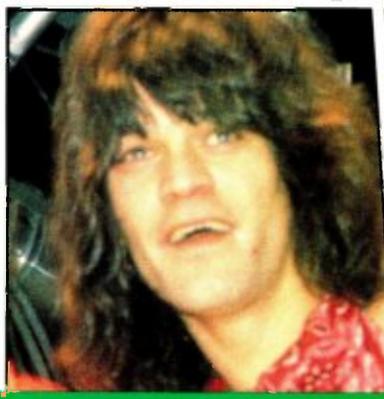
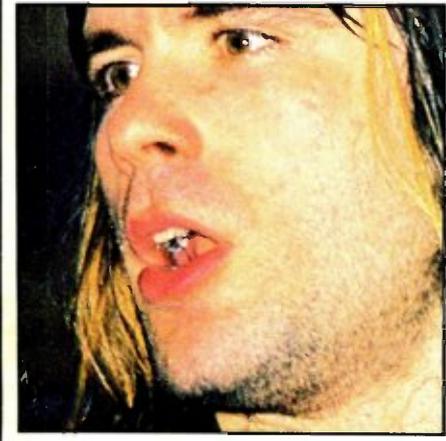
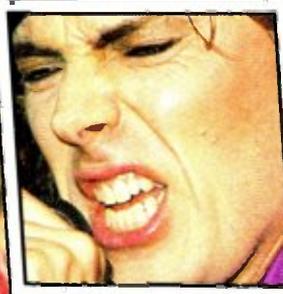


CIRCUS

THE YEAR IN

ROCK & ROLL



- MOTLEY CRUE**
- CINDER-ELLA**
- BON JOVI**
- METAL-LICA**
- IRON MAIDEN**
- DAVID LEE ROTH**
- OZZY RATT**
- VAN HALEN**
- DOKKEN**



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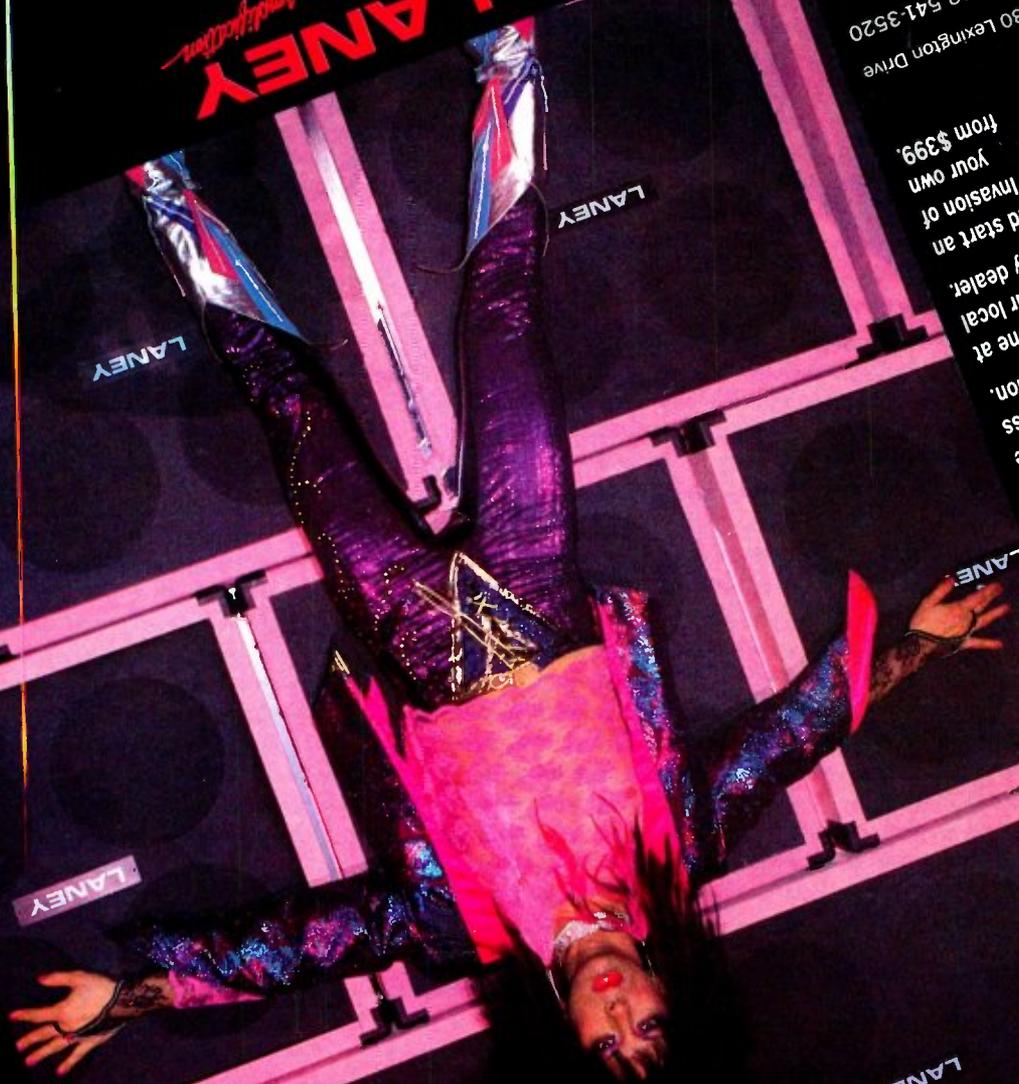
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JANUARY 31, 1987

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The Year In Review

What was 1986 like for #1 album makers Bon Jovi and Van Halen? Can hot newcomers Cinderella continue their winning ways? Will Metallica overcome the tragedy of Cliff Burton's death? In Circus Magazine's exclusive year-end review, discover the answers to these and other high-decibel questions. Includes a look at the year for David Lee Roth, Motley Crue, Iron Maiden, Dokken, Judas Priest, Stryper, Ozzy and Ratt. —(Daina Darzin, Paul Gallotta, Toby Goldstein, Dan Hedges and Ben Liemer)

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LETTERS

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

Over, under and out

When the hell are Kiss, Ozzy, the Crue, W.A.S.P., AC/DC, Def Leppard, Twisted Sister, Van Halen, etc. gonna get their arses down here? If Iron Maiden and Dio can do it, so can the rest of you!

Anthony Hunt
Newcastle, NSW Australia

Both sides now

To those who wrote "Thou Shalt Not Rock" in the November '86 issue: I live in Baton Rouge, Louisiana, in which Jimmy Swaggart lives too (just in case you haven't done your homework). No heavy metal bands except Stryper are allowed in our fair city.

You say Rev. Swaggart is exercising his freedom of religion and shoving it down your throats. You obviously overlooked that in writing the letters you did, you are using your freedom of speech and press; you are shoving your disrespectful comments down our throats!

I am an 18 year-old HM fanatic, but remember that I am living in his line of fire. I have made my way to attend scorching concerts and to listen to Rev. Swaggart on Sundays. And a few four-lettered words that I'd use to describe Rev. Swaggart are: free, help, care and love. It's letters such as yours that make him even more determined (and successful!).

Mrs. Terry J. Richard
Baton Rouge, LA

Of course, everyone should be allowed to use their right to free speech to comment on this issue, pro or con. The fact still remains: certain forms of art and entertainment are being censored in our country.—Ed.

An open letter to the Rev. Jimmy Swaggart:

Why do you believe that heavy metal and pop music is robbing the souls of our sons and daughters? Why? The fact that heavy metal rock is [occasionally] laced with Satanism, drug abuse, violence, pornography and

other nasty subjects is true, but does that make the music or the people who perform it bad?

Since rock & roll hit the market back in the '50s, people such as yourself and other moralists have attacked it, saying that it's Satan's work, etc. If you don't like it, you don't have to buy it!

In the 10 years I have been going to rock concerts (I'm 23), some of the sights have horrified me. Not the bands or the music (which are great), but seeing some occasional instances of kids as young as 12 lying flat-out drunk on the floor. Is the rock industry to blame?

All rock songs (as well as country and western, jazz, and even classical) cover situations that exist in our society in general. If heavy metal and pop stars are so bad in your book, why has it helped so many people rid themselves of pent-up frustrations? To you, the Lord would be the answer, but to most people God doesn't get through because he's on a completely different level.

Jesus looked for good qualities in all things, no matter how bad they were or how magnificent they stood. He created all forms of music, including rock & roll, even though the Bible might not say it.

Long live rock & roll!

Mark Andersen
Seattle, WA

The Bible does say something about going out and making a joyful noise.—Ed.

Don't thank God for this bomb

Recently in Tyler, Texas, an Ozzy Osbourne concert had to be cancelled due to a bomb threat posed by a so-called "Christian" who was upset over Ozzy's playing there.

I live in a small town about 30 miles from Tyler, and when my friends and I heard of this, needless to say, we were quite upset because we already had bought tickets and had made plans to attend the show. I would just like to say to the jerk who made the threat, that I

think he is nothing but a piece of low trash! I know that no true Christian would threaten the lives of thousands of people just for a concert. I hope this will catch up with him later on.

William Masters
Athens, TX

Krank mail

As a member of the U.S. Air Force stationed in Japan, the availability of heavy metal has been lousy, at best. My dissatisfaction with Japanese rock & roll bands' interpretations has caused me slight despair. Only on occasion am I able to witness the real American thing. A band named Krank, formed from Air Force personnel, revives the metal in me and helps to spread the heavy metal rivalry throughout the Tokyo area. After talking with some of the band members, I learned their music, style and fashion are basically derived from Circus Magazine. Since then, I have become a devoted fan of yours. I purchase an issue every month. Thank you very much.

Garth Regudon
Yokota AFB

Metallica update

I can't believe that Cliff Burton was killed in so horrible an accident. Is Metallica going to break up? I hope not!

MM
Norman, OK

No, Metallica is not breaking up. Jason Newsted, formerly with Metal Blade recording artists Flotsam and Jetsam, was officially named as Burton's successor. See our Metallica article inside for further details.—Ed.

Do the Twist again

I wanted to know if Twisted Sister have replaced A.J. Pero yet or are they going to quit?

John
Erie, PA

An Atlantic Records' spokesman has informed Circus Magazine that Twisted Sister are looking for a replacement for A.J. Pero. In the meantime, the band has begun work on the follow-up to last year's 'Come Out and Play.'—Ed.



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 is making waves worldwide with its brand of transglobal ecstatic rock 'n' roll! Lead singer, Joey Tempest, shines on their American debut album on tracks like "Rock The Night," "Carrie" and of course, "The Final Countdown."



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LISTINGS

COMPREHENSIVE CONCERT GUIDE FROM SATURDAY,
JANUARY 3 TO TUESDAY, FEBRUARY 10; AIRPLAY
CHART & MORE . . .

ROCK ON TOUR

January 3 February 10

MOSE ALLISON

1/3-4-Washington, DC: Blues Alley
1/15-18-Portland, OR
2/5-7-Hollywood, CA: Vine St. Bar & Grill

BLACK OAK ARKANSAS (Heavy Metal America)

1/10-Hickory, NC: Bear's Concert Hall
2/1-Wichita, KS: Foundry 21
2/9-Calgary, CN: Ace of Clubs

BON JOVI (PolyGram)

1/3-Wilkes Barre PA
1/4-Utica, NY

CHUBBY CHECKER

1/2-4-Tampa, FL
1/9-11-Cincinnati, OH
1/12-Lavonia, MI
1/15-Kansas City, MO
1/16-18-Omaha, NE
2/1-2-Philadelphia, PA
2/5-Columbus, OH
2/7-Ada, OH

ALICE COOPER (MCA)

1/3-Memphis, TN
1/4-Louisville, KY
1/6-Nashville, TN

DAS DAMEN (SST)

1/22-Washington, DC

1/24-New York, NY
1/27-New Haven, CT
1/28-Providence, RI
1/29-Boston, MA
1/30-Albany, NY

OTIS DAY & THE KNIGHTS (MCA)

1/1-20-Los Angeles, CA
1/21-Scottsdale, AZ
1/26-31-Los Angeles, CA

BO DIDDLEY (Bo-Kay Music)

1/21-New York, NY: Waldorf Astoria Hotel
1/23-Halifax, CN

GENERAL PUBLIC (I.R.S.)

1/13-Montreal, CN
1/14-Ottawa, CN
1/16-17-Toronto, CN
1/20-Pittsburgh, PA
1/25-Nashville, TN

GENESIS (Atlantic)

1/25-26-Cleveland, OH: Richfield Coliseum

HOODOO GURUS (Elektra)

2/7-Austin, TX

HOOKER (Tallahassee Records)

1/5-Clarksville, TN: Bill's
1/15-Columbus, MS: Crossroads
1/18-Savannah, GA: Golden Touch
2/1-Hinesville, GA: The Oasis

IRON MAIDEN (Capitol)

1/7-Hampton, VA: Coliseum
1/8-Largo, MD: Capitol Center
1/9-Pittsburgh, PA
1/11-Troy, NY: RPI



Ratt's World Infestation rolls again as Stephen Percy and Co. hit the South and Midwest in January.

NEIL ZLOZOWER



ANASIA PANTSIOS

Bruce Dickinson and Iron Maiden's Somewhere On Tour will visit the Northeast and Texas this January.

Field House
1/12-New Haven, CT: Coliseum
1/13-Philadelphia, PA: Spectrum
1/16-Jacksonville, FL: Coliseum
1/17-Miami, FL: Sportatorium
1/18-Lakeland, FL: Civic Center
1/20-Atlanta, GA: Omni
1/22-Dallas, TX: Reunion Arena
1/23-Tulsa, OK: Convention Center
1/24-Norman, OK: Lloyd Noble Arena
1/26-Lubbock, TX: Coliseum
1/27-Austin, TX: Frank Erwin Center
1/28-San Antonio, TX: Convention Center Arena
1/30-Houston, TX: Summit
1/31-Corpus Christi, TX: Coliseum
2/3-Amarillo, TX: Civic Center
2/4-Albuquerque, NM: Tingley Coliseum
2/6-Denver, CO: McNichols Arena

2/8-Salt Lake City, UT: Salt Palace
2/10-Tacoma, WA: Dome Arena

LEAVING TRAINS (SST)

1/3-Tucson, AZ
1/4-El Paso, TX
1/6-Dallas, TX
1/7-Austin, TX
1/8-Houston, TX
1/9-New Orleans, LA
1/10-Memphis, TN
1/11-Nashville, TN
1/12-Athens, GA
1/13-Tallahassee, FL
1/14-Gainesville, FL
1/15-Tampa, FL
1/16-Miami, FL
1/17-Jacksonville, FL
1/18-Atlanta, GA
1/19-Columbia, SC
1/20-Charlotte, NC
1/21-Raleigh, NC
1/22-Washington, DC
1/23-Richmond, VA
1/24-New York, NY
1/25-Philadelphia, PA
1/27-New Haven, CT



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Questionnaire

Dear Reader:

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

What artists would you like to know more about?

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

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419 Park Ave. So., New York, NY 10016.

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1/29-Boston, MA
1/30-Albany, NY
1/31-Hoboken, NJ
2/1-Pittsburgh, PA
2/2-Morgantown, WV
2/3-Cleveland, OH
2/4-Louisville, KY
2/5-St. Louis, MO
2/6-Kansas City, MO
2/7-Oklahoma City, OK
2/8-Albuquerque, NM

LOISS LANE
(Crown Intl.)

1/15-Anniston, AL:
D. Ford's
1/30-Nashville, TN:
Backstreet
2/3-Memphis, TN:
Stage Stop
2/4-Hinesville, GA:
Enlisted Club

PETER MURPHY
(Beggar's Banquet)

2/10-Boston, MA:
Paradise

PARADOX
(Florence Independent)

CIRCUS

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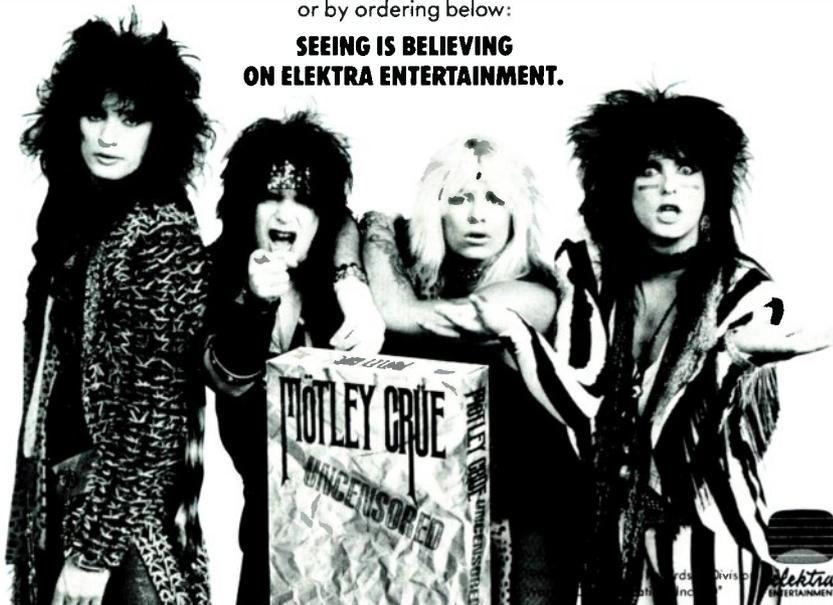
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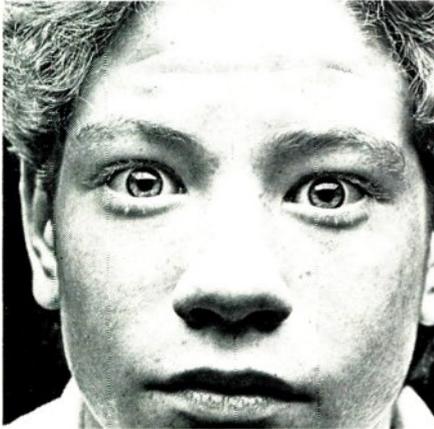


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Billy Sheehan
XXX
David Lee Roth Band

Photograph: Glen La Ferma

CIRCUS

BEST-SELLING ALBUMS



Bruce Springsteen Boston

1. (—) **Bruce Springsteen**/Live 1975-85 (Columbia)
2. (1) **Boston**/Third Stage (MCA)
3. (3) **Paul Simon**/Graceland (Warner Bros.)
4. (—) **Bruce Hornsby & the Range**/The Way It Is (RCA)
5. (6) **Bon Jovi**/Slippery When Wet (Mercury)
6. (—) **Billy Idol**/Whiplash Smile (Chrysalis)
7. (4) **Huey Lewis & the News**/Fore! (Chrysalis)
8. (5) **Talking Heads**/True Stories (Sire)
9. (—) **The Pretenders**/Get Close (Sire)
10. (2) **Steve Winwood**/Back in the High Life (Island)
11. (10) **Lionel Richie**/Dancing on the Ceiling (Motown)
12. (13) **Cameo**/Word Up! (Atlanta Artists)
13. (15) **Billy Joel**/The Bridge (Columbia)
14. (16) **Run-D.M.C.**/Raising Hell (Profile)
15. (7) **Iron Maiden**/Somewhere in Time (Capitol)
16. (—) **Ratt**/Dancin' Undercover (Atlantic)
17. (—) **Iggy Pop**/Blah, Blah, Blah (A&M)
18. (—) **Aretha Franklin**/Aretha (Arista)
19. (—) **The Police**/Every Breath You Take: The Singles (A&M)
20. (9) **Tina Turner**/Break Every Rule (Capitol)

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



ROSS MARINO

Michael Sweet and Stryper kick off their 1987 world tour in California in January.

RATT (Atlantic)

1/2-Toledo, OH
1/3-Buffalo, NY
1/4-Cleveland, OH
1/6-Saginaw, MI
1/8-Kalamazoo, MI
1/9-Detroit, MI
1/10-Columbus, OH
1/12-Terre Haute, IN
1/13-Peoria, IL
1/15-South Bend, IN
1/16-Cincinnati, OH
1/17-Evansville, IN
1/23-Birmingham, AL
1/24-Biloxi, MS
1/25-Jackson, MS
1/27-Huntsville, AL
1/28-Chattanooga, TN
1/29-Nashville, TN
1/31-Shreveport, LA
2/1-Baton Rouge, LA
2/3-Odessa, TX
2/4-Lubbock, TX
2/6-Amarillo, TX
2/7-Abilene, TX
2/8-Norman, OK
2/10-Omaha, NE

DAVID LEE ROTH (Warner Bros.)

