

**SPECIAL
ISSUE!**

THE HEAVIEST & LOUDEST OF 1987!

ENTERTAINMENT, MUSIC & NEWS

DECEMBER 31, 1987

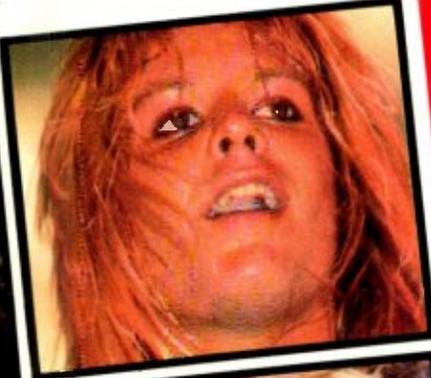
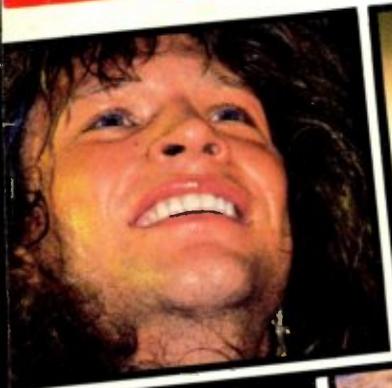
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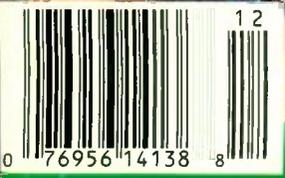
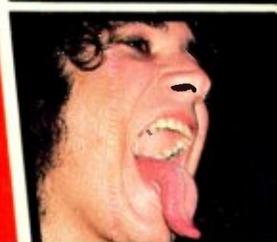
CIRCUS

THE YEAR IN

ROCK



**WHITE-SNAKE
MOTLEY CRUE
BON JOVI
POISON
DEF LEPPARD
METALLICA
DOKKEN
EUROPE
& MORE**

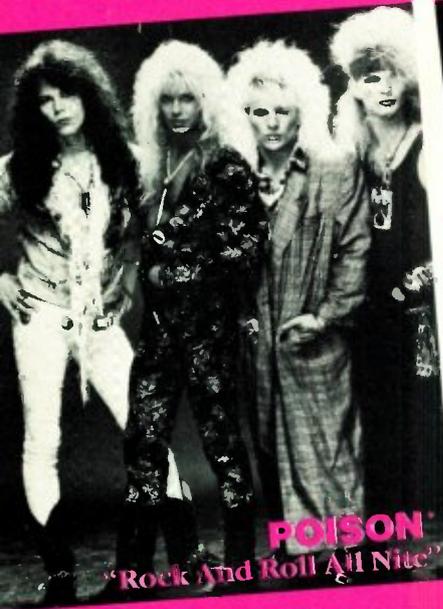


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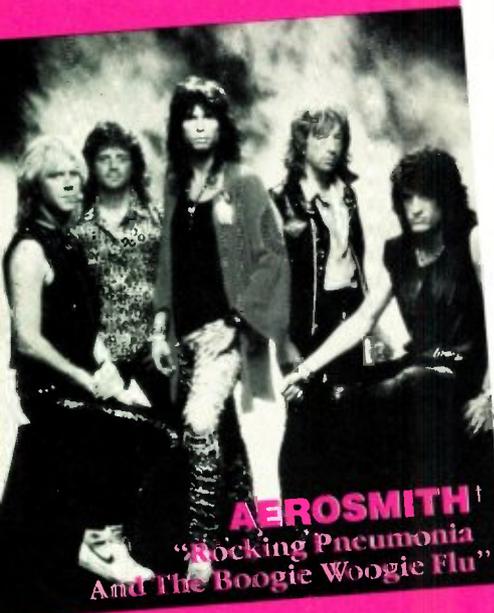
& THE HOTTEST ROCKERS FOR 1988!

