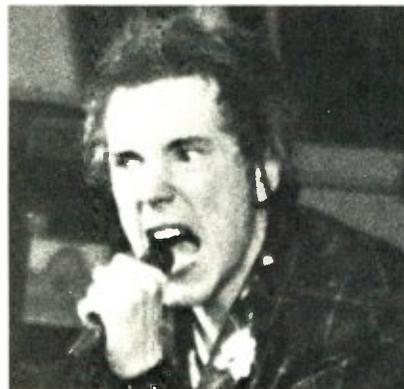
ANASTASIA PANTISIOS

Motley Crue's Nikki Sixx: Follow-up to 'Uncensored' due out soon.



RON MURREY

Bret Michaels of Poison: New vidclip shot at L.A.'s Olympic Auditorium.



When Johnny was Rotten: Sex Pistols are a highlight of 'British Rock.'

video." . . . "Nothing But a Good Time" is the first clip off **Poison's** *Open Wide and Say Ahh* Lp (Enigma/Capitol), shot at the Olympic Auditorium in Los Angeles. . . . "Gypsy Road" is the first video lensed for **Cinderella's** *Long Cold Winter* (Mercury). . . . **Graham Chapman**, one of the original members of **Monty Python's** Flying Circus stars in **Iron Maiden's** new clip, "Can I Play With Madness" from their current Lp, *Seventh Son of a Seventh Son* (Capitol).

WHITE PUNKS ON VIDEO: **The Sex Pistols**, **the Clash**, **the Boomtown Rats**, **the Police** and **the Pretenders** are all featured in *British Rock: The Legends of Punk and New Wave* (Vestron). Many clips in this 75-minute program have never been seen in the U.S. . . . **Lou Reed:** *Coney Island Baby* (Vestron) showcases the old-timer in a live performance taped at New Jersey's Capitol Theatre. "Walk on the Wild Side," "I Love You Suzanne," and "Sweet Jane" are included along with some of Lou's newer material. . . . Coolest Gimmick of the Month Award goes to **Joe Jackson:** *Live in Tokyo* (A&M Video). A bonus 3" CD containing three live tracks not on this new performance video is included.

LASER DISCS: **Carl Perkins:** *Blue Suede Shoes* (Pioneer Artists) offers an amazing jam session with the rockabilly legend and his guests. **George Harrison**, **Ringo Starr**, **Dave Edmunds**, and **Eric Clapton** captured in digital sound.

MUSIC VIDEO

Top 10 National Music Videocassettes

1. (2) **Metallica**/The \$19.98 Home Video—Cliff 'Em All (Elektra)
2. (1) **Bon Jovi**/Slippery When Wet, The Videos (PolyGram)
3. (—) **Peter Gabriel**/CV (Virgin)
4. (3) **Sting**/The Videos, Volume I (A&M)
5. (5) **Whitesnake**/Trilogy (Geffen)
6. (10) **Aerosmith**/Video Scrapbook (CBS Fox)
7. (4) **Grateful Dead**/So Far (6 West)
8. (—) **Elvis Presley**/Elvis '56 (Media)
9. (8) **Stevie Nicks**/Live at Red Rocks (Sony)
10. (7) **Motley Crue**/Uncensored (Elektra)

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

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SONG LYRICS



ANASTASIA PANTSIOS

On tour, Geddy Lee (r.) plays tennis almost every day with his bandmate, guitarist Alex Lifeson (l.).

Rush/"Prime Mover"

Basic elemental / instinct to survive / stirs the highest passions, / thrill to be alive.

Alternating currents / in a tidewater surge. / National resistance / to an unwise urge. / Anything can happen.

From the point of conception / to the moment of truth. / At the point of surrender / to the burden of proof. / From the point of ignition / to the final drive. / The point of the journey / is not to arrive. / Anything can happen.

Basic temperamental / filters on our eyes / alter our perceptions. / Lenses polarize.

Alternating currents / force show of hands. / National responses / force a change of plans. / Anything can happen.

From a point on the compass / to magnetic north. / The point of the needle / moving back and forth. / From the point of entry / until the candle is

burned. / the point of departure / is not to return. / Anything can happen.

I set the wheels in motion, / turn up all the machines. / Activate the programs / and run behind the scenes.

I set the clouds in motion. / Turn up light and sound. / Activate the window / and watch the world go around.

Anything can happen.

From *Hold Your Fire* by Rush (Mercury). Music by Lee and Lifeson. Lyrics by Peart. Copyright © 1987 Core Music Publishing. Administered by Anthem Entertainment Group. All rights reserved. Used by permission.

Robert Plant/"Tall Cool One"

Like a strange cat running in the heat of the night. / Got a fire in my eyes, got a date with delight. / Some kinda moaning in the heart of the storm. / I'm gonna love you so hard, if

you want your loving done. / Lighten up, baby, I'm in love with you.

With my one hand loose I aim to satisfy. / You like my loving machine, I like your bloodshot eyes. / Real gone girl jumping back with the beat. / I'll be your tall, cool one with those crazy feet. / Lighten up, baby, I'm in love with you.

I'm so tall and you're so cute. / let's play wild like wildcats do. / You're gonna rock your tall, cool one. / I'm gonna say that, / you're gonna say, aaah...

You stroll, you jump, you're hot and you tease. / 'Cause I'm your tall, cool one and I'm built to please.

M-m-move over, mister, step on back in the crowd. / 'Cause she's a whole lotta sister 'bout to drive me wild. / Lotta places I've seen, lotta names, lotta words. / No one compares to my real, gone girl. / Lighten up, baby, I'm in love with you.

From *Now and Zen* by Robert Plant (Es Paranza Atlantic). Music and lyrics by Robert Plant and Phil Johnstone. Copyright © 1987 Virgin Music (Publishers) Ltd. Talktime Ltd. Published in the USA Canada by Virgin Music Inc. All rights reserved. Used by permission.



BOB LEAFE

Robert Plant will turn 40 years old on the 20th of August. The tall, cool one was born in Bromwich, England.

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World Radio History



Duff McKagan (l.) and Axl Rose. Last Christmas, Rose was surprised to find fans camping out on his parents' lawn.

Guns N' Roses/ "Welcome to the Jungle"

Welcome to the jungle. / We got fun 'n' games. / We got everything you want. / Honey, we know the names. / We are the people that can find / whatever you may need. / If you got the money, honey, / we got your disease.

Chorus:

In the jungle. / Welcome to the jungle. / Watch it bring you to your knees, knees. / I wanna watch you bleed.

Welcome to the jungle. / We take it day by day. / If you want it, you're

gonna bleed, / but it's the price you pay. / And you're a very sexy girl / that's very hard to please. / You can taste the bright lights, / but you won't get them for free. / In the jungle. / Welcome to the jungle. / Feel my, my, my serpentine. / I, I wanna hear you scream.

Welcome to the jungle. / It gets worse here every day. / You learn to live like an animal / in the jungle where we play. / If you got a hunger for what you see, / you'll take it eventually. / You can have anything you want, / but you better not take it from me.

Repeat Chorus

And when you're high, you never, /

ever want to come down, YEAH!

You know where you are? / You're in the jungle, baby. / You're gonna die / in the jungle. / Welcome to the jungle. / Watch it bring you to your knees, knees. / In the jungle. / Welcome to the jungle / Feel my, my, my serpentine. / In the jungle. / Welcome to the jungle. / Watch it bring you to your knees, knees. / In the jungle. / Welcome to the jungle. / Watch it bring you to your... / It's gonna bring you down. / Ha!

From *Appetite for Destruction* by Guns N' Roses (Geffen). Music and lyrics by Guns N' Roses. Copyright © 1987 Guns N' Roses Music (BMI). All rights reserved. Used by permission.



GEORGE DESOTA/CIRCUS

Roth's 'Skyscraper' tour performance clocks in at two hours plus, with past hits sprinkled throughout.

**David Lee Roth/
"Knucklebones"**

When the fire burns / 'neath a zombie moon, / ya feel the winds of change. / Oh the drums will tell the tune / and you know it's true.

Can ya feel the heat / of the setting sun / burning up the streets? / This beat has got mixed blood / and I know it, too.

But now her mama's got the eyes / like she's workin' on a heart attack. / A fella never can tell / and I'm about to go bananas / with the "when ya comin' back?"

So we're hittin' the road / and we're pumpin' thunder. / Mama, look out for

down below. / Get the show on the road. / It's the feeling we're under. / You can feel it right down / to your knucklebones.

One of these dark nights, / as the saying goes. / There's some dirty work / to be done down by the crossroads / and I know it's true.

Ain't no use waitin' / for your invitation. / King Kong never had it so clean. / We'll do the Fat Cat Shake. / We'll have our cake and eat it, too. / You could never, no, no, no, never, beat this squeeze!

Because we're hittin' the road / and we're pumpin' thunder. / Mama, look out for down below. / Get the show on the road. / It's really no wonder. / You

can feel it right down / to your knucklebones.

Must be the heat. / Stop dreamin' and start drivin', Stevie.

From *Skyscraper* by David Lee Roth (Warner Bros.). Music and lyrics by David Lee Roth and Gregg and Matt Bissonette. Copyright © 1987 Diamond Dave Music, Inc./Bissonette Songs, Inc. (ASCAP) and Dogs in Space, Inc. (BMI). All rights reserved. Used by permission.



AC/DC's Brian Johnson wrote the lyrics to "Heatseeker" while sunning in Ft. Meyers, Florida.

AD/DC/"Heatseeker"

Gettin' ready to rock. / Gettin' ready to roll. / Gonna turn up the heat. / Gonna fire up the coal. / I gotta keep that motor turnin'. / I gotta keep the engine clean. / I gotta keep those tires burnin'. / I got the best you've ever seen.

Chorus:

I'm a heatseeker, / chargin' out the sky. / I'm a heatseeker / and I don't need no life preserver. / I don't need no one to hose me down / to hose me down.

Gettin' ready to break. / Gettin' ready to go. / Get your shoes off and shake. /

Get your head down and blow. / Ya gotta keep that woman firin'. / Ya gotta keep that circuit clean. / Ya gotta make her sound the siren. / Gotta hear that lady scream.

Repeat Chorus

Wanna see you get up, / see the whites of your eyes. / I'm a heatseeker, / gonna measure you up. / Gonna try you on for size. / I'm a heatseeker.

Repeat Chorus

From *Blow Up Your Video* by AC/DC (Atlantic). Music and lyrics by Malcolm Young, Angus Young and Brian Johnson. Copyright © 1988 J. Albert &

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FAST FACTS

Personal—*Blow Up Your Video* was produced by Harry Vanda and George Young, older brother of Malcolm and Angus Young. Vanda and Young produced AC/DC until 1978; they returned as studio helmsmen in 1986, producing three tracks for *Who Made Who*.

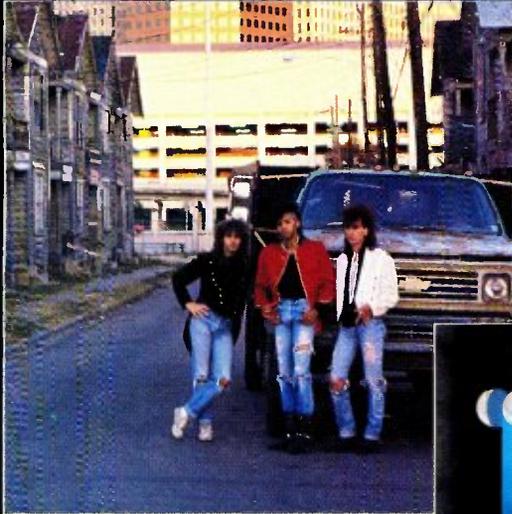
AC/DC kicked off their 1988 world tour in their native Australia. It's the first time the band has played Down Under in six years.

M

USIC THAT'S

OUT

OF THIS *world!*



KING'S X

Out Of The Silent Planet

Featuring "King" and "Goldilox"

Produced by Sam Taylor and King's X

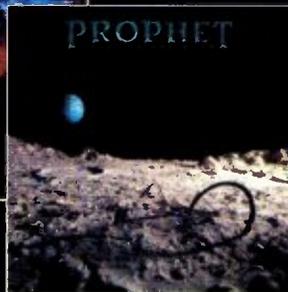


PROPHET

Cycle Of The Moon

Featuring "Cycle Of The Moon" and "Sound Of A Breaking Heart"

Produced by Spencer Proffer and Randy Bishop for Pasha



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Poison: cross- country with Diamond Dave

by Sharon Liveten

Hollywood, CA, February 1986

Bret Michaels is sitting in the living room of the house he shares with the three other members of Poison, surrounded by Van Halen memorabilia. The group's first record, *Look What the Cat Dragged In*, is about to come out on Enigma Records, and the band is stoked. There's a rumor some of the members of Van Halen might actually come to Poison's sold-out show at the 1,000-seat Country Club this weekend. Though he's slightly concerned about the public's reaction to the album and Poison's uni-sex glam look on its cover, Bret is talking a mile a minute about the basics of rock & roll life in Hollywood, a/k/a booze and babes.

●
Studio City, CA, Spring 1988

Two-and-a-half years later, a very fit-looking Bret is now comfortably ensconced in an elegant apartment complex within spitting distance of Universal Studios. The place seems more suited to a yup-wardly mobile type than the winner of numerous best and worst rock vocalist awards. It's a tastefully decorated joint, with nary a Van Halen memento in sight—just a bunch of gold and platinum Poison records, a few classic James Dean posters and a stand-up of Elvis Presley at his black-leather coolest.

There are also no permanent roommates, though bassist Bobby Dall does live just next door. Strangely, they seem to be the only occupants of the third floor. It couldn't be the stereos cranked to 10... could it?





Poison's living situation is only the most obvious element of what has changed in the band. As usual with Poison, attitude is everything, but in 1988, even Bret's outlook is different...slightly.

"A lot of people have a lot of misconceptions about Poison," says Bret, talking at the speed of light, his words tumbling one over another. "The element to remember is that a lot of this sounds different from our last record. We could write another 'Talk Dirty To Me,' and it would be another hit. But people would say, 'Well, they're just trying to get a hit.' That's not the way I want to do it. I would rather write what we feel and take a chance. People

"Look at me, I'm the vice-president of a corporation!"
—Bret Michaels

are always going to say, 'This isn't what Poison should be, they should sound like *this*.' But, it's like, 'Wait a minute, we got into the business so we'd have an excuse to do whatever we want, and now people are telling us what to do?'"

"Being out on the road makes you grow up," Bret notes. "When we first started out, all of our songs were like 'I Want Action' and 'Talk Dirty' and those are great songs. But they're young songs—and they should be. If our first album sounded like what our fifth album should sound like, where the fuck would we go?"

"The first record was recorded in October of 1985. From then until now, the only things people got to hear is what Poison did in October of 1985. I've heard us writing songs every day, and changing from then until now. Kids are going to see the difference all at once, but for me it's just a gradual change, little by little."

In 1986, Poison were the snotty young road turks anxious to win over an audience and destroy any doubters. Now that nervous urgency has been supplanted by confidence—and control.

Control seems to be the key. Though he will never win the Shirley Temple award for temperance, the Bret Michaels of 1988 is far different from the affable drunk he was a few years ago: he's cut back on his drinking, his

Bret and the rest of Poison (inset: C.C., L., and Bobby) have called a truce in their long-standing feud with Guns N' Roses.

JEFFREY MAYER
INSET: ANNAMARIA DI SANTO/CIRCUS



interest in drugs is history and he works out with a personal trainer. After more than two years of success and excess, the bottle blond singer is no longer afraid to do what he wants; occasionally, that means saying no.

That new attitude spills into all facets of Poison. The band is unwilling to do anything simply because people expect it of them. Their new record, *Open Up and Say Ahh...* is vinyl proof.

“Being drunk every night does not prove that you’re a really good band.”

—Bret Michaels

Though the first single, “Nothin’ But A Good Time,” (currently galloping up the charts) is a logical follow-up to their past hits, much of the other material is dramatically different. Both lyrically and musically, it’s tougher and more mature. There’s the bluesy “Good Love” (featuring a killer harmonica solo from Bret), a wonderful rock ballad, “Fallen Angel,” and even an acoustic tune, “Every Rose Has Its Thorn.” If a few of the songs on the record come as a surprise to some fans, Michaels figures they’ll adjust quickly and be as pleased with the band’s growth as he is. At least that’s what he hopes.

Bret’s personal transformation from full-time pub crawler to a more moderate partyer didn’t happen overnight, either. It was part of a process, one that included a couple of weeks at a clinic to dry out and learn to control his drinking. In retrospect, the frontman believes part of his problem was that he was overly concerned with other people’s images of Bret Michaels, Rock Star.

“People have this vision of how rock stars should be. I know, because I used to buy it, too. I once gave Paul Stanley a really hard time because he lied in interviews—he led me to believe it was all true,” Bret laughs. “People think that rock stars all drive really big cars and have 12 Harleys in the garage and are drunk all the time. You can’t do that. For one thing, it’s boring. But also, you can’t survive that way. People do expect that, and I started living the way people expected me to

While he’s always played bass, Bobby Dall claims, “All of my idols were singers or guitarists—not bassists.”

ANNAMARIA DI SANTO/CIRCUS

live. I wanted to impress people.

"I've learned that I don't have to say something just to get a reaction. Now, I can say how I really feel. I'm more secure. I don't have to be drunk every night. I don't do drugs anymore. *Nobody*," he snickers. "ever died from being *healthy*."

Bret's decision to clean up his act wasn't due to overexposure to Los Angeles' fitness craze. He became aware that his party-hearty habits were coming dangerously close to interfering with his onstage performance. Add the fact that he's a diabetic, and obviously something had to change.

"It was a funny thing," he says between sips of Hawaiian Punch. "When we first went on the road, it was like party, party, party. It's easy to get drunk every night, all you have to do is open a few bottles. But it's hard to go onstage and perform a good show every night. I realized that it does *sound* really cool to say that you get drunk every night. But being drunk every night does not prove that you're a really good band; all it proves is that you're a really great drunk.

"The only thing that really matters is the show," Michaels adds. "If I was standing in the front row," he says fiercely, "and I paid \$20 or \$30 to see a concert and the singer came out on stage, lasted three songs and passed out, I'd be pissed. It sounds really cool to say it, but it's not. It's great to party and have a great time, but I'm in music because I love music, and I love to perform live. That's what matters."

It's a good thing Bret loves the road—he's going to be seeing a lot of it.

**"Being out on the road makes you grow up."
—Bret Michaels**

When Guns N' Roses stepped out of the David Lee Roth tour, Diamond Dave invited his biggest fans to fill the opening spot. And while both Roth and Michaels are well aware that they are constantly compared to one another in the press, neither is concerned about it.

"In a way," Bret insists, "this is a way both of us can say 'fuck you' to the people that claim Poison has ripped him off. We sat down and talked and he said, 'Bret, I've seen your shows. I've heard a lot of people say you're trying

C.C. (l., with Bret) never graduated college, but once majored in clinical psychology at New York University.



NEIL ZLOZOWER

to rip me off, and I don't think you're like me, and I'm not like you."

Though many bands who have sold the amount of records Poison have would be itching to headline—many would insist on it—these guys are more interested in doing things right than rushing into things.

**"Nobody ever died from being healthy."
—Bret Michaels**

"We're not ready," Michaels states flatly. "A year ago I'd have said, 'We headline or fuck the world.' That was my attitude. Now I say, we have a lot to learn. When we went out with Ratt, I stood around in the production office to see what was going down. There'd be 80 million phones ringing off the wall, and people running around. There is just so much to learn. And Poison has



ANASTASIA PANTSIOS

Unlike most of his drumming peers, Poison's Rikki Rockett prefers to stand up while he's playing.



ANNAMARIA DI SANTO CIRCUS

to learn about it before we can do it.

"I wouldn't want anyone to see anything less than 110% of our show. I don't want to put on a half-assed set. I don't want to get off stage and think, 'Well, it was half-assed, but at least we made money.' I'd rather go out and blow people's minds. When we do headline," he muses, "I think that will happen."

Since Poison is on the docket for the entire Roth tour, which runs through October, it is possible that the glam rockers won't get a chance to headline in '88. Maybe by the time they do get top billing in arenas, their current success will have sunk in; right now, it's still something of a shock.

"It's really weird, when I go on stage and look out and see all those people. It's like, 'What the fuck are all these people doing here? They don't have to like us,'" Bret grins, "but they *do!* It's the greatest feeling in the world." He shakes his blond mane in amazement. "But success is weird. I used to look at all those people who were in huge corporations and wonder how they could do it. But now we're a corporation ourselves. We're employing 15-20 crew members, accountants and personnel.

"Look at me, I'm the vice-president of a corporation! Who would have ever imagined *that?*"

C.C. (l.), Bobby, and the rest of Poison expect to be touring in support of 'Open Up...' well into the next year.

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Whitesnake's veterans: happy at last

by Moira McCormick

While Whitesnake head honcho David Coverdale receives the lion's share of attention from the press, the eminently quotable Englishman isn't the only 'snake who can turn an elegant phrase. Dual axe masters Adrian Vandenberg and Vivian Campbell have plenty to say—about the band, the pluses and minuses of fame, the extensive touring it entails, and the changes that being part of Whitesnake has made in their lives.

The two guitarists checked in from their temporary headquarters in Austin, Texas, having just completed a promotional junket for MTV entitled "The Snake Train." Along with 50 contest winners and their guests, Whitesnake piled aboard an Amtrak train in Charleston, S.C., rode it for eight hours, and debarked in Daytona Beach, Fla. to kick off the annual rites of spring break. "When we left Charleston, it was like Beatlemania," marvels Vandenberg. "It was so chaotic

we didn't know what to do—we just rushed to the limo.

"We stopped off in Jacksonville, where there were a couple thousand kids screaming, and then Daytona, which was total chaos. There were thousands of kids there, and a bunch of cheerleaders..." The bewildered Dutch musician had never seen anything like spring break: "In Holland, the difference between spring and winter is too small to celebrate," he chuckles.

In general, Adrian (a delightful, disarmingly candid gent) enjoyed himself on the train, which afforded Whitesnake a chance for "casual mingling" with their admirers. "I always like to

"We enjoy each other's company a lot, which is strange for a 'supergroup'..."
—Adrian Vandenberg

meet the fans," he says. "At concerts, it's pretty much impossible, it's so crazy with security guards and everything. I want to know what the fans are thinking, if they like the show and what they don't like about it. I want to stay in touch; otherwise, you're up there playing king and not knowing what's going on."

The equally gracious, straightforward Vivian Campbell wasn't quite so enthusiastic about the promotional trip, being (as he puts it) "much more low-key" than the rest of the band. "It was fine," the Belfast-bred axeman says of the Snake Train, "but I feel a little bit guilty about it. I felt I should have enjoyed it more, because it's part of my job to be a performer as well as a musician. But that's the part of my job I don't always feel comfortable in."

What Campbell is referring to isn't so much onstage as *offstage* performing, in which the band members are expected to wear their best public rock-star faces at all times. "To be cast into this situation where you're so popular that everyone's just tuggin' at you, and



ANNAMARIA DISANTO/CIRCUS

Sarzo (l.) and Campbell prefer the low-tech, no-pyro approach of Whitesnake's show to the extravaganzas put on by their former bands (Ozzy and Dio, respectively).



"I'm self-critical," admits David. "I hate to use the word 'perfectionist,' but I'm never fully satisfied."