1/7-Calgary, CN
1/8-Edmonton, CN
1/10-Winnipeg, CN
1/14-New Haven, CT
1/15-E. Rutherford, NJ: Meadowlands Arena
1/16-Providence, RI

1/17-Augusta, ME
1/21-Binghamton, NY
1/23-Long Island, NY: Nassau Coliseum
1/24-Rochester, NY
1/25-Syracuse, NY
1/28-Baltimore, MD
1/30-Johnson City, TN
1/31-Albany, GA

STRYPHER (Enigma)

1/3-4-Los Angeles, CA: Santa Monica Auditorium
1/6-Bakersfield, CA: Civic Auditorium

TALON (Intl. Columbia)

1/16-Evansville, IN: Funky's
1/24-Flint, MI: Contos
1/29-Grand Rapids, MI: Paolo's

ANDY TAYLOR (MCA)

1/7-Calgary, CN
1/8-Edmonton, CN
1/10-Winnipeg, CN
1/14-New Haven, CT
1/15-E. Rutherford, NJ: Meadowlands Arena

1/16-Providence, RI
1/17-Augusta, ME
1/21-Binghamton, NY
1/23-Long Island, NY: Nassau Coliseum
1/24-Rochester, NY
1/25-Syracuse, NY
1/28-Baltimore, MD
1/30-Johnson City, TN
1/31-Albany, GA

VINNIE VINCENT (Chrysalis)

1/3-Memphis, TN
1/4-Louisville, KY
1/6-Nashville, TN

WARCHYLDE (Cirrus)

1/22-Louisville, KY: Toy Tiger
1/27-Canton, OH: Tripper's
1/30-Evansville, IN: Funky's
2/1-Kent, OH: McNasty's

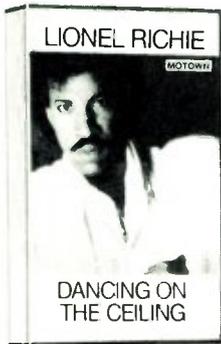
Concert listings are subject to last-minute changes. Please check with your local venue

UP & COMING

17TH ANNUAL CIRCUS MAGAZINE READERS' POLL WINNERS ISSUE

—Can Motley Crue still sweep the polls despite a year of relative inactivity, or will they lose the crown to a Cinderella success story? Will Bon Jovi follow up the success of their #1 album? Can Van Halen regain the ground they lost in '85? Here are the upstarts and the downfalls, the triumphs and the tragedies, the comebacks and the come-uppances; you voted for 'em, you got 'em!

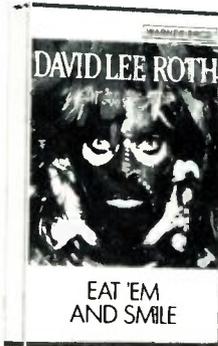
LOOK WHO'S IN THE



344721. His latest smash with #1 hits *Say You, Say Me* and title cut, *Don't Stop*, etc.



347955. Follow up to the mega-platinum "Sports"! Top 10 hit *Stuck With You*; many more.



347054. His first solo album! With Zappa's guitarist Steve Vai. Hit *Yankee Rose*; others.



347153. Long-awaited second album features hit title cut, *Change of Heart*; others.



346023. #1/MTV title smash, hit *Throwing It All Away*; plus *Land Of Confusion*; others.

- | | | | | |
|---|---|---|--|---|
| 348862*
[EPIC] 'TIL TUESDAY
WELCOME HOME | 348102*
[A&M] DOUBLE
BLUE | 347765*
[A&M] R.E.M.
Lyle's Rich Pageant | 346718*
[COLUMBIA] BOB DYLAN
Knocked Out Loaded | 346536
[A&M] THEN & NOW
THE BEST OF THE MONKEES |
| 346643
[A&M] ANDREAS
LIVE IN CONCERT
DOWN TO THE WOODS | 341358*
[A&M] GTR | 344242
[A&M] JOURNEY
Raised On Radio | 343899*
[COLUMBIA] THE FABULOUS
DRETTYS
THEY'RE HERE
TURF ENOUGH | 343822*
[A&M] PRINCE
AND THE NEW POWER
GENERATION
PAINTADE |
| 343276*
[A&M] TRIUMPH
THE SOUND OF SINGLES | 342109*
[A&M] BANGLES
Different Light | 341305*
[A&M] ROBERT PALMER
RIPTIDE | 337519
[CARTER] HEART | 345405*
[A&M] THE FIXX
WALKABOUT |
| 340893*
[A&M] MIKE + THE
MECHANICS | 318931
[A&M] BRYAN ADAMS
Cuts Like A Knife | 331264
[A&M] BRYAN ADAMS
RECKLESS | 331645
[A&M] MADONNA
LIKE A VIRGIN | 339903
[A&M] THE CARS
GREATEST HITS |
| 348078*
[A&M] UB40
RUE THE KITCHEN | 340034
[COLUMBIA] PAT BENATAR
Seven The Hard Way | 337659*
[A&M] U2
UNUSUSUAL
COURAGE
RARE | 331934*
[A&M] THE BEST OF
BILL COSBY | 345272*
[A&M] SIMPLY RED
PICTURE BOOK |
| 340760
[A&M] STEVIE NICKS
ROCK A LITTLE | 318352
[COLUMBIA] JOURNEY
FRONTIERS | 314443
[COLUMBIA] NEIL DIAMOND
12 GREATEST HITS VOL. 1 | 347849
[A&M] CHAKA KHAN
DESTINY | 339200
[A&M] STEVIE WONDER
In Square Circle |
| 347999*
[A&M] DAVID & DAVID
Boortown | 339986*
[A&M] AEROSMITH
Done With Mirrors | 337626*
[A&M] CHRIS ORCHESTRAL
MANOEUVRES
IN THE CITY | 330902
[COLUMBIA] WHAM
MAKE IT BIG | 345108*
[A&M] 38 SPECIAL
Strength In Numbers |
| 340497
[A&M] ELTON JOHN
ICE ON FIRE | 318189
[A&M] MICHAEL JACKSON
THRILLER | 313031
[A&M] YES
CLASSIC YES | 286740
[A&M] LINDA HONSTADT'S
GREATEST HITS | 338616
[A&M] ORIGINAL SOUNDTRACK MUSIC
FROM THE TELEVISION SERIES
MIAMI VICE |
| 3479
[A&M] TOTO
FAHRENHEIT | 339291
[COLUMBIA] JAMES TAYLOR
That's Why I'm Here | 336875*
[A&M] R.E.M.
RECONSTRUCTION
OF THE SOUND | 330183
[A&M] REQ SPEEDWAGON
Wheels Are Turning | 344473
[A&M] BILL COSBY: SHOW OF
YOU WITH US WITHOUT OTHER
YOU UNDERSTAND |
| 341406*
[A&M] RUSH
POWER WINDOWS | 318055
[A&M] FOREIGNER
RECORDS | 312330
[A&M] BEST OF TED NUGENT
GREAT GONZOS | 289209
[A&M] BOSTON | 338400
[A&M] JOHN COUGAR WELLCAMP
SA A REFROW |
| 347771*
[A&M] EDDIE MONEY
CAN'T HOLD BACK | 333483*
[A&M] STEVIE NICKS
& DOUBLE TROUBLE
SOUL TO SOUL | 336446*
[A&M] HOOTERS
NERVOUS NIGHT | 329938
[A&M] TALKING HEADS
Stop Making Sense | 344408
[COLUMBIA] NEIL DIAMOND
READY FOR THE FUTURE |
| 340398*
[A&M] SIMPLE MINDS
ONCE UPON A TIME | 317974
[A&M] SQUEEZE SINGLES
45'S AND UNDER | 311761
[A&M] QUEEN
GREATEST HITS | 280638
[A&M] CHICAGO'S
GREATEST HITS | 336669
[A&M] STING
DREAM OF THE BLUE TURTLES |
| 347237
[A&M] AIR SUPPLY
Hearts In Motion | 337907
[COLUMBIA] LOVE BOOBY
LOW FIDELITY
MUSIC 1 1/2 | 336305
[A&M] NIGHT RANGER
7 WISHES | 328435
[A&M] PURPLE RAIN
MUSIC AND THE REVOLUTION | 343202*
[A&M] ORIGINAL SOUNDTRACK
PRETTY IN PINK |
| 340323
[A&M] SADE
PROMISE | 317917
[A&M] PHIL COLLINS
HELLO I'M BE GOING | 306241
[A&M] THE DOORS
GREATEST HITS | 257279
[A&M] Bruce Springsteen
BORN TO RUN | 336222*
[A&M] DIRE STRAITS
Brothers In Arms |
| 346940*
[A&M] PETULA CETERA
SOLITUDE / SOLITAIRE | 337857*
[A&M] THE BEST OF BOB MARLEY
& THE WAILERS
LEGEND | 336214
[A&M] ROBERT PLANT
Shaken 'n' Stirred | 328302*
[A&M] TINA TURNER
PRIVATE DANCER | 342782
[A&M] JACKSON BROWNE
Lives In The Balance |
| 340315*
[A&M] JETHRO TULL
Original Masters | 315895
[A&M] STRAY CATS
Built For Speed | 305225*
[A&M] AEROSMITH'S
GREATEST HITS | 256560*
[A&M] CAT STEVENS
GREATEST HITS | 334391*
[A&M] WHITNEY
HOUSTON |
| 3458921
[A&M] ORIGINAL SOUNDTRACK
RUTHLESS PEOPLE | 337832*
[A&M] U2
WAR | 335802*
[A&M] BON JOVI
7300 FAHRENHEIT | 327742*
[A&M] THE BEST OF
KANSAS | 342774
[A&M] JOHN LENNON
LIVE IN NEW YORK CITY |
| 34028*
[A&M] INXS
Listen Like Thieves | 314708
[A&M] JOHN COUGAR
AMERICAN FOOL | 293597
[A&M] LED ZEPPELIN
Houses Of The Holy | 246868
[A&M] JIM CROCE
HONEY MAN | 333286
[A&M] PHIL COLLINS
No Jacket Required |
| SELECTIONS WITH TWO NUMBERS ARE 2-RECORD SETS OR DOUBLE-LENGTH TAPES, AND COUNT AS TWO SELECTIONS - WRITE EACH NUMBER IN A SEPARATE BOX | | | | |
| 346445
[A&M] THE BEACH BOYS
Made In The U.S.A. -
Their Greatest Hits | 345454
[A&M] CHINA BOSS &
395459
THE SUPREMACY
25TH ANNIVERSARY | 335638
[A&M] MAIN COLLECTION
BARRY MANILOW
20 CLASSIC HITS | 327032
[A&M] PAT BENATAR
LIVE FROM EARTH | 342188*
[A&M] THE FIRM
MEAN BUSINESS |
| 37305*
[A&M] CREAM
WHEELS OF FIRE | 320705
[A&M] BOB MESSER & THE
350704
SILVER BULLET BAND
LIVE BULLET | 291641
[A&M] JIMI HENDRIX
SMASH HITS | 219477
[A&M] Simon & Garfunkel's
Greatest Hits | 326629
[A&M] Bruce Springsteen
Born In The U.S.A. |
| 345314*
[A&M] COME DANCING
395319
FROM THE KINKS | 343285*
[A&M] JOE JACKSON
BIG WORLD | 333666
[A&M] GEORGE THOROGOOD
AND THE DESTROYERS
MAYDAY | 322024
[A&M] HUEY LEWIS AND
THE NEWS - SPORTS | 342097
[A&M] Barbra Streisand
The Broadway Album |
| 318996
[A&M] MOTOWN'S 25 - 1 HITS
399998
FROM 25 YEARS | 308049
[A&M] CELEBRITY CLEARWATER
REUNION - 20 GREATEST HITS
398040
FEATURING JAMES FOOLEY | 291526
[A&M] EMERSON LARE &
DALLAN LARSEN
SALAD SURPRISE | 138586
[A&M] BOB DYLAN'S
GREATEST HITS | 322933*
[A&M] EDDIE MURPHY:
COMEDIAN |
| 342756
[A&M] TELEVISIONS
392761
GREATEST HITS - 45 THINGS
FROM THE 50'S AND 60'S | 341271
[A&M] TOM PETTY & THE
391276
HEARTBREAKERS BACK UP
THE PLAZA ON LOVE | 332994
[A&M] THE FIRM | 321380
[A&M] Barbra Streisand's
Greatest Hits, Vol. 2 | 341685*
[A&M] Blue Oyster Cult
CLUB NINJA |
| 291864
[A&M] ORIGINAL SOUNDTRACK
391862
WOODSTOCK | 291633*
[A&M] THE BEST OF THE GRATEFUL DEAD
WHAT A WONDERFUL TRIP
391631
[A&M] FEATURING JAMES FOOLEY | 291435
[A&M] LED ZEPPELIN | 288914
[A&M] FLEETWOOD MAC
RUMOURS | 322438
[A&M] YES
90125 |
| 336396
[A&M] BILLY JOEL
396390
GREATEST HITS | 331579*
[A&M] ERIC CLAPTON, JEFF BECK &
391573
JIMMY PAGE - WHITE BOYS BLUE
[A&M] CELEBRITY RECORDS | 333260*
[A&M] DAVID LEE ROTH
Crazy From The Heart | 321307
[A&M] AIR SUPPLY
GREATEST HITS | 341636*
[A&M] MIAMI
SOUNDTRACK
PRIMITIVE LOVE |
| 270827
[A&M] BEST OF
390824
ROD STEWART VOL. 2 | 268581
[A&M] HISTORY
398586
OF BRITISH ROCK | 287003
[A&M] EAGLES 1971-1975
GREATEST HITS | 337402*
[A&M] THE MANHATTAN
TRANSFER - VOCALISE | 322412
[A&M] John Cougar Mellencamp
LIVE THROUGH THIS |
| 326140
[A&M] DIRE STRAITS - Live
396143
[A&M] ALCHEMY | 324350*
[A&M] THE WHO
394353
QUADROPHENIA | 331967
[A&M] FOREIGNER
398586
Agent Provocateur | 320499
[A&M] THE POLICE
SYNCHRONICITY | 341339*
[A&M] CHARLES BRITTON
PICTURES
FOR PLEASURE |
| | | 318541
[A&M] ELTON JOHN'S
GREATEST HITS | 319822
[A&M] DAVID BOWIE
LETS DANCE | 322289
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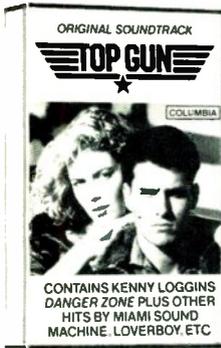
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if you join the Club now and agree to buy 8 more selections (at regular Club prices) in the coming 3 years

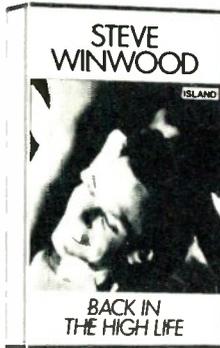
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345785. #1 album with #1 hits: Kenny Loggins' *Danger Zone* and Berlin's *Take My Breath Away*; etc.



346312. His latest with special guests Cyndi Lauper and Ray Charles. *Modern Women*; etc.



346957* "Undeniably superb!" —*Rolling Stone*. *Smash Higher Love*; *The Finer Things*; etc.



346478. Her #1 album! #1 hits *Live To Tell* and *Papa Don't Preach*; *Jimmy, Jimmy*; others.

HEAVY METAL HEAVY WEIGHTS

347740* ROUGH CUTT WANTS YOU	347229* POISON LOOK WHAT THE CAT DRAGGED IN	347088* CINDERELLA Night Songs
336719* MOTLEY CRUE Theatre Of Pain	330928* DOKKEN TOOTH AND NAIL	324632* JUDAS PRIEST DEFENDERS OF THE FAITH
346593 QUIET RIOT QR III	344366* METALLICA Master Of Puppets	341222* Y&T Down For The Count
336934* AC/DC Fly On The Wall	328956* DIO The Last In Line	323675 OZZY OSBOURNE Bark At The Moon
346528* DIO INTERMISSION	343772* ACCEPT Russian Roulette	340861* DOKKEN Under Lock And Key
336511* RATT NATION OF SOUVENIRS	328369* TWISTED SISTER STAY HUNGRY	323444 MOTLEY CRUE SHOUT AT THE DEVIL
346213* LOUDNESS Lightning Strikes	343632* RAINBOW FINYL VINYL	341455* W.A.S.P. The Last Command
335893* Y & T OPEN FIRE	328245 QUIET RIOT Condition Critical	320630 QUIET RIOT METAL HEALTH
345371 WHO MADE WHO	342790* BLACK SABBATH FUTURE TORY EMBLEM SEVENTH STAR	339606* KISS ASYLUM
335844* OZZY OSBOURNE ULTIMATE SIN	325946 SCORPIONS Love At First Sting	318560 DEF LEPPARD PYROMANIA
344689* KEEL—THE FINAL FRONTIER	342303* JUDAS PRIEST TURBO	337233* DIO SACRED HEART
331694* DEEP PURPLE Perfect Strangers	325738* RATT OUT OF THE CELLAR	312389 AC/DC FOR THOSE ABOUT TO ROCK WE STRIKE YOU
344598* KROKUS—CHANGE OF ADDRESS	341230* TWISTED SISTER Come Out And Play	337158* SCORPIONS World Wide Live

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How the Club operates: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for each musical interest... plus hundreds of alternates from every field of music. In addition, up to six times a year you may receive offers of Special Selections, usually at a discount off our regular Club prices, for a total of up to 19 buying opportunities within a year.

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

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

CDs also available to members. Each issue of the music magazine contains a wide selection of the latest hits and old favorites on Compact Discs—which you may order as a member, and these purchases also count toward fulfillment of your membership obligation.

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NOTE: We reserve the right to request additional information or reject any application.



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346031* EMERSON, LAKE & POWELL	345777* PETER GABRIEL SO
344812 BILLY OCEAN LOVE ZONE	344705 PATTI LABELLE WINNER IN YOU
323188* EMERSON, LAKE & POWELL EDDIE AND THE CRUISTERS	324616 CYNDI LAUPER SHE'S SO UNUSUAL
323162 GENESIS	324261 LIONEL RICHIE Can't Slow Down
324475 PRETENDERS Learning To Crawl	324582 VAN HALEN 1984
323915 BILLY IDOL REBEL YELL	323774 KENNY ROGERS 20 Greatest Hits
325852 RUSH—GRACE UNDER PRESSURE	324418* MADONNA
343293 ROLLING STONES DIRTY WORK	342121* THE OUTFIELD PLAY DEEP
343582 VAN HALEN 5150	343319* JANET JACKSON CONTROL

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393637		
342790		

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My main musical interest is (check one):

(But I am always free to choose from any category)

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Genesis, David Lee Roth | <input type="checkbox"/> SOFT ROCK
Madonna, Huey Lewis and The News | <input type="checkbox"/> POP
Barbra Streisand, Neil Diamond |
| <input type="checkbox"/> HEAVY METAL*
Quiet Riot, Ratt | <input type="checkbox"/> BLACK MUSIC*
Luther Vandross, Janet Jackson | <input type="checkbox"/> EASY LISTENING
Frank Sinatra, Mantovani Orch. |
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ZBZ/WS This discount purchase also entitles me to these 2 EXTRA ALBUMS FREE!

ZCA/EM

WORD FIND

by Steven Dean Pastis

Clues

1. Ratt's Crosby
2. Ozzy _____
3. *Eat 'Em and _____*
4. Bad _____
5. Metallica's Ulrich
6. Mr. Sarzo
7. Roth's "_____ Road"
8. Judas _____
9. _____ Cooper
10. Frank _____
11. _____ Blues
12. Halford & Co. Album
13. Dear _____
14. Pixie & Dixie

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.

P R Y O E Y T Y
 R Y O L B O Y Y
 I Z I B B R D Y
 E M A A B O U S
 S I C P O I R T
 T C O M P A N Y
 O E C I L A Y Y
 E N R U O B S O

Answers From Last Issue

Z N I V L A R N
 C E N E L L O C
 A L L E N S N D
 C A A L I E N S
 D H M R I V I E
 C N R Q K O E B
 S A V A G E T U
 H V I O Z R A S T

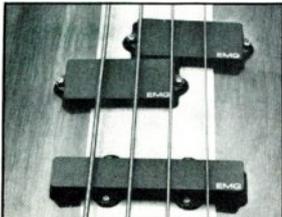
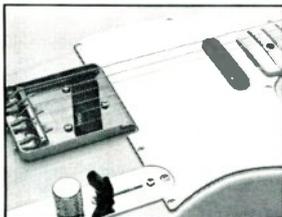
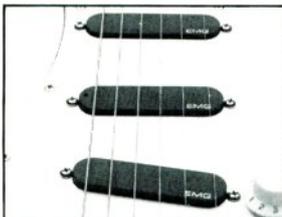
(Note: To use this answer key, the letter "C" refers to the numbers on vertical columns, "R" to the horizontal rows.)

- | | |
|-----------------------------|-----------------------------|
| 1. ELLIOTT
(C2R2-C8R8) | 8. TUBES
(C8R8-C8R4) |
| 2. COLLEN
(C8R2-C3R2) | 9. ALVIN
(C6R1-C2R1) |
| 3. ALLEN
(C1R3-C5R3) | 10. HARRISON
(C1R8-C8R1) |
| 4. CLARK
(C1R2-C5R6) | 11. RONNIE
(C7R1-C7R6) |
| 5. SAVAGE
(C1R7-C6R7) | 12. AC/DC
(C1R3-C1R6) |
| 6. VAN HALEN
(C2R8-C2R1) | 13. OAK
(C3R8-C5R6) |
| 7. SARZO
(C7R8-C3R8) | 14. ALIENS
(C3R4-C8R4) |



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STEEL	.013
	.017 _P
LIGHT TOP	.030
HEAVY BOTTOM	.042
	.052

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STAGE PASS

by Dan Hedges

A year of changes in arena rock—from Kiss to ZZ Top



BARRY MORGENSTEIN

Paul Stanley led Kiss through an extended road jaunt in support of *'Asylum,'* it lasted through March, 1986.

IT'S BEEN ONE OF THOSE years. Space Shuttles aceing out. Nuclear power plants blowing up. Libyans going nuts. Nina Blackwood getting bounced off MTV.

On an arena level, heavy rock went through changes. Even for the biggest of the big, gigs didn't sell the way they used to. Bands who once flew in their own Lear jets are now fighting for bunk space on the bus. And in the after-hours debauchery stakes, many musicians (for obvious reasons) are being a lot more selective about what they do with whom

Queensryche's Geoff Tate (upper l.), Twisted Sister's Dee Snider (lower l.) and ZZ Top's Billy Gibbons all rocked the arena circuit with tours in '86.