World Pacific History

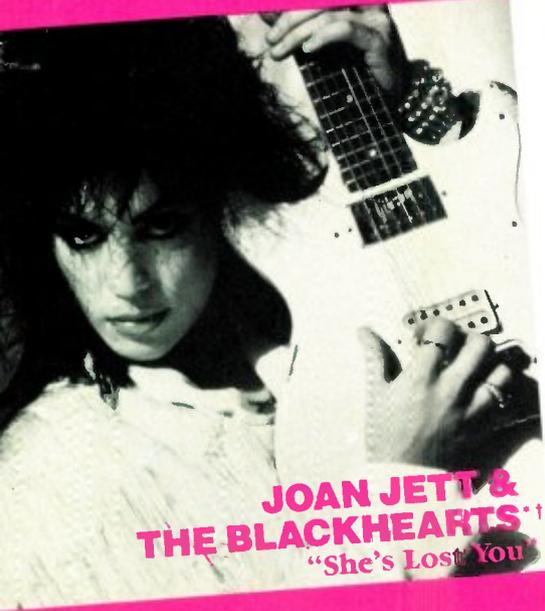




POISON
"Rock And Roll All Nite"



AEROSMITH
"Rocking Pneumonia
And The Boogie Woogie Flu"



**JOAN JETT &
THE BLACKHEARTS** †
"She's Lost You"

LESS THAN ZERO

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THE TOTALLY DEF SOUNDTRACK.

**Zero-in on the heaviest metal merchants
ever to rip through the Silver Screen!**

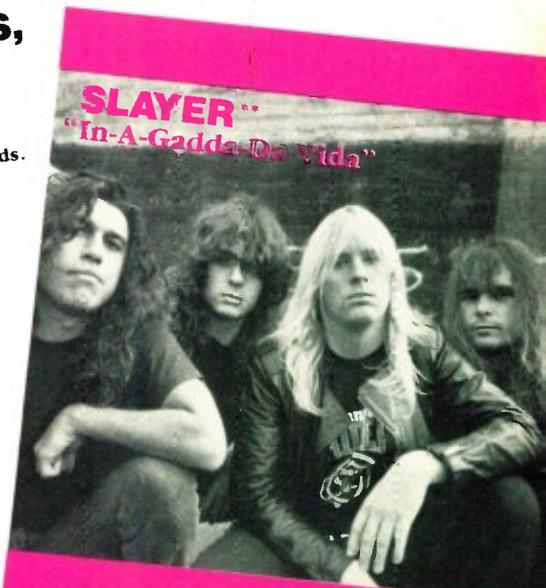
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The Original Motion Picture Soundtrack.
Includes the new Bangles single,
"Hazy Shade Of Winter."

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CASSETTES AND
COMPACT DISCS.**

- * Appears courtesy of Enigma/Capitol Records.
- † Appears courtesy of Geffen Records.
- ‡ Appears courtesy of Blackheart/
CBS Associated Records.
- ** Appears courtesy of Def Jam Records.



Produced by Rick Rubin.
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SLAYER
"In-A-Gadda-Da-Vida"

*"What Drums Are The Best? Man that's easy, Pearl's are the only ones I'd play. Look dude, the others do not even compare. And the Export Series, now those are killer drums. Playing 'um upside down or not, man Pearl's the best, !*c! the rest!"*