GEORGE DESOTA/CIRCUS



expects so much of you... Whitesnake is very, very professional, and an image-conscious band. And [my previous band] Dio never was. Maybe that's why I feel a little uncomfortable sometimes. When it becomes a 24-hour day thing, I find it difficult to cope with."

Not that Vivian is complaining, really—he's as happy to be a part of Whitesnake as you'd expect a member of a mega-hit band to be. So is Adrian, who says, "There are moments every day when I have to realize that I'm actually part of the biggest band around at the moment. It still feels like it's somebody else, like I don't really realize the situation I'm in."

That situation had its genesis in March, 1987 when Geffen Records released the long-delayed *Whitesnake* Lp. Of the current band members, Vandenberg was the only one to record on it. Whitesnake began their sprint to the top of the charts on June 20th—the exposure they received at the Texas Jam and in their subsequent opening slot on the Motley Crue tour, coupled

with a strong album, virtually guaranteed platinum. Still, nobody expected radio and MTV to wholeheartedly embrace the hard-rocking band; the #1 singles and album followed in the wake of their support.

On October 30, Coverdale led his

**"Our only rule of thumb was that we split solos 50-50."
— Vivian Campbell on Adrian Vandenberg**

veteran troupe on their first American headlining dates and the band hasn't looked back since. In May of this year, Whitesnake began playing mostly outdoor venues, and, at press time, were scheduled to wrap their U.S. tour on June 5 in Manchester, New Hampshire's Riverside Park. Then, it's a well-earned break before David, Vi-

vian, Adrian, Rudy Sarzo and Tommy Aldridge tackle Japan.

"I don't feel any different now than I did ten years ago, though the situation around me has changed," Vandenberg notes. "I'm just doing what I like to do, playing with good friends in the same band, and we just happen to be one of the biggest bands around. Everybody gets along so well; we enjoy each other's company a lot, which is strange for a 'supergroup' situation, as everybody's been calling this. The definition of 'supergroup' usually was a bunch of moody old bastards that get together for the money, but this is totally opposite."

Both Vandenberg and Campbell admit sharing the guitar spotlight in Whitesnake took some getting used to. "It's not an ego thing," explains Campbell. "It's just that two guitar players in the same band can get in each other's way a lot, because they're both pretty much doing the same thing. Our



only rule of thumb was that we split solos 50-50, and we try to keep it that way. This is a healthy competition.

"I'm singing a lot more now than Adrian is," Vivian notes, "and I'm kind of content to develop my voice and let Adrian concentrate on the role of guitar hero. I'm not hanging up my guitar or anything—just exploring other avenues... Adrian is really getting good, getting some serious chops, particularly in the last couple months. I've been working a lot on my own solo, trying to make it more presentable, to keep up with him. At the rate he's going, I've gotta sharpen my chops."

Vandenberg laughs and utters a very pleased "that's cool" when told of Campbell's comments, and says it goes the same for him. "When you have dual spotlighted guitar players, you keep each other in shape—when you don't, you get your ass kicked."

Both guitarists are looking forward to recording Whitesnake's next album, which should begin preproduction next fall. "It's going to be very big-

sounding," Campbell predicts, "very rock & roll, and it's gonna have a lot of dynamics—like 'Still of the Night,' but an album's worth of that, you know? A lot of soul, a lot of fast-slow, stop-start, high-low." Campbell's been writing tunes for the album, he says; and, according to Vandenberg, his own and Coverdale's collaborations are being churned out at a prodigious rate.

Without a doubt, being a part of

"It was like Beatlemania." —Adrian Vandenberg

Whitesnake has changed the lives of its members. "It isn't security—nothing in the music industry is secure," muses Campbell, who adds, "It has made a huge difference to us all financially."

As for Vandenberg, who hasn't seen his home town of Enschede, the Netherlands for many months, "I'm

Whitesnake's (l. to r., Vivian, Rudy, David, Adrian) quintuple platinum Lp has passed the one-year mark on the charts.

torn between two countries, and that's the biggest personal change, as far as life on the road. I still live in Holland, and so do my parents [whom he phones weekly], and my girlfriend, and all my friends—or, a lot of my friends, 'cause I've made a lot of new friends here. But I've only been there two weeks in the last ten months.

"I miss my parents, I must say," Adrian admits. "I'm not a little kid, but I have a very close relationship with them, so I would like to be home for a little while." His girlfriend of two years, a photographer's stylist named Saskia [after Rembrandt's wife], "comes over every now and then—she's great.

"There are little things I miss," Vandenberg concludes, "like taking time for my hobbies, such as painting, drawing, sports, cooking, reading—but it's all right, because the thing I still enjoy most is music." ●



Guns N' Roses fight back

by Paul Gallotta

For awhile, it looked as if Guns N' Roses wouldn't be around long enough to complete a spring tour, much less survive a summer one. First, there was the Valentine's Day Massacre in Phoenix, Arizona—a riot precipitated by a last-minute GNR cancellation that led to a reported \$30,000 worth of damage. As a direct result, Axl Rose and Co. had to cancel their participation in the (then) forthcoming David Lee Roth roadshow.

No sooner had they dropped that tour than they were signed onto AC/DC's road jaunt. Then, a month before that tour was to kick off, management changed their minds. Add to these events the rumors of an imminent break-up, Slash's untimely demise or Izzy Stradlin's getting religion, and you have the true makings of a rock & roll soap opera.

But Axl Rose has heard the rumors before. Maybe one time too many.

"What happened in Phoenix was [due] to a lack of communication," he

dismisses with a wave of his hand. "On the road I don't really hang with the band. I love to get ripped, and I can't do that on the road because of the demands of singing live. So I have to stay away from the others."

options.

"We'll most likely hook up with a major tour," Rose speculates. "Or else, we'll do a theatre tour. We'll definitely play Donnington in England this year. We will definitely be on the road, despite any rumors you'll hear," he snickers. "For a looong time." ○

"We will definitely be on the road... for a looong time."

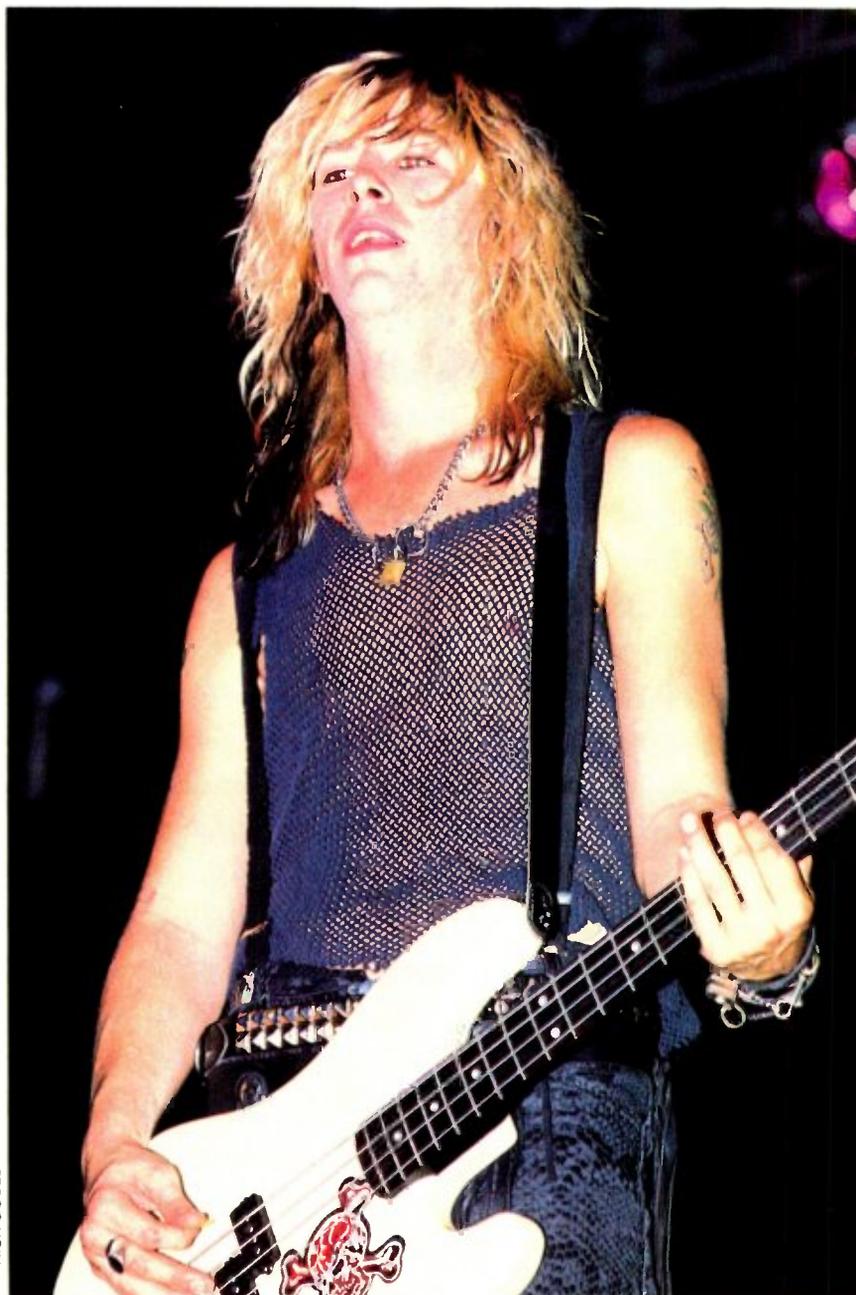
—Axl Rose

dismisses with a wave of his hand. "On the road I don't really hang with the band. I love to get ripped, and I can't do that on the road because of the demands of singing live. So I have to stay away from the others."

"What actually happened was that we all thought that we hated each other," Axl openly admits. "But when we got back to L.A. and had a meeting, we discovered that we each thought that the rest of us were the greatest. It was our manager who bagged the Roth tour because he didn't want to take a chance on us not being able to show up at the last minute. AC/DC wanted us on a three-week trial basis. Later for that."

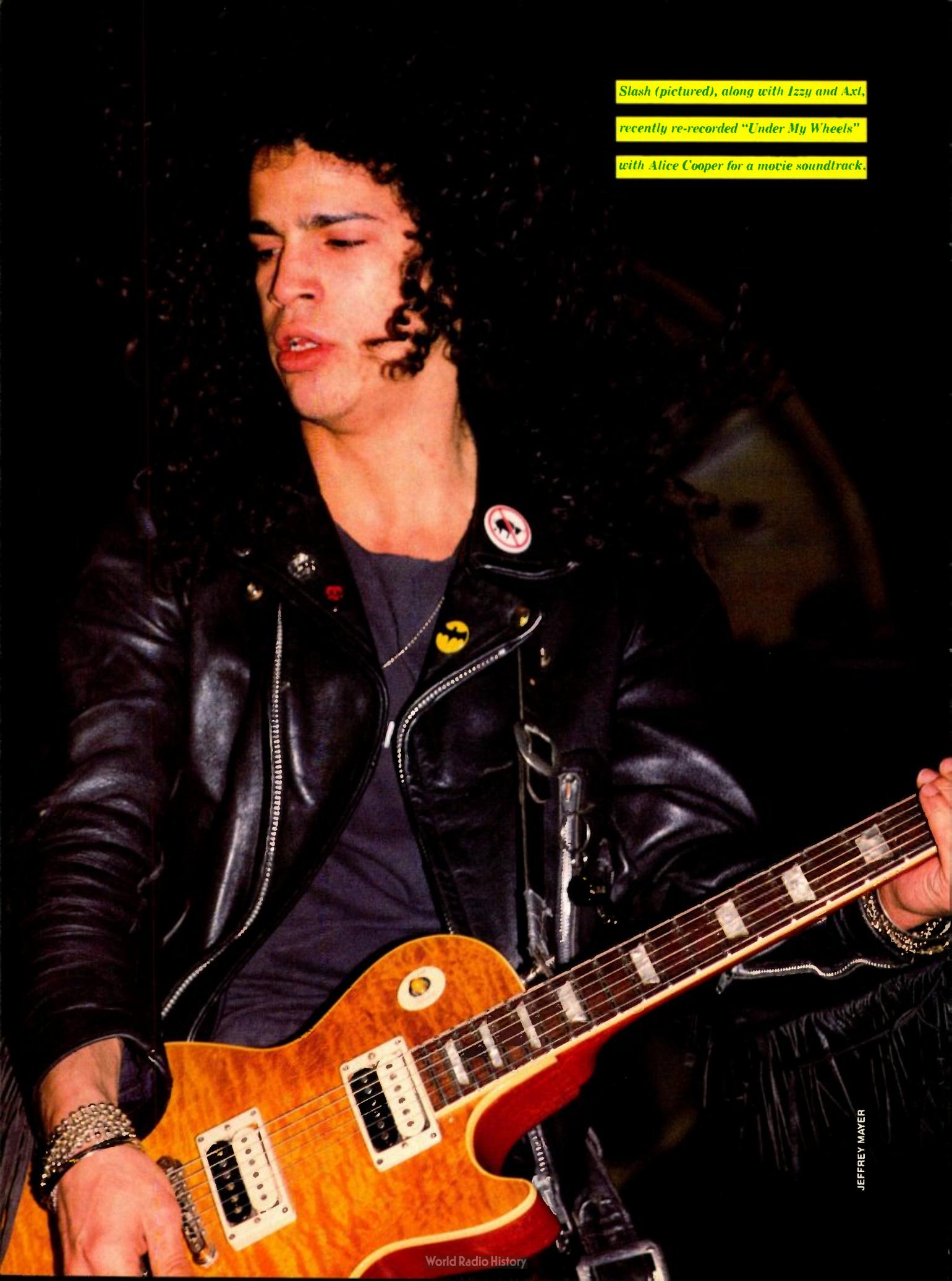
Axl, Izzy, Slash, Duff McKagan and Steve Adler finished six weeks on the road with Iron Maiden last month,

Axl Rose scored a victory when Guns performed the uncensored version of "Used to Love Her" on 'The Late Show.'



RICK GOULD

Ex-Cult bassist Haggis (a.k.a. "Kid Chaos") played a few dates with Guns N' Roses last month, while Duff McKagan (pictured) took time off for his honeymoon.



Slash (pictured), along with Izzy and Axl, recently re-recorded "Under My Wheels" with Alice Cooper for a movie soundtrack.

JEFFREY MAYER



ANNAMARIA DI SANTO CIRCUS

While his folks kicked him out at age 16,

Axl Rose now claims they're proud of

him: "They're way into [my] success."

After a two-year absence, Judas Priest invade the U.S.

by Toby Goldstein



BOB LEAFE

Judas Priest (l. to r.: K.K. Downing, Rob Halford, Glenn Tipton) promise an "extremely hardcore" steel-like set for their '88 tour.

"I'm dying for being out on the road," proclaims Judas Priest vocalist Rob Halford in a tone that comes straight from the guts. His intensity is understandable. Halford has just cut a swath through all the leather shops in his native Birmingham, England, outfitting himself for the tour.

Two years have elapsed since Priest trekked across the U.S. supporting the *Turbo* album, and Rob promises that the extravaganza set for their 13th album, the subtly titled *Ram It Down*, won't leave anyone disappointed. "The attitude of Priest is to manufacture and create a physical 3-D image that works with [what] we're out there performing. *Turbo* was a pretty clean, sharp and stylish kind of approach. It was very high quality metal engineering. The contents of this Lp create an atmosphere and a visual excitement that will be incorporated in this new set we're putting together."

That spectacular backdrop to Priestmania, which was constructed in

Philadelphia while the band rehearsed in Europe, leaves no doubt as to what the newest Priest show is all about. "It's the biggest thing we've ever created. Phenomenal," says the frontman. "It's got a slightly more than over-the-top steel emphasis to it. It's extremely hardcore.

"In fact," Halford adds, "the design

"The best album we've done since 'British Steel.'"
—Rob Halford on 'Ram It Down'

and the actual idea appears to be so simple and straightforward it's a wonder nobody's thought of it before. We sat back with a smile on our faces when it was suggested to us, because it even took us by surprise. We're all excited about it being unleashed on the

unsuspecting American public." The new staging was unveiled on several months of European performances, which included Priest's first U.K. dates in almost four years; a five-month North American tour is set to begin in late July, starting with an open air festival in Toronto.

Priest fans may recall that last year, there had been talk of a limited, somewhat low-key swing through the U.S. without a new stage set to promote the band's *Priest Live* album. Rob insists that the live album's relative lack of success was not the deciding factor in their not touring, although it proved a disappointment to the band.

"We've never wanted to be put into a position of overplaying ourselves," Halford explains. "We like to pull back, let everybody else go through, give everyone time to see what else is going on. That gives us time to sit back and create something that's very original, and at the same time, create enough interest and hopefully enough desire for the Priest maniacs to come back

and see us again. We still want to do that spectacle, we still want to take that one step up the ladder.”

While Halford, Glenn Tipton, K. K. Downing, Ian Hill and Dave Holland judge themselves by their live performances, the band is bursting with pride over *Ram It Down*. Rob calls the Lp “the best album we’ve done since *British Steel*,” labeling its back-to-basics attitude “a real celebration of heavy metal music.”

The title song and three other tracks were recorded during the *Turbo ses-*

ANASTASIA PANTSIOS



Rob Halford (not shown) says that Glenn's (r.) playing is “more melodic” than K.K.'s, who “is more of a gut feeling guy.”

“It’s extremely hardcore.”—Rob Halford on Judas Priest’s new stage set

sions, and comprise some of the Lp’s highest energy numbers. In addition, there are anthems to the fans, a cover version of Chuck Berry’s “Johnny B. Goode” (the theme of the film *Johnny Be Good*), science fiction-flavored mood pieces, and more of those down-and-dirty songs that put Priest on the PMRC hit list. “Love You To Death” even features recordings of the infamous Halford whip!

Says Rob with a smile, “It’s Priest doing what we do best.”



ANASTASIA PANTSIOS

Frontman Rob Halford’s pre-Judas Priest bands included *Thark*, *Lord Lucifer* and *Hiroshima*.



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Megadeth rock till they drop

by Paul Gallotta

Like their jackhammer-paced rock, Megadeth are hardly ambiguous about anything, least of all their love of the road. "We were out for *Peace Sells... But Who's Buying?* for 70 weeks," reflects bassist Dave "Junior" Ellefson. "So you know we're gonna be out on the road for a long time with *so far*. So long as the record is doing O.K., and

people still want to see us, why not? We'd rather stay out for a long time than sit around home and look stupid any day."

It has, in fact, been a long trek for Junior, guitarists Dave Mustaine and Jeff Young, and drummer Chuck Behler. The tour in support of the nearly gold *so far, so good...so what!* kicked off late last year. Sandwiched

between openers Savatage and headliners Dio, Megadeth blasted its way up and down the East Coast and Midwest for a full month before *so far* had even hit the record stores.

The L.A.-based quartet chose to return to those sectors last April, this time headlining a triple bill with Warlock and Sanctuary opening. The band then steamrolled across Europe last month, with their Continental spin culminating in a headline gig at the Aardshock Festival in Milan, Italy.

As for their immediate plans, Ellefson notes everything remains "tentative," but specifies, "who cares? It'll happen, anyway.

"We're always looking for another tour to catch on to," he notes. "And we'd like to do some of the summer festivals here in the States, too. We

"We'd rather stay out for a long time than sit around home and look stupid..."
— Dave Ellefson

missed out on it last year, because we were in such a hurry to get back into the studio.

"We're going to hit Japan in July," he enthuses, "which is something that we're all really looking forward to. After that, maybe we'll hook up with someone else and do the States all over again. But whatever happens, I'm sure we'll be out on the road at least through the summer, if not the fall."

And as far as the long-term forecast for Megadeth, Junior says, "We've been writing all along on the road. We already have a few [songs] ready for the next album. We haven't really discussed when it'll be out," he chuckles, "but whenever it does get released, you know we're gonna be on the road again until we drop." ●

Dave Mustaine on Megadeth's tour plans: "We just want to play, wherever, whenever and however we can."



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On tour with Def Leppard: a different animal in '88

by Daina Darzin

During their 1983 *Pyromania* tour, Def Leppard established themselves as a hard-partying bunch of young Brits, seemingly without a care in the world. But that was before the now well-documented four-and-a-half years of struggle: Rick Allen's tragic car accident, producer Mutt Lange's ill health and schedule conflicts, plus a catalog-full of lesser hassles and delays.

Their current *Hysteria* Lp is approaching the multi-platinum sales level of their '83 breakthrough, but it's not a case of back to the good old days. The Def Leppard that's on the road today is quite a different animal from its predecessor.

The band will be returning to the U.S. for another leg of their almost year-long tour in July and August. Before departing for Japan last May, the twin guitar team of Phil Collen and Steve Clark took time out from their eternally crazed schedule to open up about the life and times of Def Leppard, circa 1988.

When things get really hectic on the road, what do you do to relax? Any particular hobbies or sports?

Phil: We really don't have much time. In the summer, we play soccer. Otherwise, we get up in the morning, get to the next place, do soundcheck, meet people, do interviews, do the show and then it's 1:00 and time for bed.

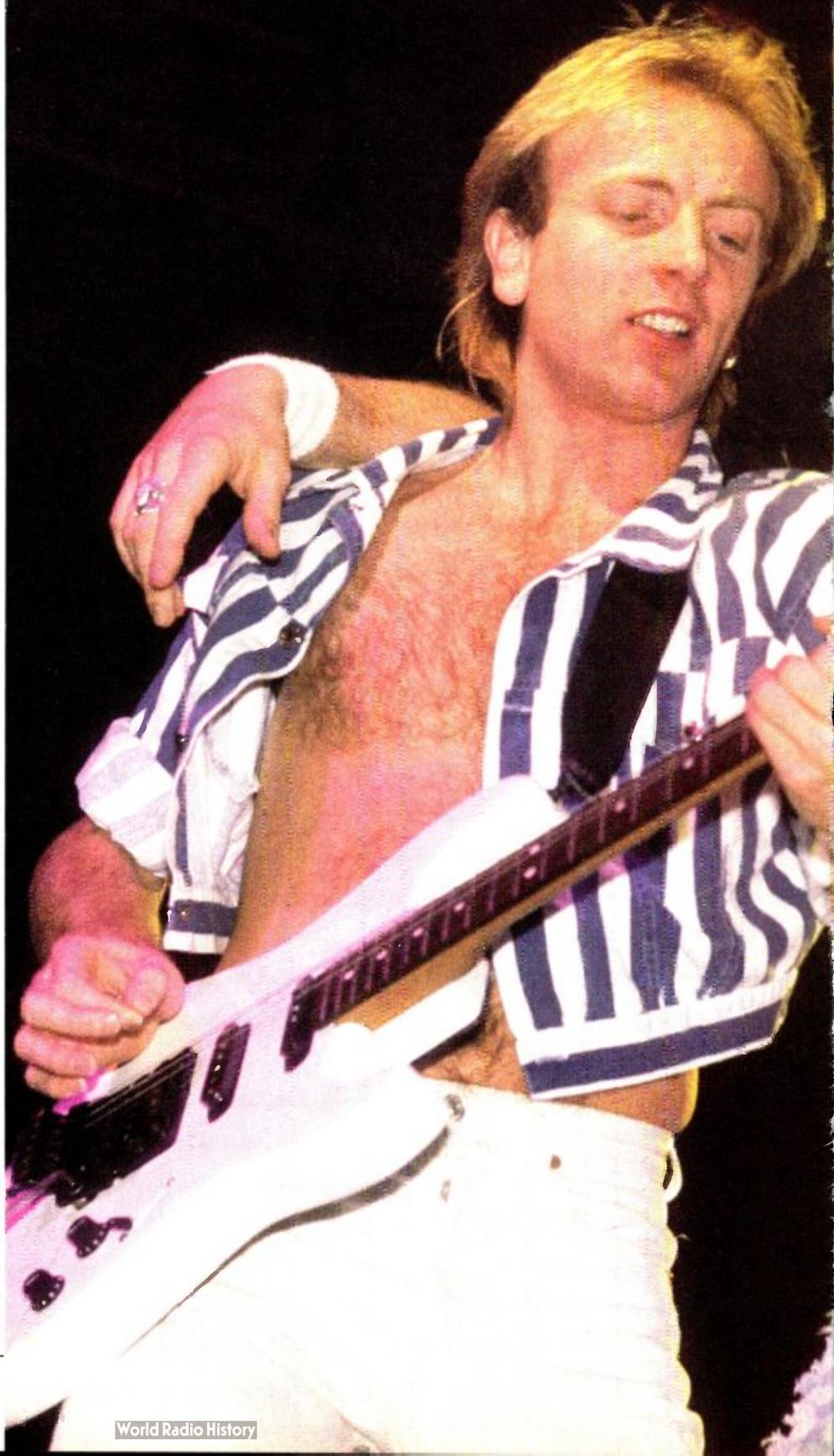
Steve: (quips) This is *so exciting!* [Kids will read it and say], "I wanna be a milkman."