For fans of all sonic persuasions, 1986 was the year **Van Halen** was forced to prove there's life after **Dave**. And did. Recruiting **Sammy Hagar** to fill the empty parking space struck some observers as dicey, but by the time **Edward and Company** hit the Mid-South Coliseum in Memphis a week into the 5150 tour, they were firing on all cylinders.

The one sour note of the coast-to-coast trek was the non-stop, verbal Dave-bashing on-stage, off-stage, and on TV. The "Dave Sucks" bedsheet banners hurled from the crowd. The fact that Hagar took extra care to hold them up, then recruited the most blitzed 'n' drooling fan he could find to fumble the lyrics to "Jump." It's only teen entertainment, but Van Halen

seemed to have graduated high school only to enroll in the fourth grade. The band's constant bitching was tedious, unprofessional, and flat-out juvenile. Ten thousand points for the guitar playing. Zero points for class.

On the flip side of the coin, the year saw David Lee Roth prove there's definitely life after Van Halen. Lights? PA? Mouth? With his *Eat 'Em and Smile* tour, Roth piled on all three with a bulldozer—not so much departing from his carnival shtick as slapping a fresh coat of paint on it. Onstage at the Met Center in Minneapolis, his new band at first seemed a conscious near-Xerox copy of the old. But once they broke loose (particularly during the soloing), **Steve Vai**, **Billy Sheehan**, and **Gregg Bissonette** revealed themselves as one of the most potent conglomerates treading the boards. Roth's movie deal may have fallen through, but when it came to live work this past autumn, Dave created his own luck by choosing to play with the best.

In the Old Standbys Department, **Kiss** proved that sonic glitz can still fill a hockey palace. With **Gene Simmons** and **Paul Stanley** the only originals left, they checked into the Brendan Byrne Arena (across the Hudson River from hometown New York) and wheeled out their always-jagged mix of mega-volume crunge and Vegas overkill with all the innocence of a hit squad.

That they're still around is a tribute to persistence, though the jury remains split as to the effectiveness of Kiss' recent live shows. Is not playing a note for 10 minutes while the band basks in the cheers of the crowd really good value for the ticket dollar? Are Stanley's interminable, jazzbo stage raps about the nasty things he did (and who he did them to, and at which hotel) really a fair substitute for playing a few extra songs? For many fans who caught Kiss during their '85/'86 tour, the mix was fine. For others, the drum solo was the definite high point. Which, as somebody once said, is enough to give cause for serious pause.

At the other end of the street, you've got the San Francisco Bay Area's **Metallica**. Prior to the bus accident in Scandinavia that took the life of bassist **Cliff Burton**, the band were poised on the brink of becoming the first underground thrash metal act to find a platinum-level above-ground following. Their set in Bethlehem, PA earlier this year was an exercise in stripped-down, high-velocity metal. No frills. No spinning skulls. Nary a cartwheeling drum kit in sight. Age-wise, one of the

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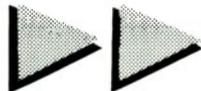
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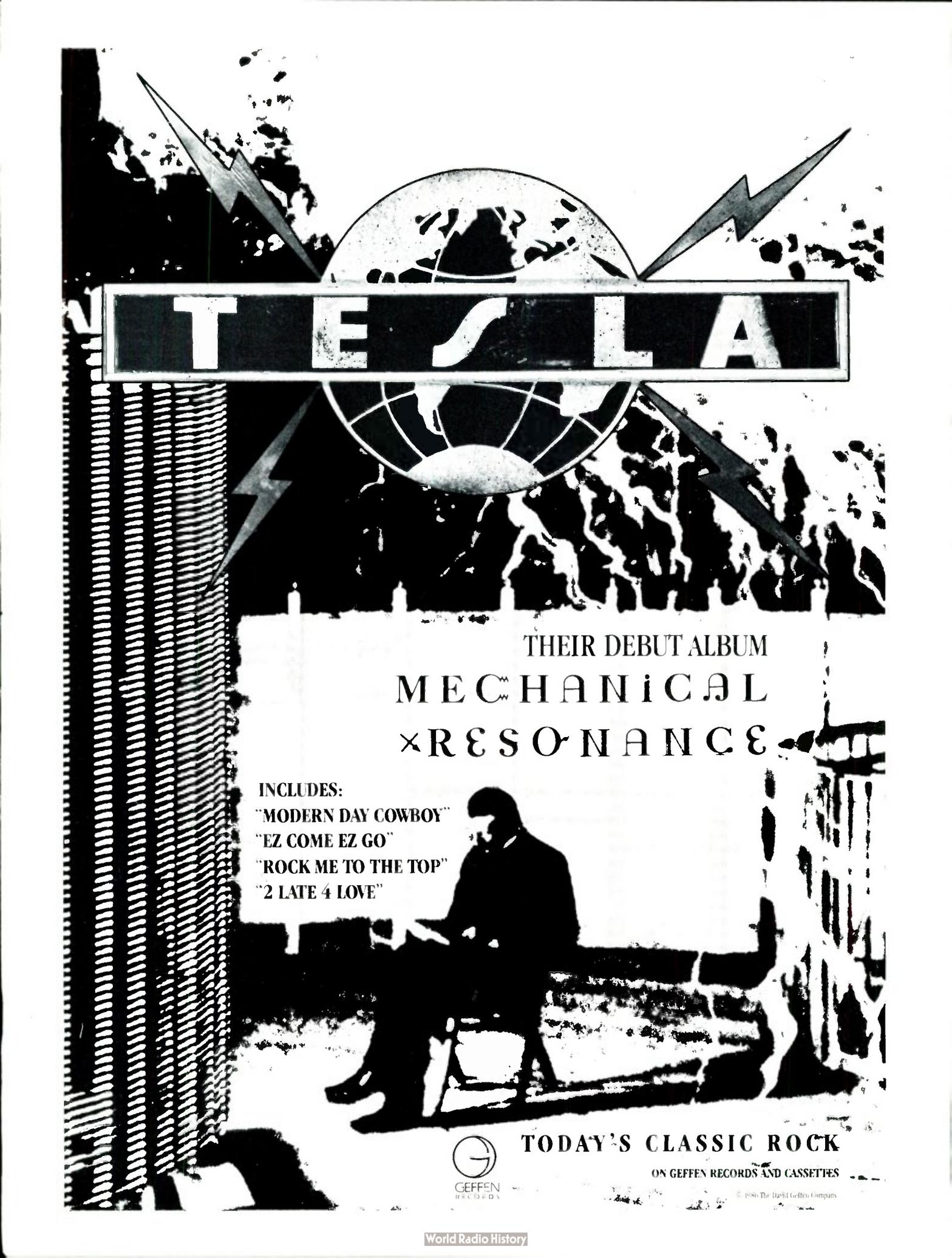
youngest bands on the arena circuit, they were proof that energy and simplicity can still often be the best way to go.

Having slogged around the Metropolitan New York club circuit since the Middle Ages, **Twisted Sister** finally broke through big in 1985 and tried to continue on that scale in 1986. At New York's Radio City Music Hall, their tenement stage set was a sight to behold, even if they musically remain nothing more and nothing less than what they are: a workman-like bar band. But when it comes to connecting with a crowd and plugging into what's bugging them, nobody has it down like **Dee Snider**. School hassles? Dee's been there. Parent troubles? Dee can tell you stories. Girl troubles? Dee wrote the book. Which, at Radio City, was probably as good as any stratospheric guitar solo. And certainly better than sitting home, bummed out and thinking you're alone.

Queensryche kicked off their *Rage for Order* tour in one of the few cities on the planet they'd never played: New Orleans. Sporting a new, sleeker look at the Lakefront Arena, the band proved that their trump card lies with their songs and the larger-than-life stage presence of frontman **Geoff Tate**. With an angle on metal a tad more adventurous than most, Queensryche spread their roots into the best of both possible worlds: headbanging with a touch of imagination, all of it boding well for their future.

ZZ Top have already seen the future, and it's clearly unshaven. The Texas titans became household icons this past year, thanks to the success of *Afterburner*, those slick videos, and the fact that—after fifteen years—they've got this show business stuff down to a science. Their gig at the Philly Spectrum was as blues-based as ever, yet light years removed from the boogie-stoked, Lone Star Revue of days gone by. You had your matching suits, your matching axes, your matching choreography and matching beards (except for drummer **Frank Beard** who, of course, favors a simple moustache). Johnny Carson loves them. So do the Hell's Angels. Which proves that **Billy Gibbons** would fit in at anybody's party. Even yours.





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FRONT PAGES

by Paul Gallotta



ANASTASIA PANTSIOS

Blackie Lawless wrote the title track of 'Inside the Electric Circus' from his perspective of being a singer on stage, watching a crowd go berserk.

W.A.S.P.'s attitude problem

When W.A.S.P.'s Blackie Lawless replaced Randy Piper on guitar, it left a huge gap in the bass player department. In his search for a replacement, Lawless had two major criteria: attitude and ability.

"You can't have one without the other," states Lawless. "Attitude without ability is punk rock. Or rap music. Rap is a showcase for people with interesting personalities. Run-D.M.C. aren't particularly skilled on any instruments, but they've got lots of personality and they're interesting. There's a place for that, too. But not in kick ass rock & roll."

Blackie's choice for a sideman who balanced ability and attitude? Ex-King Kobra bassist Johnny Rod.

Ted Nugent just says no

President Reagan has received some unexpected support in his "Just Say No" drug awareness campaign. The Motor City Madman himself, Ted Nugent, a long-time advocate of madder living through sobriety, has stepped out as a vocal opponent of drug abuse.

"What more can be said about drugs except that John Belushi, Jim Morrison and Jimi Hendrix died from them," says Ted.

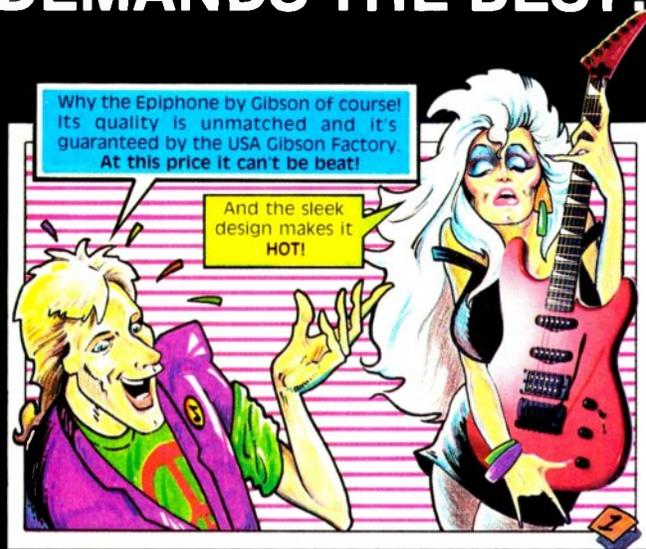
"The secret is to maximize the good times so you don't need to do that stuff," he continues. "I'm aware that a lot of rockers like to get stoned, but Ted Nugent isn't a preacher. I won't tell them what to do." Adds the high decibel guitarist, "but my advice to people when it comes to peer pressure is that when they offer you drugs, treat it like they're waving a fucking knife in your face. Tell 'em to kiss your ass."

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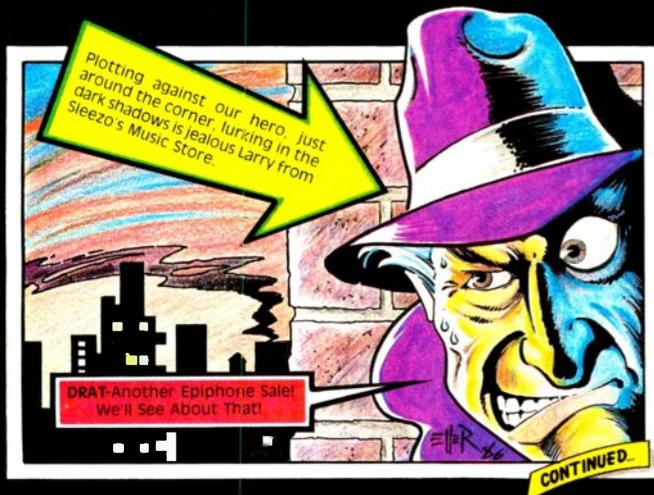
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Van Halen closes tour in style

The last concert after an extensive tour is usually marked by an on-stage free-for-all, and Van Halen's final show of their 5150 spin at the San Francisco Cow Palace was no exception. For starters, **Edward Van Halen** cropped off most of his hair on a bet and spent the intermission wandering around the front stage barricade, totally undetected. Lead vocalist **Sammy Hagar**, irked by bad reviews the band had received from the *San Francisco Chronicle*, gave out the offending

critic's home phone number and invited fans to call him and express their opinions. Finally, at the close of the show, the band launched the largest indoor fireworks display ever presented.

So what did they do for an encore? The band's road crew and their wives (including actress Valerie Bertinelli) treated the sold-out crowd to their raucous version of the can-can.

A Kiss is just a Kiss

"People need categories for things," notes Kiss guitarist/vocalist **Paul**



Kiss leader **Stanley** doesn't mind the tag 'heavy metal,' but notes, "before there was heavy metal, there was Kiss."

Stanley. "It seems to make life so much easier, especially for people who try to label our music."

Stanley, who, along with Kiss bassist **Gene Simmons**, will be relinquishing the producer's console to **Ron (Ozzy) Nevison** on the next Kiss opus (due later this spring), goes on to note that he doesn't mind the tag of heavy metal.

"If you need to call it that, fine. But I've always thought of us as rock & roll. Not rock, rock & roll."

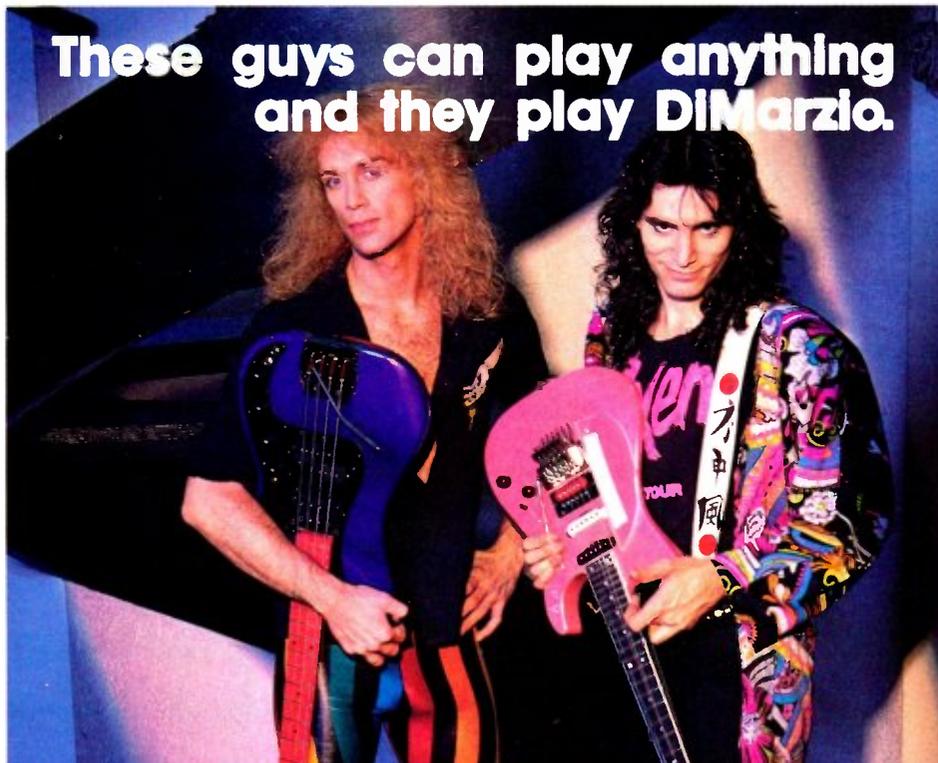
Stanley explains that, to him, "Rock is the crap that fills most record stores—it's watered down rock & roll; neither hot nor cold, only lukewarm." Adds the guitarist/vocalist, "We're heavy, but before there was heavy metal, there was Kiss."

Stryper: no show of force

With *To Hell With the Devil* scaling the charts, Christian rockers **Stryper** have become full-fledged media darlings. But what may be surprising to many is that they aren't the only Christian hard-rockers out there. Acts like **Petra**, **Bloodgood** and **Barren Cross** have been around for years. Stryper is the best-known among them mainly because of the other bands' belief in a practice called "edification of the body."

"What that is," explains drummer **Robert Sweet**, "is when Christians get together and build up fellow Christians, as opposed to [also including] a secular [non-religious] audience."

These guys can play anything and they play DiMarzio.



Billy Sheehan and Steve Vai of the *David Lee Roth Band* play DiMarzio pickups for some very good reasons. So do a lot of other well-known guitarists, such as Yngwie Malmsteen, Brian May, Eric Johnson, Al Di Meola, Eddie Martinez, Jeff Carlisi, Rick Derringer, Earl Slick, Steve Morse and Leslie West. These pros play a wide variety of styles, yet they all trust DiMarzio to deliver their personal sound. They come to us because we invented and have continued to perfect replacement pickups. In a business that's "here today, gone this afternoon," they know they can count on each of our 40 different models for the power, tone and razor sharp performance they demand. We can do the same for you. Because at DiMarzio, we don't make pickups for guitars....we make them for players.

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Vinnie Vincent's first LP has been certified as Chrysalis Records' fastest-selling debut album in history.

Vinnie Vincent finds his own sound

For a player to come out of virtually nowhere and join one of the most successful bands in the history of rock would be a dream come true for most people. But apparently, it wasn't enough for former Kiss guitarist Vinnie Vincent.

"It was not a guitar player's dream band," reflects the former Vincent Cusano. "They certainly didn't feature me, that's why I had to leave. I didn't want my hands tied, I wanted full

control over my records. I wanted to be the guitar player that I really am, and I couldn't be in Kiss."

Vincent, whose own Vinnie Vincent Invasion is currently on tour with Alice Cooper, looks back on his days with the progenitors of glitter metal with mixed emotions.

"It was great and it was not-so-great. We did great records together. The ones that I did with Kiss turned things around for them." Vincent is quick to add, however, "if it weren't for them, I wouldn't be who I am today."



Stryper, however, doesn't follow that scene.

"For starters, we don't preach to anyone," says Sweet. "We don't want to be a cliché Christian band, any more than we want to be a cliché rock band. Our whole idea from the start was to play for everyone. We offer an alternative side with our music, but by no means do we want to force it down anyone's throats."

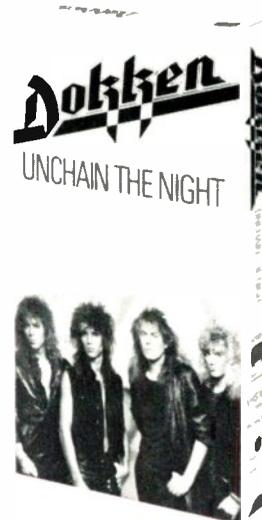
The Crue gets into Elton's hair

Are the Crue going adult contemporary? Has Nikki Sixx traded in his war paint for a polyester leisure suit? Well, not exactly.

When renown rock singer/pianist Elton John toured the States last fall, his stage wear included a series of elaborate wigs ranging from punk Mohawks to a Mozart-like coiffure. But when Elton reached L.A., he couldn't resist having a series of Motley wigs manufactured for him in fuchsia, white and orange. During each of his seven sold-out shows at the Universal Amphitheater, he actually gave Motley Crue the credit for his inspiration.

Singer Vince Neil took time out from the recording of the Crue's forthcoming LP, *Girls, Girls, Girls*, to check on the scene for himself. Neil was impressed, and reportedly told John, "You look just like Nikki!" Vince then invited Elton to bang the keys with the Crue at some point on their next tour, tentatively slated to kick off later this year.

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MUSIC VIDEOS

by Gary Cee

Kiss exposed at last Female rockers' riot

SO YOU THOUGHT YOU KNEW everything about Kiss? Guess again. They're about to invade your video store with *Kiss Exposed*, a feature length, original music/comedy/docudrama. The story line takes our boys through a mansion in Beverly Hills, onto the concert stage, and into their dressing room. Expect about eight to 10 of Kiss' vidclips to appear in the program, including their newest efforts, "Tears Are Falling" and "Uh! All Night."

But the big treat of the package is the never-before-seen early footage of the band in full glitter, make-up and regalia. There's even a few shots taken at their '83 Rio de Janiero concert—the last night Kiss wore make-up. The concert footage alone will give any self-respecting fan good reason to rock & roll all night and party everyday.

Video pioneers **Kevin Godley** and **Lol Creme** used a special endoscopic camera to fully capture the ins and outs of **Huey Lewis and the News** in their latest, "Hip to Be Square." Endoscopic cameras are used primarily in the medical field to view the interior of the human body. "Hip to Be Square" is the second video from Huey's smash LP, *Fore!*

The new **Bon Jovi** vidclip, "Living on a Prayer," was shot at the Olympic Auditorium in Los Angeles. . . . That's **Billy Idol's** guitarist, **Steve Stevens**, taking **Andy Taylor's** place in the new **Duran Duran** vidclip, "Notorious." Stevens' role is only temporary. . . . **Vince Neil**, **Jon Bon Jovi**, and **Richard Page** of **Mr. Mister** were among the first to tape a series of TV spots for the current "Rock Against Drugs" campaign launched by Gold Mountain Records magnate/manager **Danny Goldberg**.



ANASTASIA PANTSIOS/KALEYDISCOPE

'Kiss Exposed' features rare footage of the cosmeticized Gene Simmons.