TOMMY LEE

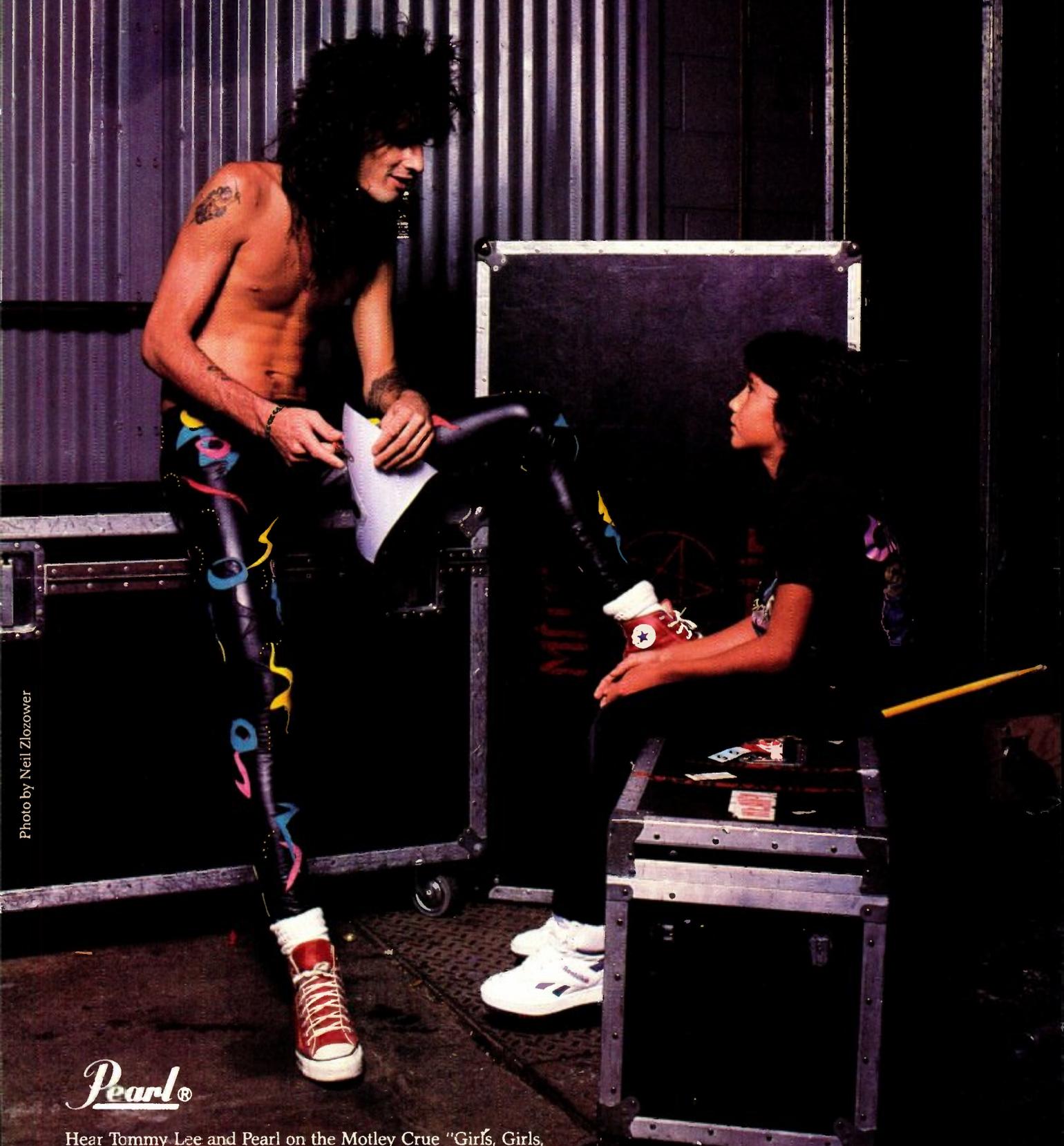


Photo by Neil Zlozower

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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.

The pros and cons of thrash

In response to Thrashing advice, I have a few friends who listen to this stuff, so here's a few good bands: Slayer, Helix, Celtic Frost, Testament, Stormtroopers of Death, Zebra, Great White, Death, King Diamond, White Tiger, White Lion, Saint Vitus, Heathen, Possessed, Helloween, Venom, Exciter, Blessed Death, Anvil and Bitch.

Kerri
Norton, MA

This is in response to Thrashing advice. David, if you wanna kick some ass, ya gotta listen to JFA, Suicidal [Tendencies], DRI, Corrosion of Conformity, Misfits and Verbal Abuse.

Christy "Hellrat" Key
Fayetteville, TN

In response to David Attaway's letter in your August issue, we think you're better off not getting involved with thrash metal. How can you possibly like it when all they sing about is death and hell? Why don't you listen to some real metal like Zeppelin, Ratt, Europe, Van Halen, Dio or Judas Priest? We know each of us is entitled to our own opinion, but as far as we're concerned, Megadeth, Metallica and Anthrax can go play with themselves.