P: If you stay up all night, you feel like crap the next day. We were in a smoky nightclub the other night—we must have been out about twice since we've been on tour—and the next morning, we were all (coughs at length)...and we couldn't sing properly.

S: [Our going out is like] "YEAH, ROCK & ROLL!!, uh, where's the cab [home!]" We *are* the most boring band in the world.

Phil (l., with Joe) was in a glam band, Girl, with L.A. Guns' Philip Lewis long before the genre had a revival.

LAYNE MURDOCH/CIRCUS





Did you ever think you were too normal and not ego'd out enough to be rock stars?

P: I don't understand bands that act rock star-ish—unless they're Mick Jagger or Sting or Springsteen—because I don't think it's justified. We're just normal guys.

S: We have to wear Def Leppard t-shirts, like, I'm in the band.

You had a much wilder reputation when you first started out.

S: It was so new to us before, we used to all go rock & roll. Now, we're more into getting on with our lives individually, not hanging out every moment. We all know what we like to do. If I want to go to the gym, I'll ring Phil. If I want to go to a bar, I'll ring Sav [Savage].

You're not big on the bars anymore, Phil?

P: I stopped drinking ten months ago. Complete teetotaler. We were doing a video, and since I'd spent four years in the studio, I had these love handles. I thought, I gotta stop drinking beer and look right for these videos. So I stopped for two, three weeks, and I felt *great*. Woke up in the morning and didn't feel shitty, the color

“It made such an improvement, you wouldn't believe it.”—Phil Collen on giving up alcohol

came back to me face. It made such a drastic difference that I just carried on doing it. I thought, now as I get back to touring, I'll have the tequila and Jack—but I just kept away from it, and it's made such an improvement, you wouldn't believe it. Joe [Elliott] stopped four months ago as well.

How about you, Steve?

S: (Emphatically) It ends with Joe.

What about other bad substances? Ever get into them?

P: (quips) No, they're bad for you.

S: Next question.

Okay, how about sex? Do you have regular girlfriends and what do they do in real life?

S: Mine's a model. (laughs) What a fucking cliché.

Actually, strippers seem to be the big fad this year, at least with L. A. bands.

S: Well, I better train her to be a stripper, then.

P: Shame I'm not from L.A. But no one in the band's married or anything...



S: Oh, let's get one point clear right now. I'm not married. Everyone in America thinks I'm fucking married.

P: You are...

S: Listen, you wanker, shut up. I'm not married. I never have been married. Thank you.

P: Marriage wouldn't work out. It's the way the band is. We don't live anywhere. We spent four years in studios in Holland and Ireland and Paris, and then we went on tour. So we're not really in one place long enough.

For a long time, you were more popular in the U.S. than in your native England. Why do you think this is so?

P: It's not really so any more.

S: In England—and this is just a generalization—they resent any kind of success 'cause they're so unambitious themselves.

P: In America, you see a Rolls Royce go by, you think, "some day, I'm getting

"We are the most boring band in the world."—Def Leppard's Steve Clark

one of them." In England they think, "rich bastard."

S: Plus, the English music business is very fashion-oriented. You gotta dress up like Boy George, and you only last as long as the image. In the U.S., they still listen to Led Zeppelin. In England, it's kind of the flavor of the month. I guess we're the flavor of the month now.

P: We went to the U.S. and so did Iron Maiden, but we got all the flack for it. People think we walk around with a million dollars in our pockets, and it's not like that.

But now your countrymen think you've suffered enough?

S: I think that's it.

P: In a horrible way, maybe it was Rick losing his arm and all that shit we went through the last four years. Maybe they think we've paid our dues.

During those fateful four-and-a-half years, did you ever think it wasn't going to come together?

P: Oh, yeah, every day.

When did you really believe it was going to turn out okay?

Their in-the-round stage was such a hit that Joe Elliott and Co. plan to keep it, despite offers from several other bands to buy it.



LAYNE MURDOCH

Though they've calmed down, Steve Clark admits Def Lep threw a few T.V. sets out of windows and had their share of beers back "when we were wild and crazy guys."

S: (Laughs) When Mutt Lange phoned and said, "I've finished the last mix, boys." We were also thinking, [then], "If we ever get this together, is anybody gonna care?" After all the stuff we went through, it was amazing there [were any fans] left.

P: But we got over feeling nervous about it after the first year. We'd blown our momentum, so we were gonna have to do a good album.

S: We decided, we won't settle for second best. And if it does all fall apart, so what? Here's a guy [who] lost his arm and he's still playing. So who are we to complain?

How did that time change you?

S: As a band, we're so much better, so much more professional. We were laughing about this the other day. We used to take everything for granted—playing-wise, back-up vocals. You'd stay up all night and then you'd expect to be out singing the next day. We listen to old tapes versus the new stuff and think, "we got away with that?"

P: As individuals, everyone realized it's not worth worrying about little things. We miss the train, we say "so what" and get the next one. If we could get through [the last four years], we could get through anything.

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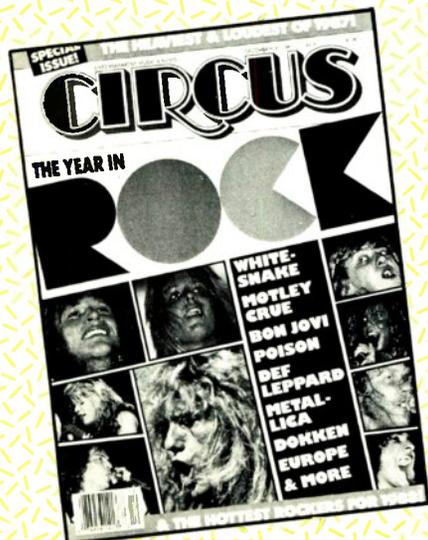
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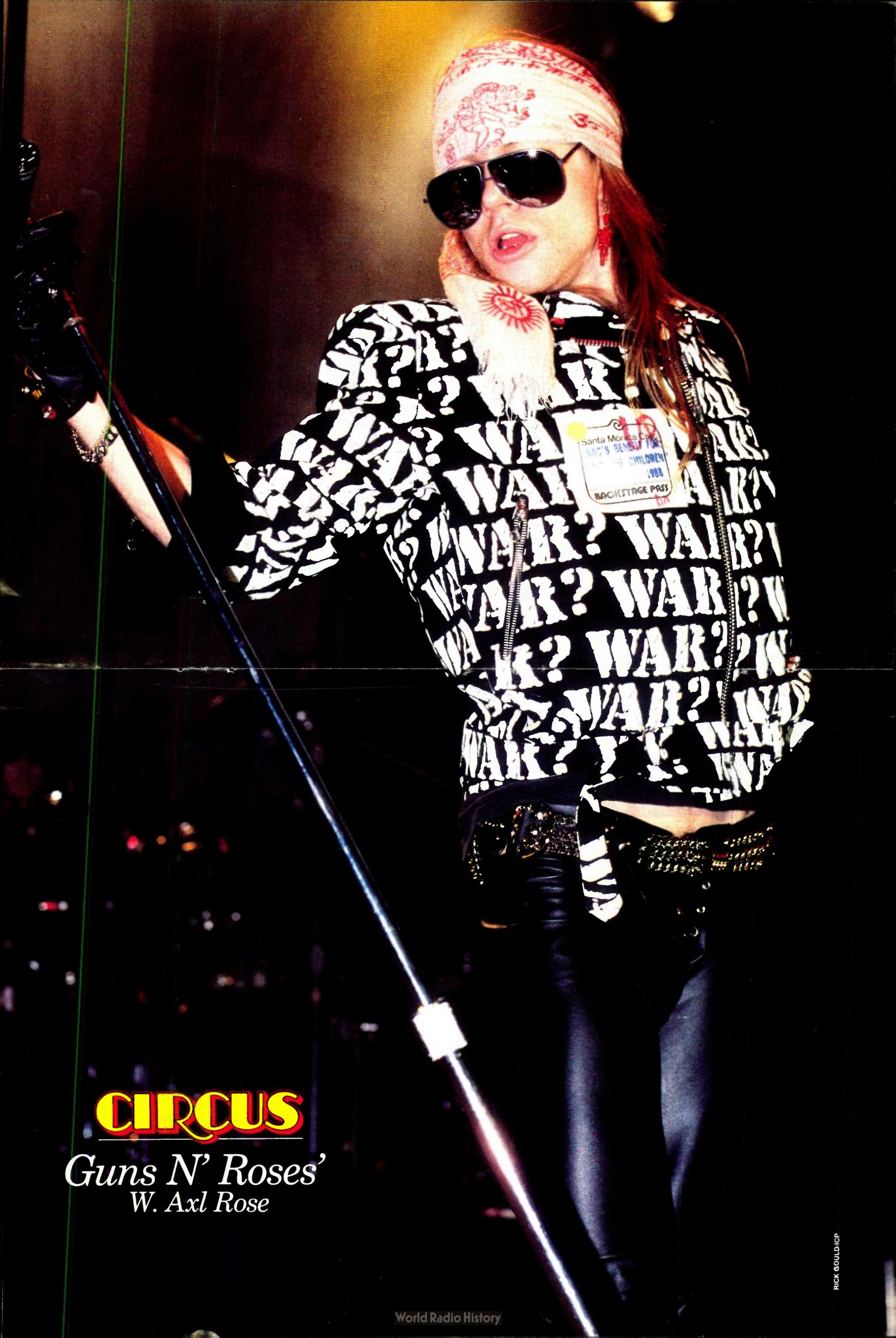
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A burnout-free tour for Iron Maiden

by Dan Hedges

“I was down at the Hard Rock [Café] last night,” Dave Murray says, sitting in the New York offices of Capitol Records. “This kid came up and said, ‘Excuse me, I just want to get around the back of you.’ I was like, ‘hang on, I’m trying to eat.’ But he said, ‘I just want to squeeze through and touch Jimmy Page’s guitar.’ So he does it, nearly falls off the balcony, and then he looks at me and says, ‘Uh...by the way, are you with Iron Maiden?’”

So much for fame. You take your positive strokes where you can get them. And for Iron Maiden, things are looking better all the time. With varying personnel, they’ve been treading the world’s stages for 12 years now—a hard slog that’s seen them rise from the dreary, Saturday night obscurity of the English pub circuit to their current status as one of heavy rock’s premier arena attractions.

You’d expect sonic fragmentation by

now, at least around the edges. But with their eighth album, *Seventh Son of a Seventh Son*, freshly ensconced in the record bins, and a 12-week Stateside tour just shifting into overdrive, Maiden are more committed to their campaign than ever. The fame part is just the icing on the cake.

Recorded at Musicland in Munich,

**“It was a bit much.”
—Bruce Dickinson
on Maiden’s 13-month “World Slavery” tour**

Seventh Son...took two months to get down on tape, and frontman Bruce Dickinson doesn’t mind calling it the band’s best yet. “It knocks the spots off every other album,” he says. “We’ve always had a couple of tracks we

weren’t happy with. But on this one, the production values are the best we’ve ever had. The treatment, the lyrics, the playing—everything’s tight and together. There’s a magic about it.”

Much of the credit goes to producer Martin Birch. The band first worked with him on the *Killers* sessions of 1981, and, as Dickinson puts it, “He produces records that sound like we do. He hears what we hear. He brings an interpretation into the mix that brings things to life. He brings a psychological approach to producing, getting the performance out of you now, as opposed to, ‘We’ll wait two weeks until we get this note...fix it on the overdubs...’”

Apart from the five band members, Birch, the engineers, and the roadies, the studio was off-limits to outsiders. “At no stage did anybody from the record company or management hear anything until it was finished, mixed, and delivered,” Dickinson recalls. “They weren’t even allowed to set foot inside the studio building.”

But it was no party, and the musicians had their work cut out for them. The trickiest song, for example, proved to be the epic title track. As Dave Murray points out, “It’s about ten minutes and there are lots of time changes. There was no cutting the tape up and sticking it together. We played straight through.”

“Moonchild,” on the other hand, was the proverbial vacation—the first written and, consequently, the most planned-out before the tape started rolling. Bruce remembers that the band “just played it through like a live gig. The vocal was all one take.”

Often, the band laid down two songs a day. But as the singer explains, trying to go straight into “Infinite Dreams” after “Moonchild” proved too much to handle. With his voice half shot from the earlier performance, “I was dazed. I thought, ‘I can’t have done it all in one. There must be something wrong with it.’ So we left ‘Moonchild’

Dave Murray (l., with Steve Harris) counts scuba diving as one of his favorite ways to relax when off tour.



LAYNE MURDOCH

GEORGE DESOTACIRCUS

Cinderella choose a support slot

by Toby Goldstein

After the stunning multi-platinum success of Cinderella’s debut album, *Night Songs*, it might seem logical to expect leader Tom Keifer and Co. to claim headline status this time around. According to Tom, that assumption couldn’t be further from reality. Keifer, Jeff LaBar, Eric Brittingham and Fred Coury are set to open the five-month long Judas Priest American tour, beginning in late July. Keifer, for one, is convinced that supporting status will do his group the most good for now.

“I don’t think it’s a good idea to have just one big album and then say, ‘Oh wow, we’re ready to headline.’ You can’t really have that attitude, because I’ve seen a lot of bands make that mistake. It’s just not right. You sell a lot of albums because maybe you’ve got one great track that’s on MTV a lot. As far as live, you’ve really gotta prove your-

“Live, you’ve gotta prove yourselves a lot before you can consistently sell [out].” —Tom Keifer

selves a lot before you can consistently sell things out. I think we have more dues to pay in that respect,” he says.

Tom admits that Cinderella’s recently released second album, *Long Cold Winter*, features a more rock & roll attitude—as opposed to heavy metal, which the first Lp sometimes touched upon. However, the Philly foursome doesn’t sense any problems in opening for Judas Priest, one of the acknowledged kings of heavy metal.

“There is definitely a style difference,” acknowledges Keifer, “but it’s cool. They’re into heavy metal and we’re more on the rock & roll side, but

EBET ROBERTS



Tom Keifer penned everything on Cinderella’s new Lp save for one cut co-written by Eric Brittingham. The band’s 1986 debut was entirely composed by Keifer.

it’s still high-energy stuff. And I’m sure we’re gonna have one or two of our friends there. My mom will be there, and my little sister. They can scream pretty loud,” he says wryly.

Tom jokes about Cinderella having to buy more amps to compete with Priest’s “18,000 Marshalls,” but in truth, he’s not worried about making a statement through high technology. What has always mattered to Keifer is performance, and time off the road has given Cinderella time to reflect on their strengths and weaknesses.

“I thought our show last year had nice dynamic points,” Tom says, “and we’re gonna be doing a lot more of that stuff, bringing the audience up and down. I like to concentrate musically on the show more than anything, as opposed to risers and platforms.”

Keifer seems very pleased with the

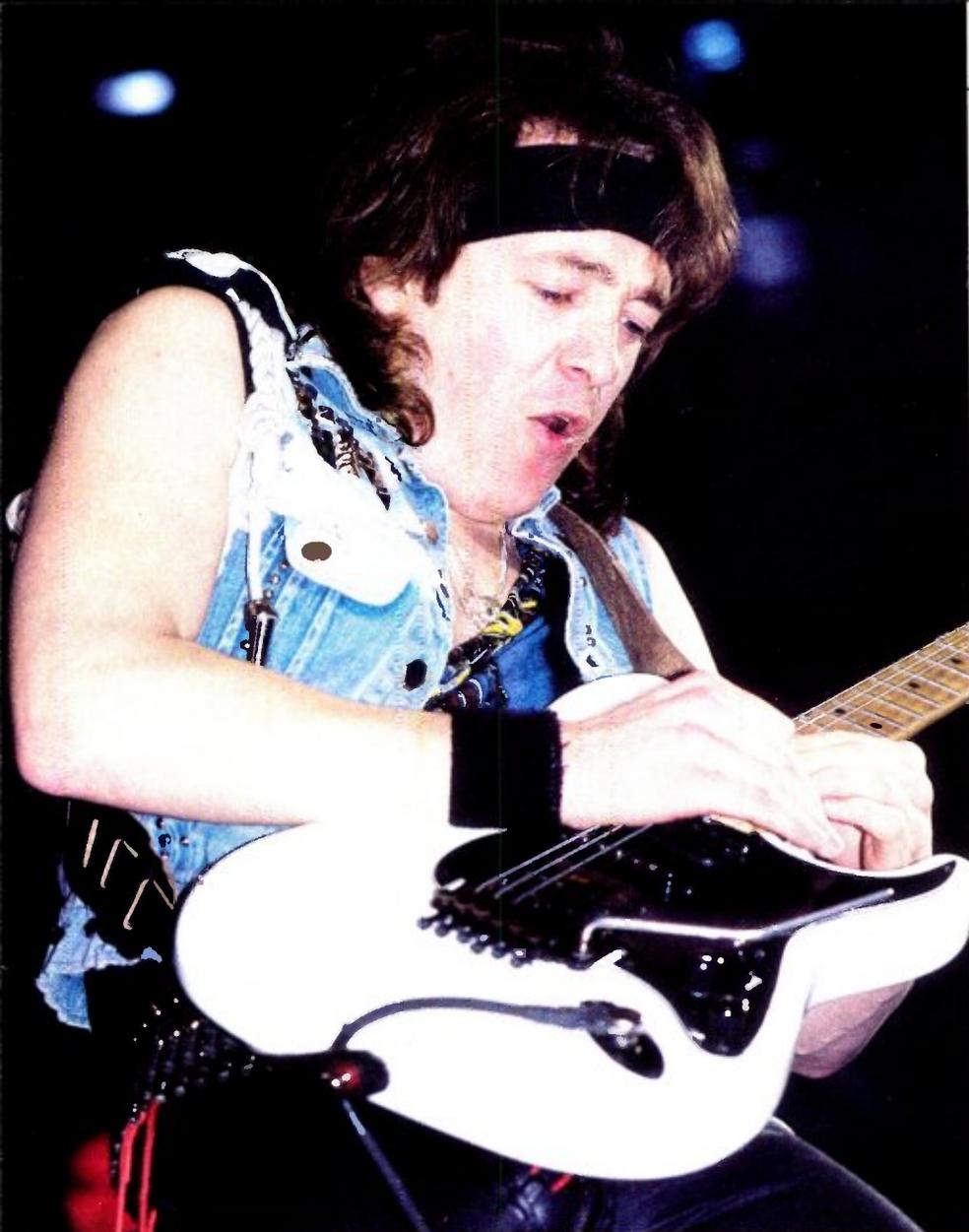
new material on *Long Cold Winter*, and shows little of the stress associated with the dreaded second album syndrome. “Everyone told us we were going to feel it,” he recalls, “but there wasn’t this huge pressure about it not sounding like the last one. It was because we wanted to perform better.”

One factor that spurred the band’s creative juices as they worked in New York’s Bearsville and Philadelphia’s Cajun studios was the caliber of songs Keifer had created. By writing on the road during the last tour, Tom spared his group the task of trying to be creative during their time off.

“We had 14 songs to choose from,” he explains. “Not a big selection, but they were all really good. I was writing at my leisure and when I was inspired. I was getting quality instead of quantity.”



Dickinson on why Maiden avoid touring too hard: "We don't intend to let ourselves turn into robots churning it out."



ANNAMARIA DISANTO/CIRCUS

Continuing Iron Maiden's tradition of elaborate sets, Adrian Smith and Co.'s new stage will reflect the 'Seventh Son...' album cover's ice-and-snow theme.

guitarist Dennis Stratton was added, only to be supplanted by Adrian Smith for *Killers* the following year.

Blitzed from too much roadwork, vocalist Di'Anno was eventually cut loose. Maiden lured Bruce Dickinson from competing band Samson in time for *Number of the Beast*, which went to #33 in the U.S. charts, and subsequently led to drummer Burr being replaced by Nicko McBrain for *Piece of Mind*.

In the years since, albums like *Powerslave*, *Live After Death*, and *Somewhere in Time* have strengthened Maiden's visibility in the record stores. But the grueling tours of years gone by (like the 13-month "World Slavery" trek of '84-'85) are now a thing of the past.

**"There'll always be bozos prepared to sell their souls to get rich quick, to be a pop star."
—Bruce Dickinson**

"It was a bit much," Bruce admits, adding that he's been looking forward to their current American spin. "We're touring now so we can really enjoy it. Three and a half months of summer, five shows a week. Great! A hundred percent! Firing on all six! Energy!"

The plan is to touch down in Europe in time for the end-of-summer festivals. "You put on a different hat then," the singer says. "Got to change your head around. There's a lot more stress, because you're doing one show for a whole country. It's not as in control. Anything can happen. Thunderstorms, riots..."

Mind you, Maiden have weathered their share of strife, even on American shores. Last year's tour was marred by an after-gig uproar in New Jersey, when a moronic fringe of concert-goers torched a car, then pelted the responding cops and firemen with bottles.

"You'll always find an idiot minority," Bruce notes, adding that Maiden take a hard line against troublemakers. "I know the vast majority of our kids support that, because I've talked to them. We say to the security guys, 'Don't mess about. If somebody sets fire to a chair, arrest them.' Idiots like that would do the world a great favor if they didn't show up to Iron Maiden concerts."

This time out, the band is going for big production values onstage, but

until the end. As a result, that's probably the best vocal on the album. I'm very proud of it."

For the first time, Maiden are being "threatened" with the possibility of radio exposure. But though "Can I Play With Madness" is being earmarked in some circles as a potential hit, Dickinson just shrugs. "If it happens, fine," he says, then explains that he'd written the original intro and verse early in the game, "but didn't have a chorus. Then Adrian came around my house and started playing chords. I went 'Ow! Shit! Hold those chords!'"

The frontman intended to use the words "can I play with madness" in a song slamming drug abuse. "But we put it together, and thought, 'Wow! A single!' Then we put things in like the *a capella* vocals just to freak people out."