STEVE GRANITZ/CELEBRITY PHOTO

Madonna's "Material Girl" video is included in the new 'Women of Rock.'



ANASTASIA PANTSIOS/KALEYDISCOPE

Vince Neil has made a commitment to TV's "Rock Against Drugs" campaign.

OUT OF THE STORE AND INTO THE VCR: It begins with early female rockers **Brenda Lee** and **Darlene Love**, it ends with **Stevie Nicks** and **Madonna**. It's called *Women in Rock*, and it's new from MCA Home Video. This fast-paced hour-long tribute/history boasts the best clips from your favorite females in rock & roll, including **Pat Benatar's** "You Better Run," **the Bangles'** "Manic Monday," **Janis Joplin's** "Ball and Chain" and "Summertime," and even **the Pretenders'** "Show Me." This collection of candid interviews, rare performance footage and video clips was produced and directed by **Stephanie Bennett**, best known for her highly successful compilations, *The Compleat Beatles* and *Girl Groups*.

The Last World Dream is the title of **Howard Jones'** new full-length release from Elektra Video. This 60-minute concert clip was filmed last year in Birmingham, England on the final night of Jones' *Dream Into Action* tour.

'Til next month, keep those machine heads clean and the volume on full. ●

MUSIC VIDEO

Top 10 National Music Videocassettes

1. (5) **Whitney Houston**/The #1 Video Hits (Musicvision)
2. (3) **Ozzy Osbourne**/The Ultimate Ozzy (CBS/Fox)
3. (2) **The Cure**/Staring at the Sea (Elektra)
4. (10) **Billy Joel**/The Video Album, Vol. 1 (CBS/Fox)
5. (—) **Various Artists**/MTV Closet Classics (Vestron)
6. (—) **Various Artists**/Dick Clark's Best of Bandstand (Vestron)
7. (—) **Wham!**/Wham! In China—Foreign Skies (CBS-Fox)
8. (6) **Judas Priest**/Fuel for Life (CBS/Fox)
9. (—) **Dire Straits**/Brothers in Arms (Warner Bros.)
10. (—) **Stryper**/Live in Japan (Enigma)

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

MOVIE VIDEOS

by Fred Schruers

Each month, Movie Videos reviews the best in new home movie releases for your VCR viewing pleasure.

HOME VIDEOS

9½ Weeks (MGM/UA Home Video)

Less a movie than a collection of art photographs starring food, clothes, fancy apartments and sunlit streets, this study of an obsessive love affair takes two interesting actors (Mickey Rourke and Kim Basinger) and buries the story of their relationship under the egotistic excesses of their director (Adrian Lyne of *Flashdance* fame). It adds up to a waste of talent.

Runaway Train (MGM/UA Home Video)

Jon Voight is the hard, nasty convict who escapes from a remote prison in the dead of winter with younger con Eric Roberts yapping away at his side. They both overact mightily amidst the well-portrayed chase story as authorities track them and an accidental stowaway (Rebecca DeMornay, also frantic) while their speeding, stolen train races cross-country. The action sequences are absorbing.

Eight Million Ways to Die (CBS/Fox Video)

Jeff Bridges seems merely confused, Rosanna Arquette unbearably dippy in this turgid story of an alcoholic cop and the fast-living girl with whom he gets embroiled in a *Miami Vice*-style scenario. The film company took this picture away from director Hal Ashby in the editing stage, and the mutilation shows.

Pretty In Pink (Paramount Home Video)

Molly Ringwald is as watchable as always in this John Hughes film about a girl whose humble origins threaten to make her an outcast. The setting is a typical film high school full of snobs and a few wackos. The most charming among the latter is Jon Cryer's character, and, flinging himself from scene to scene like a show-biz veteran, he animates this trite story.

Raw Deal (HBO/Cannon Video)

Arnold Schwarzenegger is minding his own business as a country sheriff, recovering from his hard times fighting crooks in the city, when his old boss calls him in to wrap up loose ends on a case involving Chicago gangsters. It's the same old stuff, with Arnie fightin', shootin' and (to surprisingly good effect) jokin'.

The Clan of the Cave Bear (CBS-Fox Video)

This silly, overblown story of cave men and women would be an unintentional laugh riot if it were just a few degrees more pretentious and corny. As it is, it traipses across interesting territory just often enough to keep you watching until, as Daryl Hannah's protagonist cave woman labors to prove her worth, you're groaning with boredom.

Demons (New World Video)

Yes, Billy Idol, Motley Crue and Rick Springfield are on the soundtrack, but this is nothing but a low-budget, Italian-made horror story dubbed into English—albeit with attractive young performers and a smidgen of wit and style.

THEATRICAL RELEASES

Sid and Nancy (Samuel Goldwyn)

Sid Vicious died of a drug overdose in 1979 after a messy career as a punk star, and shortly after police charged him with the stabbing death of girlfriend Nancy Spungen. Without aiming for full historical accuracy, this chronicle of the couple's foray into drugs and death reeks with authenticity. Young actors Gary Oldman and Chloe Webb portray Sid and Nancy with such ugly honesty that their story, which might have seemed simply absurd, becomes poignant.

Three Amigos (Columbia Pictures)

Combining Steve Martin, Chevy Chase and Martin Short in a slapstick comic tale of three fatheaded movie cowboys sounded like a great idea, and there is some hilarious mugging and pratfalling here. But, as one might have feared from their shared history as *Saturday Night Live* sketch artists, the movie is a jumble of funny bits that never quite add up.

The Mosquito Coast (Warner Bros.)

Harrison Ford and director Peter Weir worked so well together on *Witness* that it made sense to hook them up again in this story (from Paul Theroux's novel) of an obsessive American inventor who moves his family to an equatorial wilderness. Ford struggles to make us believe in the story's complicated, tragic hero but credibility problems abound, finally swamping it.

Trick or Treat (DEG)

Gene Simmons gets top billing for a fairly brief appearance in this heavy metal/horror hybrid that hovers between a *Carrie*-type horror flick and a *Spinal Tap*-style parody. Ozzy Osbourne is fun as a T.V. preacher on an anti-rock crusade. Though back-from-the-dead rocker Sammi Curr is made up like a Kiss or Motley Crue member, the music (used sparingly) is from Fastway. The real fireworks arrive late in the story, but they're delivered well. ○

MOVIE VIDEO

Top 10 National Movie Videocassettes

1. (—) **Pretty in Pink** (Paramount)
2. (3) **Down and Out in Beverly Hills** (Touchstone)
3. (—) **Indiana Jones and the Temple of Doom** (Paramount)
4. (1) **Out of Africa** (MCA)
5. (4) **F/X** (HBO/Cannon)
6. (—) **Wildcats** (Warner Bros.)
7. (—) **The Money Pit** (MCA)
8. (—) **9½ Weeks** (MGM/UA)
9. (2) **Gung Ho** (Paramount)
10. (6) **Murphy's Romance** (RCA/Columbia)

Compiled from research by Circus Magazine's staff based on national video store reports. The chart reflects sales impact and is compiled from monthly data.



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SONG LYRICS



Boston's Tom Scholz (above) enlisted the aid of former Sammy Hagar axeman, Gary Pihl, in recording 'Third Stage.'

Boston/"Amanda"

Babe, tomorrow's so far away. / There's somethin' I just have to say. / I don't think I could hide / what I'm feelin' inside / another day, / knowin' I love you.

And I—I'm gettin' too close again. / I don't wanna see it end. / If I tell you tonight, / will you turn out the light / and walk away, / knowin' I love you?

Chorus:

I'm gonna take you by surprise / and make you realize, / Amanda. / I'm gonna tell you right away, / I can't wait another day, / Amanda. / I'm gonna say it like a man, / and make you understand, / Amanda, / I love you.

And I feel like today's the day. / I'm lookin' for the words to say. / Do you wanna be free? / Are you ready for me / to feel this way? / I don't wanna lose you.

So it may be too soon, I know. / The feelin' takes so long to grow. / If I tell you today, / will you turn me away / and let me go? / I don't wanna lose you.

Repeat Chorus

You and I / I know that we can't wait. / And I swear—I swear it's not a lie, girl. / Tomorrow may be too late. / You—you and I, girl—we can share a life together. / It's now or never / and tomorrow may be too late.

And feelin' the way I do, / I don't wanna wait my whole life through / to say I'm in love with you.

From *Third Stage* by Boston (MCA). Music and lyrics by T. Scholz. Copyright © 1986 Hideaway Hits (ASCAP). All rights reserved. Used by permission.

FAST FACTS

Founded—1975; Boston, Massachusetts. **Current band**

members—Tom Scholz: guitars, keyboards, bass; Brad Delp: vocals; Jim Masdea: drums; Gary Pihl: guitars. **Recent LPs**—*Third Stage*, 1986 (MCA); *Don't Look Back*, 1978; (Epic). *Boston*, 1976.

Iggy Pop/"Cry For Love"

Status seekers, / I never cared. / Once I found out, / they never dared / to seize the world and / shake it upside down. / And every stinking bum / should wear a crown.

Sayin' I / cry for love / till all the plates are broke. / Cry for love / until my eyes are soakin'. / Yeah, I / cry for love / on every sammy morning. / Yeah, I / cry for love / 'cause imitation's boring. / Cry for love.

Bad TV that / insults me freely. / Still I know what / I'm dyin' to see. / In searching for a meaningful embrace, / sometimes my self-respect / took second place.

An' I / cried for love. / I did what my heart told me. / Cried for love. / Can't stand it / when they scold me. / Yeah, / cried for love / one very sammy morning. / Yeah, I / cry for love / 'cause imitation's boring. / Cry for love.

Surfers ride for love / and wipe out when it hits 'em. / Soldiers kill for love / and nobody admits it. / If you're cryin' for love, / well, that's ok, / don't sweat it. / If you're cryin' for love, / then there's still a chance / you'll get it. / Cry for love.

From *Blah, Blah, Blah* by Iggy Pop (A&M). Music and lyrics by Iggy Pop and Steve Jones. Copyright © 1986 Osterberg Music (BMI). Administered by Bug Music/A Thousand Miles Long (ASCAP). All rights reserved. Used by permission.

Iggy Pop: "I'm knocked out by the reception the album's gotten. I'll try to give the best shows of my life."





Jon Bon Jovi was one of the first artists to tape a TV spot for the current "Rock Against Drugs" campaign.

Bon Jovi/"Wanted Dead or Alive"

It's all the same, only the names will change. / Everyday it seems we're wasting away. / Another place where the faces are so cold. / I'd drive all night / just to get back home.

I'm a cowboy, on a steel horse I ride. / I'm wanted dead or alive. / Wanted dead or alive.

Sometimes I sleep, sometimes it's not for days. / And people I meet always go their separate ways. / Sometimes you tell the day / by the bottle that you drink / and times when you're all alone, all you do is think.

I'm a cowboy, on a steel horse I ride. / I'm wanted dead or alive. / Wanted dead or alive.

I'm a cowboy, on a steel horse I ride. / And I'm wanted dead or alive. / Wanted dead or alive.

I walk these streets, a loaded six string on my back. / I play for keeps, 'cause I might not make it back. / I been everywhere, still I'm standing tall. / I've seen a million places / and I've rocked them all.

I'm a cowboy, on a steel horse I ride. / I'm wanted dead or alive. / I'm a cowboy, I got the night on my side. / I'm wanted dead or alive. / Wanted dead or alive.

From *Slippery When Wet* by Bon Jovi (Mercury). Music and lyrics by Jon Bon Jovi and Richie Sambora. Copyright © 1986 Bon Jovi Publishing/PolyGram Music Publishing, Inc. (ASCAP). All rights reserved. Used by permission.

FAST FACTS

Personal—Jon and his cohorts have been active in many charities, including Operation Lift-Off, which benefits young cancer patients, Ronnie Lane's ARMS Organization, and Farm-Aid, with appearances at both of the latter's benefit concerts.



Kansas is (l. to r.): Steve Morse, Richard Williams, Steve Walsh, and Billy Greer. Not shown: Phil Ehart.

Kansas/"All I Wanted"

You say it's time to stay behind. / All I wanted was to hold you. / All I wanted was to touch you.

No need for blame 'cause we're not the same. / All I wanted was to love you. / That's all I wanted.

How many times will it take? / Hurting me the way you do. / How many times till I break? / You're hurting me the way. / I'm loving you the way I do.

It's not so strange for us to change. / All I wanted was to love you. / That's all I wanted.

How many times will it take? / Hurting me the way you do. / How many times till I break? / You're hurting me the way.

I'm loving you the way I do.

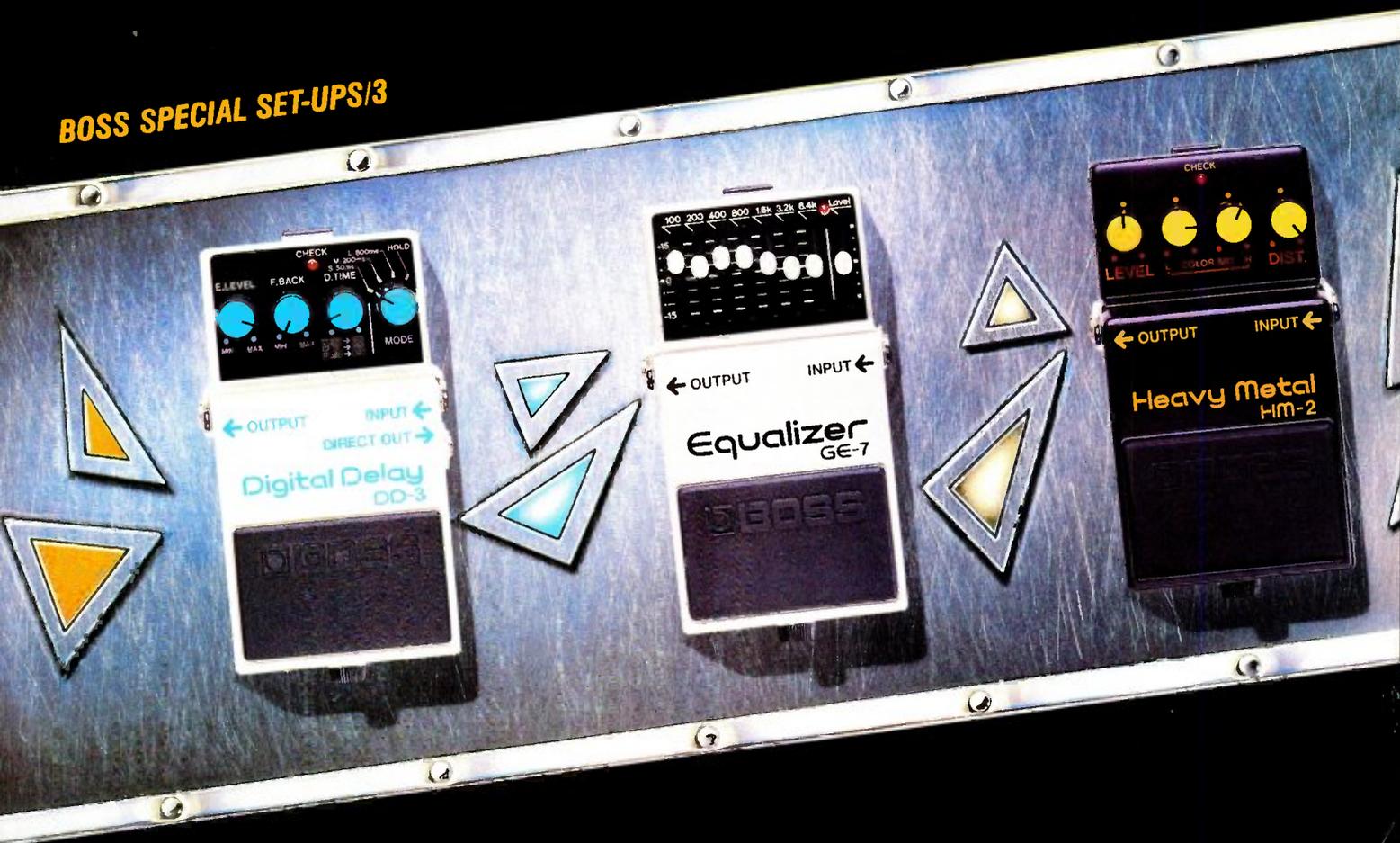
From *Power* by Kansas (MCA). Music and lyrics by S. Walsh and S. Morse. Copyright © 1986 Dangling Participle Music, Hard Fought Music, Stark Raving Music (BMI). All rights reserved. Used by permission.

FAST FACTS

Founded—1970; Topeka, Kansas.

Current band members—Phil Ehart: drums; Billy Greer: bass, vocals; Steve Morse: guitar; Steve Walsh: lead vocals, keyboards; Richard Williams: guitar.

BOSS SPECIAL SET-UPS/3



Howard Jones/"You Know I Love You...Don't You?"

You got the socket and I got the plug. / I am the floor and you are the rug. / I got the rhythm, you got the beat. / We feel it shake us from our souls to our feet.

And you know I love you, / you know I love you... don't you?

You got the metal and I got the dye. / We make the structure that no one can deny. / I need you and you need me. / I need your honey like a flower needs a bee.

You know I love you. / You know I love you... don't you?

No one is an island, on that you can depend. / A person on his own is a sinking ship. / It will be that way 'til the time will end.

Now don't you worry when things get tough. / We'll stick together through the smooth and the rough. / You're the steam engine and I am the tracks. / Roll over me, I'll be rolling right back, 'cos...

You know I love you. / You know I love you... don't you?

From *One To One* by Howard Jones (Elektra).
Music and lyrics by Howard Jones. Copyright ©



STEVE GRANITZ

Howard Jones was born in Southampton, England to Welsh parents. He studied classical piano in his youth.

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FAST FACTS

Personal — Howard Jones played

classical piano in his youth before joining a progressive "art-rock" band in his teens. At 19, he enrolled in music college, but disagreements with his teachers led to his departure. He began to write more and more songs and developed a local following in his hometown of High Wycombe, England.



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Last October, Rik Emmett injured his knee while playing on stage. He was still wearing a brace at press time.

Triumph/"Tears in the Rain"

We passed the point of no return. /
How can we make amends? / All
alone, I watch the candle burn, /
burnin' at both ends. / Nothin's ever
gonna change. / Can tears wash away
this pain?

Chorus:

Tears in the rain. / Here it comes
again. / I'll never know the reason
why. / I cry these tears in the rain.

The time has come to make a
stand. / We've waited much too long. /
Nobody's gonna lead us by the hand. /
How could we be so wrong? / We lost
the chance to play this game. / Can
tears wash away this pain?

Repeat Chorus

So many times, I've wondered why /
we still play this game.

Repeat Chorus

From *The Sport of Kings* by Triumph (MCA).
Music and lyrics by Emmett, Levine and Moore.
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FAST FACTS

Personal—Triumph's first concert
date was at a Canadian high school in
1975. They were paid \$750.



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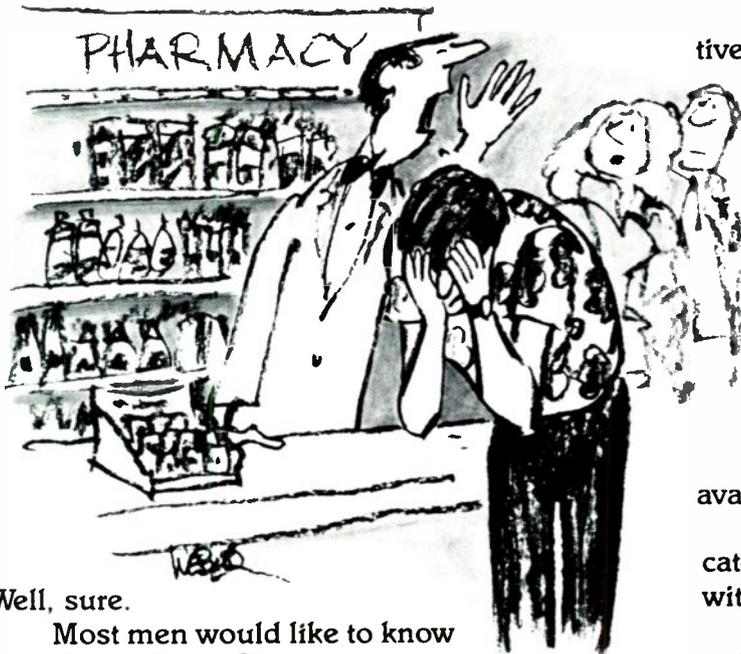
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For all the right reasons.



LaBar, Keifer and Brittingham were the only members of Cinderella to play on 'Night Songs.' Session man Jody Cortez handled the drum tracks.

Fred Coury was born in Binghamton, New York. Before joining Cinderella, he worked with Keel, Ozzy and London, which also spawned Nikki Sixx.



GEORGE DESOTA/CIRCUS

Cinderella: 1986's Top 20 surprise

by Toby Goldstein

Tom Keifer, Cinderella's own Prince Charming, isn't awed by his band's skyrocketing climb from club dwellers to arena rockers opening for David Lee Roth. "I thought it was cool," he says about playing such prestigious venues as Madison Square Garden. "I've been working for this all my life. We just went up there and did it."

The Cinderella story was 1986's fairy tale come true for this accomplished Philadelphia-based quartet. Founded by singer/songwriter/guitarist/pianist Tom Keifer, the band grew into its present lineup of bassist Eric Brittingham, guitarist Jeff LaBar and drummer Fred Coury. Says Keifer, "Eric and I had the same direction in mind. We selected people who wanted to go in that direction." Dedicated to the style of such important 1970s' artists as Aerosmith, Led Zeppelin, Deep Purple and Humble Pie, Cinderella—named after a porno flick—pulled their act together at the Philly/NJ area clubs which could handle their firepower, until the lucky day that Jon Bon Jovi stopped by to catch a gig.