True Metal Heads
Terryville, CT

Obviously our readers have differing opinions on what constitutes a real thrash band. Most thrash acts are influenced by both punk and heavy metal; rawness and speed also seem important in this genre. But no matter how rock fans argue the finer points, it seems out of place to call acts like Zebra, Helix and Great White "thrash."—Ed.

No Ford in their future

I was one of the 20,000 that saw Bon Jovi at Mountain View, and even though Jon's voice was a little rough,

the guys put on one hell of a show.

Comparing Bon Jovi to the Beatles and the Stones is stupid! Even though I love both bands, they had their time. Their music was the '60s, Bon Jovi's is the '80s. As far as their stage show, if you look at most of the groups on tour these days, they all have the same lights, fog machines, etc. It's the groups you go to see and *not* their light show.

Dave Ford's article was very negative and one sided. I'm sure anyone who is a Bon Jovi fan and who has had the chance to see them would tell a different story.

Tina Dominguez
Dublin, CA

This is in response to your feature "Live Rock" in the September issue. I started reading the magazine from the beginning and when I finished with the article by Dave Ford on Bon Jovi, I was mad. I finished reading the magazine just to confirm my suspicions. Every article but the one about Bon Jovi was complimentary—no comparisons made or derogatory comments about their music. It's obvious that Dave Ford isn't too fond of Bon Jovi. Why do critics rip on Bon Jovi so much? I traveled 120 miles to that concert in Mountain View (they played three nights) and it was killer. Sure, Bon Jovi does sound a lot different in concert, but if I wanted exact sound, I could have stayed at home and listened to their records.

Suzanne Norman
Folsom, CA

Getting it straight

In the September issue of Circus, in the lyrics section, I found some mistakes in the song "I Want Action" by Poison. Like for instance, it's "down main street and check it out and look at those school girls a hanging around," not "hanging 'round." And also, "I don't care if she's in leather or lace," not "I don't care if she's in leather and lace."

I would really appreciate it if you can get the lyrics right. This isn't the first time you've misprinted lyrics. Get it straight, OK?

A devoted Poison fan
Reading, PA

We appreciate your concern, but we get our lyrics directly from the publishers of the songs themselves. Sometimes the bands change the words at the last minute while recording.—Ed.

Fan mail

I work at an adolescent drug and alcohol treatment center and would really like to get a comprehensive list of fan clubs where we could write to some of the more popular stars. Your help would kindly be appreciated because we don't know where else to find this information.

Louise Yancheck
Colorado Springs, CO

Most bands have their fan club addresses listed on their album jackets or in their liner notes. However, here are a few:

Bon Jovi Secret Society
P.O. Box 4843
San Francisco, CA 94101

Motley Crue S.I.N. Club
P.O. Box 4843
San Francisco, CA 94101

Ratt Fan Club
P.O. Box 93519
Los Angeles, CA 90093

Poison
P.O. Box 2003
Hollywood, CA 90078-2003

Europe Fan Club
P.O. Box 5080
San Francisco, CA 94101

Metallica Fan Club
345 W. Riverside Dr.
Roseburg, OR 97470

Cinderella
P.O. Box 642
258 Lancaster Ave.
Paoli, PA 19301

Remember to include a stamped, self-addressed envelope, and they'll send information on how to join.—Ed.

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What's made Metal Method so popular around the world? Unlike most guitar lessons, these teach you to find your own original style instead of just copying a guitar hero. Plus, Metal Method lessons are so simple to understand you'll quickly reach your potential instead of taking years. We're so confident in our lessons that we **guarantee** them. That's right — if for any reason you're unsatisfied, return the lesson for a full refund. Try to find another course that will guarantee you're going to learn!