For the most part, Iron Maiden's story is a classic example of do-it-yourself initiative. When bassist Steve Harris formed the original band in London back in '76, punk and new wave were in and heavy metal on its way out. After two years of gigging with varying line-ups brought no interest from the major labels, Harris, along with guitarist Dave Murray, vocalist Paul Di'Anno, and drummer Doug Samson put out an independent Ep, *The Soundhouse Tapes*. Comprised of what are now Maiden classics ("Strange World," "Iron Maiden," "Prowler"), the disc moved five thousand copies in two weeks.

The record companies woke up, and toward the end of 1980, Maiden's self-titled debut album hit number four in the U.K. charts. Before long, Clive Burr replaced Samson on drums and

with less clutter. As Dickinson explains, "On the last tour, a lot of the things that were going on didn't quite fit, or were badly lit, or happened when we were all leaping around."

He points out that the new stage is patterned after the album cover. Ice and water. White and blue. "Quite unusual colors for a rock show. We're using lots of lighting to give texture and keeping the effects more direct, trying to coordinate it better."

Song-wise, they're doing most of the new album, plus a helping of old standbys ("Number of the Beast," "Run to the Hills," "Hallowed Be Thy Name") and "one or two interesting songs from the past that the kids might like to hear again."

You're still not likely to hear Iron Maiden classics on the radio, though as Dickinson says, "I don't think radio stations have a deliberate axe to grind. It's very sad. There are all sorts of things happening, but you've got groups being manufactured to fill the tastes of radio programmers. The most original thing they've come up with is Led Zeppelin. Anything that sounds like Zeppelin gets on the radio."



ROSS HALFIN

Dave (background), Bruce and the rest of Maiden will have played on five continents by their tour's end.

Dave Murray agrees. "You'll listen to six tracks, and it's 'Who's that?' you can't distinguish between any of them."

But then, the record business of the '80s is a buyer's market. As Dickinson notes, "There'll always be bozos prepared to sell their souls to get rich quick, to be a pop star. Rock was always just left field enough, with just enough freaky people involved to say, 'We're not going to get involved in that.' But now elements of it have fallen into the hands of the suits and the accountants."

Not that Maiden are totally exempt.

"Yeah, we've got the Iron Maiden men in suits," he says, admitting it's become the only way his band can get the best deal for their music.

Still, it's the music that matters. Fortunately, they've got a manager. Rod Smallwood, who understands that and won't sell his band short, or out. With *Seventh Son of a Seventh Son*, Iron Maiden are on solid ground. As Bruce Dickinson says, "With this album, everybody's closer."

Or as Dave Murray describes it as Maiden head across America, "The longer we're together, the more in-tune we get."

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Aerosmith head for the great outdoors

by Paul Gallotta

“We’ve learned a lot of lessons over the years,” understates Aerosmith drummer Joey Kramer. “Trends come and go all of the time. Later for what everyone else thinks. You can live the rock & roll lifestyle on stage. You can let your ego go crazy *on stage*,” he declares, emphasizing the last two words. “Off

stage, you’ve gotta do what’s right for you.”

Kramer, and his long-time cohorts Steven Tyler, Joe Perry, Brad Whitford and Tom Hamilton, *have* started doing what’s right for them. And it’s paying off royally, too. Witness a band who, in its first 17 years, managed to score only two Top 20 singles (“Dream On” in 1976, “Walk

This Way” in 1977). *Permanent Vacation*, the first longplayer after the band’s much-publicized born-again sobriety took effect, has already matched that with “Dude (Looks Like a Lady),” and “Angel.”

A mere four years ago, cynics would flock to Aerosmith concerts, not so much to hear the band, but to see if they could make it through a show without Tyler and Perry coming to blows—or worse. This year’s model is an entirely different animal.

“When you get older, you’ve got to start looking after yourself,” assesses Kramer. “For starters, when I knew we

“This is totally the best Aerosmith show I’ve ever seen.”

—Joey Kramer

were going out [on tour], I started going to the gym every day.”

In addition, Aerosmith have their own Cessina Citation Jet to take them from gig to gig—they usually use one city in a region as a temporary home base. These factors considered, their *Permanent Vacation* tour has indeed proved “easier” than any in recent memory for Kramer. But it isn’t close to being over yet.

Following a late June tour of Japan and Hawaii, the band will take two weeks off before returning to the States for a string of outdoor gigs, which commence on or around July 16th. And after the summer, there’s a distinct possibility of adding a European leg. That will carry the band well beyond the one-year-on-the-road mark that has been known to make lesser groups self-destruct.

But Kramer doesn’t seem worried about regressing to old bad habits on tour. “This is totally the best Aerosmith show I’ve ever seen,” he enthuses. “The playing is tight, everyone is happier, and most importantly, the kids go away happy.”

New York City-born Steven Tyler had his name changed when he formed Aerosmith; the singer’s real last name is Tallarico.



ANNAMARIA DI SANTO CIRCUS

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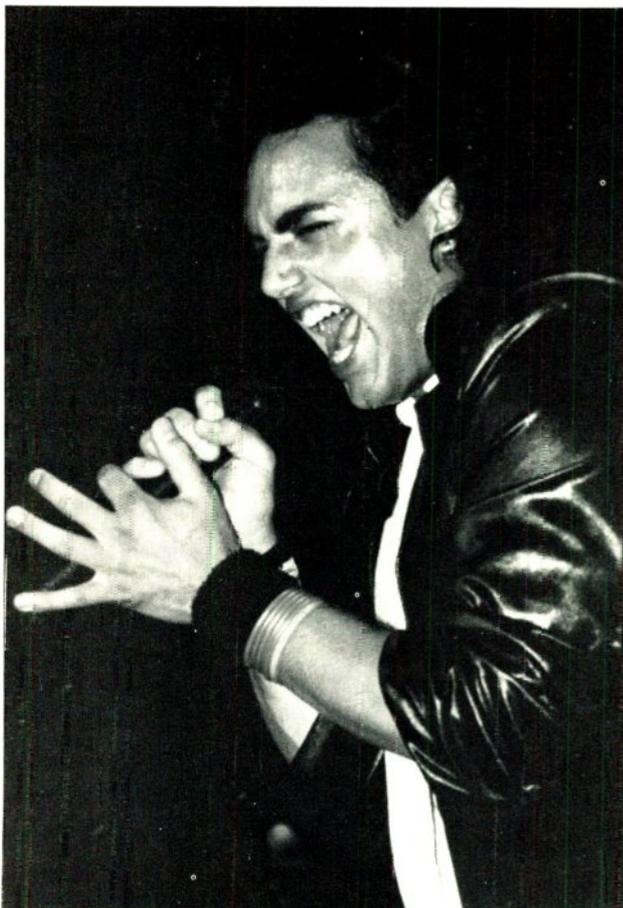


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White Lion faces AC/DC's rowdy crowds

by Toby Goldstein

“When Vito and I put White Lion together in 1983,” recalls vocalist Mike Tramp, “we decided that we wanted a band that was ready to do arena shows right from the start. We never became a band who played copy songs. We always had the attitude that we were a band who sold records, not beers. A band that drew a crowd who wanted to see a show, not just get laid and hang out.

“So it isn’t like, suddenly, we get thrown into big places and don’t know what to do. There’s nothing that you can compare to playing for 10-25,000 kids, but we are prepared,” Mike declares in a tone that leaves no room for backing down. Though the New York-based quartet has been on the road supporting their Top 20 Atlantic Records debut, *Pride*, for almost a year, they approach every gig as if it were the ultimate showcase for them. And the fact that they’re the opening act, except in club appearances, sounds exactly right to White Lion right now.

“Being an opening act in an arena situation is an easy thing, if the headline band is treating you well,” says Tramp, who had his own substantial recording career as a pop star in Denmark before settling in America. Aerosmith did just that; they specifically requested White Lion as their opening act for two months last spring. Steven Tyler even came to see the group during their own headline show before 2,000 fans in Boston, and enthusiastically added his support.

Mike emphasizes that his band’s attitude makes other people want to work with them. “White Lion is a band that’s easy to get along with. We’ve got no ego problems—our crew is well trained to be respectful, because we’ve gotta pay our dues. It’s all part of the plan of making life easy for everyone.”

Mike Tramp (l.), Vito Bratta and Co.’s ‘Pride’ Lp was gold and #19 on the ‘Billboard’ charts at press time.

ROCK ON TOUR SPECIAL

JEFFREY MAYER



TOM FARRINGTON

honestly think that you can never satisfy everyone. But White Lion is a band that can go over with almost every crowd. We would not want to open for thrash bands like Slayer—

“We’re not a bunch of pretty boys who go out there and just smile. These boys can play.”—White Lion’s Mike Tramp

Assembling White Lion was “like dating a girl,” says Mike (shown). “When we got Greg and James, there was something that clicked. We understood each other.”

Tramp, Vito Bratta, James Lomenzo and Greg D’Angelo are presently opening for AC/DC’s extensive U.S. tour; those dates commence immediately on the West Coast at the end of May. The band hopes to do the whole tour with the wild and woolly Anglo-Australians, though, as Mike points out, if *Pride* is double platinum by the

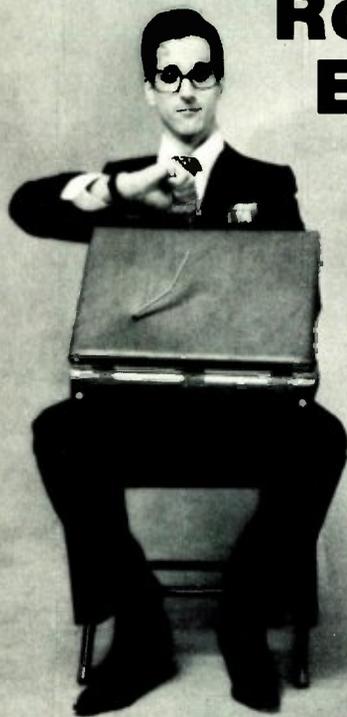
time contract renewal talks come up, they intend to ask for more than the rather low \$1,500 a night they currently receive.

As to the notoriously rowdy AC/DC audiences, White Lion have been warned to expect almost anything, but feel totally in control of the situation. Says Mike, “Let’s put it this way. I

that is not our crowd. But when we talk about playing with AC/DC to our audiences now, they all cheer.

“And a challenge is a challenge,” he says with the boldness that interviewers have come to expect of this band. “We’re certainly not afraid of anything. This band kicks ass. We’re not a bunch of pretty boys who go out there and just smile. These boys can play. We put on a show and we’ll give anybody a run for their money.”

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Lita Ford: cruising the fast track to stardom

by Anne Raso

After two years off the road, Lita Ford is shifting back into overdrive. While many performers who've taken a long break from touring might be apprehensive about taking the stage again, Lita's a bundle of self-confidence. When asked if she was nervous about opening for Ted Nugent on 10

dates—and then joining a triple bill with Yngwie Malmsteen and L.A. Guns or Fifth Angel—Lita responded, “Not at all. Are you kidding? I'm losing my mind! I'm dying to get out and play. My new band smokes.”

Ford's absence from live performing was due to a series of unfortunate professional circumstances, specifi-

cally, a lack of record label, management and backing band. But everything fell into place early last year when the ex-Runaway met Mike Chapman, legendary producer of such artists as Pat Benatar and Blondie, who was reviving his label, Dreamland Records (distributed by RCA). She signed, and Chapman took Lita under his personal guidance, helping re-direct her to a more mainstream sound. Although her album was held for over six months, everything worked out for the best—Lita used the time to audition a touring band, and recruit Sharon Osbourne as manager.

“I just couldn't find a manager. I

**“I'm losing my mind!
I'm dying to get out
and play.”
—Lita Ford**

wanted to work with,” Lita revealed. “I just had so much bad luck. I was afraid of 'em all and I just didn't want to get near 'em... especially a *guy* manager. I met Sharon Osbourne during the Live Aid concert, and although we never became close friends, I thought she was a really nice lady... and she's got a lot of respect in the business. So we got together.”

The axe mistress is hoping that her current tour and *Lp* will mark a new chapter in her career; she would like to be viewed as an all-around performer/songwriter/singer rather than just as a heavy metal novelty. Her Runaway days long behind her (she joined the all-girl band when she was just 16), Lita dreams of branching out into other forms of entertainment, including acting.

But for now, Lita is happy to be knockin' em dead on the road, and plans to hit Europe and Japan later this year. For her loyal, patient fans, who voted her *Circus Magazine's* Best Female Vocalist for three consecutive years, 1988 should be the year Ford drives away with even more honors. ●



ANNAMARIA DI SANTO

Lita Ford is currently seeing Chris Holmes of W.A.S.P. Her former boyfriends include Black Sabbath's Tony Iommi and Motley Crue's Nikki Sixx.

At last, Dokken record a live album

by Anne Raso

“If anybody had a picture of George singing and Don playing the guitar at a club in Norway the other night, it would really be worth a fortune. It was a real surprise—we had no idea that George could sing!” laughs Dokken stickman “Wild” Mick Brown.

The Dokken tour, which was barnstorming Europe at press time, is the most crucial one in the group’s long history. Their current set on the American Monsters of Rock tour has them

poised on the verge of superstardom. But that doesn’t mean that there isn’t time for fun and games—on nights off, the boys have been showing up for impromptu sets at local clubs which usually end with the group spending \$1,000 or more on a round of drinks for the entire house.

Brown jokes that his American Express card is wearing thin from all the drink tabs he’s charged in the past few months on the Aerosmith and AC/DC tours. Says the self-proclaimed gypsy,

“Drinking is my profession, drums are just a hobby. I have to admit that I’m a pretty bad influence on a lot of people. The girls who hang around me will take a couple of days off from their jobs, and then find out they’ve been fired when they return to work! And they get really torn up. I just go, ‘Listen, if you can’t handle it, then don’t hang around me. I don’t want to ruin your life just for havin’ a good time.’”

“I am a party *professional*. I stay in on days like New Year’s and Christmas because all the *amateurs* are out then; they don’t know what they’re doing. I like going out when the place is *mine*.”

Such high spirits are typical of the Dokken tour, and both Mick and bassist Jeff Pilson are quick to comment that *everyone* is getting along famously—the days of supposed feuds between leader Don Dokken and axe-

“We had no idea George could sing!”—Dokken’s Mick Brown

man George Lynch are long gone. “There’s always talk about the band not getting along,” Mick states, as he and Pilson relax in a Finnish hotel room, “but we just laugh about it. Like, the other day—George and Don were sitting together on the plane, and Jeff and I looked at each other and said, ‘What’s all this shit about them not getting along? Can you understand it?’”

Pilson chimes in, “People have always thought this was a band ready to break up, and that’s bullshit. We’re trying to prove it by putting out a live album that’s really strong and by presenting the people a picture of the band as *everyone going for one thing*. And that’s where we’re at.”

The live disc was slated to be taped at three Japanese headline dates—

Producer Tom Werman describes George Lynch (shown) as “the one person I could never get along with in the studio.”



ANNAMARIA DISANTO/CIRCUS

JEFFREY MAYER



*Don Dokken and Co. penned a lot of
their 'Back For the Attack' Lp on the
road, working with a four-track.*



RICK GOULD

Dokken's (shown, Jeff Pilson, l., Don Dokken) touring lifestyle is a mix of healthy habits and heavy partying.

Asaka, Nagoya and Tokyo. Like Kiss and many other metal bands before them, Dokken feels that a live album could be just the thing to "break" them in a big way. Expect a few live cuts and accompanying videos to hit the airwaves when the platter appears in record stores in November.

"You've got to record a live album in a headlining situation," Pilson believes, "because you want to record the

"I am a party professional. I stay in on New Year's and Christmas because all the amateurs are out then."—Dokken's Mick Brown

most songs [an opening set's length is limited]. You want to get control of the stage. Now, in Japan, there's no opening act. We can soundcheck during the day and none of the dials get touched. Plus, the halls in Japan sound really good—besides having great audiences,



ANASTASIA PANTSIOS

"Wild" Mick Brown, unlike the more health-conscious Don Dokken (not shown), admits to running up huge bar tabs on his American Express card.

Japan has rooms that can give you the ultimate acoustics."

But what about those rumors that Japanese audiences are on the mellow side? Jeff responds, "I don't know who says they're laid back; they're very enthusiastic. When people say that Japanese fans are 'quiet,' they just mean that they're more *polite*. But they go crazy in a live situation."

If the live Lp does as well as expected, the band's ultimate goal—to headline on a year-long world tour—will be realized. "We want to establish for once and for all that Dokken is a strong live band," Jeff says, "and that, while we can put harmonies on record, we can also sing them live. On the live album, there won't be any overdub bullshit—you'll hear the songs just as they were recorded live. This album's going to give people absolutely no doubts that we can do harmonies as well as hard-edged stuff.

"We're going to do one new [studio] song and possibly one cover—the rest of the material will consist of old Dokken favorites," Pilson explains. "This record has to last for the next year-and-a-half, because after that we're going to do a massive headlining tour that's probably going to be bigger than Kiss, Cheap Trick and Peter Frampton [all acts that have made it on live Lps] put together."

Dokken has enjoyed moderate success in their native U.S., while in pockets of Europe, they've had a steady following for nearly a decade—the original Dokken line-up recorded and toured in West Germany several years before Don secured a U.S. deal with Elektra. But Jeff insists that the group has indeed gotten a fair shake here. “I think we've done really well. I mean, we haven't had the big hit like a Bon Jovi or a Whitesnake, but that doesn't really matter, because that's dealing with radio and all this other bullshit that doesn't really concern us. What concerns us is the fans and how they react to us.

“Each one of our albums, as they come out, doubles the sales of the last one,” the bassist notes. “Obviously, the fans are there and they keep growing ... and that's more important to us than some big fly-by-night hit where

“If it takes a thousand years, we'll keep on doing it.”—Jeff Pilson on superstardom

you're going to be here today and gone tomorrow. If it takes a thousand years, we'll keep on doing it. We're a rock band, not a fuckin' trendy pop band, and that's the bottom line.”

The culmination of the band's summer tour, according to Mick, will be performing at the Monsters Of Rock festival in Donnington, England. He says, “That will really top off our whole year—I'm sure we'll just peak in craziness and excitement. And boy, when I get off the road, I won't know what to do with myself. I think a vacation will be in order. But a Mick Brown vacation isn't like anyone else's 'cause off the road I'm the same guy! It's pretty weird.”

The skinpounder, who so far has used three different aliases on this tour—Ron Bacardi, Phil Atio and Ringo DiBella—says that he doesn't fit into “the domestic scene” too well. “I have a little trouble with that,” he reveals as a roadie waves to him from the doorway, indicating that it's time for a night of mingling with well-bred Finnish blondes. “I really enjoy the road life. I don't have the wife or the

Dokken's current Lp has its serious side. “Kiss of Death,” which Don (shown) co-wrote, deals with AIDS.

JEFFREY MAYER



heavy girlfriend, so it's not easy for me to fall into any sort of domestic tranquility. It takes me a while. And when I do, I just yearn for the road. I just don't know how to be Mr. Connecticut. I just go out to restaurants and have fun and drink and go to parties and go buy some clothes.

"I get home for a couple of days and I think, 'Hey, the grass might be growing under my feet. I better watch out!'" Adds Brown, "Occasionally, I do go visit mom and dad. I'll have my dad slap me around and say, 'Listen, take the garbage out, dude. Alright?'"

Not surprisingly, when Mick is at home with nothing to do for a couple of days, he'll ride his new Harley-Davidson around Hollywood and reminisce about the last tour. A great teller of "road stories," Mick loves to divulge details of the last night of the Aerosmith tour at an arena in New Orleans. Unfortunately, Mick always cracks up halfway in the middle of it and can't seem to continue without assistance. What follows is Jeff Pilson's version of Dokken's antics during Aerosmith's encores.

"During the song 'Rag Doll,' Mick came out dressed in drag. We're talk-

ing about well done-up hair with a pixie bow, full bustline, beautiful hairy legs and a sleek, kinky dress. He came onstage, cigarette dangling from his mouth and guitar strung around his neck like he was ready to rock & roll. The highlight of that was when he tapped Steven Tyler on the side. When Steven turned around and saw Mick, he looked as if he had just seen the world's worst poltergeist, and he depos-

"People have always thought this was a band ready to break up, and that's bull..."—Dokken's Jeff Pilson

ited all of the last nine evenings' meals right there on the stage!

"Then, during 'Angel,' we suspended George from the lighting truss in full angel regalia complete with a bag of bleached white feathers that he threw around the entire stage. I've never seen Aerosmith in such hysterics since their days of chemical abuse."



ANASTASIA PANTSIOS

When they first met, Don (not shown) says Jeff was "a new waver playing in a bar band doing 'Little Red Corvette.'"

Fans will have a chance to catch some of these Dokken antics on videos from the live album, as well as footage shot in Mick's hotel room during some of his American Express binges. "I find that if you just take out your credit card and have a few people come up to your room and go for it, you'll have a great party no matter what," the drummer confides. "I spent \$1,600 in my room one night, but it was worth it," he laughs. On yet another night in London, Mick contributed \$900 to getting a whole pub "well hammered" on champagne. (The rest of the band chipped in \$300 apiece.)

But don't let the party hearty attitude of the quartet lead you to believe that their level of professionalism is not top-notch. Dokken are writing new material as they travel, even though there won't be a studio release until late '89.