Keifer remembers how, after Bon Jovi seemed impressed with the group, their manager suddenly told Cinderella, "I don't know what you did to him, but Bon Jovi's talking all about you at PolyGram." A deal with that label soon followed, leading to the release of Cinderella's debut album, *Night Songs*, on June 9th. Entering the charts at 188, the LP approached the Top 10 by October, and easily attained gold status. "Shake Me" was issued only in a promotional 12-inch version to radio stations, but the accompanying video was in active rotation on MTV. On October 6th, "Nobody's Fool"

**"I didn't think that any radio stations would play it."
— Tom Keifer on Cinderella's hit, "Shake Me"**

During a 1986 gig in Salt Lake City, over-enthusiastic fans accidentally tipped over Cinderella's tour bus, trapping Brittingham and the band inside.



GEORGE DESOTA/CIRCUS



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GEORGE DESOTACIRCUS

Tom Keifer (l.) had played with Eric Brittingham in three bands prior to Cinderella: *Saints in Hell*, *Diamonds* and the *Priscilla Harriet* band.



GEORGE DESOTACIRCUS

Lead guitarist Jeff LaBar originally comes from Clifton Heights, New Jersey. He replaced guitarist Mike Schermick.

became Cinderella's first commercially released single.

Having become firm friends with Bon Jovi, who made a guest appearance on the album, Cinderella are set to support Jon's crew on the first leg of his U.S. winter tour. The quartet can't wait to work with the platinum New Jersey rocker who helped put them on the musical map. Keifer cites Bon Jovi's unselfish assistance as an example of the way all musicians ought to behave towards one another. "All Jon asked," he recalls, was "when you get a gold album, send me one. Well, we'll send him this one, and the next one, and the one after that."

The Philly foursome cut their touring teeth throughout the year as David Lee Roth's hand-picked opening act. Says Roth, "It was an easy choice to siphon through a handful of bands and see who's the newest, who's the hottest, who's gonna be the most fun to tour with." High praise indeed for a quartet still unprepared for all the celebrity seekers suddenly turning up at their doors. Tom Keifer considers his enviable position and decides, "I think I'm taking it pretty well. I've paid enough dues to respect what I've learned."

And, having written over 60 songs which were winnowed down to comprise *Night Songs*, Keifer has already accumulated dozens of ideas for Cinderella's next LP. One thing's for sure: they'll all be centered around those '70s-style traditional blues-rock riffs that Cinderella's leader loves. "I'm gonna keep that torch burning through the night!" he happily promises. ○

"It was either replace them or let them hold us back." — Tom Keifer on Cinderella's original line-up.

While still a struggling vocalist, Cinderella's Tom Keifer held down a day job delivering film for a photo-finishing company in New Jersey.

GEORGE DESOTACIRCUS





TOM FARRINGTON



GEORGE DESOTA/CIRCUS

One of Don Dokken's favorite hobbies is collecting old lithographs and baroque paintings. At home, he prefers classical music to rock.

Dokken decorate with platinum

by Toby Goldstein

Dokken's recording technique: "go into rehearsal, fight it all out and have a record."

Don Dokken recently revealed the secret truth of how his third album, *Under Lock and Key*, finally won its coveted platinum status. "You should see my garage. It's full of records," he chuckled. Let us presume, though, that it's been a mil-

lion of Dokken's faithful fans who've done his group the honors here, paying tribute to a band that didn't take any shortcuts to success.

Still somewhat awed by the idea of receiving a platinum platter, Don reserved a place of honor on the wall that



Jeff Pilson, George Lynch and Mick Brown (not pictured) have moved to Phoenix, Arizona. Only Don (far r.) remains in Los Angeles.

now houses his gold discs. "I've got my Windex and paper towels ready," he half-joked as *Circus Magazine* went to press. But Dokken wasn't surprised that it's taken so long to attain this important plateau, particularly since it was done without the benefit of a hit single. "Most of the bands in our genre tour forever," he explained. "You bludgeon everybody."

Dokken spent almost 10 solid months on tour around the world, opening for improbable artists such as Loverboy, as well as top metal bands like Judas Priest in the U.S. and Accept in Europe, while *Under Lock and Key* clung to the charts for over a year. The pressure of touring with such heavyweight acts was just what Dok-

ken needed, Don believes, to help prepare the band for the responsibility of their own headlining tours. These are expected to commence after the band's fourth album, now being recorded, is released in 1987.

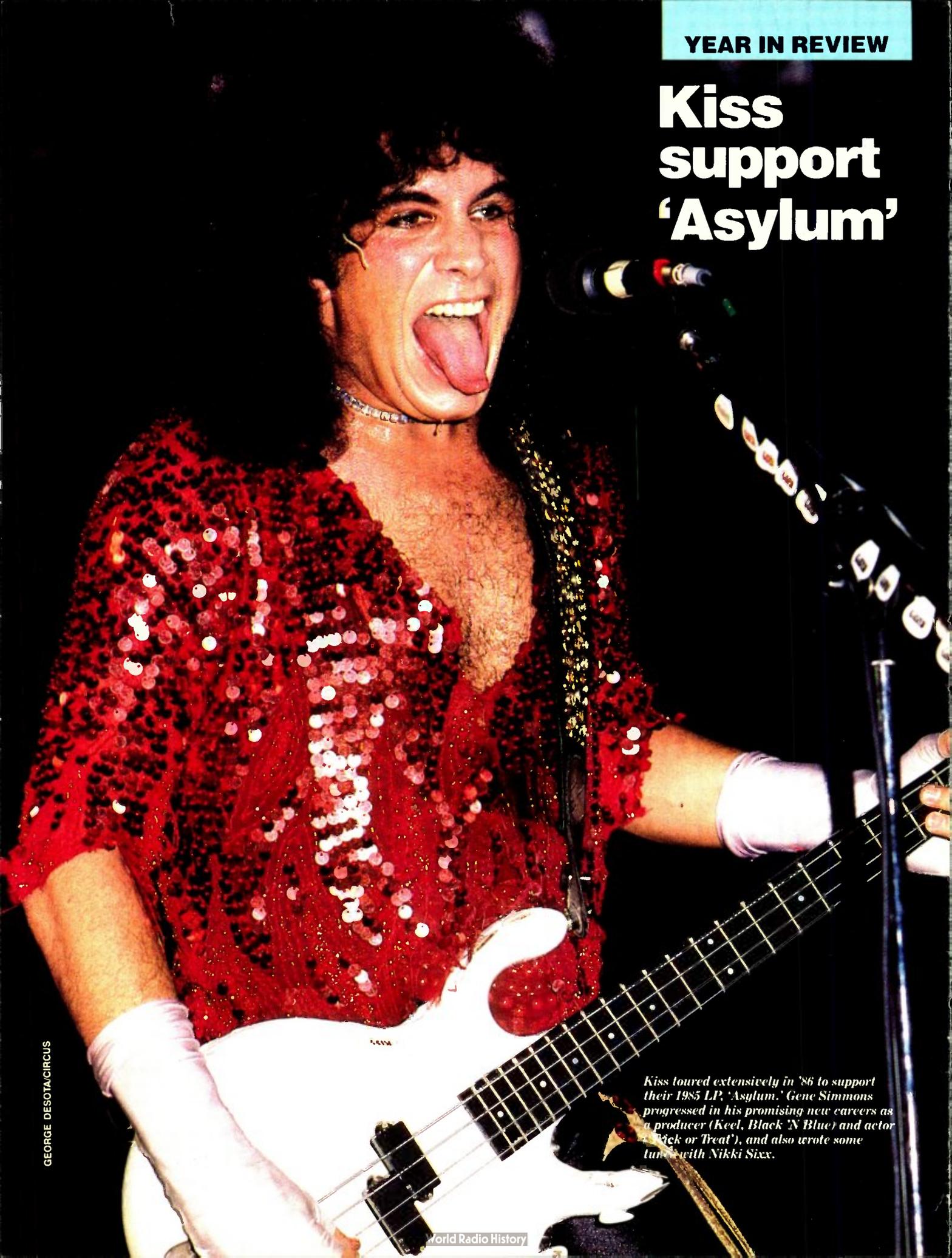
After a brief and well-deserved rest, Don entered the studio for three weeks in November, where he made initial tapes of new songs. Similarly, out in their new home base of Arizona, guitarist George Lynch, bassist Jeff Pilson, and drummer Mick Brown recorded their latest compositions. Don staunchly denied recent rumors of Dokken's breakup, pointing out that the band's separation is geographic, and that the next album is being created in a method very similar to

Under Lock and Key. After Don and the guys exchange tapes and make suggestions, they will "go into rehearsal, fight it all out and have a record."

In the meantime, impatient fans can hear new Dokken on the title song of the third *Nightmare on Elm Street* movie, called *Dream Warrior*. In addition, the group's tour antics have been documented on Dokken's first long-form video, *Unchain the Night*, which Don promised is consistent with the group's down-to-earth approach. "It's about as home movie as you can get. There's definitely no makeup on this video." What there is in abundance, however, is the music—and that remains the standard by which Dokken want to be judged. ●

YEAR IN REVIEW

Kiss support 'Asylum'



GEORGE DESOTA/CIRCUS

Kiss toured extensively in '86 to support their 1985 LP, 'Asylum.' Gene Simmons progressed in his promising new careers as a producer (Keel, Black 'N Blue) and actor ('Pick or Treat'), and also wrote some tunes with Nikki Sixx.

The Scorpions spent the majority of 1986 sequestered in their Hanover, West Germany studio working on an LP tentatively titled 'Passion Pulse.' They did manage, however, a brief mini-tour of Europe last summer.



Scorpions in the studio

YEAR IN REVIEW

World Radio History

NEIL ZLOZOWER



**“I rise to a
challenge. I eat you
for breakfast.”
—David Lee Roth**



David Lee Roth band members Steve Vai (l.) and Billy Sheehan proved to be a hot in-concert team, especially during their dueling bass/guitar solo turns.

David Lee Roth lets the music do the talking

by Toby Goldstein

"The most important thing about this year is that I've had the opportunity to work with a team who really, truly wants to go out and work. Who wants to make records, who wants to tour the world, do the radio, the video and the interviews, and the me 'n' you, and do it all at the same time." Even in the Roth-early hours of a Sunday afternoon, David Lee boils over with enthusiasm when he discusses the three guys who are helping him to a heaping chunk of crowd fanfare: guitarist Steve Vai, bassist Billy Sheehan, and drummer Gregg Bissonette. Yet, as 1986 began, Roth hadn't yet found his magic music formula, and his former bandmates were scooping up the headlines, doing their best to leave David Lee in the dust.

But the leonine vocalist fought back by hand-picking three respected, yet relatively unknown, players. Under Roth's songwriting leadership, Steve Vai's Berklee College of Music education fused powerfully with Bissonette's extensive experience in the Detroit club scene and Billy Sheehan's back-

ground as the leader of Talas.

Working with long-time Van Halen producer Ted Templeman, Roth completed the 10 songs on his first full-length "solo" album, *Eat 'Em And Smile*, in time for a mid-July release. Quickly entering the charts at 36, the album soared to a very respectable 4, and, at press time, was holding firm in the Top 20 after four months on the charts. In addition, the pre-release single, "Yankee Rose," peaked at 16 by late summer.

Roth has been on tour since last August 16, sweeping across the United States and Canada. He has shied away from trading brickbats with the members of Van Halen, whom he says have consistently denounced him at their shows. "I don't think it's necessary to make comparisons or make a choice," Roth says candidly. "That's some childish nonsense that came out of their new singer's brain. But," he warns, if pressed to make a choice, "I rise to a challenge. I eat you for breakfast." ●

Roth made good use of his fluent command of Spanish by releasing a version of his Top 5 'Eat 'Em And Smile' LP in that language.



GEORGE DESOTA/CIRCUS

Nikki Sixx (l.) and Mick Mars have proved the doomsayers wrong. This month, they celebrate their sixth anniversary with the Crue.

Motley Crue finish their fourth LP

by Ben Liemer

Even in a relatively quiet year like 1986, in which Motley Crue did not release an album, California's craziest still forced their way into the hot glare of media attention. Nikki Sixx, Vince Neil, Tommy Lee and Mick Mars actually tried to maintain a low profile as they commenced work on their fourth album.

Pause for a moment and consider that fact—their *fourth* LP. Think back to when Elektra Records' Tom Zutaut signed a band that he knew possessed undeniable star quality. The talent scout was uneasy, however—the Crue's formidable reputation, if it stayed true to prior form, might find them broken up, dead, arrested or too burned out to

survive the tour-and-record grind.

Motley Crue have proved the cynics wrong. In January, 1987, they are legitimate veterans; on the 17th, they celebrated their sixth anniversary as a band. Their forthcoming longplayer, *Girls, Girls, Girls*, scheduled for March release, is expected to be their most mature musical effort to date. As Circus Magazine went to press, Sixx and Lee had completed all rhythm tracks and Mars was recording guitar parts under the guidance of their returning

Expect Vince Neil to continue to sing "Jailhouse Rock" live, even though his 18-day jail term for his car accident is now history.

Motley Crue haven't blasted a U.S. arena since a December 21, 1985 date in Florida.

GEORGE DESOTA/CIRCUS



The "Motley-ized" version of "Jailhouse Rock" will finally appear on 'Girls, Girls, Girls.'

Before its release, Neil tattooed 'Girls, Girls, Girls' on his arm to keep the Crue from changing the title.

studio team of producer Tom Werman and engineer Duane Baron.

Group co-manager Doug Thaler noted that the glam 'n' damn rockers were using "a new method of working in the studio for this album." New tracks slated to appear will be the title tune, "Dancing on Glass," "All in the Name of Rock and Roll" and "Five Years Dead." In addition, the "Motley-ized" version of "Jailhouse Rock" will finally appear on *Girls, Girls, Girls*.

Naturally, the new release will coincide with new costumes, a new stage show and another extended tour. The international trek in support of *Theatre of Pain* lasted some eight months before the Crue took their final bows in front of an Italian audience on March 7, 1986. The return to live action is music to Motley fans' ears—the black 'n' blonde-haired rockers haven't blasted a U.S. arena since a December 21, 1985 date in Florida.

For Nikki, the past year remained as busy as ever. In addition to writing songs for his LP, Sixx found time to collaborate with Gene Simmons on some numbers. Both artists expressed optimism at this short initial meeting



GEORGE DESOTACIRCUS

and hope to write soundtrack material together in the future. Nikki also worked with his ex-girlfriend Lita Ford on a tune or two.

Sixx's Crue-mate Tommy Lee was made an honest man by TV star Heather Locklear on May 10. The newlyweds set up shop in Heather's home and were eagerly snapped by celebrity photographers during their 1986 public appearances.

Married or not, Lee's wildman ways continued. In the early summer, Tommy took a spill while performing a wheelie on his dirtbike. Lee's ankle was placed in a cast, but its fiberglass composition itched him badly. Pronouncing himself healed, Dr. Lee cut the cast off well ahead of schedule. Fortunately, the drummer seems to have been a quick healer.

For Vince Neil, 1986 was literally a sobering year, a year of unpleasant responsibilities and maturation. In June, the peroxidized singer entered Gardena City jail to fulfill the 30-day sentence stemming from his December, 1984 car accident. Reportedly, Neil made the mistake of watching Sean Penn's violent reform-school movie,

Bad Boys, shortly before doing his time. Vince's initial unease soon ended, though, as his sentence was reduced to 18 days with time off for good behavior.

As always, guitarist Mick Mars continued his publicity-shy ways this year. He moved from his former residence in California's Marina del Rey to a new home further up the peninsula, continuing to work on the bluesy rock riffs that garnered him the 1985 Circus Magazine Readers' Poll Best Guitarist award.

On the home video front, Motley Crue's *Uncensored* video compilation was unveiled in time to stuff many a Christmas stocking. Featuring everything from Nikki being interviewed as he had a new tattoo applied to Vince splashing it up with a bevy of beauties in the unique "swimming-pool-on-wheels" ultra-stretch limousine, *Uncensored* should keep metal-hungry Motley fans satiated until the arrival of *Girls*. ●

Nikki Sixx's distinctive songwriting, especially his lyrics, have separated Motley Crue from California's run-of-the-mill metal pack.

GEORGE DESOTACIRCUS



YEAR IN REVIEW

Bon Jovi: "We're number one!"

by Toby Goldstein



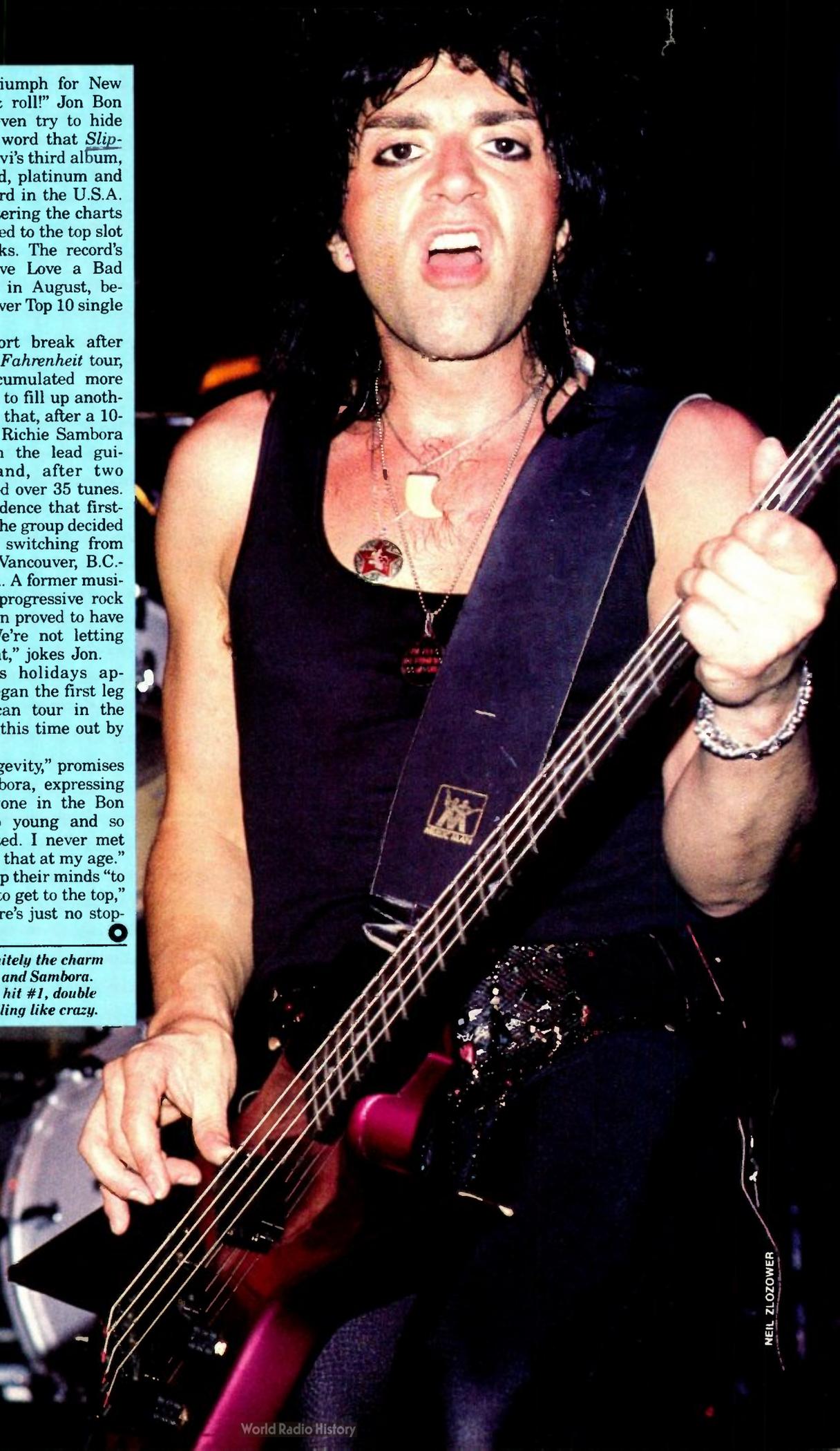
“It’s another triumph for New Jersey rock & roll!” Jon Bon Jovi doesn’t even try to hide his glee at receiving word that *Slippery When Wet*, Bon Jovi’s third album, has been certified gold, platinum and the Number One record in the U.S.A. as of late October. Entering the charts at 45, the album zoomed to the top slot after only seven weeks. The record’s first single, “You Give Love a Bad Name,” also released in August, became Bon Jovi’s first-ever Top 10 single in November.

Taking only a short break after completing the *7800° Fahrenheit* tour, Bon Jovi quickly accumulated more than enough material to fill up another record. Jon recalled that, after a 10-day vacation, he and Richie Sambora buried themselves in the lead guitarist’s basement and, after two months, had completed over 35 tunes. Armed with the confidence that first-rate material brings, the group decided to change producers, switching from Lance Quinn to the Vancouver, B.C.-based Bruce Fairbairn. A former musician with the 1970s progressive rock group Prism, Fairbairn proved to have the magic touch. “We’re not letting Bruce out of our sight,” jokes Jon.

As the Christmas holidays approached, Bon Jovi began the first leg of a lengthy American tour in the Northeast, supported this time out by Cinderella.