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

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



Photography/John Bruno, Hollywood, CA

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

Metal Method,

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

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

Sincerely,
Neil Brown
Radford, VA

HAWK'S ALBUM, featuring Doug Marks. (This does not count as a lesson in the offer "Buy 3 lessons get 1 item free." It may be chosen as the free item when 3 lessons are purchased.) <input type="checkbox"/> Record <input type="checkbox"/> Cassette (CHECK ONE) \$7		
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LESSON ONE, METAL GEAR: This one's for beginners only. Tips for choosing the right equipment. Minor guitar adjustments explained. Hear effects demonstrated and learn how to get a good Heavy Metal Sound. No playing exercises. \$10		
LESSON TWO, METAL PRIMER: Beginner lesson. The basics of how to play songs and leads. Learn to tune your guitar, play barre chords, the basic lead scale, picking technique, finger exercises, and the most important chords in Rock. \$10		
LESSON THREE, METAL PROGRESSIONS: Intermediate lesson. Lead techniques like hammer, trill, bend, vibrato, chimes, and pick harmonics. Plus licks, common chord progressions, exercises, and tips for copying songs from records. \$10		
LESSON FOUR, METAL TRICKS: Intermediate lesson. A review of basic lead techniques and all basic guitar tricks explained. Learn to get great sounds from your guitar without special effects. Plus, position power chords are explained. \$10		
LESSON FIVE, METAL LICKS: Intermediate lesson. 136 licks written in tablature and recorded at normal and slow speed. Learn to play these in all keys without changing fingering. Arranged according to my method for recalling licks. \$15		
LESSON SIX, METAL THEORY: Experienced lesson. Explains the modal system of lead playing used by Randy Rhoads. Plus chord formulas, scale formulas, and what chord changes go with which scales. Learn to apply theory to Heavy Metal \$10		
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LISTINGS

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

Kiss goes crazy

Aerosmith/Dokken hit the Midwest



ANASTASIA PANTSIOS

Paul Stanley and Co. take off on their tour to support 'Crazy Nights' with dates in the Midwest.



GENE AMBO

Aerosmith (shown, Steve Tyler, Joe Perry) and opens Dokken rock the Joe Louis Arena in Detroit this December.

ROCK ON TOUR

December 3 January 10

METAL HIGHLIGHTS: Big arena tours peak as **Aerosmith/Dokken**, **Whitesnake/Great White**, **Def Leppard/Tesla**, **Kiss**, and **Alice Cooper/Ace Frehley/Faster Pussycat** hit the road. Also, watch for **Rush**, **Lizzy Borden**, **Anthrax**, **Motorhead**, **McAuley Schenker Group**; **Megadeth** may possibly play a few select dates. Thrashers and hardcore fans: look out for **Celtic Frost**, **Sacred Reich**, **Zoetrope**, **Sacrifice**, **The Circle Jerks**, **The Crumbsuckers**, **Exodus**, **Heathen**—all touring, though specific dates are not confirmed at press time. Prepare for heavy moshing this holiday season.

AEROSMITH (Geffen)

Permanent Vacation—Aerosmith's finest LP in years—is scaling the charts, and Aerosmith is following Whitesnake's comeback path.

12/5-Detroit, MI: Joe Louis Arena
12/8-Milwaukee, WI: Mecca Arena
12/9-St. Louis, MO: Arena
12/11-St. Paul, MN: Civic Center
12/13-Madison, WI: Dane County Expo Center

BACHMAN-TURNER OVERDRIVE (MCA)

12/29-Lake Tahoe, NV: Harrah's

BRATZ (Delinquent Records)

12/5-Richmond, VA
12/7-Salisbury, MD
12/10-Jacksonville, NC
12/11-Raleigh, NC
12/14-Augusta, GA
12/16-Birmingham, AL
12/17-Meridian, MS

CHUBBY CHECKER AND THE WILDCATS

12/4-Lexington, KY
12/6-New Orleans, LA
12/10-Bloomfield, CT
12/12-Beckley, WV
12/13-New York, NY
12/15-Detroit, MI
12/19-Chicago, IL

ALICE COOPER (MCA)

Cooper's *Constrictor* tour was a big hit last year, so he's going out again to support his new LP, *Raise Your Fist And Yell*.