As the Monsters of Rock tour momentum grows daily, Dokken can safely assume that a place in the Metal Hall of Fame is being set aside for them. "Charge it!" is the theme of this tour in more ways than one. Concludes Pilson, "We're looking forward to a completely ridiculous, wild summer." ●

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___	AEROSMITH-PERMANENT VACATION	___	___	RANDY-RHODES-TRIBUTE	___
___	MEGADETH-RADIATION	___	___	MOTLEY CRUE-4x4	___
___	ACE FREHLEY-COMET	___	___	BEASTIE BOYS	___
___	ACE FREHLEY-SOLDIERS	___	___	AC/DC-ANGUS	___
___	WHITESNAKE-COVERDALE	___	___	POISON-TALK DIRTY TO ME	___
___	DEF LEPPARD-WOMAN OF DOOM	___	___	SLAYER-REIGN IN BLOOD	___
___	GRIM REAPER-LUST FOR FREEDOM	___	___	VINNIE VINCENT-INVASION	___
___	MOTLEY CRUE-FOUR FACES	___	___	METALLICA-RIDE LIGHTNING	___
___	GUNS & ROSES-APPETITE FOR DESTRUCTION	___	___	KING DIAMOND-DEVIL	___
___	D.R.I.-LOGO	___	___	ANTHRAX-I AM THE MAN	___
___	FASTER-PUSSYCAT-KOOL CAT	___	___	DOKKEN-BACK TO ATTACK	___
___	HELLOWEEN-WIZARD	___	___	M.O.D.	___
___	MOTLEY CRUE-SCHENKER-PERFECT TIMING	___	___	IRON MAIDEN-SOMEWHERE	___
___	TESTAMENT 7-LEGACY	___	___	BON JOVI-SLIPPERY	___
___	MOTLEY CRUE-MASKS	___	___	BON JOVI-PORTRAIT	___
___	WHITE LION-PRIDE TOUR	___	___	JON BON JOVI-DOORWAY	___
___	DOKKEN-BATTLE SHIP	___	___	AEROSMITH-MEGADETH-KILL FOR THE WALL	___
___	GUNS & ROSES-CROSS	___	___	MEGADETH-PEACE SELLS	___
___	LYNYRD-SKYNYRD-CREST/EAGLE	___	___	OZZY-ULTIMATE SIN	___
___	METALLICA-BRAIN SURGERY	___	___	ANTHRAX-SKATBOARD	___
___	IRON MAIDEN-ACES HIGH	___	___	QUEENSRYCHE-RAGE FOR ORDER	___
___	MOTLEY CRUE-GIRLS, GIRLS	___	___	CINDERELLA-PORTRAIT	___
___	IRON MAIDEN-MAKE MY DAY	___	___	CINDERELLA-WINDOW LIGHTNING	___
___	HEART-GROUP	___	___	WHITE LION-GROUP	___
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___	EUROPE-PHOTOS	___	___	STRYPER-HELL WITH DEVIL	___
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___	GUNS & ROSES-CUT OUT
___	HELLOWEEN-CUT OUT
___	KING DIAMOND-CUT OUT
___	MISFITS-CUT OUT
___	OVERKILL-CUT OUT
___	PINK FLOYD-WALL CUT OUT
___	RANDY RHODES-GUITAR CUT OUT
___	WHITE LION-CUT OUT
___	G.O.D.-CUT OUT
___	S.O.D.-SPEAK ENGLISH OR DIE
___	BON JOVI-SLIPPERY SIGN
___	RANDY RHODES-CUT OUT
___	WHITESNAKE-LOGO
___	STRYPER-CUT OUT
___	AC/DC-CUT OUT
___	EUROPE
___	WHITESNAKE-CUT OUT
___	METALLICA-3D LOGO
___	CRUE-GIRLS, GIRLS, GIRLS
___	MOTLEY CRUE-CUT OUT
___	KISS-DESTROYER
___	DOKKEN-CUT OUT
___	BON JOVI-CUT OUT
___	CINDERELLA-CUT OUT
___	LED ZEPPELIN-CUT OUT
___	METALLICA-CUT OUT
___	METALLICA-PUPPETS
___	MEGADETH-CUT OUT
___	POISON-LOGO
___	BEASTIE BOYS-LOGO
___	IRON MAIDEN-CUT OUT
___	SOMEWHERE IN TIME
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___	EUROPE-LOGO	___	ZEPPELIN-RETURN
___	ZEPPELIN-COLLAGE	___	ZEPPELIN-GROUP
___	7 SECONDS	___	ZEPPELIN-SWAN SONG
___	PINK FLOYD-THE WALL	___	ZEPPELIN-FAREWELL
___	SMHAIN	___	RANDY & OZZY
___	ANTHRAX-N.O.T.	___	WHITESNAKE-MAIDEN
___	MISFITS-EVIL	___	STRANGER IN A STRANGE LAND
___	NEVER DIES	___	HELL AWAIT'S
___	SUICIDAL TENDENCIES	___	SLAYER-SHOW NO MERCY
___	CIRCLE JERKS	___	SLAYER-LIVE UNDEAD
___	THE DAMNED	___	SLAYER-REIGN IN BLOOD
___	D.R.I.-LOGO	___	KING DIAMOND-FATAL PORTRAIT
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___	C.O.C.-LOGO	___	OZZY-ULTIMATE SIN
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___	DOKKEN-BACK FOR ATTACK	___	VENOM-SKULL
___	POISON-GROUP	___	VENOM-HELLOME TO HELL
___	METALLICA-KILL 'EM ALL	___	VENOM-BLACK METAL
___	METALLICA-MASTER	___	ANTHRAX-DISEASE
___	METALLICA	___	EUROPE-GROUP
___	JUMP IN FIRE	___	MERCYFUL FATE-OATH
___	METALLICA-RIDE LIGHTNING	___	MOTORHEAD-LOGO
___	METALLICA-GROUP	___	MOTORHEAD
___	METALLICA-ACT	___	GROUP
___	LIKE A MANIAC	___	MAIDEN-LIVE AFTER DEATH
___	KISS-MAKE UP		
___	KISS-DESTROYER		
___	MEGADETH-PEACE SELLS		
___	MEGADETH-KILLING IS MY BUSINESS		
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___	OZZY & RANDY	___	IRON MAIDEN-SOMEWHERE IN TIME
___	AC/DC	___	CINDERELLA-GROUP
___	MOTLEY CRUE-PENTAGRAM	___	CRUE-GIRLS, GIRLS, GIRLS
___	WHITESNAKE-LOGO	___	POISON-GROUP
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___	BLUE OYSTER CULT-1	___	MEGADETH-3
___	CINDERELLA-10	___	METALLICA-10
___	C.O.C.-1	___	METAL CHURCH-1
___	DEF LEPPARD-2	___	MORRISON-2
___	DESTRUCTION-1	___	MOTLEY CRUE-10
___	DOKKEN-3	___	MOTORHEAD-2
___	DIO-2	___	OZZY OSBOURNE-2
___	EUROPE-2	___	PINK FLOYD-5
___	EXCITER-1	___	POISON-5
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Great White: a year of touring

by Paul Gallotta

This summer could be the hottest one yet for the five members of Great White. After nearly five years of facing the first-on-the-bill grind, the unexpected success of their *Once Bitten* LP may have finally jettisoned Jack Russell, Mark Kendall, Audie DesBrow, Michael Lardie and recent addition Tony Montana into headlining status.

"We've been on the road since the beginning of last August," explains bassist Montana. "First, we were opening for Night Ranger. Then Twisted Sister. Now Whitesnake. Yeah, I'd say we're about due for headlining," he laughs. "But even if we don't, hey, there's nothing wrong with being a rock & roll vagabond. We're having too much fun to stop. As far as I'm con-

"We've been on the road since the beginning of last August."—Great White's Tony Montana

cerned, we could stay on the road forever. There's too much of a rush of adrenaline when you step on stage... I can't figure on us stopping now."

The rookie joined Great White shortly before the *Once Bitten* tour kicked off last summer, replacing long-time bassist Lorne Black. Prior to his signing on with the band, Montana kicked around the L.A. area, "doing whatever was necessary—I did lead vocals for a Japanese kid named Kuni... I played guitar in Swift Kick and in Panther with [ex-Yngwie Malmsteen vocalist] Jeff Scott Soto... I was grooming myself for this sort of job." When Montana was attending Cal State Long Beach full time last summer, a friend of the band suggested he try out for the vacancy that occurred when Black split over the tradi-



Like many of his L.A. peers, Jack Russell collects tattoos. His most recent addition depicts (what else?) a Great White shark on his left arm.

NEIL ZLOZOWER



ANASTASIA PANTSIOS

Great White's (shown, Mark Kendall) "Face the Day" single was on the soundtrack of Penelope Spheeris' film, "The Boys Next Door."

tional "musical differences."

"I learned about five songs for the audition," recalls the Orange County native. "Rock Me,' 'Lady Red Light,' a few from *Shot in the Dark*... ultimately, they left the decision up to [drummer] DesBrow. He had to determine whether the rhythm section could work well together. Three days after I was hired, I found myself on a sound stage shooting the 'Lady Red Light' video. I knew these guys for all of five days before I found myself stuck on a tour bus with those crazy motherfuckers."

It looks as if Montana will remain stuck on that tour bus just a little bit longer. At press time, Great White were scheduled to depart the Whitesnake tour this month and then embark on a handful of headlining club dates, which may include a first for the boys—a brief tour of Alaska.

After those dates are completed, Great White will take a brief vacation before commencing pre-production work on their next album.

"It'll be recorded in September," speculates Lardie. "We've already got a few tunes written at this point. It's still a bit too early to describe, but look for it to be a bit bluesier and maybe a bit harder," he concludes.



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AC/DC's song remains the same

by Paul Gallotta

No band in rock & roll history has embraced the old adage, "The road goes on forever; but the song remains the same," with the fervor of AC/DC. As an uncompromising out-and-out heavy metal outfit, the blues rockers have tenaciously resisted altering their sound for the sake of fad or fashion. So when Brian Johnson, Angus and Malcolm Young, Cliff Williams and Simon Wright unleashed album #13 last February, their detractors assumed that *Blow Up Your Video* was just *Fly On the Wall* with slightly different lyrics

and a new jacket. But when the album slammed into the charts at a hefty #23 its first week out, it took everyone by

**"We like to get in [the studio], get a sound and get out."
—Angus Young**

surprise. Well, almost everyone.

"There's a whole new excitement about this band," notes eternal school-

boy Angus McKinnon Young. "And there's a whole new generation of kids to be won over." From *Video's* unexpected success (their highest charter since 1981's #1 *For Those About To Rock*), it looks as if AC/DC will have the last laugh.

For starters, *Blow Up Your Video* marks the first full album in 10 years recorded with the production team of Harry Vanda and Angus and Malcolm's older brother, George Young. Possibly as a result, songs like "Mean Streak," "This Means War" and the first single, "Heatseeker," possess a bluesier quality reminiscent of their earliest work.

"Harry and George have always had that fun attitude with us," explains Angus. "We feel loose and relaxed in their company. They also like to work fast, as we do. We like to get in there, get a sound and get out."

Their hit-and-run method of recording appears to be paying off; within a month of its release, *Blow Up Your Video* struck gold and looked a sure bet to reach platinum status. If so, it will be their first album of all-new material to reach that plateau in seven years.

**"There's a whole new generation of kids to be won over."
—Angus Young**

The Anglo-Australian blues-busters kicked off the American leg of their world tour on May 3rd in Portland, Maine, with L.A. Guns holding down the opening spot. They proceeded to spread their industrial strength, no-frills raunch & roll throughout the Midwest, before returning to the East Coast and substituting White Lion as their warm-up act. This month, catch Angus and Co. as they steamroll across the Southern tier of the country before wrapping up on the West Coast. **○**

Brian Johnson (l., with Angus Young) replaced Bon Scott in AC/DC two months to the day after Scott's death in 1980.



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1050 Megadeth - Peace Sells
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1062 Metallica - Puppets
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1487 Great White - Finally A Tour
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Metallica: rock's newest stadium monsters

by Don Kaye

"People say, 'Do you realize how successful you are and how much impact you have?'" notes Metallica drummer Lars Ulrich. "I say, 'see ya!' When you start thinking about that, you're bound to start not doing what comes naturally. You're gonna start doing things for reasons other than what comes and feels right."

Doing what feels right may be the secret to the success that Lars wants to play down. From 1983's *Megaforce* debut, *Kill 'Em All* (now reissued on Elektra), to the band's major label

debut in '84 with *Ride the Lightning*, right on through to the huge breakthrough of *Master of Puppets* two years ago, Metallica have made all the right business moves—without sacrificing one ounce of musical identity and integrity. And even the unexpected, like bassist Cliff Burton's tragic accidental death in September of '86, has not stopped the ascent of this powerful San Francisco-based quartet.

Since their formation in 1981 by Lars and rhythm guitarist/vocalist James Hetfield, Metallica have never compromised their stance, and all indications suggest that their fourth full-

length Lp, . . . *And Justice For All!*, will follow in that tradition. Although Ulrich, Hetfield, lead guitarist Kirk Hammett and bassist Jason Newsted originally entered L.A.'s One On One Studios in January with Guns N' Roses producer Mike Clink, by March, *Lightning/Puppets* producer Flemming Rasmussen had returned to help Metallica achieve the high standard they've set for themselves.

"The writing for this album went by so quick," recounts Lars, explaining the band's decision to use Clink at first. "It was mid-December and we were done writing, so we called up



GEORGE DESOTACIRCUS

BOB LEAFE

The 'Cliff 'Em All' video compilation has been a multi-platinum selling surprise for James (l.), Kirk and Co.



Hetfield and Metallica included prices in their Ep and video's titles to prevent retailers from overcharging fans.



GEORGE DESOTACIRCUS

While other bands dream of the day they can practice in a fancy rehearsal studio, Metallica (shown, Kirk Hammett) prefer a garage set-up they built themselves.

Flemming and said, 'Let's make the next album.' He told us he'd be available in late March. Problem! We wanted to be in the studio by the third week of January to capitalize on the feel of the songs.

"Now, we know the guys in Guns pretty well," Lars explains, "and we really like their album, and they told us that Mike was really happenin'. We didn't want to sit around and get burned out on the songs, so we spoke to Mike and he kinda stepped in and got us started.

"We worked with him for about six weeks, and what it boiled down to is, there's only one person who can record a Metallica album, and that's Flemming Rasmussen. I would like to say that the situation was never ugly. Mike Clink is one of the coolest people I've met in the last two or three years, and he helped us get our shit together

and get back into the feel of a studio."

It was Rasmussen's familiarity with Metallica's style of working, however, that the band missed. "We record about as non-live as possible," admits Ulrich. "At any point, there's not more than one guy in the studio. And each guy has to go for two things: tightness in the playing, and a certain vibe. You've gotta feel the music moving forward and grooving. It's really difficult to capture both of those at the same time sometimes, and Flemming is the right kind of person to push us into a frame of mind to get that accomplished. He knows what we're looking for."

The evidence of whether Metallica captured that vibe is in the grooves of the new album, which features nine songs and clocks in at just about an hour in length. "I know there's this bullshit trend with making long albums these days," Ulrich states. "We

wanted to avoid it and make the record a little shorter, but we just had nine ideas instead of eight."

Another thing that remains consistent is the band's lyrical approach, which covers, quips Lars, "pretty light subjects, as usual. But it's just shit that interests us." Interesting indeed: "Blackened" is about the destruction of the environment, while "Frayed End of Sanity" and "Harvester of Sorrow" deal with mental breakdown. Strangest of all, perhaps, is "One": "Picture yourself without legs, arms, sight, hearing, or speech. What would go on in your mind? Would you know if you were awake or sleeping, alive or dead?" asks Lars.

Musically, however, the new album is a *bit* different from earlier work. "I think the stuff is a little trimmer," the drummer reflects. "Instead of having eight nine-minute songs with hella different shit happening inside, a couple of the songs are more into one groove that we stick with through the

"'Headbangers' Ball' is a joke." —Lars Ulrich

whole song. The songs are a little more compact."

... *And Justice For All!* also features the first writing contributions of Jason Newsted. How has he fared? "He's come up with some interesting things," says Ulrich. "One song on the album is mostly his. The thing is, Cliff's writing style was really different from the way me and James write together, whereas Jason's style is closer to ours than Cliff's was. You can look at parts in *Puppets* that stand apart and know they're Cliff's. Jason contributes to what's already there, instead of coming up with something distinctly different.

"I should add there is actually a little piece of music on the album that we worked on with Cliff before he passed away," Lars continues. "It's on the instrumental, 'To Live Is To Die,' and we kept it because it was simply a fuckin' brilliant piece of music."

With the album completed and its mid-June release secured, Metallica have turned their attention toward the long-awaited Monsters of Rock stadium tour, which kicked off on May 27 in Alpine Valley, Wisconsin, with tour mates Van Halen, Scorpions, Dokken and Kingdom Come. "The big club tour, eh?" laughs

Lars. "It just seems like such a cool thing for some reason. What I like about it is that it's something fairly original and different from what's been going on—it's like a new step. And you know that we always like to be part of new steps.

"The line-up they put together is pretty fuckin' cool, too, because all the groups are different from each other to some extent. I know we're the most left-field, but it's not like if you close your eyes, you'll be confused as to what band is on."

Metallica have been luckier than most other bands emerging from the underground scene: They've had the chance to play with veteran, semi-legendary acts. "Touring with Van Halen and Scorpions is just the next step upward from the thing we did with Ozzy. Playing with Van Halen... I think no matter what your opinions are on what they're doing [now], everyone along the line has gone through a couple of years of idolizing Van Halen. They've been a huge influence, especially in American music."

Lars and Co. are playing mostly old

"There is a little piece of music on the album that we worked on with Cliff before he passed away."—Lars Ulrich

favorites on the festival trek, at least until fans are more familiar with the new album. Experience with similar European festivals has made Ulrich philosophical about how successful such events are: "I like to think there's usually a middle ground for things, but with stadiums, it's either/or. You either rage and roar and things go great, or it comes out like a wet noodle. You've gotta be on your toes. With these gigs, so much has to do with the vibe.

"Every gig of this kind has one vibe," he notes. "You don't judge bands individually, you think of the whole thing as one. So it's cool that everyone's getting an hour or whatever to play, instead of, like, Deep Purple and seven support bands who play ten minutes each. We've played quite a few of these before and have learned not to expect anything. We're just going out and making the best of it."

Monsters of Rock ends in August, and then the band is headed for Europe—both Eastern and Western—

and England, a jaunt that will take them through October. In November, the band will begin its first, much-anticipated headline tour of U.S. arenas, "which people have been talking about a lot longer than we have," according to Lars. "Our manager wants us to play every town in this country that has a venue. That's great because it's the classic way to do things, just tour and tour and build it up from the bottom. Fuck the radio and video and all that shit."

On the subject of video, Metallica have no further plans despite the success of the *Cliff 'Em All* compilation tape. "The video was cool because it wasn't your usual high-tech, 35 camera video. It was fun to put together, but the success of it [over 80,000 now sold] has taken us totally by surprise. I mean, shots of the lighting rig and maybe the band once in a while? And us drunk? We figured some real loyal people would buy it and that's it. But as for a video for MTV, there's no thoughts about it. It definitely has not felt right yet, and having one is pretty useless anyway. 'Headbangers' Ball' is a fuckin' joke. So while it's never totally ruled out, we're not thinking about it. Put it this way: We're not



ANASTASIA PANTSIOS

It was James Hetfield (pictured), along with Lars Ulrich, who originally formed Metallica in Los Angeles in 1981.

gonna do a video today, and there's nothing scheduled for tomorrow."

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Scorpions (l. to r.: Francis Bucholz, Rudolf Schenker, Matthias Jabs, Klaus Meine) have released 15 Lps in all.

Scorpions make touring history

by Toby Goldstein

“It's always good to play in a festival, to play together with other bands and try to make the audience happy.”

Scorpions guitarist Rudolf Schenker says with confidence and enthusiasm. And Schenker knows what he's talking about—the Scorpions' appearance on the first U.S. Monsters of Rock tour this summer follows a history of festival dates for the Teutonic titans, including the headline slot on 1986's European Monsters of Rock package.

Those who might expect the Scorps to show disappointment with their second place spot on the program (behind Van Halen) can revise that opinion right now. Declares Rudolf, “We don't have any problems with being second on a bill. What's important is what you can give the audience, and the audience doesn't care who's first or second. And anyway, we'll be coming back to all those places, and many more, so

people can see us as headliners.” The band expects to return to the U.S. early next year, following swings through Japan, Australia and Canada.

Having a good relationship with their tour mates is extremely impor-

**“The audience doesn't care who's first or second.”
—Rudolf Schenker on stadium bills**

tant to the Scorpions. In March, when the group was completing the mastering of their recently-released *Savage Amusement* album in Los Angeles, they specifically asked their management to set up a meeting with Van Halen. “We talked about their new album and our new album, and it was

fantastic, it was a great atmosphere,” Rudolf recalls.

As exciting as Scorpions' first extensive U.S. tour in three years promises to be, the German rockers have already been paid a singular honor in 1988, as the first major Western hard rock band asked to perform in the Soviet Union. (Although Billy Joel, jazz fusion guitarist Pat Metheny, John Denver and reggae band UB40 have performed in the Communist state as part of glasnost, a new Soviet attitude of openness, none of these acts come close to the volume, heaviness and rockin' style of the Scorps.—Ed.) The metal masters' ten days of sold-out shows in Moscow and Leningrad in April were testimony to what the power of young rock & rollers can do.

Rudolf explains that Premier Gorbachev's son is a big Scorpions fan, and the official government invitation soon followed. Though *Savage Amusement*

is not yet available to Russian Scorpions fans, several of the band's albums are now officially released there, with a half million first pressing of

The Scorpions are the first major Western hard rock band asked to perform in the Soviet Union.

Love at First Sting scheduled in tandem with the concerts.

Of course, it is the *Savage Amusement* album which Schenker, Klaus

Meine, Matthias Jabs, Francis Bucholz and Herman Rarebell will be showcasing during their 75-minute long Monsters of Rock performance and on the headlining tour to come. The album got its name from drummer Rarebell, who accurately described the band's many "adventures" that inspired songs such as "Rhythm of Love" (the first single) and "Walking on the Edge." "It was so much pain," notes Schenker, "and on the other side, it was so much fun." And though this album cover probably won't cause the kind of controversy that previous illustrations have inspired—they did turn down a few that were really outrageous—its message will still deliver the kind of sting the Scorpions are known for. ●



Though he's fully recovered now, veteran belter Klaus Meine has had considerable medical problems with his throat and voice during Scorpions' career.

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Van Halen create a monster

by Ben Liemer

Sammy Hagar, Van Halen frontman and all-around motormouth, is holding court and loving every minute of it. Along with brothers Edward and Alex Van Halen and Michael Anthony, Hagar is, well, making monkeys of the assembled mass of international journalists at Los Angeles' Universal Studios. Sitting at a long table decked out with bananas in front of a towering, roaring King Kong, Hagar's here to launch the first American Monsters of Rock festival tour, the biggest multi-act concert series in U.S. music history.

"We asked Swing Out Sister, but they were busy," the party rocker quips. "George Michael was unavailable, too. It was a process of elimination between Metallica and Swing Out Sister and the Scorpions and George Michael. George Michael turned us down—he didn't wanna to follow Metallica!"

Exactly what Metallica's Lars Ulrich and James Hetfield—camped just

down the table, unshaven, hidden behind shades and possibly hung over—think of all this, isn't quite clear. Ditto for the leather-clad Scorpions seated nearby. They've already witnessed the press being (literally) greeted by Hollywood's Monsters of Film: Frankenstein, Dracula, the Phantom, the Mummy and others.

Having survived the nerve-racking pressure of replacing David Lee Roth on 1986's *5150* tour, Hagar and Co. are clearly reveling in the spectacle they've created. But this circus pales in comparison to the one they've come to announce—a 25-30 date extravaganza starring Van Halen, special guest stars Scorpions, plus Dokken, Metallica and Kingdom Come. The nine-hour festival, which features each band performing full-length sets, commences immediately at Alpine Valley, in East Troy, Wisconsin on May 27.

Monsters organizer Louis Messina of Pace Concerts, the promoter behind the annual Texas Jams, expects the tour to draw over two million rock

lovers before its close this summer. And, says drummer Alex, that's in keeping with the Van Halen tradition of "big rock" and humongous album sales: "Van Halen is as big as we'll ever be and we wanted to do something that will never be forgotten. This is our attempt at it. It's a once-in-a-lifetime thing."

Expect Van Halen to plow ahead with their post-Roth career—they will be performing plenty of tracks from their newly-released *OU812* Lp. Produced by the band and long-time engineer Donn Landee, *OU812* was once again recorded at Edward's backyard 5150 Studios. And though Hagar acts like the class clown at this press conference, he certainly doesn't treat his band's music lightly.

"Honestly, I'm more nervous about this one than I was about *5150*," Sammy admits. "It's like, 'O.K. guys, top this one now.'" The singer/guitarist's anxiety is understandable. After all, how do you follow up your first #1 album? **○**

Edward Van Halen (below) and Co. will once again be performing "Jump" during their Monsters of Rock sets.