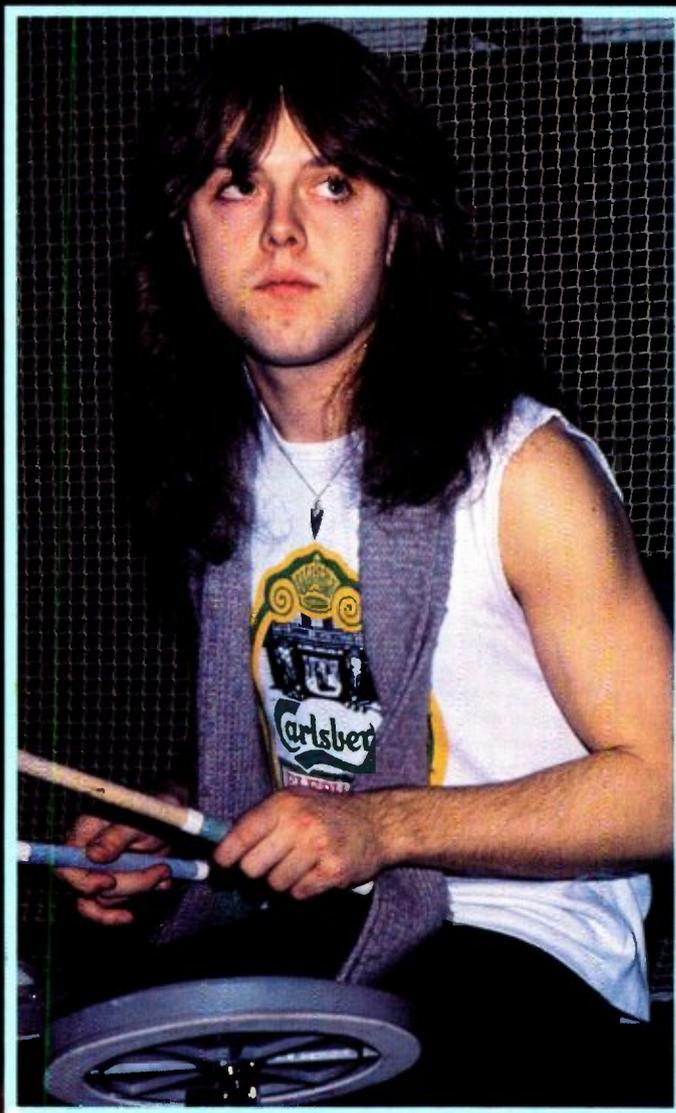
“This band has longevity,” promises guitarist Richie Sambora, expressing the attitude of everyone in the Bon Jovi camp. “Jon’s so young and so smart and so dedicated. I never met anybody who was like that at my age.” When a band makes up their minds “to go 150 miles an hour to get to the top,” as Richie puts it, there’s just no stopping them. ●

The third time was definitely the charm for Bon Jovi (ctr.), Such and Sambora. ‘Slippery When Wet’ has hit #1, double platinum, and is still selling like crazy.



NEIL ZLOZOWER





INSET BY GENE AMBO

Metallica roar back

by Ben Liemer

“Eighty-six has been an absolutely brilliant year for Metallica, with the album going gold [in the U.S.], great tours, it's been great in Europe. We really broke England for the first time with the tour we did just before the accident. The thing that pissed us off when James and I discussed this the other day... this accident will overshadow all of that.”

Lars Ulrich, Metallica's drummer, is angry. In a year that saw Ulrich and Co. successfully tear up arena audiences, a year in which Metallica became the first speed metal act to crack the *Billboard* Top 100, to crack the *Top 30*, in fact, Lars feels cheated. Robbed. Unable to enjoy the fruits of several years of hard labor.

By now, metal fans should be aware of the accident that Ulrich refers to. On Saturday morning, September 27, Metallica's tour bus slipped off an icy road in Sweden as the band were traveling between shows in Stockholm and Copenhagen. At about 6:15 a.m. the bus tilted over, throwing bassist Cliff Burton out of the window near his upper-level sleeping bunk. The 24-year old bassist was killed instantly when the bus fell on top of him.

“I wasn't too angry in the beginning,” Lars continued openly. “I was obviously grieving, but the anger started setting in when I realized that it's not new that people in rock & roll die, but usually it's self-inflicted in terms of excessive drink or drug abuse. “He [Cliff] had nothing to do with it. It's so useless. Completely useless.”

It was a mere month after this horrible tragedy when the Danish-born drummer kindly consented to speak to *Circus Magazine* about Metallica's past, present and future. In January, 1987, Ulrich, guitarists James Hetfield and Kirk Hammett, and new

Hetfield and Ulrich (inset) made the decision to hire new bassist Jason Newsted in the bathroom of Tommy's Joint, a San Francisco eatery.

ROSS MARINO



bassist Jason Newsted have already forged onward.

How did they do it, this band of very real friends? We'll let Lars pick up the story: "The initial reaction was one of complete disbelief. It was so unreal. It was like, 'Wrong. This has not happened.'" Used to occasional off-tour separations, Metallica kept expecting to see Burton stroll in the door any day.

"Of the four of us in the band, Cliff was probably the strongest emotionally," Lars explained. If Cliff would see us moan and groan over him, and be all mushy for months, he would get hella pissed off. He would be the first one to encourage us to get our shit together."

Shortly after the accident, Lars called Mrs. Burton, Cliff's mother, to offer his condolences. "She just kept insisting that we fight on and come back more determined than ever," the drummer recalled. "Now, we've got to do it even more because we've got to do it for Cliff, too. We've got a lot of aggression and frustration that we want to get out onstage instead of on the television or the furniture. We just want to get back to playing as soon as we can."

Which is exactly what they did. Metallica chose not to cancel their Japanese tour, scheduled to begin last November 12, because they wanted the pressure of having an absolute deadline by which they had to find a replacement.

Among their top choices was a 23-year-old from a Phoenix, Arizona group called Flotsam and Jetsam. Jason Newsted had led his quintet to record a well-received 1986 debut for Metal Blade Records.

During one day of inquiring phone calls, no less than four people told Ulrich Jason was the right man for the gig. They were correct. "After spending a day with him, we went out drinking afterwards, because that was one of the true tests—'Can we hang out with him when we're drunk?'"

The imbibing session was held at "one of those places that advertise, 'We've got every beer ever made available anywhere.'" At one point, Ulrich and Hetfield got up to go to the bathroom. Hammett was right behind them. And there, in the restroom of Tommy's Joint in San Francisco, "Metallica chose their new bass player," laughed Ulrich, finally relaxing.

The new Metallica recently completed six weeks of rescheduled Canadian and American dates. On January 7 they leave for Europe; by March, the foursome will return to San Francisco to begin album number four.



RICK GOULD

As for Cliff Burton, he will not be forgotten. But Metallica do not want a cult of hero-worship (à la Randy Rhoads) built around their friend. Noted Lars, "he would be the first to

not want all the t-shirts, merchandising and that crap. Cliff was so completely honest to himself and the people around him. He hated all this being-put-on-a-pedestal bullshit." ●



In Metallica's early lineup, James Hetfield (l.) did not play guitar. Kirk Hammett stepped in to replace Dave Mustaine, now leading Megadeth.

"She just kept insisting that we fight on." —Lars on Cliff Burton's mother



ROSS MARINO

Juan Croucier and Ratt took a chance with the harder-rocking sound of 'Dancin' Undercover.' With the LP zooming into the Top 30, their gamble paid off.

Ratt: a punchier model for '86

by Toby Goldstein

"It's not about money and egos. We do it because we love it. It's what gets us off."—Robbin Crosby on why Ratt rock

"This record is more straight ahead than the last one. More guitar, bass, and drums. We went for the guts. Ratt 'n' roll—what we started with." Towering blond guitarist Robbin Crosby proudly describes the feeling of Ratt's third album, *Dancin' Undercover*. Released in early October, the album debuted on the charts at 80, went gold within a

month, and, at press time, was approaching the Top 30.

Although gratified by the swift acceptance of their latest (and heaviest) album, which seems likely to surpass the platinum-plus *Invasion of Your Privacy*, Crosby and fellow guitarist Warren DeMartini agree that the year's biggest thrill for Ratt came during the concerts. "Playing for all the people" was best, said Warren. Anticipating their current trek, Robbin added, "This year we played Japan and the U.K. I think everybody's gnashing at the bit to go out on the road again. We like to work. To be a true Ratt fan and not see us live would be a shame."

Ironically, Cheap Trick—whose legendary guitarist, Rick Nielsen, is a hero to Robbin and Warren—will be opening for the group on the first leg of their new tour. Asked if the thought of headlining over such a musician's musician makes him a little uncomfortable, DeMartini took a deep breath and shook his head, "yes." Still, to the band, such a double bill is another measure of how far they've come.

Acknowledging that *Invasion* was technically superior to the group's double platinum debut, *Out of the Cellar*, the band still missed the raw rock & roll feel of their first mini-LP, *Ratt*. Producer Beau Hill was enlisted for a third time to fuse the band's facility for writing singable numbers with their non-stop onstage energy. The results pleased everyone.

Unshaken by the various trends that periodically pervade the rock & roll biz, Ratt have never felt themselves in need of gimmicks like shock-rock theatrics or politically-oriented sloganeering to get their message across. "We don't depend on fads to make our trip," said Robbin.

The good-looking rodents have also spared themselves the heartache and self-defeating attitudes that come with unhealthy competition within a band. With several members of the group friends since childhood, Ratt insist they don't have tempestuous, headline-grabbing fights that make good copy but don't do much for the music. Similarly, though they're now financially comfortable, Crosby bristles at the idea that being in Ratt is simply a great job. "It's hardly making a living. It's not about money or egos. We do it because we love it. It's what gets us off." ●

DeMartini (shown with Percy, r.) admits to being nervous about headlining over one of his personal guitar heroes, Cheap Trick's Rick Nielsen, during their current tour.

NEIL ZLOZOWER





GEORGE DESOTA/CIRCUS

Ozzy Osbourne's dark victory

by Daina Darzin

“It's been a rocky old road along the way—a lot of fun, but also a lot of pain,” says Ozzy Osbourne of his two-decade career.

Last year was no exception. The superstar ex-frontman of Black Sabbath had yet another platinum album; *The Ultimate Sin* was also arguably his best solo release to date. But the supporting world tour had its dark side—along with Judas Priest's, it was the hardest-hit by audience violence and vandalism. At the Long Beach, CA concert, a fan died in an accidental fall from the balcony during Metallica's opening set. And Ozzy's Meadowlands, NJ show resulted in over \$100,000 in property damage.

“I certainly don't advocate that kind of behavior,” declares Osbourne about the vandalism, “but that's a responsibility I suppose I have to take on my behalf, because that's what I used to be about. I've changed as a person.”

Still, old images die hard. Despite his more stable family life with wife/manager Sharon and his kids, as well as his sincere attempts to battle his admitted alcohol problem, Ozzy remains, in many people's minds, the

guy who bit the head off a bat.

Many parents consider him a bad influence—1986 was also the year Osbourne was involved in a lawsuit over his classic, “Suicide Solution.” The parents of teenager John McCollum claimed the song influenced their son to take his life. The case was finally thrown out of court in August.

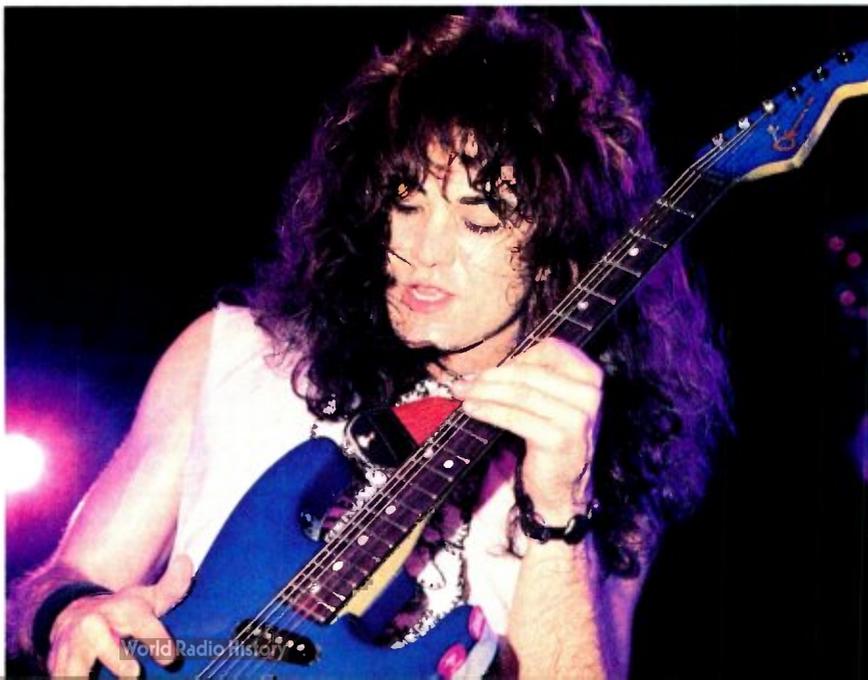
The other side won in Tyler, Texas, however, where Ozzy was forced to cancel the last concert of his tour. After months of community protests targeting the Ozz, arson threats resulted in the October 11 show being called off.

But none of this has dampened Ozzy's love of his music. “What I'm trying to do is keep it simple and have fun,” he declares. “Give people a bit of hope.”

Osbourne and guitarist/songwriting partner Jake E. Lee are already compiling ideas for their next album. In the meantime, they're taking time off; Osbourne is now vacationing with his family. The Madman of Rock & Roll's hopes for his kids are no different than that of an average guy with his own business. “To be perfectly honest,” he admits, “I *would* be kind of proud if they took up where I left off.”

Ironically enough, Black Sabbath's other ex-frontman, Dio, fired Jake E. Lee (bottom) before Ozzy and Lee began their successful songwriting partnership.

GEORGE DESOTA/CIRCUS





It was a year of transition for Ronnie James Dio; in March he fired guitarist Vivian Campbell and replaced him with Craig Goldie. Nineteen eighty-six also saw the release of 'Intermission,' Dio's first live solo recording.

Dio: a year of change

YEAR IN REVIEW

World Radio History

GEORGE DESOTA/CIRCUS



Krokus' single, a cover of Alice Cooper's "School's Out," gave their 'Change of Address' LP a boost, and the Swiss-American band toured like crazy in '86. But their hoped-for megastar status still eluded them.

Krokus' screaming live album

YEAR IN REVIEW



Smith (r.), Murray and Maiden dressed up their mascot, Eddie, as a 'Blade Runner'-type space cowboy for "Somewhere on Tour."

GEORGE DESOTACIRCUS

Maiden record it right

"[Our attitude was], 'why rush? What's the panic-stricken hurry? Take that time to settle down, relax and do it properly, to perfection.'" —Bruce Dickinson on the recording of *Somewhere in Time*

by Daina Darzin

Since they exploded onto the metal scene with their self-titled debut in 1980, Iron Maiden have gained a well-deserved reputation as a hard-working, hard-touring band. In 1986, five album releases later—two of them gold and two platinum—Maiden did an unusual thing. They took a six-month vacation, and then "we allowed ourselves at least 50% more time," explains lead vocalist Bruce Dickinson. "[Our attitude was], 'why rush? What's the panic-stricken hurry? Take that time to settle down, relax and do it properly, to perfection.'"

With the resulting LP, *Somewhere in Time*, zooming into *Billboard's* Top 20 in three short weeks, it seems their decision was the right one.

Maiden have just started a national tour supporting their new album. "Somewhere On Tour" incorporates the record's futuristic theme; "Eddie is like a *Blade Runner*—*Terminator* character," says bassist Steve Harris,

"he's bigger than ever."

The band's infamous mascot appears during the song "Heaven Can Wait" from *Time*; Harris and Dickinson get to take a ride on his huge arms. Except for once. Early in the tour, "one of Eddie's hands got burned up—the lights were too close to it—and it didn't inflate," laughs Harris.

In contrast to many bands' heavy-partying style, the members of Maiden espouse a more settled and healthy way of life. To keep their sanity on the road, they formed a soccer team with their roadies and play against local and college teams every week.

After their early '87 tour through the States, Maiden are heading for Japan, Australia and New Zealand—and then, another well-deserved rest.

Bruce Dickinson (r.) keeps his sanity on the road by exercising. In addition to the Iron Maiden soccer team, he is dedicated to fencing.

GEORGE DESOTACIRCUS



Priest expand metal's horizons

by Daina Darzin

Trendies and one-hit wonders may come and go, but some bands just keep on slugging. After 12 years on the road, Judas Priest are a perfect example of the latter.

In 1986, Priest were in top form; nearly all their albums, starting with 1980's *British Steel*, have achieved gold or platinum status, and *Turbo* was no exception. Their current gold-plated LP reached 17 on the *Billboard* charts during its residence there.

Turbo involved some changes in sound for the British metal masters. Glenn Tipton and K.K. Downing employed guitar synthesizers for the first time; Priest also released a 12" dance mix of the single, "Turbo Lover."

The Priest army rolled through 80 cities in '86; the tour, while very successful, was not without its rough spots. Arena damage by fans was a considerable problem for the band. More seriously, at their Seattle-Tacoma concert, a domestic quarrel in the audience resulted in a stabbing death.

"That was a very unfortunate incident, of course, something we ourselves had no control over," Rob muses. But, although the experience has made the members of Priest among the most vocal in speaking out against concert violence, it wasn't about to stop them. In fact, Priest were at work on their next LP even while on the road.

"We were recording material for a live album that's going to be coming out in 1987," explains Halford.

At a time in their careers when many musicians think of investing their money and retiring, Judas Priest show no signs of slowing down. "We haven't ceased growing by any means," Halford declares. "We still keep coming in to the States year after year, selling more albums and doing bigger shows. We'll be quite happy doing what we're doing as long as it's physically possible." ○



GEORGE DESOTA/CIRCUS

Priest (shown, l. to r. Downing, Halford, Tipton) are looking for future stage set ideas. "Maybe Circus readers would like to give us suggestions," hints Halford.



**“We haven’t ceased
growing by any
means.”
—Rob Halford**



RICK GOULD

Stryper spread the good news

by Paul Gallotta

The year started on an optimistic note for Stryper. Their debut recording for Enigma, *The Yellow and Black Attack*, had been certified as that label's best seller to date, outdistancing stiff competition from early Motley Crue, Ratt and Berlin. Stryper's follow-up, *Soldiers Under Command*, was still in the early phase of its (at press time) ten-month chart run, and drummer Robert Sweet, guitarist/vocalist Michael Sweet, guitarist Oz Fox and bassist Tim Gaines were selling out large clubs and small theatres as headliners on their first major cross-country trek. When the tour ended in early May, the band headed home to L.A. for a brief vacation—and some personnel problems.

In late June, founding member Gaines left the group "by mutual decision . . . to pursue other interests," and was replaced by Leatherwolf bassist Matt Hurich.

The heavenly metallists began pre-production work in July for their crucial follow-up LP, the first to be distributed by Capitol. But before they made it to the studio, their line-up changed once again. Apparently after reconsidering, Gaines rejoined the band and *To Hell With the Devil* was recorded in two months.

How does the future look for Stryper now? Any doubts held by even their most skeptical critics were erased when *To Hell* debuted on Billboard's charts at #82 alongside Stryper's two previous releases, which seem to have signed a long-term lease there. At press time, their tour was scheduled to kick off on December 26. Everything seems to be falling into place for these Christian rockers, yet Michael Sweet remains remarkably philosophical.

"Fame and fortune are OK," muses the string-slinger, "but that's not what any of us are after. We're looking for every possible opportunity to spread the news that Jesus Christ is God for the world. We just want to spread the good news." ○

Guitarist-vocalist Michael Sweet formed Stryper with his brother, drummer Robert Sweet, in 1981. They were originally called Roxx Regime.

**"Fame and fortune are O.K., but that's not what any of us are after."
—Michael Sweet**

Guitarist Oz Fox was friends with the Sweet brothers when they all attended Pioneer High School in Whittier, California. He joined the band in 1983.

RICK GOULD





“Van Halen now is better than it used to be.” — Eddie



Sammy Hagar (l.) and Eddie Van Halen came up with a megahit, '5150,' but their bad-mouthing of David Lee Roth tarnished their triumph for many.

Van Halen hit #1

by Dan Hedges

“We’re here to make blonde-haired people into film stars,” Edward Van Halen said flatly, earlier this year. “Van Halen is a springboard for movie stars, and I direct them all.”

The man was pissed off. Royally. The Roth/Van Halen Wars were then in full swing. No punches were being pulled, no verbal spleen was going unvented, and chips were being knocked off shoulders faster than you could say Valerie Bertinelli.

The mud-slinging got tedious, but the dust finally cleared and the adversaries are still standing. Roth probably won’t get invited to Ed and Val’s silver wedding jamboree, but the main thing is that 1986 saw Van Halen veer from the brink of collapse. With a vengeance.

With *5150*, they scored a #1 triple-platinum album. With “Why Can’t This Be Love” and “Dreams,” they staked out the upper tier of the singles chart and won themselves a new, more melodically-oriented audience in the process.

When the band kicked off their mammoth tour in Shreveport, LA in March, they went for broke. Fifty crew people, 1,000 lights, 26,000 watts of sound and a tri-level stage. And Hagar? He jumped, ran, played guitar and sang his brains out. As bassist Michael Anthony claims, “We can play anything we want because we have a vocalist now who can handle it.”

Any regrets? None in public, anyway—though the verbal line still changes depending on which member you’re talking to on which day of the week. “Personally,” Edward Van Halen said not long ago, “I think Van Halen now is better than it used to be.”