12/3-Oklahoma City, OK

12/4-Dallas, TX
12/5-Houston, TX
12/7-San Antonio, TX
12/8-Midland, TX
12/27-Victoria, CN
12/29-Vancouver, CN
12/30-Portland, OR
12/31-Seattle, WA

CRUZADOS (Arista)

12/3-Phoenix, AZ: Compton Terrace
12/4-Las Vegas, NV: Alladin Theatre
12/6-7-Los Angeles, CA: The Forum
12/8-San Diego, CA: Sports Arena
12/10-Fresno, CA: Selland Arena
12/12-13-San Francisco, CA: Cow Palace
12/14-Sacramento, CA: Arco Arena
12/17-Portland, OR: Coliseum
12/18-Tacoma, WA: Tacoma Dome

DEF LEPPARD (Mercury)

Def Lep are featuring a revolving, in-the-round stage to ensure all their fans get a good look at them on this tour.

12/3-Boise, ID: Boise State U. Pavilion
12/5-Salt Lake City, UT: Salt Palace
12/6-Casper, WY: Casper Events Center
12/9-Wichita, KS: Kansas Coliseum
12/10-Kansas City, MO: Kemper Arena
12/13-Dallas, TX: Reunion Arena
12/16-Houston, TX: The Summit

DOKKEN (Elektra)

Everyone's favorite opening band is still at it, though Dokken may headline later if their *Back For the Attack* LP takes off.

12/5-Detroit, MI: Joe Louis Arena
12/8-Milwaukee, WI: Mecca Arena
12/9-St. Louis, MO: Arena
12/11-St. Paul, MN: Civic Center
12/13-Madison, WI: Dane County Expo Center

FAIRPORT CONVENTION (Island)

12/7-Salt Lake City, UT: Salt Palace
12/14-15-Los Angeles, CA: Los Angeles Amphitheatre

FASTER PUSSYCAT (Elektra)

Another promising entry in the glam-rock revival, *Faster Pussycat* are opening for Alice Cooper and Ace Frehley.

12/3-Oklahoma City, OK
12/4-Dallas, TX
12/5-Houston, TX
12/7-San Antonio, TX
12/8-Midland, TX
12/27-Victoria, CN
12/29-Vancouver, CN
12/30-Portland, OR
12/31-Seattle, WA

FLEETWOOD MAC (Warner Bros.)

12/3-Phoenix, AZ: Compton Terrace
12/4-Las Vegas, NV: Alladin Theatre
12/6-7-Los Angeles, CA: The Forum
12/8-San Diego, CA: Sports Arena
12/10-Fresno, CA: Selland Arena
12/12-13-San Francisco, CA: Cow Palace
12/14-Sacramento, CA: Arco Arena
12/17-Portland, OR: Coliseum
12/18-Tacoma, WA: Tacoma Dome

ACE FREHLEY (Megaforce/Atlantic)

With his *Frehley's Comet* LP nearing gold, Ace is staying on the road—this

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World Radio History

time opening for Alice Cooper. 12/3-Oklahoma City, OK 12 4-Dallas, TX 12 5-Houston, TX 12 7-San Antonio, TX 12 8-Midland, TX 12/27-Victoria, CN 12 29-Vancouver, CN 12 30-Portland, OR 12 31-Seattle, WA GRATEFUL DEAD (Arista)	The Dead come home after a highly successful arena tour. 12/27-28, 30-31-Oakland, CA: Alameda County Coliseum GREAT WHITE (Capitol) At press time, Great White's <i>Once Bitten</i> LP was Top 25 on the charts, making it this year's sleeper hit.	12/3-San Antonio, TX: Arena HIROSHIMA (Epic) 12/3-Visalia, CA 12 5-Universal City, CA WHITNEY HOUSTON (Arista) 12/3-Providence, RI 12 4-Buffalo, NY 12 6-Pittsburgh, PA 12/7-Philadelphia, PA 12/9-Portland, ME	12/10-11-Worcester, MA 12/13-Washington, DC 12/14-San Juan, PR THE JESUS & MARY CHAIN (Warner Bros.) 12/3-San Diego, CA 12 4-Los Angeles, CA: Palladium 12 5-San Francisco, CA: Fillmore 12 6-Santa Clara, CA
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ENTERTAINMENT, MUSIC AND NEWS

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vibraphone, chorus (human voices), arf (dog bark) and surf—all of which are PCM samples of the real thing.