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- JIMMY PAGE - from Led Zeppelin Years (wht)
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- KINGDOM COME - Faces
- KINGDOM COME - Album
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- KISS - Creatures of Night

- KISS - Crazy Nights (white)
- LA GUNS
- LED ZEPPELIN - Houses of the Holy (white)
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- MEGADETH - Harpoon/Speed, Metal (wht)
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- METALLICA - Garage Days, album cover
- METALLICA - Damage, Inc.
- METALLICA - Metal Up Your Ass
- METALLICA - Skeleton
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- C.O.C.
- CINDERELLA
- DEF LEPPARD - Hysteria
- DOKKEN
- FASTER PUSSYCAT
- GRATEFUL DEAD
- GREAT WHITE
- GUNS & ROSES
- IRON MAIDEN
- JOURNEY
- LED ZEPPELIN - Logo
- LED ZEPPELIN - Swan Song
- KING DIAMOND
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- MOTLEY CRUE
- OVERKILL
- PINK FLOYD - Dark Side of the Moon
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More Summer tour highlights

Stryper, Queensryche support new albums, ex-Kissers Ace Frehley and Vinnie Vincent solo again, Robert Plant comes back, Warlock still going strong

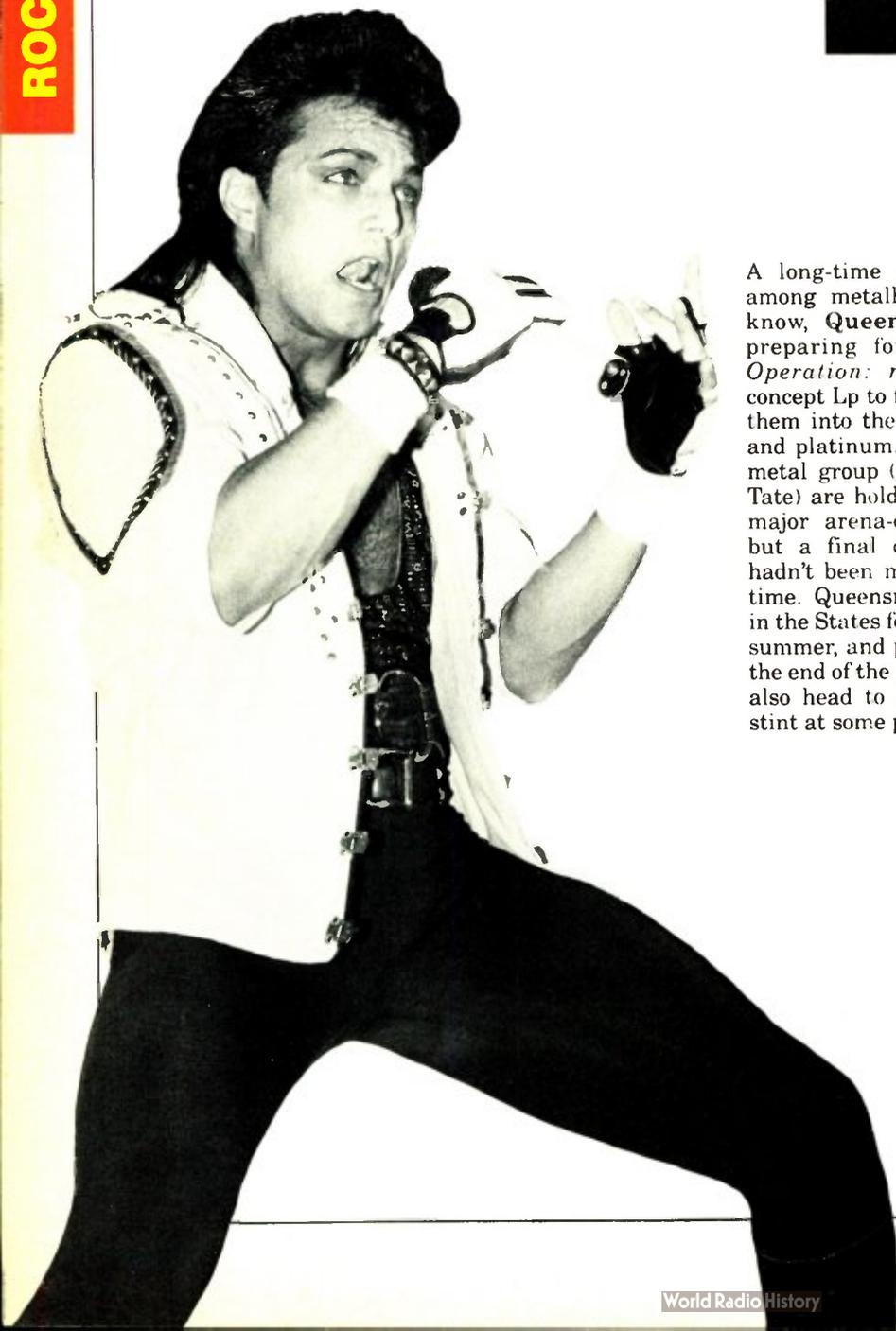


BOB LEAFE

Ace Frehley's live Ep was Top 100 at press time—but the former Kiss axeman will hold off on touring until later in June, when his *Second Sighting* studio album is due for release. Road plans still haven't been finalized, but they'll probably keep Frehley and his Comets on tour until the end of 1988. Former Eric Clapton drummer Jamie Oldaker has now replaced Anton Fig.

A long-time cult favorite among metalheads in the know, **Queensryche** are preparing for their new *Operation: mind crime* concept Lp to finally propel them into the land of gold and platinum. The techno-metal group (shown, Geoff Tate) are holding out for a major arena-opening slot, but a final decision still hadn't been made at press time. Queensryche will be in the States for at least the summer, and possibly until the end of the year, but may also head to Europe for a stint at some point.

L.A. **Guns**' quest for the big time got a major shot in the arm last spring, when Philip Lewis and Co. were tapped to replace Guns N' Roses on the AC/DC tour. With their PolyGram debut threatening to crack the Top 50 at press time, L.A. Guns hope to hook up with another arena-opening slot for the remainder of the summer.



EBET ROBERTS



MICHAEL S. JACHLES



BOB LEAFE



ANASTASIA PANTISIUS



EBET ROBERTS



BOB LEAFE

Legendary Led Zeppelin guitarist **Jimmy Page** is also hitting the comeback trail this summer—a new solo Lp is due out in late June or early July: reportedly, its sound is very Zepelin-esque on some tracks. Robert Plant makes a guest appearance on vocals for one cut, though veteran British solo artist John Miles sings on the remainder of the rock numbers. The drummer for both album and forthcoming tour will be the late John Bonham's son, Jason. Page's tour plans were not available at press time.

While never exactly burning up the charts, **Faster Pussycat's** self-titled Lp has remained in the Top 200 for more than eight months now, and the band has been touring for almost as long. After gigs with David Lee Roth and Alice Cooper, plus headlining clubs, Taime Downe and the other Pussycats are still on the prowl for the summer tour season. Look for the band in the new Penelope Spheeris metal documentary, *Decline of Western Civilization II: The Metal Years*.

All Systems Go is the title of the **Vinnie Vincent Invasion's** new Lp, and is an apt description of the guitar master's touring plans as well. Vincent will probably be on the road throughout 1988, following *Systems'* late April release. Although they may consider an arena warm-up slot, Vinnie and Co. hope to sell enough vinyl to be able to headline.

In the wake of *To Hell With the Devil's* platinum-plated success (on the charts for almost 1½ years), **Stryper** are hoping to do it again with *In God We Trust*. But despite their strong sales and loyal audience, the metallists' Christian orientation is still causing arena headliners to reject them as an opening act. Stryper are planning an extensive tour of mid-size venues following their album's June release.

In a year that's produced a truckload of Led Zeppelin clones, the legendary band's lead singer is returning to the arena circuit. The tour to support **Robert Plant's** *Now and Zen* Lp kicked off last May in Canada; Plant and opener Stevie Ray Vaughan then headed for the Northeast and Midwest and will most likely keep rocking through to the fall.



ANASTASIA PANTISIUS



BOB LEAFE

Warlock has been touring since the beginning of the year to support their *Triumph and Agony* album, and the hard work is paying off. The Lp is making

slow but steady progress up the charts, and the Euro-metal rockers aren't about to slow down. After their tour with Megadeth, Doro Pesch and the rest of War-

lock will be heading back to their native Germany for a few weeks, then returning for another U.S. spin.

—Daina Darzin

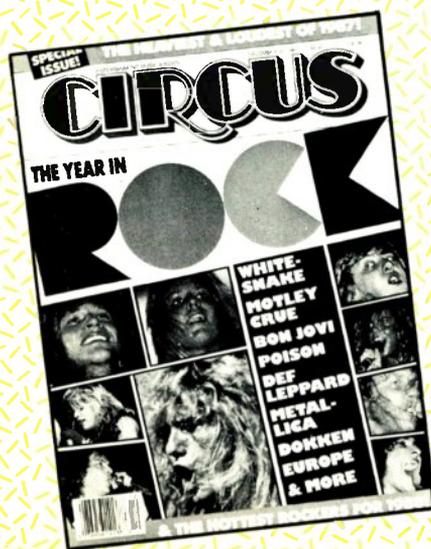
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AFA8

PHOTO JOURNAL

by Toby Goldstein



LINDA MURPHY

Joe Elliott (l.) spontaneously wrote "Pour Some Sugar On Me" on acoustic guitar in the studio with Mutt Lange. Phil Collen later gave it a guitar overhaul.

An instant hit by Joe Elliott

Def Leppard are often teased about how long it took them to complete *Hysteria*, their most recent album. The British quintet will certainly admit that's true, but it doesn't mean that every song was slaved over for months on end. Sometimes, as vocalist **Joe Elliott** recalls, wonderful things just happen. That was the case with *Hysteria*'s "Pour Some Sugar on Me."

"It was written while I was doing a vocal with [producer] Mutt [Lange]. He went out for coffee and I picked up an acoustic guitar that was in the control room, and started farting around with it. I'd had these chords for about a week, and I was just singing. I had my back to the door. I didn't know it, but he had come back and stood in the doorway, listening.

"You know, when you get that feeling that somebody's looking at you," Joe

continues, "but you can't see it? I turned around and he said, 'What the hell was that?' He thought it was somebody else's song."

Before the rest of Def Leppard even knew of the song's existence, Joe and Mutt worked on it for a few hours. Then guitarist **Phil Collen** came in and gave it a professional guitar overhaul. The rest is history.

No double bill for Poison and Def Leppard

Currently on the road with **David Lee Roth** as they support their second album, *Open Up and Say Ahh*, **Poison** are having the time of their lives. As soon as Roth invited the bleached bombers to join him on tour, L.A.'s glam champs jumped at the chance and accepted. However, while Poison were still in the studio working on the album, they were also offered the chance to tour Europe with **Def**

Leppard—and accepted that. Drummer **Rikki Rockett** admits that having to give up that tour was very disappointing to the band, but they really had no other choice.

"We would have never had the record done in time," he explains. "The record is definitely the spark plug of the engine. And you just can't tour without it. We didn't want to go over there and play everything we played last time.

"It would have been great to tour with Def Leppard; they're almost like a legend now," Rockett says. "I hope we get to play with them some other time. It's funny, because as soon as we heard that they wanted us on the tour, we just said yes. We didn't even think..."

Rikki adds, with some embarrassment, that Poison's talent for "getting overexcited" gets them into trouble a little too much. "I do that with dates a lot. I'll have a date that night, and I'll meet this girl and she'll say, 'I'd like to do something.' 'Great, tonight, let's do it!' Then, after I walk away, I'll go, 'Oh my God, I forgot that I already made plans.'" Concludes Rockett, "The whole band's like that. We have to open mouth, insert foot."

White Lion's heroes: Just a Kiss away?

What would be your reaction if you could predict that, ten years from now, you'd be performing onstage with a musician who's an absolute, number one idol? If it sounds impossible, **White Lion** guitarist **Vito Bratta** knows that some pretty strange things can happen in this world.

"One of the first records I bought was **Kiss' *Alive!***, and when we first went out with **Ace Frehley**, it was unbelievable. He brought me onstage at the Warner Theatre in Washington, and we jammed. And what's funny is, the first song I learned off that Kiss record was 'Deuce.' I named my very first band after that song.

"And on New Year's Eve," Bratta adds, "Ace asked me to play with him at L'Amour in Brooklyn. I ended up going onstage, and when I asked, 'What song do you want to play?' he said, "'Deuce.'" Here I am, ten years later, and I'm doing a dual guitar thing with Ace Frehley! And then, finding myself onstage in an arena, turning around and seeing that huge KISS sign in front of me..." (*White Lion toured with Kiss in 1987—Ed.*)

No wonder Vito has to catch his breath sometimes. "It's all like a dream come true. I still feel like a little kid from Staten Island." ○

"RockTops Rules"

MUSIC GEAR

edited by Paul Gallotta

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Pg. 96, Bass Lines: Eddie Jackson
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and Latin Percussion
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Stars' Instruments: Guns N' Roses' Slash keeps it simple

FOR ALL OF THE AGGRESSION that Guns N' Roses lead guitarist Slash may possess on stage, he is, in reality, a fairly traditional player.

"From the time I started out, I've always been a Jimmy Page/Jeff Beck/Jimi Hendrix/Eric Clapton fan," notes the British-born guitarist. "Right now, I still listen to your standard guitar heroes — Aerosmith's Joe Perry and Brad Whitford, AC/DC's Angus Young and Metallica's James Hetfield.

"I've been playing since I was 14 or 15," he continues. "Steve [Adler], our drummer, got me started. He had an old guitar and an amp, and he didn't know how to play it, but he just cranked it up to 10 and started banging on it. I thought it sounded great. That's what got me started. I joined my first band shortly after that. But outside of my being in London [which earlier on birthed Motley Crue bassist Nikki Sixx] and doing some demos with David Lindley [primarily known as Jackson Browne's guitarist], the rest is unimportant till now."

Currently, Slash is playing a '59 Gibson Les Paul. "I own two," he notes. "And I hate taking 'em on the road because they cost me everything I had and I still owe money on 'em."

The only alteration Slash made was to remove the original PAFs in favor of Seymour Duncan humbuckers. He uses Ernie Ball strings, 100-watt Marshalls with Groove Tubes and no effects. He credits his guitar tech Bill Smith with keeping his sound consistent.

Slash also uses an old Epiphone acoustic, but notes, "it's too nice for me to use very often."

—Paul Gallotta



RICK GOULD

Slash acquired his unique name from a friend's father. "It doesn't really mean anything," explains the British-born guitarist.



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Bass Lines

by Joey Vera

Queensryche's Eddie Jackson's personal style



THESE DAYS, IT'S VERY EASY TO appreciate the few bands that have managed to survive based on their own personal style (as opposed to absorbing and assimilating some other band's). Seattle, Washington-based Queensryche don't sit comfortably within any of the previously established boundaries of hard rock. Rather, they freely experiment and create with an internal spirit, the likes of which hasn't been heard since Led Zeppelin's heyday.

Bassist Eddie Jackson heads the pumping rhythm section, along with drummer Scott Rockenfield. They collaborate on hard-driving rhythms and powerful accents that set a solid base for the dueling guitars of Michael Wilton and Chris DeGarmo. When coupled with the soaring tenor of frontman Geoff Tate, there's no mistaking Queensryche for anyone else.

On many heavy metal albums, the bass sometimes gets lost between the guitars and the drums. Eddie feels the bass should be a part of the whole musical vision: "It's got to be like you're standing right in front of the band hearing everything clearly."

The recording studio is a technological playground to Eddie and the band. Queensryche always set aside time for creative experimentation, which is included in the recording schedule ahead of time. For instance, Queensryche sample their own made-up sounds and use them to enhance accents, or sequence them in rhythms. One of the studio tricks that Eddie has performed is in the intro to "London" on the *Rage For Order* Lp. He used two different sounds already programmed in an Emulator: a slapped sound and a softer one. He then sampled a sound with his bass and the use of a pick. Finally, all three sounds were played simultaneously in the program.

Jackson uses a pick in the studio and his fingers live. His studio



BOB LEAFE

Queensryche's Eddie Jackson played his first professional gig at Seattle's 3,000-seat Paramount Theatre; he and the band were opening for Zebra.

technique helps him create a more defined sound, with a sharper attack, and yet allows Eddie to maintain a full-bodied low end. Check out "Revolution Calling," "Breaking the Silence," or the title track, all on their new Peter Collins-produced album, *Operation: mind crime*, for a taste of some fine musical cuisine. The punchy, ballsy production, sharp engineering (by Jim Barton) and great songs make this their finest release yet. There's quite a few bass lines we could check

out, but this month, let's take a closer look at the chorus to the track, "Spreading the Disease." It's a quick eight-note pattern that changes with each chord in the chorus (G, A, C, E).

This great melodic line helps propel the power chords of the chorus. Start out slowly at first. Don't worry about correct speed until you feel comfortable with the pattern.

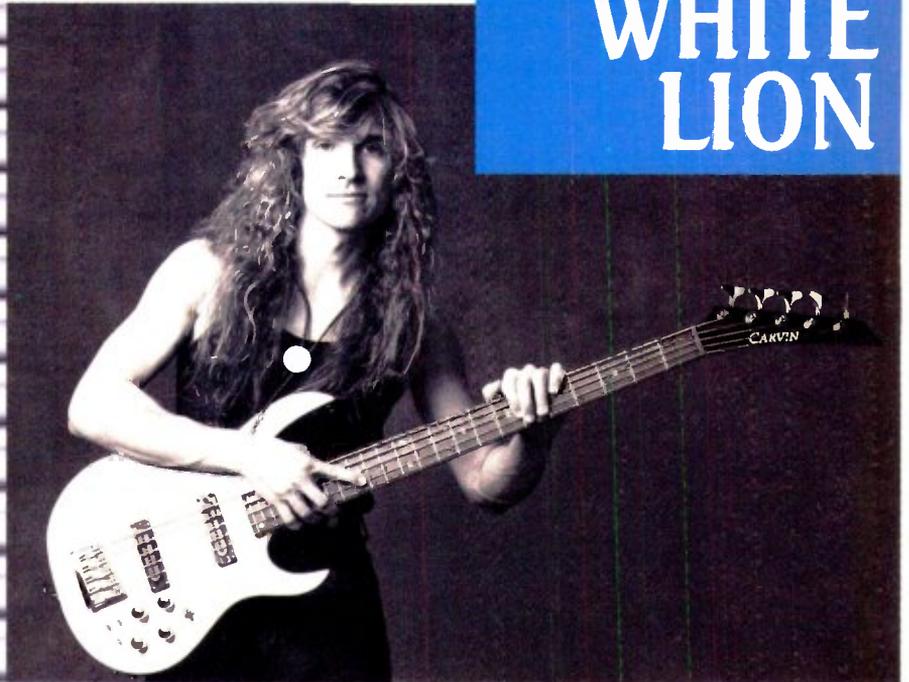
Joey Vera is the bassist for Chrysalis recording artists Armored Saint.

"Spreading the Disease" from *Operation: Mind Crime*

The musical notation shows the bass line for "Spreading the Disease" in G major, 4/4 time. It consists of six staves. The first three staves are standard musical notation with a treble clef and a key signature of one sharp (F#). The fourth and fifth staves are guitar-style notation with a bass clef and a key signature of one sharp, showing fret numbers (e.g., 3 3 3, 5 5 5, 5 5, 5 7 7 7 7 5 4 7). The sixth staff is guitar-style notation with a bass clef and a key signature of one sharp, showing fret numbers (e.g., 3 3 3, 5 6 6, 3 3, 3 2 2 2 3 2 3 2).

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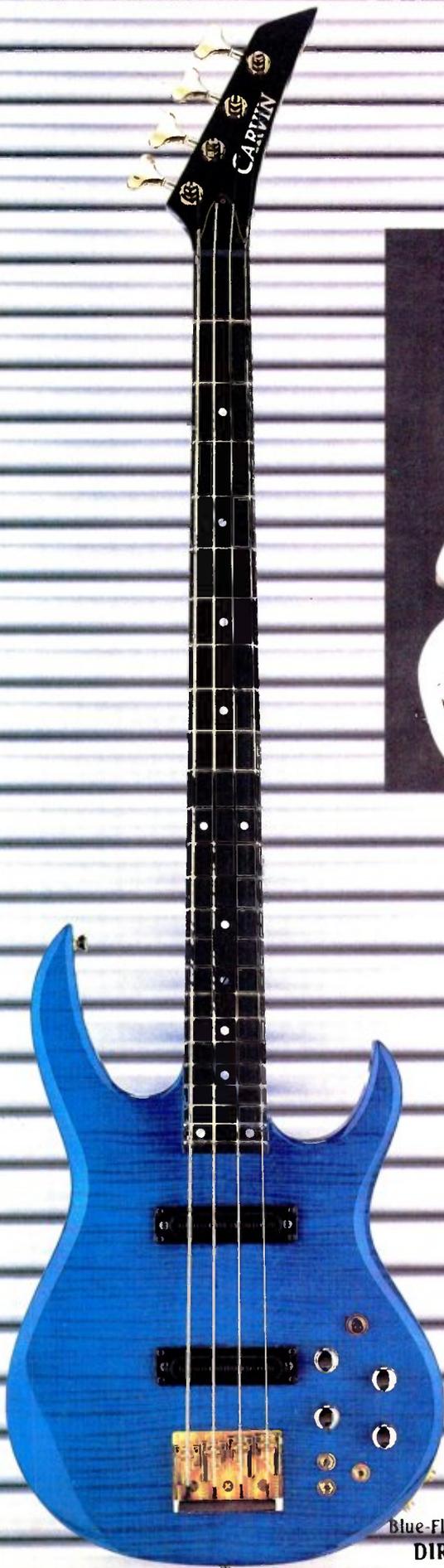
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Guitar Clinic

by Nick Bowcott

Night Ranger's Brad Gillis on the tremolo

THE INTEREST SPARKED BY THE stunning playing techniques of Edward Van Halen, coupled with the revolutionary development of various locking tremolo systems, has led to whammy bar use becoming a vital part of the modern guitarist's repertoire.

However, very few players have bothered to take the time to explore, and then capitalize on, the many exciting techniques that lie dormant within this now-common piece of hardware. Instead, most guitarists seem to view the bar as a "breathing space" which they turn to when they've run out of soloing ideas. Consequently, their use (or should we say abuse?) of the tremolo arm merely consists of dive-bombing a note or harmonic while they think of what to play next!

A few players, however, have realized the many exciting possibilities that a reliable tremolo unit holds, and have used them to develop their own distinctive styles. Apart from the aforementioned Van Halen, a few names spring to mind: Allan Holdsworth, Adrian Belew and Night Ranger's brilliant Brad Gillis.

Gillis first stepped into the glare of rock's spotlight when he joined Ozzy Osbourne's band following the tragic death of Randy Rhoads. Brad was recommended to Ozzy by Pat Thrall, and, after a brief audition, found himself performing in front of sold-out arenas all over the globe. He then appeared on Ozzy's double live album, *Speak of the Devil*. Although Brad isn't exactly thrilled with his playing on that disc ("We only had four days to learn and rehearse the material and because of this, my playing was pretty sloppy"), legions of guitarists were—especially with his innovative tremolo bar style.

Despite the success of that record, Brad decided to return to his previous outfit, Night Ranger. Many cynics saw this as a step backwards, but the group quickly evolved into a platinum act and Gillis and Jeff Watson blossomed into one of the hottest guitar partnerships of the decade.



BOB LEAFE

Brad Gillis was actually a drummer long before he picked up the guitar. He shares Night Ranger's leads with guitarist Jeff Watson.

Gillis uses an old Floyd Rose locking system (i.e., the model with no fine tuners) and he has it set up so "it can go down until the strings flap or go up so that the low E string goes up a 5th (to A)." One of his many uses of the bar involves the raising and lowering of notes by exact pitches, a technique that requires a highly developed ear and touch. Gillis often does this with rarely-used harmonics that can be difficult to sound—like the one at the second fret on the G string, for example.