But as Michael Anthony points out, “People have asked us to compare the new Van Halen with the old, but we can’t and we won’t. This is a new band, and we’re going to treat it that way. We just hope everyone will do the same.”

BOB LEAFE

What was '86 like on the international hard rock scene? Catch up with the world's top acts from England (Def Leppard), Australia (AC/DC), Canada (Triumph), and the good ol' U.S.A.



AC/DC ▲

It was a rough year for AC/DC: their fall tour was marred by several violent incidents, and some strange ones, like the kitty litter dumped to aid front row fans in Long Island. This year also saw the release of a soundtrack LP, 'Who Made Who.'



Def Leppard ▲

With appearances at Castle Donnington and a handful of dates on the "Monsters of Rock" tour in Europe, 1986 marked Def Leppard's return to the concert stage. At press time, the band was still working in Dublin on their next release.

All the Rage with Queensryche

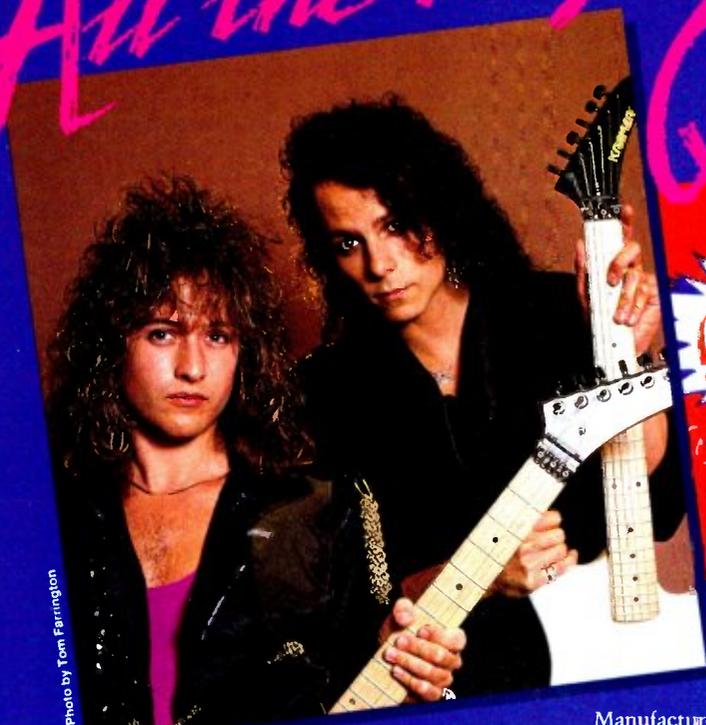
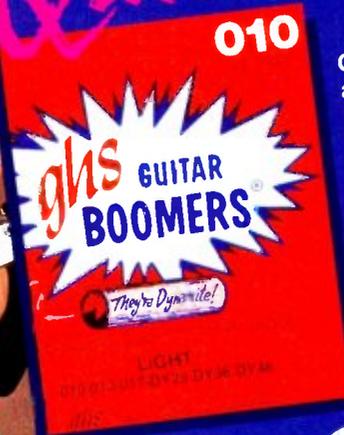


Photo by Tom Farrington



Guitarists MICHAEL WILTON and CHRIS DEGARMO - creating for Queensryche bombastic walls of sound - dramatic, innovative, unstunted in growth —

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B O O M E R S

Triumph ▶

Triumph's 1986 release, *'The Sport of Kings,'* went Top 10; the single "Somebody's Out There" became the trio's first Top 30 hit.



King Kobra ▲

Drummer/band leader Carmine Appice and King Kobra got on-camera haircuts and pretended to be in boot camp for the video of "Iron Eagle," that film's title song and the single off the band's '86 LP, *'Thrill of a Lifetime.'*



Quiet Riot ▲

Quiet Riot's 1986 "Alive and Well Tour" was aptly named. "QR111" made a fairly respectable dent in the Top 10, and Kevin DuBrow avoided the barbed comments which once made him the metal maniac everybody loved to hate.

Billy Squier ▶

"When you take yourself too seriously, you're a potential victim," says Billy Squier; he took a more relaxed attitude towards recording 'Enough is Enough,' the '86 follow-up to his platinum-plus string of LPs. A supporting tour starts soon.



Faces To Watch For '87

Alice Cooper: Welcome to my nightmare, again

"He's Back" is Alice Cooper's theme song for *Friday the 13th, Part 6*—but could just as well apply to Cooper himself. The legendary frontman is making a strong comeback with the late 1986 release of *Constrictor* (MCA) and a U.S. tour after five years off the road.

The author of "I'm 18" and "School's Out" is rocking heavy with a live act that includes his infamous guillotine. "It's more dangerous [now] than it was," says Cooper. "It could actually cut my head off. I want the audience to know it's not infallible." And what if something actually does go wrong? "Well," laughs the original shock-rock king, "I could only do it once, but it would be a great show."

—Daina Darzin



JANET MACOSKA/KALEYEDSCOPE

Alice Cooper rocked out of retirement.

Joan Jett revs up

No one could ever accuse Joan Jett of not keeping busy. Nineteen eighty-six brought a rocking new album (*Good Music*, currently cruising up the charts) and a lead role in the new Michael J. Fox movie, *Light of Day*, scheduled for release in February. So, it's a good bet that 1987 will be Jett's hottest year since '81, when her second solo effort, *I Love Rock & Roll*, went multi-platinum, propelled by the #1 hit rock-anthem title cut.

Jett and the Blackhearts are already playing some dates in smaller venues to get warmed up for national touring. Being on the road, as always, is what Jett likes best. "The feeling of being up on stage is tremendous," she says enthusiastically. "You're making yourself and other people feel good—there's nothing like it in the world."

—Daina Darzin



Joan Jett acted in 'Light of Day.'



GENE AMBO

Yngwie should be on tour until spring.

Yngwie Malmsteen: on the brink of stardom

"I spent two months writing for this album," stresses the Swedish guitar ace, Yngwie Malmsteen. "I worked really hard on writing the music. The first two were just leftovers from my earlier days—this one I started from scratch."

Four weeks after its release last

September, *Tribology* found itself nestled in the Top 50. Malmsteen's tour with Triumph received raves, even though lead vocalist Mark Boals was replaced by former Rising Force singer Jeff

Scott Soto after only one month. Yngwie and his crew are currently headlining over Saxon on a tour slated to last until spring.

—Paul Gallotta

Queensryche's high-tech metal

“We're trying to do something a little different from the rest,” explains Queensryche guitarist Chris DeGarmo. While the band's angle is definitely loud, definitely bombastic, its musical twists and turns have caught the ear of many fans who've become bored with formula metal.

They've been touring heavily with the likes of Ozzy and AC/DC, and while their latest album, *Rage For Order*, didn't quite set the cash registers ablaze, it did reach a respectable 47 on the charts.

—Dan Hedges

Vinnie Vincent solos into the limelight

“Why settle for being a sideman when you can have it all?” queries former Kiss guitarist Vinnie Vincent. “I've got the chance to turn everything up full steam.”

Vincent signed with Chrysalis in March and spent most of last spring recording the bulk of *Vinnie Vincent Invasion*. But even after its late August release, the project still hadn't gotten into gear. That is, not until lead vocalist Robert Fleischman was replaced in early October by Mark Slaughter. Currently, Vincent and the band are grinding their way cross-country, holding down the opening slot on Alice Cooper's comeback spin.

—Paul Gallotta

W.A.S.P.: Finally, the big-time

For W.A.S.P., 1986 saw the departure of long-time guitarist Randy Piper. Frontman Blackie Lawless took over on guitar, while King Cobra's Johnny Rod joined the group on bass in time to record the October-released *Inside the Electric Circus*. The LP further refines the sound developed on '85's *The Last Command*.

After surviving the attacks of the P.M.R.C. and toning down their blood 'n' guts shock-rock act, W.A.S.P., just slightly mellowed and matured, are headlining arenas at last. They will be touring extensively in the States starting this month.

—Daina Darzin



Geoff Tate & Co. sported a new look.



Vinnie Vincent's LP hit the top 75.



Blackie Lawless returned to guitar.

MUSIC GEAR

edited by Paul Gallotta

Pg. 74, Stars' Instruments: Bruce Kulick
Pg. 77, Drum Beat: Ted Nugent's Michael Mason
Pg. 78, Guitar Clinic: Saxon's Graham Oliver
Pg. 79, Test Reports: Casio's SK-1
Pg. 80, A star's-eye view of electronic drums
Pg. 82, Tech Trek

Stars' Instruments: Kiss' Bruce Kulick on axe abuse

WHEN YOU THINK OF KISS, you can't help but think of guitars. And while rhythm guitarist Paul Stanley—as a vocalist and a founding member of the band—gets the lion's share of the media spotlight, it's Bruce Kulick who's responsible for the sizzling leads on *Asylum* and the forthcoming, as yet untitled, Kiss opus.

Kulick was born in Flatbush, Brooklyn and raised in Jackson Heights, Queens. He first became infatuated with the guitar at the age of 10, "because my brother Bob had one." By the time he had entered Queens College, Bruce realized "the guitar was it. I enjoyed playing it, and I had no desire to [work at] anything else."

Bruce's current main axe is an ESP M-1 Strat-shaped Custom with DiMarzio Super Distortion humbucking pickups. "It's got a bolt-on neck with a really thick fingerboard," notes the fret-buster. "I prefer bolt-ons because they usually have a thicker sound than through-the-body guitars. I bang this guitar around a lot—I throw it up in the air, drop it on the floor and nothing ever happens to it. I purposely chose this one for my solo."

For strings, Kulick uses D'Addario .009 gauge, but he notes, "I run around a lot on stage, so I lighten up the G and D strings. They're 0.15 and .022, respectively. And because I use a Floyd Rose tremolo exclusively, I have all my guitars re-strung after every show. With the Floyd Rose, when you break one string, it's a disaster; the whole guitar goes out of tune."

For amplification, Kulick roars through Marshall cabinets with 100-watt Gallien-Krueger heads and 30-watt Celestion speakers. In terms of effects, Kulick keeps it simple: a Roland SDE-3000 and a Boss EQ.

—Paul Gallotta



GENE AMBO

Bruce Kulick was introduced to Kiss through his brother Bob. In addition to his blazing leads, Bruce also co-wrote several tracks on *Asylum*.

Carvin Wants You!



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Drum Beat

by Carmine Appice

Ted Nugent's Michael Mason



TED NUGENT MAY BE KNOWN as the originator of the 'Gonzo' guitar sound, but you have to give his band credit; you have to be sharp to share a stage with the Nuge and not get blown off. This month, let's take a look at the drum parts on the title track of his latest LP, *Little Miss Dangerous*.

Studio drummer Michael Mason holds back for four bars, then enters on the fifth, with a pattern consisting of 16th notes on the hi-hat, played with the right hand and counted "1E + A," "2E + A," "3E + A" and "4E + A." The snare and bass drum play a regular "1" and "3+" pattern, but in the second bar, Michael throws in a 16th note on the "E of 4" for a push into the next bar (Exercise I). Notice how the intro and verse have the same pattern.

In the pre-chorus, the pattern changes with "3A" being played on the bass drum in the second bar, giving the bar a little push. A nice fill at the end of the fourth bar follows. The count for the fourth bar is "1+" on the bass drum, "1E + A," "2E + A" on the hi-hat, "2" on the snare, "A of 2" on the bass drum, "3E" on the snare, "A of 3" on the bass drum and "4E + A" on the snare (Exercise II).

For the chorus, Mason plays "2" and "4" on the snare throughout, with "1" and "3+" on the bass drum and the "E of 4" push on the bass drum in the

second bar. In bars three and four he switches the pattern to "1+" and "E of 2," "3A" on the bass drum and "4E of A" on the snare (see Exercise III).

At the end of the fourth bar, there is a first end sign. Play the four bars and go back to the first bar. Then, the second time around, play the second ending, as in bar four. The second ending stops on the "3" count, preceded by a count on his opened

hi-hat on the "E" and the "A of 2." This creates a nice effect for the quick stop by the whole band (Exercise III).

I have included one drum fill Mason played at the end of the breakdown section, which Ted uses as a soft solo passage (Exercise IV).

Legendary drummer Carmine Appice now leads Capitol recording group King Kobra.

Exercise I—Intro and Verse —four bar rest

Exercise II—Pre-chorus

Exercise III—Chorus

Ted Nugent uses a battery of drummers in the studio; on the road, he relies on long-time sideman Cliff Davies (pictured).



O = Open Hi-Hat

breakdown same as chorus played with stick over the rim.

Fill after breakdown.

Exercise IV

Guitar Clinic



by Nick Bowcott

Saxon's Graham Oliver beats his handicap

ONE OF THE BEST KEPT "secrets" in rock is the fact that Saxon's guitarist Graham Oliver has the whole end joint section of the index finger of his left (fretboard) hand missing! He has been burdened with this handicap for the last 10 years, following a tragic accident that occurred when he was 24. Through gritty determination, he has successfully adapted his playing style to compensate for his disability and he thoroughly deserves the accolade of being described as the "best three-fingered guitarist in the world" by Randy Rhoads.

"Ozzy's band supported us during a German tour when Randy was still alive," reflects Oliver. "I used to watch Randy play every night—he was such a brilliant guitarist in every respect. What I found weird was that he used to watch me at every gig as well! I decided to ask Randy why he was watching an old fool like me... I'll never forget his reply. He said, 'Graham, your stage craft is brilliant and I've learned a lot from watching you. Also, you've got to be the best three-fingered guitarist in the world!' Hearing that from him made me really proud... God bless him."

Oliver was born in Yorkshire, England on July 6th, 1952. He started playing the guitar when he was 13 years old, but didn't take the instrument seriously until he had witnessed Steve Winwood and Jimi Hendrix playing live.

"I saw Winwood when I was 15 and he played lead in a way that I'd never heard before," Graham states. "Then I had the privilege of seeing Hendrix play live and his electrifying performance made me want to be an ace guitar slinger."

Inspired by Hendrix, Oliver practiced as often as he could and, before long, he had become an accomplished lead guitarist. Then, on October 6th, 1976, disaster struck.

"My left hand index finger got



RICK GOULD

Guitarist Graham Oliver has been with Saxon since they formed in 1975. They were originally named Son of a Bitch.

slammed in a car door," he recalls painfully. "The result was that I lost a full inch off the end of it. For awhile, I thought that I'd never play again."

In spite of his injury, Graham was determined to continue with the guitar. "I couldn't use my injured finger because of the pain, so I decided to learn how to play without it. Eventually, after about 2 years, the pain in my index finger subsided and I was able to start using it again. I use it all the time now, but I can't do vibrato with it and I can't slide it over the frets as quickly as a normal guitarist can."

Clearly, Graham's admirable dedication has paid off; it is surprising how few people are aware of his disability. "Obviously, my handicap makes certain things impossible for me to play," the guitarist admits, adding, "all that I can do is try to play to the very best of my ability—I always have

and I always will."

Below are two passages taken from Graham's excellent "Wheels of Steel" solo. The first one is a run from near the end of the solo; Graham combines the A minor blues scale (A, C, D, D#, E, G) and the A harmonic minor scale (A, B, C, D, E, F, G#, A). The second run features the A minor pentatonic scale (A, C, D, E, G) and illustrates how effective the idea of repeating a couple of simple licks at octave intervals can be. Be wary of playing this run faster than you can manage—if you aren't used to such extreme left hand movement, you could end up playing this passage in a vast array of wrong keys!

Nick Bowcott is guitarist for RCA recording artists Grim Reaper.

Two excerpts from Graham Oliver's "Wheels of Steel" solo

Run 1

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

Run 2

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

Test Report: Casio's SK-1

★ ★ ★ ★ ↵

CASIO BROKE SUBSTANTIAL marketing and technological ground a few years back with the introduction of small, inexpensive and relatively sophisticated mini-synthesizers. Designed for the consumer market—as opposed to professional applications—the line took some leading-edge technology and proved that it was possible to make at least rudimentary synthesized music on a reasonable budget. It was a toy—but one with serious possibilities.

Casio's line of synths eventually grew to incorporate more advanced keyboards that pros could effectively use. The company also applied its considerable research and marketing experience to the burgeoning digital field and brought out the first mass market digital synthesizer, the CZ-101. Casio's sharp commercial instincts, combined with products that actually performed, might have been one inducement for other manufacturers to introduce lines of semi-pro and consumer-oriented keyboards.

But is the Casio SK-1 Sampling Keyboard a toy or is it a real tool? For those to whom access to a Fairlight, Synclavier or Mirage is not readily available, the first sensation is one of playfulness. You immediately find yourself blissfully sampling anything and everything close at hand; the keyboard's portability is a big plus. (We spent the first half hour grabbing lines off *Leave It To Beaver* reruns, gradually lowering the Beav's voice into puberty.)

The SK-1 is a 2.5 octave, small key polyphonic (four-voice) synth with eight preset voices. The left eighth of the unit is taken up with a tinny speaker, useless except for impressing the opposite sex at the beach. The control section has two functions (play and record) an on-off switch, a solo-chord function switch, and a volume slide pot. To the right are portamento and vibrato buttons which don't allow degree changes; they're either on or off. The instrument has an onboard rhythm capability, which is connected with the unit's melody memory program.

The SK-1 has certain limited edit parameters, such as waveforms, which are accessed by using the keyboard in a select mode. Harmonic overtones



Casio's SK-1 is one of the most cost-efficient ways to be introduced to sampling technology. It carries a modest list price of \$129.

can be added to sounds, both preset and sampled. The keys also select rhythm patterns. Tempo and fill controls are provided.

Casio's sampling section has a single activation button and a loop button, which is not touch sensitive. Also, the SK-1's sampling memory is volatile; that is, it's lost when turned off.

The SK-1 runs on either batteries (five "AA" cells) or AC/DC power sources. There is a screwdriver-type tuning control underneath the unit. The back panel has inputs for line and microphone levels and a single RCA-type output. That last sentence is significant by what it omits; there are no MIDI or sync access ports and no 1/4" input or output.

But—and this is a big but—leaving it at that would be akin to dismissing the 1903 Wright (Brothers') Flyer because it lacked amenities like an onboard bar, or because it was somewhat underpowered in relation to a Boeing 747. The sampling aspect of the SK-1, listed at 1.4 seconds, auto-triggered at a rate of 9.38 kHz, is incredible for the money. The heavy hitter samplers—like Emulators and Fairlights—have frequency responses ranging up to between 20 kHz and 40 kHz, but they also cost as much as a new Ferrari. The sample has limited edit parameters, like no length control, but a couple of passes at our test studios proved that even without MIDI or external sync trigger capability, certain elemental rhythm parts utilizing percussion and vocal samples could be synced up with patience and persistence.

The preset sounds are reasonably usable. The piano is sampled with a nice ambience to it. The trumpet has a

pleasant brashness, while the drums are forgettable, as is the sampled human voice. The SK-1's *raison d'être* is truly its sampling ability.

In the studio, we ran the SK-1 through a Ramsa console and applied it to several recorded tracks. Using the onboard sampling microphone, the level of frequency response was contingent upon the ambient quality of both the sampling source and the ambient environment in which it was sampled. The results ranged from good to mediocre. Using direct sources, the quality became considerably more consistent.

The most noticeable problem we encountered was a low-end click that occurred with every press of the activator keys; it sounded like a low-quality noise gate or compressor kicking in. (It is audible, though not as readily, on some of the preset sounds.) When in the loop mode, the click disappeared after the first play, but its presence marred the initial attack. However, once you had an effect that was appropriate, the noise could be concealed to a large degree by sitting it in the track; by using onboard gear and a certain amount of creativity, you could get some very interesting and novel results.

In the end, the tool-versus-toy equation became a thin line and a tough call. But despite all the drawbacks that can be expected in a unit that is this unbelievably inexpensive (\$129.00 suggested list price), the SK-1 is undoubtedly the most cost-efficient, accessible and easiest way to be introduced to the world of sampling technology. Casio's straightforward, well-written manual only adds to its ease of operation. (A

Casio engineer, who described the SK-1 as "sampling for the masses," said the company plans to add further refinements to its sampling line.)

While its applications are limited, the unit's capabilities are more than worth the price for most basic utilizations. We recommend the SK-1 as a very, very good primer in a technology that is increasingly a part of modern-day recording. The SK-1 receives a well-earned rating of four-and-a-half stars.

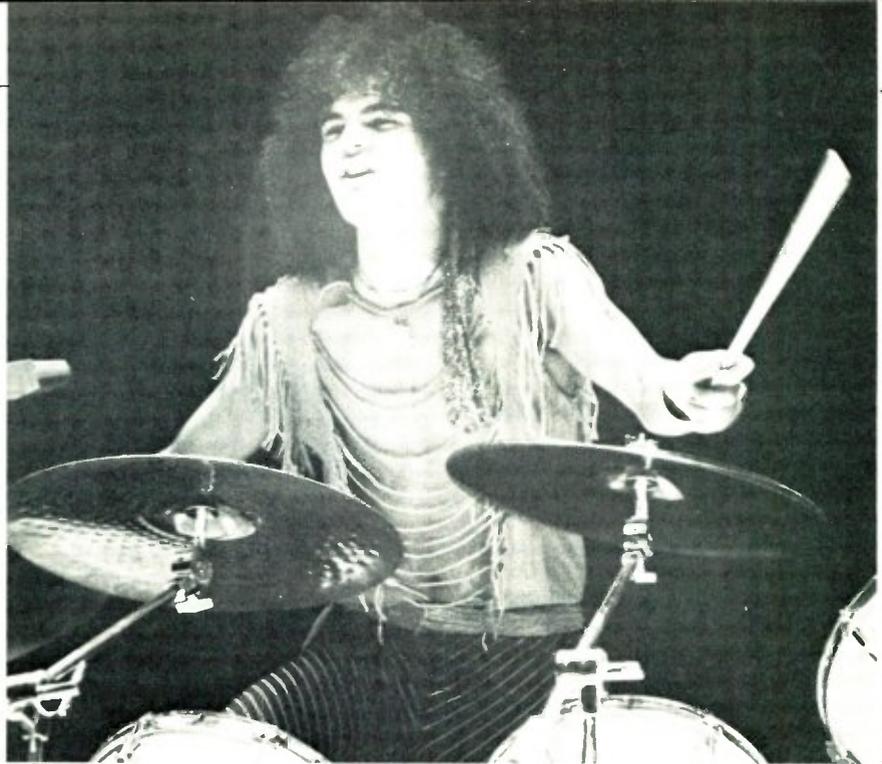
—Dan Daley

A star's-eye view of electronic drums

WHEN ELECTRONIC DRUMS were first introduced in the early '70s, the usually trend-conscious music world reacted with studied apprehension. The Impakt, the Synare and the Syndrum were employed sparingly, generally by new wave or dance bands, and were pretty much relegated to usage as a supplement to the standard acoustic kit. Until Dave Simmons introduced the hexagonally-shaped SDS3 in 1978, no one would have suspected they would one day all but replace the conventional drum kit.