"When trying for certain harmonics," Brad advises, "it helps if your strings are overdriven. It also helps if your strings are relatively new and it is vital that you always place your fingers directly above the fret in question."

One of Brad's most distinctive tremolo techniques involves him flicking the end of the bar with his right hand's middle finger and causing a note to "warble." This effect can also be achieved by banging the body of the guitar with your fist, as this action will instigate the desired shaking effect on a well-set-up floating tremolo system. Gillis employs this technique in his exciting "Don't Tell Me You Love Me" solo. Another trait of his playing is moving runs chromatically up or down the neck. Below is an excerpt from that solo, which showcases both of these exciting Gillis trademarks. The key is F# minor (with the exception of the chromatic climb).

Nick Bowcott is guitarist for RCA recording artists Grim Reaper.

"Don't Tell Me You Love Me" solo excerpt

The musical notation shows a solo excerpt in F# minor. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a tablature line with fret numbers and fingerings. The third staff is another tablature line with fret numbers and fingerings. The notation includes triplets, accents (P, H), and tremolo effects (Vib, TAP WHAM BAR).



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Drum Beat

by Carmine Appice

Def Leppard's Rick Allen on "Women"

DEF LEPPARD CAME ROARING back last year with a killer album, *Hysteria*. Even after Rick Allen lost his arm in a tragic accident, these guys showed the world real class by sticking together. This month, let's take a look at what Rick does on the first single from that album, "Women."

In the intro, Rick hits with the rest of the band on the count of "1," "& of 4," and the "& of 2," with a 16th-note triplet fill on his toms, counted "4 Ti-Ta &." Then, it's on to the groove. Consisting of quarter notes on the hi-hat with "2" and "4" on the snare, Allen plays the "1 &," "& of 2," "3 &," "& of 4," on the bass drum, followed by one bar of time in bar #5 and a fill in bar #6. Then, it's on to the verse (See Exercise I).

The verse is a straight but effective pattern—"2 and 4" on the snare, quarters on the hi-hat, "1 and 3" on the bass drum (See Exercise II).

The pre-chorus is the same as the intro, so let's move to the chorus. Here Rick does a complete rhythm change. Each chorus develops more of a bounce feel, building up with a first and second ending. The bounce comes from the "A of 2" count going to a "3 &" count, then an "A of 4"—all on the bass drum. This creates the bounce.

The second bar is the same until the fourth beat. Here, we have the "4" on the snare—"e" and the "A of 4" on the bass drum. In the fifth bar, Rick plays "1 e," "A of 1" on the bass drum, "2 and 4" on the snare and the quarters on the hi-hat. In the second ending, Allen hits a fill starting with "3" on the bass drum, playing "e" and the "A" of 3," and the "e & A" of "4" all on his snare. (See Exercise III).

There are some 8th-note breaks after the second chorus and a fill starting on "3." The rhythm changes a little for the solo, with the bass drum playing some off beats (8th notes) (See Exercise IV).

So there you have it. I would like to hear from Circus readers as to who



ANASTASIA PANTSIOS

Rick Allen's older brother Robert was once Def Leppard's tour manager. Rick cites Deep Purple's Ian Paice as one of his main influences.

you'd like to see in future Drum Beat columns. Got a favorite? Write to me, c/o Circus Magazine, 3 West 18th St., New York, NY 10011.

Carmine Appice has played with Vanilla Fudge, Jeff Beck, Rod Stewart, Ozzy Osbourne and King Kobra over the years.

Exercise I

1 2 3 4 & 1 2 & 3 4 5 6

SD | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | HH | ♪ ♪ ♪ ♪ |

BD | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | BD | ♪ ♪ ♪ ♪ |

Exercise II—Verse

HH | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | HH | ♪ ♪ ♪ ♪ |

SD | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | SD | ♪ ♪ ♪ ♪ |

BD | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | BD | ♪ ♪ ♪ ♪ |

Exercise III—Chorus

HH | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ |

SD | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ |

BD | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ |

HH | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ |

SD | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ |

BD | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ |

SD | 1 & 2 | 1 & 2 |

BD | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ |

Exercise IV—Solo

HH | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ |

SD | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ |

BD | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ |

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Effects: "A pick"
Amps: Marshalls with 12" JVL speakers
Comments: "If you want to learn how to really play a bass, you have to listen to the old masters. Listen to John Entwistle, Paul McCartney and me! That about covers it."

Name: Kenny MacLean
Band: Platinum Blonde
Bass: Yamaha Custom
Strings: Rotosound Roundwounds
Pickups: Twin EMGs
Effects: Two Yamaha SBX 90s
Amps: Yamaha power and preamps
Comments: "I'm originally a guitarist. The reason I play bass is because that's what it took to join Platinum Blonde. It's a fun instrument."

Name: Patricia Morrison
Band: The Sisters of Mercy
Bass: Rickenbacker 4001, Fender Jazz
Strings: Rotosound Roundwounds
Pickups: Stock
Effects: King Rat distortion pedal, Boss Turbo overdrive
Amps: Ampeg SVTs
Comments: "I joined Sisters of Mercy because it's fun. The bass stands out more in this music because we're less guitar oriented. We can accomplish what we want without the guitar. Sometimes, we'll combine two or three bass tracks into a single bass line. I like that."

Name: Johnny Lee Middleton
Band: Savatage
Bass: ESP Mirage, ESP Horizon, Spector Custom
Strings: GHS Bass Boomers
Pickups: Twin EMG humbuckers
Effects: None
Amps: Ampeg SVTs
Comments: "I like to keep my playing basic—not too many lead bass riffs. I concentrate more on the stage aspect of my performance."

Name: Duff "Rose" McKagan
Band: Guns N' Roses
Bass: '85 Fender Jazz, Kramer Spector



BOB LEAFE

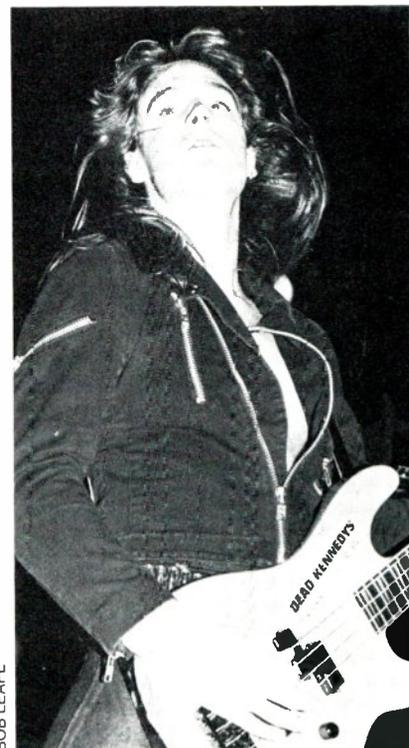
Motorhead's mainstay Lemmy Kilmister once worked as a roadie for American guitar genius Jimi Hendrix.

Strings: Rotosound Roundwounds
Pickups: Stock Fender, EMGs
Effects: None
Amps: Gallien Krueger 800 RB with 15" Electro-Voice speakers
Comments: "My whole theory about bass playing is that you are the backbone. You've got to keep it going. Showing off is complete BS. A good bass player is one who can be noticed without being noticed."

Name: Kelly Nichols
Band: L.A. Guns
Bass: B.C. Rich Warlock, Ironbird
Strings: GHS Bass Boomers
Pickups: Twin EMGs
Effects: None
Amps: Ampeg SVTs
Comments: "I started playing 'cause my brother played guitar. I like the fact that along with the drums, you're the backbone of the band. A bass is not a tool of ignorance."

Name: Matt Bissonette
Band: David Lee Roth
Bass: Custom Ibanez
Strings: GHS Bass Boomers
Pickups: Stock
Effects: Labsound rack with a dbx 160 comp limiter, 2 Lexicon PCM42s, an SBX2, a Roiland GP-8 and an Ibanez reverb
Amps: 4 Yamaha SES260 power amps, a Yamaha 2200

Comments: "I've had so many people that I've listened to, from Geddy Lee to Dave Hope to Sting to Ron Carter—I've put them all together in my head."



BOB LEAFE

Megadeth's Dave "Junior" Ellefson lists the Sex Pistols' 'Never Mind the Bollocks' as his most influential Lp of all time.

So when I'm playing, I hear all of them playing."

Name: Ken Ballone
Band: M.O.D.
Bass: ESP Jazz
Strings: GHS Bass Boomers
Pickups: Stock
Effects: None
Amps: Mk IV 215 Black Widow
Comments: "My influences are mostly from people like Steve Harris and Geezer Butler. I started doing sessions when I was 15, I played the guitar back then. I switched to bass because there was more of a demand for it."

Name: Tony Montana
Band: Great White
Bass: Music Works Custom
Strings: LaBella Hard Rockin' Steel bass strings
Pickups: Seymour Duncan quarter-pounders
Effects: None
Amps: AMP Power amp
Comments: "I have done nothing but play instruments since I was eight years old. My big thrill these days is that I get to use a new set of strings every night, whereas before I used to make a ritual out of boiling them."



Guns N' Roses' Duff McKagan plans to marry the vocalist of the all-girl L.A. rap band, Lame Flames.

Name: Tracey Lamb
Band: Girlschool
Bass: Hohner Headless
Strings: Ernie Ball Stainless Steel
Pickups: Stock
Effects: None
Amps: Ampeg SVTs
Comments: "I use a Hohner because the body's much smaller and very light, as compared to your standard bass. I'm small and it's much easier for me to deal with on stage."

Name: Jerry Best
Band: Lion
Bass: G&L Interceptor
Strings: Rotosound Roundwounds
Pickups: Stock humbuckers
Effects: None
Amps: Mesa-Boogie 400B with 15" Electro-Voice speakers
Comments: "Bass players should pay more attention to the group thing—play for the song, not for yourself. It doesn't take much to be all over the place."

Name: Dave Ellefson
Band: Megadeth
Bass: Jackson Concert
Strings: Rotosound Swing bass
Pickups: Active Jackson humbuckers
Effects: None
Amps: Gallien Krueger 400
Comments: "I've been playing for 12 years. I like the sound of [a bass], that's what I listened to when I listened to music. Who needs a guitar?"

— Paul Gallotta

Test Reports: Latin Percussion's Claw

★ ★ ★ ★ ★

LATIN PERCUSSION OFFERS a handy device called "The Claw"—drummers and percussionists will find it's just what the doctor ordered in live applications.

Essentially, The Claw is just that: a claw-like microphone holder that grabs the side of the snare drum (or any drum, actually) and allows a precise placement of mikes. The attachment unit is screw-locked to both the drum itself and to the angled iron that supports the mike boom. Except for the boom, which is plastic, the rest of the unit is black matte-finish metal.

In the studio, the mechanical



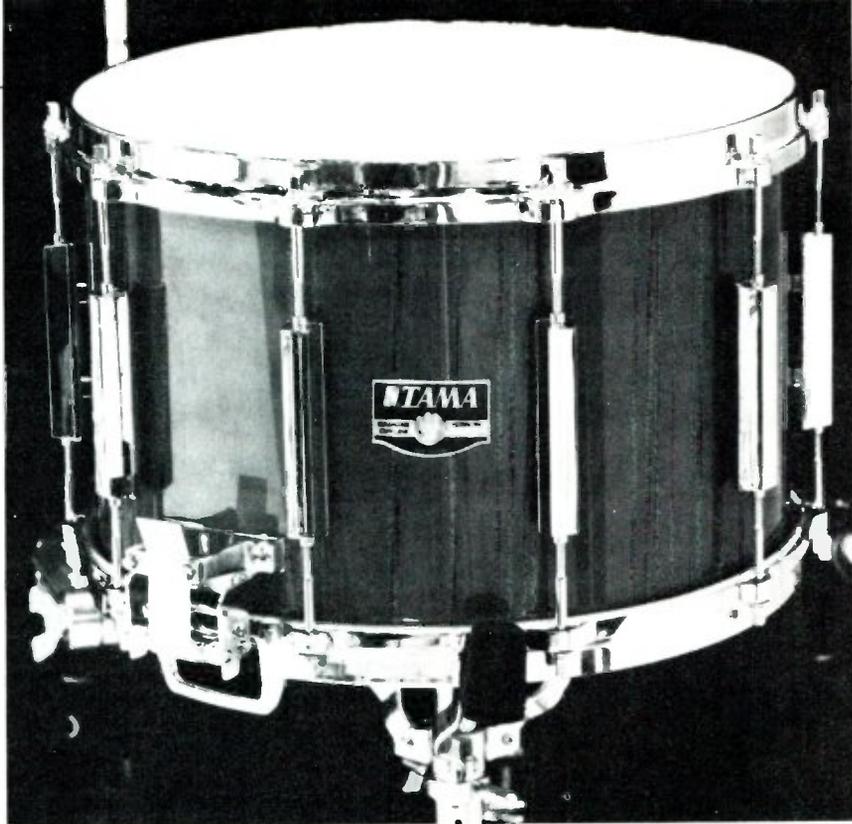
At a list price of \$33.95, you can afford more than one Latin Percussion Claw microphone holder. It rates five stars.

coupling between the drum and The Claw is unacceptable, since it could transmit vibrations to the microphone. But in live applications, The Claw allows drummers the freedom to get close-miked effects without having annoying booms cluttering their kits. The narrow-thread screw that holds the unit to the drum provides excellent security—although by the same token, it makes changing from one drum size to another less than instantaneous. (However, you're probably not going to do too much mike shifting during a set, anyway.)

Our only real complaint was the lack of instructions for The Claw. Granted, it's a pretty self-explanatory device, but we think there should be at least an exploded diagram and some tips for novices about mike placement techniques. That would let users get the most out of this very ingenious product.

At a price of \$33.95, drummers can easily afford more than one their live performance sound will benefit. LP also makes similar holders for splash cymbals and percussion drum mikes. We award them all five stars.

— Dan Daley



Constructed from Japanese birch, Tama's deep snare is a good all-around drum. Listing at \$460, it rates four stars.

Tama's deep snare

★ ★ ★ ★

THE MODEL NUMBER OF TAMA'S deep snare, AW309LSR, belies the actual simplicity of the drum. The 9" x 14" snare is constructed from Japanese birch wood with die-cast batter and snare hoops.

Freedom lugs sit above the snare drum shell for easy access and added resonance, as well as precision tuning.

The Tama's sound was rather high-pitched, even when the upper skin was loosened—a surprise for such a deep snare drum. That's not to say it was thin—there's plenty of crack, and the upper hoop allows for an excellent crack on rim shots. However, this is not a Journey-esque snare.

In the studio, we found that the best results came when we added a plastic deadening ring or a just a little bit of gaffer's tape to the upper skin.

Overall, the Tama snare has decent punch and, as we noted, an excellent, resonant crack when hit with a rimshot. The side-stick sound was good, too, showing the versatility of the snare from loud rock to soft ballads. Priced at under \$460.00, the Tama snare is a good all-around drum. We give it four stars.

— Dan Daley

Zildjian's Cymbal Miking System

★ ★ ★ ★ ★

IN MOST CASES, DRUMMERS play the only real acoustic instruments in a band these days. As a result, they are the ones most at the mercy of underpowered, non-comprehensive P.A. systems. The new Zildjian Cymbal Microphone System gives skin pounders an edge.

Using six Barcus Berry electret microphones—pickups, actually—the system is basically a mixer with six inputs which allows drummers to individually mike their cymbals, and then send those signals either individually to P.A. channel inputs or as a stereo left right output to the P.A.

The front panel of the mixer has individual level controls for each input.

as well as pan pots to set stereo image. There is a separate hi-hat input apart from the five regular inputs: this has the added feature of a screw-type EQ control which seems to be a mid-range roll-off control, rather useful for hi-hats. There are also master left right level and EQ controls. The latter are high-frequency filters; turning them counterclockwise rolls off high end.

The unit's rear panel offers individual inputs and outputs (outputs are both line level and XLR), as well as master stereo outs and a pair of effects loops.

Rack mountable, the mixer portion is laid out quite simply. The mikes themselves clip onto cymbal stands easily; it doesn't take long from the time the box is opened to set up. We found that the master outputs worked best in live situations, which the system is really the most useful for. (You're not going to endear yourself to engineers by bringing this gear into recording studios, where individual mike control is *their* prerogative.)

The volume increase and the control over cymbal levels makes Zildjian's system a very worthwhile investment for drummers who regularly work with minimal P.A. setups. The EQ sections offer control, but not a spectacular amount—still, any control is always a help. The hi-hat EQ is the best and most useful, since it's for the most heavily used cymbal.

By varying the configuration of inputs, you can also hook up a drum machine through the mixer. The effects sends are a big plus—but, as with all effects, don't overuse it, especially for reverbs. If you're not careful, this can wash out the sound and thus defeat the system's purpose.

The Zildjian Cymbal Microphone System can offer tremendous control for drummers in live applications. The system's reach doesn't exceed its grasp, although its studio potential is limited. With first-rate hardware and a price of \$995, there's no reason you should not be heard as well as seen. We award Zildjian five stars for this effort.

— Dan Daley



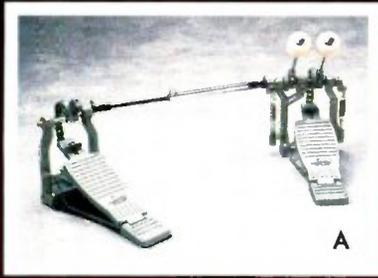
Zildjian's ZMC-1 offers tremendous advantages in terms of volume and tone control. It rates five stars.

ROCK AND ROLL CONSTRUCTION SET

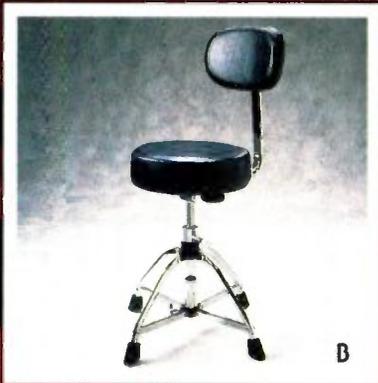
Ask several different drummers the best way to set up a drum kit, and you'll get several different answers. That's why there are so many components in the Modular II hardware line—so you can construct your kit just the way you want it.

Now, there are eight new additions: a deluxe throne with backrest, a twin bass pedal, universal clamps, a mini-boom, a legless hi-hat stand, a boom cymbal holder, and a low-profile snare stand.

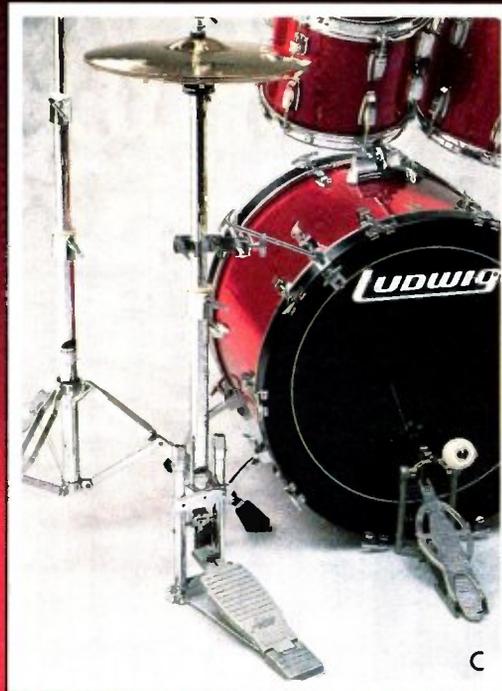
See your Ludwig dealer.



A



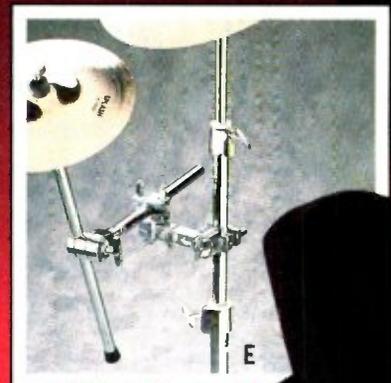
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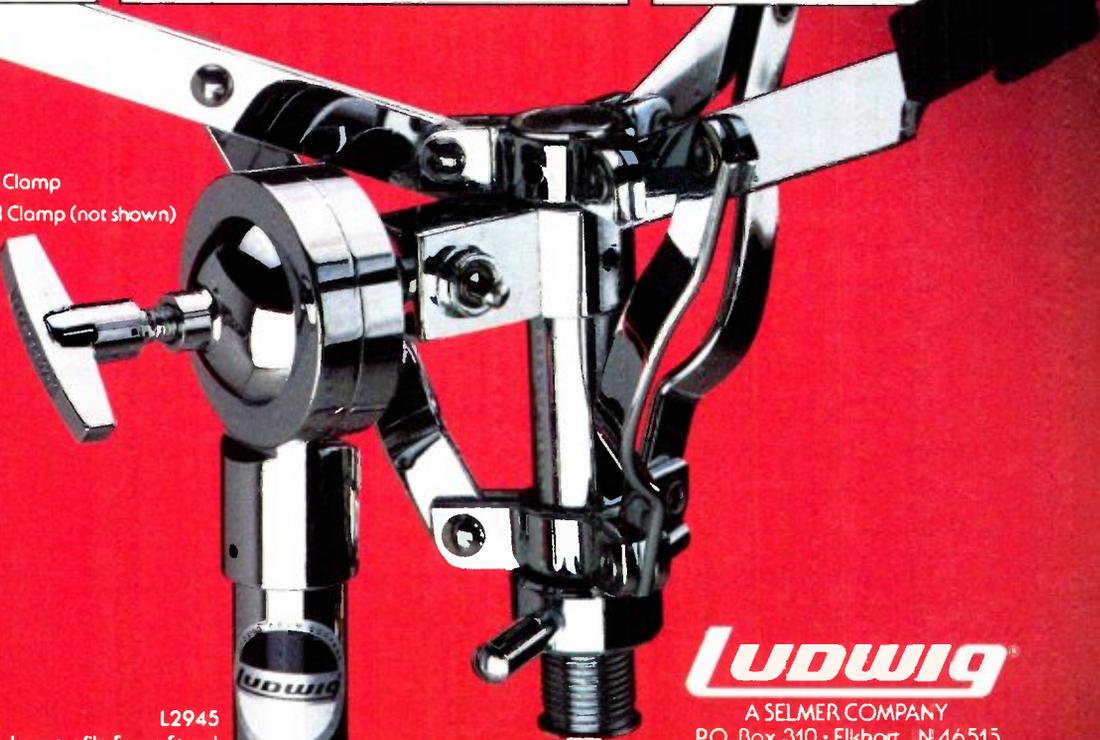


D



E

- A) L2939 Twin Pedal
- B) L2938 Deluxe Throne
- C) L2947 Legless Hi-hat Stand
- D) L2946 Mini-boom Stand
- E) L2966 Multi-angle Universal Clamp
- L2967 Right-angle Universal Clamp (not shown)
- L2963 Cymbal Holder



L2945
Low-profile Snare Stand

LUDWIG

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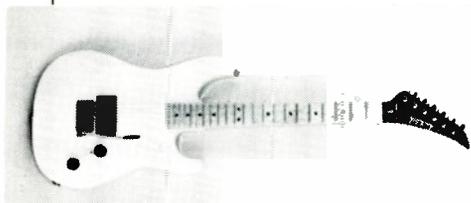
Tech Trek: Products from the music factory



YAMAHA Digital Rhythm Programmer

Model: RX120
List Price: \$350

Yamaha International has introduced its new RX120, a low-cost digital rhythm programmer. The RX120 features 40 preset patterns, each of which has three variations, two fill-ins, break intro and endings, for a total of eight ways to play each preset. In addition, there are 20 song memories to store your own programmed songs, each up to 500 measures long. The RX120 is fully MIDI compatible. *Yamaha Music Corporation, P.O. Box 6600, Buena Park, CA 90622, (714) 522-9011*



PEAVEY Electric Guitar

Model: The Tracer
List Price: \$299.50

The latest guitar from Peavey is the the Tracer—a lightweight polar bodied instrument, with a bi-laminated maple neck, a full 25½" scale and a 12" maple fingerboard with "Flatback" design. The headstock has a full five degree tilt, full-length string hold-down and a Graphlon nut for easy sliding string relief when the Peavey Powerbend tremolo is used. *Peavey Electronics Corp., 711 A Street, Meridian, MS 39301, (601) 483-5365*



GIBSON Effects Pedals

Model: G.A.S.
List Prices: \$69.95-\$179.95

Gibson has announced the introduction of its Guitar Audio System pedals. Each of their Overdrive, Distortion, Compressor, Stereo Chorus Flanger and Analog Delay pedals features a switched input jack, AC/DC power capability, LED indicators and noiseless FET switching. *Gibson USA, 1725 Fleetwood Drive, Elgin, IL 60123, (312) 741-7315*



CARVIN Catalog

Model: 1988
List Price: Free

The 1988 Carvin Pro Line Catalog features 84 pages of top-quality equipment for the professional musician. Carvin's power amps now feature MOS-FET technology; the tube guitar amps include the highly acclaimed Groove Tube as standard equipment. In addition, some guitars feature several new colors and neck-through-the-body construction. For more information and a free catalog, write to Carvin. *Carvin Corp., 1155 Industrial Ave., Escondido, CA 92025, (619) 747-1710*

SABIAN Cymbals

Model: Fusion
List Price: Varies

Sabian recently announced the launch of two new cymbal combinations for their 13" Fusion hats. Each product consists of a cross match between a specially designed HH (hand hammered) or AA (machine hammered) hi-hat top with a heavy, unlathed HH Leopard bottom. *Sabian Ltd., Meductic, New Brunswick, Canada EOH ILO, (506) 272-2019*



CHARVEL Bass Guitar

Model: 4B
List Price: \$749.95

Charvel's new Model 4B Electric Bass features a solid poplar body with a bolt-on maple neck and quarter-sawn rosewood fingerboard. The 4B contains one Jackson J-20 center mounted split-coil pickup with one J-150 single coil in the bridge position. The pickups are coupled to the Jackson JE-2000 bass pre-amp with active EQ.

The Charvel Guitar Company, P.O. Box 2344, Ft. Worth, TX 76113, (817) 336-5114



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"If you had started taking these lessons when you first heard of them, you would be on stage instead of in the crowd!"

This is for all levels of experience from beginner to advanced. Read each lesson description to choose the right one for your level of experience. Each lesson is taught on cassette, explained in a booklet, and there's no need to read music. Also, buy three lessons and choose a fourth item **FREE**.

You have nothing to lose by trying this (it's guaranteed) and Metal Method could mean the difference between success or failure. You've waited long enough!



Photography/John Bruno, Hollywood, CA

The first HAWK album, featuring Metal Method's Doug Marks, is now available (see order blank).

Metal Method,

I received three of your tapes and they were *excellent!!* They weren't like other taped lessons. Doug Marks really knows what he's talking about!! I have really improved from these tapes. I have told several people about your tapes and they have sent away for them. In fact, that's how I found out about your tapes. One of my friends told me how *great* they are. I didn't believe him at first, until I heard how he had improved. I couldn't believe my ears!!

Keep up the *good work!!* I'll be ordering more of your tapes in a few weeks. Thanks again for the *great lessons!!*

Sincerely,
Neil Brown
Radford, VA

HAWK'S ALBUM, featuring Doug Marks. (This does not count as a lesson in the offer "Buy 3 lessons get 1 item free" It may be chosen as the free item when 3 lessons are purchased.) <input type="checkbox"/> Record <input type="checkbox"/> Cassette (CHECK ONE) \$7		
SAMPLE LESSON, METAL DEMO: This demonstration lesson is a booklet that contains a sample beginner lesson, sample experienced lesson, and sample newsletter. There's no cassette with this one but it does give you an idea of what is taught		FREE
LESSON ONE, METAL GEAR: This one's for beginners only. Tips for choosing the right equipment. Minor guitar adjustments explained. Hear effects demonstrated and learn how to get a good Heavy Metal Sound. No playing exercises \$10		
LESSON TWO, METAL PRIMER: Beginner lesson. The basics of how to play songs and leads. Learn to tune your guitar, play barre chords, the basic lead scale, picking technique, linger exercises, and the most important chords in Rock \$10		
LESSON THREE, METAL PROGRESSIONS: Intermediate lesson. Lead techniques like hammer, trill, bend, vibrato, chimes, and pick harmonics. Plus licks, common chord progressions, exercises, and tips for copying songs from records. \$10		
LESSON FOUR, METAL TRICKS: Intermediate lesson. A review of basic lead techniques and all basic guitar tricks explained. Learn to get great sounds from your guitar without special effects. Plus, position power chords are explained. \$10		
LESSON FIVE, METAL LICKS: Intermediate lesson. 136 licks written in tablature and recorded at normal and slow speed. Learn to play these in all keys without changing fingering. Arranged according to my method for recalling licks \$15		
LESSON SIX, METAL THEORY: Experienced lesson. Explains the modal system of lead playing used by Randy Rhoads. Plus chord formulas, scale formulas, and what chord changes go with which scales. Learn to apply theory to Heavy Metal \$10		
LESSON SEVEN: Experienced lesson. This lesson and Lesson Eight will help you apply the theory you've learned. Many of the licks are analyzed to see what scale they're from. This one's features Eddie Van Halen's playing style. \$10		
LESSON EIGHT: Experienced lesson. Explains Randy Rhoads style of lead playing. This contains 17 licks and teaches you to apply the theory. Plus, three new scales, vibrato bar technique, vibrato bar adjustments to bend notes sharp \$10		
LESSON NINE, METAL MESSAGE: All levels. Absolutely essential for getting the most from this course. This contains all six of our newsletters and answers every question that students asked over an entire year. Plus lots more! \$10		
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LONGPLAYERS

by Paul Gallotta

Scorpions, Maiden carry on

Queensryche's brilliant 'Crime'



BOB LEAFE

Queensryche's (pictured, Geoff Tate) new Lp, 'Operation: mind crime,' is hard rock's most ambitious concept album since Rush's 1976 epic, '2112.'

Black 'N Blue/*In Heat* (Geffen)

Album four for these transplanted Oregonians comes as a welcome surprise. Gene Simmons' finest production job to date brings out some impressively tight harmonies and accents some terminally catchy arena rock. Best tracks include the Kiss-alike "Heat It Up, Burn It Out," "Suspicious" and "Great Guns of Fire."

Great White/*Recovery: Live!* (Enigma)

Comprised partially of a 1983 live show and a 1986 live-in-the-studio session, *Recovery* presents Great White stomping their way through a handful of classic covers (Led

Zeppelin's "Immigrant Song," "Rock And Roll" and the Who's "Substitute" are killers) and a few originals. Fans who discovered the band on last year's platinum *Once Bitten* should pick up on *Recovery* without missing a beat.

Honeymoon Suite/*Racing After Midnight* (Warner Bros.)

After two albums spent refining their hard pop sound, Honeymoon Suite have hit their stride. On tracks like "Lookin' Out for #1" and "Lethal Weapon," these Canadians combine the best parts of Journey with Loverboy, but still maintain an original edge. Admirably produced by Ted (Van Halen) Templeman.

Iron Maiden/*Seventh Son of a Seventh Son* (Capitol)

Maiden don't really break any new ground here, with the possible exception of "Can I Play with Madness," the first single and the closest thing to a hit they've ever recorded. Nonetheless, they deliver a solid album.

All of the traditional Maidenisms are here: complex time changes, galloping bass lines, scattered Biblical references, with Bruce Dickinson's soaring tenor holding the whole thing together. They continue their flirtation with guitar synthesizers (first begun on

AIRPLAY

Top 10 National Radio Airplay Chart



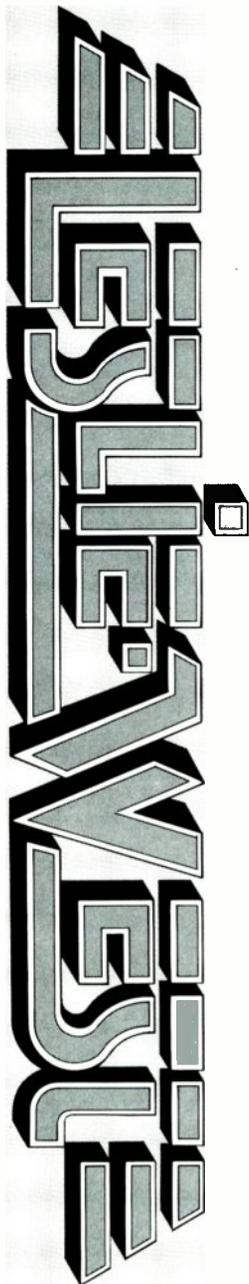
Robert Plant



AC/DC

1. **Robert Plant**/*Now and Zen* (Es Paranza)
2. **AC/DC**/*Blow Up Your Video* (Atlantic)
3. **Talking Heads**/*Naked* (Fly/Sire)
4. **Bruce Springsteen**/*Tunnel of Love* (Columbia)
5. **Sting**/*... Nothing Like the Sun* (A&M)
6. **David Lee Roth**/*Skyscraper* (Warner Bros.)
7. **Def Leppard**/*Hysteria* (Mercury)
8. **Aerosmith**/*Permanent Vacation* (Geffen)
9. **Sinead O'Connor**/*The Lion and the Cobra* (Ensign/Chrysalis)
10. **Kingdom Come**/*Kingdom Come* (Polydor)

Compiled from research by Circus Magazine's staff based on listings from WKLS-FM, Atlanta; WBCN-FM, Boston; WXRT-FM, Chicago; WMMS-FM, Cleveland; KLOS-FM, Los Angeles; KYYS-FM, Kansas City; KNAC-FM, Long Beach; WRCN-FM, Long Island; KLOL-FM, Houston; WPLR-FM, New Haven; WNEW-FM, New York; WMMR-FM, Philadelphia; KUPD-FM, Phoenix; KHTR-FM, St. Louis.



LESLIE WEST • THEME
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PASSPORT

**PASSPORT RECORDS,
 CASSETTES AND COMPACT DISCS.**

A Passport Label, Distributed by JEM Records, Inc.,
 South Plainfield, NJ 07080.

1986's *Somewhere in Time*), but never allow it to overshadow their traditional sheet metal rock.

King Kobra/King Kobra III (Rocker)

After the commercially disappointing *Thrill of a Lifetime*, King Kobra revert to what they do best: anthemic teen rockers. When the harmonies and the musicianship gel, as on the Gene Simmons/Paul Stanley-penned "Legends Never Die" and the poppier "Walls of Silence," Kobra really catch fire.

Krokus/Heart Attack (MCA)

This Swiss unit's MCA debut finds them gradually drifting into more commercial territory. With a few exceptions (most notably "Everybody Rock" and the Judas Priest-like "Axx Attack"), Marc Storace's vocals are more subdued and melodic than usual. But the band can still crank when it's called for, and the resultant album sounds something like Bon Jovi might come up with if they had AC/DC's Brian Johnson for a frontman.

Queensryche/Operation: mind crime (EMI-Manhattan)

This is the most ambitious hard rock concept album since Rush's *2112*. But don't let the Orwellian plot about an alienated youth pushed into becoming a drug-manipulated assassin for political revolutionaries divert your attention. This Seattle quintet have created some of the most powerful and complex rock to come down the pike in a long time.

Queensryche are very possibly the most underrated band in rock; Geoff Tate's steel-plated vocals, teamed with the one-two punch of twin guitarists Chris DeGarmo and Michael Wilton, add up to a blockbuster of an Lp that would be criminal to ignore.

Scorpions/Savage Amusement (Mercury)

A handful of your basic Scorpions *sturm und drang* rockers ("Passion Rules the Game," "Don't Stop at the Top"), a few power ballads ("Walking on the Edge," "Believe in Love"), a concert rave-up ("We Let it Rock (You Let it Roll)") add up to a traditional Scorpions Lp—tight, impeccably produced and catchy as hell—but not very adventurous.

With the exception of the talkbox in "Media Overkill" and, to a lesser extent, the closer-to-thrash-than-normal "Love on the Run," there isn't anything on *Savage Amusement* that the Teutonic rockers haven't done before. Which isn't to say the album is bad—only predictable.

Toxik/World Circus (Roadracer/MCA)

If Metallica lost vocalist James Hetfield and hired any anonymous high-pitched shouter, they'd sound suspiciously like Toxik. This Westchester, New York-based quartet could use a little help in the writing department, but *World Circus* shows a lot more potential than most of their peers.

U.D.O./Animal House (RCA)

The debut solo album from the former lead singer of Accept is surprisingly accessible. The Eurometal foot stompers ("Black Widow," the title track, "Go Back to Hell") are exactly what you might expect, except for their genuine harmonies and good sense of melody. But the real shockers here are the ballads. "In the Darkness" and "Run For Cover" are so catchy, you almost forget that Udo Dirkschneider's voice sounds somewhat like sandpaper on a blackboard.

Voivod/Dimension Hatross (Noise/Epic)

Thrash 'n' trash speed metal with intelligent (albeit undecipherable) lyrics. This Canadian quartet has more spirit than your average gang of rivetheads, and this translates into a consistent album of lacerating power chords and gruff vocals that leaves the listener excited, rather than numb.

Dweezil Zappa/My Guitar Wants to Kill Your Mama (Chrysalis)

Dweezil's second album soars light years above and beyond last year's *Having a Bad Day* in more ways than one. His axe work is both subtle and sizzling, but never clichéd. While his vocal skills are only average, he does manage to come up with a handful of solid gems, primarily "Her Eyes Don't Follow Me," "Before I Get Old" and "Nasty Bizness."



NECKLACES
 All pendants pictured include chain. They are silver plated, except styles B, G and W. They are gold plated.
 NECKLACES ARE \$6.99 each or 3 or more for \$6.00 each.

EARRINGS
 All earrings pictured are silver plated, except styles 2 and 57 they're gold plated. Styles 52, 11, 8, 17, and 98 include chain as shown (no extra charge). All styles are available with 18" chain except 66, 99, 46, 34, 31, 24, 54, 85, 65, 26, and 27. These styles are also not available cuffed.
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 - T16- Megadeth- Peace Sell/Wake up dead
 - T17- Megadeth- Vicks/Radiation symbol
 - T18- Slayer- Devil/Reign in Blood
 - T19- Slayer- Logo/Hell awaits
 - T20- Ozzy- Middle finger/f*ck you
 - T21- Wasp- Electric circus groups/props
 - T22- Exodus- twin/bonded by blood
 - T23- King Diamond King/N. American Tour
 - T24- Testament- Skull thing/first strike
 - T25- Guns N. Roses- Cross Faces/Appetite
 - T26- Guns N. Roses- X rated design
 - T27- Kiss- Crazy Nights/symbol
 - T28- Ozzy- Ultimate sn'tour
 - T29- Great White- Shark/Bite back tour
 - T30- Def Leppard- Cartoon/Cartoon
 - T31- Whitesnake- Logo/B7 tour
 - T32- Whitesnake- David/88 tour
 - T33- Queensryche- Group/rage for order
 - T34- Motley Cru- girls /Bad boys
 - T35- Motley Cru- Allister in 4x4/wrecking
 - T36- Iron Maiden- Make my day/stranger
 - T37- Iron Maiden- Live after death/scene
 - T38- Iron Maiden- Somewhere in time/eddie
 - T39- Strayer- group to hell with the devil
 - T40- Ace Frehley- Rock soldiers/Face is back
 - T41- Bon Jovi- Jon's face/groups signatures
 - T42- M.O.D. - U.S.A. for M.O.D./U.S.A.
 - T43- Led Zepplin- Swan song/symbols
 - T44- Anthrax- Judge Dread/Death
 - T45- Anthrax- Skateboard/group
 - T46- White Lion- Rock N. Roar/group
 - T47- Grim Reaper- Lust for freedom/tour
 - T48- Metal Church- The dark/tour dates
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- P12- Strayer
- P10- Anthrax
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 - BP6- AC/DC- who made who
 - BP7- Slayer- Reign in blood
 - BP25- Guns N. Roses
 - BP32- Exodus
 - BP10- Twisted Sister
 - BP8- Megadeth- Peace
 - BP18- Led Zepplin- Airship
 - BP17- Ozzy- Ultimate sn'
 - BP9- Whitesnake- group
 - BP18- Metal Church- The dark
 - BP20- Wasp- f*ck you a Beast
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BACK PAGES



by Lou O'Neill Jr.

Springsteen: Swaggart's out of tune!

Maiden madness takes hold

"KISS MY ASS!": We'd be the first to admit that we were shocked when "the Boss" — **Bruce Springsteen** — uttered the comment for all to hear at his New York-area show. Even though Reverend Jimmy Swaggart may have whined, "I have sinned," as those crocodile tears flowed, the New Jersey-born rock superstar was buying none of it. Bruce lumped Jim Bakker and Presidential candidate Pat Robertson in with Jimmy Jive just to be sure there would be no doubt about how he regarded these "Sultans of Shill 'n' Shekel."

Springsteen threw in a P.S. Could our metal-fatigued ears be playing tricks on us or did Bruce have a profanity on the shelf for Vice President George Bush as well? Maybe we're wrong, but yes, we do believe Springsteen is slowly being drawn into the world of politics. There has been mucho speculation in the past that the Boss could easily become a vote-getting sensation.

As for the magic of the music, the *Tunnel of Love* tour shows us a Springsteen we've never seen before. More blunt, more direct, more reflective and certainly most aware of time slipping past. Sure, some of our old faves (read: "Badlands," "Sandy," "Jungleland" and "Thunder Road") could not be performed, but the four hours on stage and the sparkling new material more than compensated.

SECRET STUFF: One of rock's best known wild men figured it was time to cool things out, so he decided he'd next record in tranquil El Lay. He bought a Harley and began commuting to and fro. But faster than you might yell like a rebel, the "CHiPs" chumps tried to nail him for speeding, yet ended up pathetic losers to his candy apple Electra-Glide! Local law sure don't idolize this dude!

INSIDE SKINNY: It's Iron Maiden



ARTHUR L. FIELD ROCK WIRE SERVICE

Bruce Springsteen lays it out: 'Tunnel' tour is terrific!



ARTHUR L. FIELD ROCK WIRE SERVICE

Lou and Maiden's maniac: Highest U.K. chart debut ever for a rock single!



ARTHUR L. FIELD ROCK WIRE SERVICE

INXS' Michael Hutchence: Coolly kickin' cross country.

like you've never heard 'em before! That seems to be the consensus on their *Seventh Son of a Seventh Son* Lp and "Can I Play With Madness," which just might be the band's first U.S. hit single. **Steve Harris** and the rest of his marauders smashed a new record last month as the aforementioned 45 entered the British charts at No. 4, highest ever for a rock tune. A tour with **Guns N' Roses** just kicked off in Canada. . . Love addict **Robert Palmer** is telling his pals **Terence Trent D'Arby** is the greatest. The man is for real and seems headed for stardom. . . Immensely talented Englishman, **Thomas Dolby**, will shortly say, "I do." The "Blinded Me With Science" star marries former *Dynasty* actress Kathleen Beller on the second of July. TD met the lady after a pal's date fizzled and a blind one was arranged.

BLIND OR THE POOR HOUSE!:

Rumors are flying on both coasts: one of the most powerful record industry jobs will shortly change hands. Might a well-known personal manager be a major name in the play? No matter what, the fella is sure to come out of it a champion.

ROCK CONFIDENTIAL:

Even Bernie Boomerang, our ubiquitous snoop Down Under, confirms Aussie music fans are absolutely amazed by **John Cougar Mellencamp** and his travelling cavalcade. The Indiana-born artist's audience keeps growing and why not! . . . A well-known loud rock outfit might have a big personnel change in the wind. The lead yapper's been given an ultimatum: Straighten up and fly right or beat it! Things look rosier now, but the jury's still out. . . With the way the ladies were shrieking and screaming, one might have thought Beatlemania had struck again. All that hard work and years of incessant touring are obviously paying off for **INXS'** frontman, **Michael Hutchence**, who had the gals going ga-ga at New York's Radio City Music Hall. And the band was tighter than a parking space in Manhattan! . . . Sure, they're a small (and growing) label, but Select Records expects big things from **Damien**, a hard-rockin' **Priest**-style unit out of Toledo, Ohio. Hard to miss 'em with those snarling snappers on the cover of *Every Dog Has Its Day!*

SEE YOU NEXT MONTH! Until then, remember: *The higher we soar in life the more humbly we should walk!*

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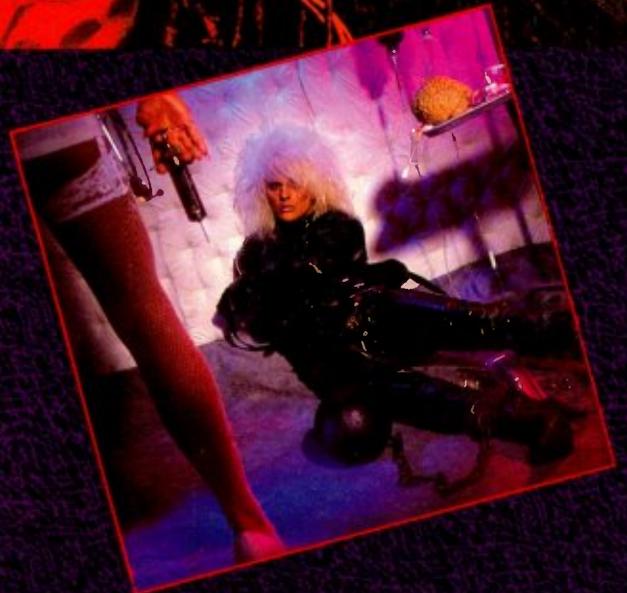
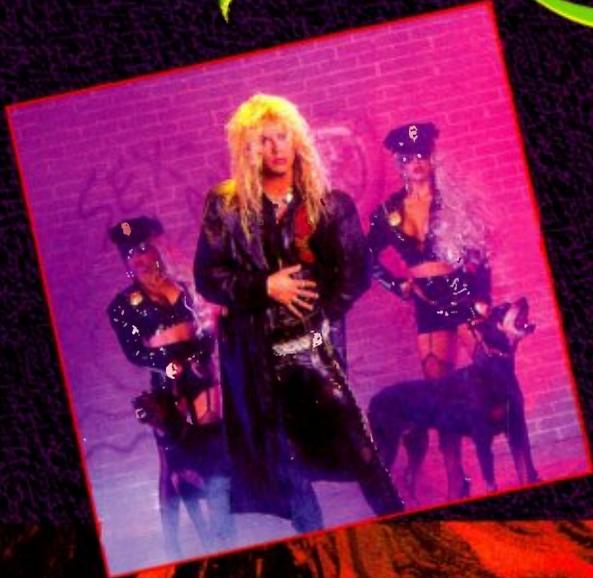
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