While the SDS3 was greeted with initial skepticism, it didn't take long before the idea caught on with just about everyone. Currently, there is a virtual glut of new, as well as long-established, companies which are mass-producing electronic drums: Pearl, Yamaha, ddrums (yes, ddrums), Roland, Aria, Casio, Benz and Wersi, to name only a few. The standard all-acoustic kit is becoming increasingly rare in almost every form of music. Even when you see what appears to be an acoustic kit on a stage, chances are it might contain some sort of electronic pad or a triggering system.

"These days, you can't even tell when someone is using an electronic drum," claims Ratt's Bobby Blotzer. "You can take any sound and burn it onto a chip and use a drum trigger to activate that sound. You can have a real acoustic drum sound activated by a drum trigger. This will guarantee you the same sound, time after time. I do it. In the studio, I'm using an Akai S-900 drum sampler, and on the road I have an SDS7, but I still use an acoustic



ANASTASIA PANTSIOS

"The danger with [electronic] drums is that they could sterilize the music," warns Cinderella's Fred Coury.

Ludwig kit primarily. I'd never stop using an acoustic kit. The main reason I use the Simmons is because it's a quick way to get the exact sounds I want every time."

In weighing the pros and cons of electronic drums, Cinderella's Fred Coury comes down firmly on the "con" side of the fence.

"The danger with [electronic] drums is that they could sterilize the music," notes the Binghamton, New York-born Coury. "Ratt uses Simmons and it sounds like they're using a Simmons, but to their credit, Bobby [Blotzer] can kick it in the ass and give it a human feel."

Coury, who is using an all acoustic Pearl/Ludwig hybrid kit, goes on to note, "I've tried electronic drums before—Simmons to be exact, but there's no real place for them in the music that [Cinderella] plays. In the future, I might want to incorporate a triggering system, but for now, I can't see taking it any further than that."

On the other hand, Alex Van Halen and Queensryche's Scott Rockenfield are two hard rockers who employ kits made up entirely of electronic drums. Rockenfield, whose kit is made up of seven Simmons pads, points out, "For us, the advantages outweigh the disadvantages. I blew my own sounds into the kit via an E-prom blower, so whatever you hear is my own sound. I don't sound like everyone else because the sounds are all stored. You can get the exact same sounds night after night. The drums never go out of tune, so you don't have to deal with a

sound check."

One popular alternative to the all-electronic dilemma is to augment your conventional kit with one or two electronic pads. To begin with, this will actually help you decide whether you really like the sound and the feel of electronic drums.

"You have to be wary of mixing electronic pads with an acoustic kit," cautions Gregg Bissonette, the skin-beater behind David Lee Roth.



Pearl's Drum-X is a relative newcomer. It features programmability, memory recall, and a list price under \$1,300.



Introduced in 1978, Simmons electronic drums have been the most popular kits available (pictured: SDS7).

"When you play with a conventional kit, you usually just wail away, and when you go from an acoustic tom to an electronic one, forget it. They're made up of the same materials as a policeman's riot shield. It's kinda like hitting a tree with a baseball bat. You'll end up tearing up your tendons."

The end result is usually referred to by drummers as 'Simmons wrist' (actually a misnomer—Simmons Electronics earned this tag because

they tend to be the most ubiquitous solid drum pads). One solution would be to practice lightening up the attack on the pads and simply turning up the volume. The newer drums are usually

supplied with rubber heads, which cuts down on the impact factor, but as Scott Rockenfield points out, "You're still basically hitting a hunk of wood with a little rubber attached. The secret is that you don't have to flail on 'em. Just really touch 'em and snap back because the touch sensitivity in the newer drums is really good."

For all the advantages of electronic drums, there are still disadvantages. They are basically machines, and as such, they are susceptible to damage when being transported from gig to gig. Shock mounts and decent cases will usually cut down on wear and tear. Still, if you don't have the money to invest in a sampler and a trigger system, you could end up sounding like everyone else who owns a similar kit. Acoustic drums tend to sound as individual as the people who play them. And while an electronic pad won't go out of tune if properly maintained, as of yet, they can't provide the fire of a human drummer. Perhaps the most succinct comment on electronic drums was provided by Motley Crue's Tommy Lee: "No machine can ever replace me until it learns how to drink."

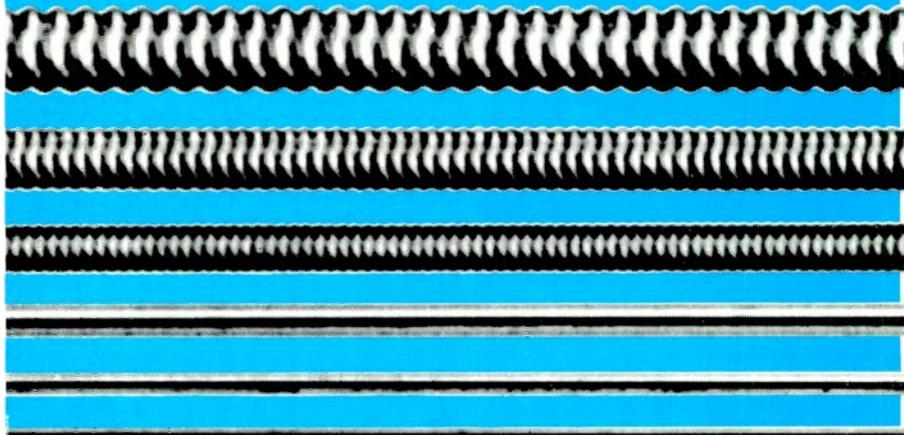
— Paul Gallotta



ANASTASIA PANTSIOS

Ratt's Bobby Blotzer will be using an acoustic Ludwig kit in conjunction with a Simmons SDS7 on the current tour.

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LONGPLAYERS

by Paul Gallotta

Billy Idol's personal statement

Stryper's harmony-heavy blitz



RICK GOULD

Steve Stevens (l.) returns with Idol on 'Whiplash Smile;' the blond man with the sneer has been assembling a new band to back him on his spring tour.

Bad Company/*Fame and Fortune* (Atlantic)—The slickness that executive producer Mick Jones gave to Van Halen is replicated throughout Bad Company's quasi-reunion album. Ex-Nugent vocalist Brian Howe does an impressive job of replacing original B.C. belter Paul Rodgers, and Mick Ralph's guitar still sounds as dangerous as it did back in the band's mid-70s heyday.

Big Audio Dynamite/*No. 10, Upping St.* (Columbia)—Album number two finds B.A.D. rediscovering drum machines and splicing in snippets of movie and T.V. dialogue to supplement fairly sparse instrumentation. The results are decidedly not for everyone, but go a long way towards soldering funk, rap and rock into one unidentifiable, yet enjoyable, mess.

No. 10 also reunites B.A.D. leader Mick Jones with his former Clash crony and LP co-producer, Joe Strummer.

Paul Di'anno's *Battlezone/Fighting Back* (Shattered)—Former Iron Maiden vocalist takes his title literally; after three years of silence, personnel and record company problems, he's taking no chances. This Maiden/Priest hybrid breaks no new ground, but can stand on its own merits as being a solid debut.

Billy Idol/*Whiplash Smile* (Chrysalis)—Over two years of studio time went into the making of Idol's third full-length LP, and it was worth it. With long-time sidekick Steve Stevens plus some outside help from talent as diverse as Marcus Miller, Harold Faltermeyer and Jocelyn Brown, Idol

has matched the super-slick brilliance of 1984's *Rebel Yell* and managed to add depth to the material in the process.

Tracks like "World's Forgotten Boy," "Fatal Charm" and "One Night, One Chance" give us a peek behind the sneer, while Stevens' slash and burn guitar heroics keep the rockers moving at full tilt. With a major tour tentatively slated to kick off in March, it's a safe bet that *Whiplash Smile* will not only duplicate Idol's previous success, but just might surpass it.

Joan Jett and the Blackhearts/*Good Music* (Blackheart/CBS)—With a little help from a few assorted Beach Boys, Tommy Price, Utopia's Kasim Sulton and a dozen other talented session men, Jett and Co. have produced what should be the most successful LP of their career.

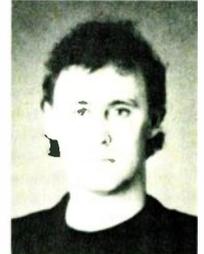
The sounds range from raunchy rap to metal-tinged AOR rock, with key

AIRPLAY

Top 10 National Radio Airplay Chart



Boston



Bruce Hornsby

1. **Boston/*Third Stage*** (MCA)
2. **Bruce Hornsby & the Range/*The Way It Is*** (RCA)
3. **The Pretenders/*Get Close*** (Sire)
4. **Genesis/*Invisible Touch*** (Atlantic)
5. **Bon Jovi/*Slippery When Wet*** (Mercury)
6. **Huey Lewis & The News/*Fore!*** (Chrysalis)
7. **Peter Gabriel/*So*** (Geffen)
8. **Bruce Springsteen/*Live 1975-85*** (Columbia)
9. **The Color of Money/*Soundtrack*** (MCA)
10. **Ratt/*Dancin' Undercover*** (Atlantic)

Compiled from research by Circus Magazine's staff based on listings from WKLS-FM, Atlanta; WBCN-FM, Boston; WXRT-FM, Chicago; WMMS-FM, Cleveland; WFBO-FM, Indianapolis; KLOS-FM, Los Angeles; KYYS-FM, Kansas City; KNAC-FM, Long Beach; KLOL-FM, Houston; WQFM-FM, Milwaukee; WPLR-FM, New Haven; WNEW-FM, New York; WMMR-FM, Philadelphia; KUPD-FM, Phoenix; KHTR-FM, St. Louis; 95 YNF-FM, Tampa Bay.

tracks including "Black Leather," "Just Lust" and the first single, "Good Music." At press time, Jett was auditioning bassists for an upcoming cross-country trek that should last through '87.

Howard Jones *One to One* (Elektra)—Jones takes two steps back to the days of his debut LP, *Human's Lib*, and at the same time, manages to advance his songwriting technique to the point where there's no room for filler. Cuts like "You Know I Love You... Don't You?" and "A Little Bit of Snow" show a diverse range never evidenced by Jones before. A U.S. tour kicks off this March.

Kansas *Power* (MCA)—Before you reach for the air-sickness bag, read the label on this one. Ex-Dixie Dregs virtuoso guitarist Steve Morse has signed on, adding genuine rock & roll credibility. Former vocalist Steve Walsh has returned to the fold as well, and the resultant sound is, while not totally removed from the mid-'70s version of the band, at least worthy of mainstream rock enthusiasts' attention. A surprisingly powerful comeback.

Krokus *Alive and Screaming* (Arista)—Krokus have traditionally

been possessed of all the finesse of a platoon of drunken marines, so if you're looking for subtleties here, forget it. But if you are looking for metal that's guaranteed to get your neighbors to relocate in record time, welcome to *Alive and Screaming*.

—On tracks like the manic "Long Stick Goes Boom" or the crowd favorite, "Headhunter," Marc Storace's range defies logic. Fernando Von Arb's guitar trills (which always worked well with Storace's high-pitched shrieks) sound like the perfect complement to Krokus' live stomp-rock. Forget about airplay, but if you're lucky, you can catch Krokus on tour later this year.

Pretenders *Get Close* (Sire)—Chrissie Hynde and Co. have mellowed out; the result is a more polished disc that lacks the aggressive snarl of the band's earlier material. With the exception of "Dance!" and the cover of Hendrix's "Room Full of Mirrors," there isn't much here that crunches. But in place of the razor blade attack is a subtler approach that yields more solid, if subdued, results.

Stryper *To Hell With the Devil* (Enigma/Capitol)—These much vaunted Christian rockers use

harmonies the way other bands spit out power chords. Consequently, their major league debut is more melodic than about 95% of their peers. But make no mistake, the band isn't wimping out.

While tracks like the eerie, pseudo-gothic "Abyss," the rollicking "Rockin' the World" or the ballad "All of Me" will hardly win any medals for originality, Stryper provides more than enough energy to keep most jaded headbangers in neckbraces through the spring.

TSOL *Revenge* (Enigma/Capitol)—If you always thought that garage-punk had to be stupid, *Revenge* will be the album to dispel that myth. True Sounds of Liberty are innovators in a genre that could use a jump start. The quartet of Angelenos know how to make records that are both tense and fun.

Until December (Columbia)—San Francisco-based trio who meld straight-forward dance rock with sporadic heavy metal guitars. The material is both catchy and fairly original—and guaranteed to irritate a lot of purists, both disco and rock.

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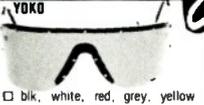
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BACK PAGES



by Lou O'Neill Jr.

Will Zeppelin soar in '87?

"Slowhand" returns to New York

WORLD EXCLUSIVE: "I TELL you, it's gonna happen," screamed Belching Bernie, our nearly-hysterical, remarkably accurate snoop in the **Led Zeppelin** camp. The Brawny Brit from Brighton was at his frantic best with the very latest in reunion rumors.

First, **the Firm** is history. There will *not* be a third effort for Ahmet Ertegun and Atlantic Records. The inside skinny is that **Paul Rodgers** might hook up with former **Free** mate **Andy Fraser**, and begin the voyage once again. And, as for **Jimmy Page**, the Belcher was wild with excitement, insisting the Firm's dissolution would lead to an '87 reunion of the foursome which virtually established the heavy metal genre. Of course, Circus Magazine readers have known for months that something was brewing among Messrs. Page, **Plant**, **Jones** and **Bonham** (that's **Jason**, as in **John's** oldest son, and what a stickman!).

We've learned Led Zeppelin has been in the studio and the vibes were said to be "strong." Once again, our fearless prediction: the mighty Zep will fly again!

SECRET STUFF: Some extremely heavy record executives seem to have given up on ever receiving a new album from one of the world's most famous quintets. As the crimson-clothed sage once cracked, "You can strive for the point of perfection only so long. Then, it slips away, to the ages." Hmmm. Lots of cats ain't purring.

ROCK WIRE GOSSIP: No one could quite believe it, but **Eric** ("Slowhand") **Clapton** rocked Manhattan nightclub the Ritz on back-to-back nights in late November. And how 'bout this for an unlikely duo? Yes, that was Eric on stage with **Lionel Richie** at Madison Square Garden the



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Eric Clapton and favorite Fender: a walk-on for Lionel Richie?!



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Lou and ex-Skynyrd Gary Rossington: wonders why on many nights.



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Billy Joel in New York: Why shouldn't he be happy?

same night the New York Mets clinched the World Series. Let's be clear; we're not knocking Lionel—for he does what he does the best—but, somehow, the thought of E.C. and Mr. R together seems strange. Maybe Eric, who for a long time has danced to his own tune, was trying to tell everybody it's all music in the end anyway, my friends. . . . Don't invite

Spin magazine publisher, **Bob Guccione Jr.**, and **Motley Crue** to the same birthday bash. Mr. G. told America that **Nikki, Vince** and the rest of the Crue cared "nothing" about their music. They *do* care, "Mr. G," and it wasn't kosher for you to say they do not on national television. . . . Congrats to **Twisted Sister's Jay Jay French**, who ran (and finished) the grueling New York Marathon.

GUEST QUOTE: The talented and likeable **Randy Jackson of Zebra** on early influences: "Certainly I'd have to cite Jimmy Page, but, right behind him, would be **the Beatles**. I wonder if a lot of fans realize that, without the Beatles [breaking ground], Zeppelin probably could have never happened. **George Harrison** always impressed me greatly. Yes, Page did some stuff which was unbelievable, but the Beatles. . . ."

ROCK CONFIDENTIAL: It was extremely sobering to hear **Gary Rossington** discuss the final few moments before the **Lynyrd-Skynyrd** plane crash which made us all cry nearly a decade ago. "You wonder sometimes, late at night," the guitarist reminisced, "about why **Ronnie [Van Zant], Steve and Cassie [Gaines]** had to go and I didn't. You really wonder about it." Important: Say a prayer for former Skynyrd co-lead axeman, **Allen Collins**, who appears to be permanently paralyzed after an automobile accident. God bless him. . . .

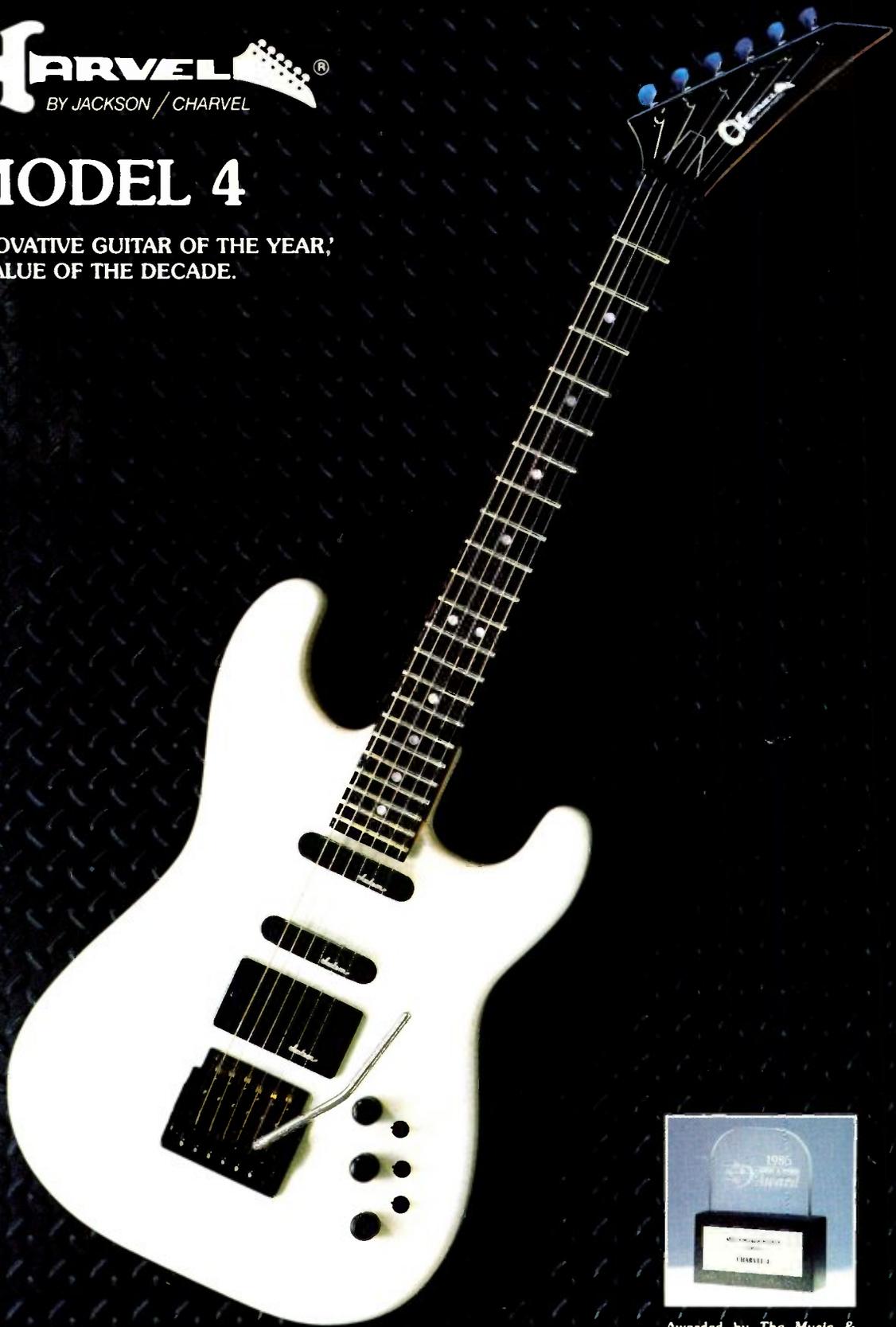
NO PROBLEM DEPT.: You can wager the mortgage the bouncers didn't hassle the tall, stunning blonde sitting front row center at **Billy Joel's** homecoming to New York and Madison Square Garden. **Christie Brinkley** has more home movies of Billy than the politicians have excuses for the budget mess. Listen to the words in "A Matter Of Trust" very carefully. Love at such a level must be very sweet indeed. . . .

SEE YOU NEXT MONTH: Until then, remember: Knowledge comes, but wisdom lingers!

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