For more outrageousness, check out the SK-5's rhythm section. There are eight on-board drum pads: four with preset PCM sounds—high and low bongo, lazer gun and lion—and four which can be set up to play samples of anything your imagination can come up with.

As for the auto rhythms, you'll just

have to hear for yourself how they sizzle.

Sampling the SK-5's performance couldn't be easier. Just touch a button and it will play one of its seven demonstration tunes.

Whether you're an advanced keyboardist or still wet behind the ears, there's a Casio sampler that's in tune with your experience, as well as your budget. If you think playing music is fun now, wait until you've turned water into rock.

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"ROCK SOLDIERS" AND "CALLING TO YOU."**

AND ON TOUR...

**THE FREHLEY'S COMET TOUR WITH ALICE COOPER
CONTINUES ACROSS AMERICA THROUGH DECEMBER!**



Produced by Eddie Kramer (for Remarkable Productions, Inc.) and Ace Frehley
(for Ace In The Hole Productions)
Executive Producer: Jon Zazula
Management: GT Management, Geoff Torrens



On Atlantic/Megaforce Records, Cassettes and Compact Discs.

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MEGAFORCE WORLDWIDE

CIRCUS

BEST-SELLING ALBUMS



Michael Jackson



Def Leppard

1. (—) **Michael Jackson**/Bad (Epic)
2. (6) **Def Leppard**/Hysteria (Mercury)
3. (—) **Various Artists**/Dirty Dancing (RCA)
4. (4) **Whitesnake**/Whitesnake (Geffen)
5. (—) **John Cougar Mellencamp**/The Lonesome Jubilee (Mercury)
6. (2) **Whitney Houston**/Whitney (Arista)
7. (—) **Pink Floyd**/A Momentary Lapse of Reason (Columbia)
8. (1) **Various Artists**/La Bamba (Slash)
9. (8) **U2**/The Joshua Tree (Island)
10. (—) **Rush**/Hold Your Fire (Mercury)
11. (—) **R.E.M.**/Document (I.R.S.)
12. (—) **Aerosmith**/Permanent Vacation (Geffen)
13. (10) **Suzanne Vega**/Solitude Standing (A&M)
14. (13) **Heart**/Bad Animals (Capitol)
15. (—) **Pet Shop Boys**/Actually (EMI-Manhattan)
16. (9) **The Fat Boys**/Crushin' (Tin Pan Apple)
17. (3) **L.L. Cool J**/Bigger and Deffer (Def Jam)
18. (—) **Billy Idol**/Vital Idol (Chrysalis)
19. (5) **Grateful Dead**/In the Dark (Arista)
20. (11) **Madonna and Various Artists**/Who's That Girl? (Sire)

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.

JETHRO TULL (Chrysalis)

It's been a great year for comebacks, so veterans Jethro Tull are throwing their hat into the ring, too.

12/7-Salt Lake City, UT: Salt Palace
12/14-15-Los Angeles, CA: Los Angeles Amphitheatre

KISS (Mercury)

Still going strong after more than 20 albums, Kiss is touring to support their *Crazy Nights* LP.

12/4-Marquette, MN
12/5-Green Bay, WI
12/6-Madison, WI

LEVEL 42 (Mercury)

12/4-Lubbock, TX: Municipal Coliseum

12/5-Albuquerque, TX: Tingley Coliseum
12/6-Tempe, AZ: ASU Activities Center Arena
12/7-Tucson, AZ: Community Center
12/9-San Diego, CA: Sports Arena
12/10-11-Los Angeles, CA: Forum
12/12-13-Oakland, CA: Coliseum
12/15-Sacramento, CA: Arco Arena
12/16-Reno, NV: Lawlor Events Center

12/18-Salt Lake City, UT: Salt Palace
12/20-Denver, CO: McNichols Arena

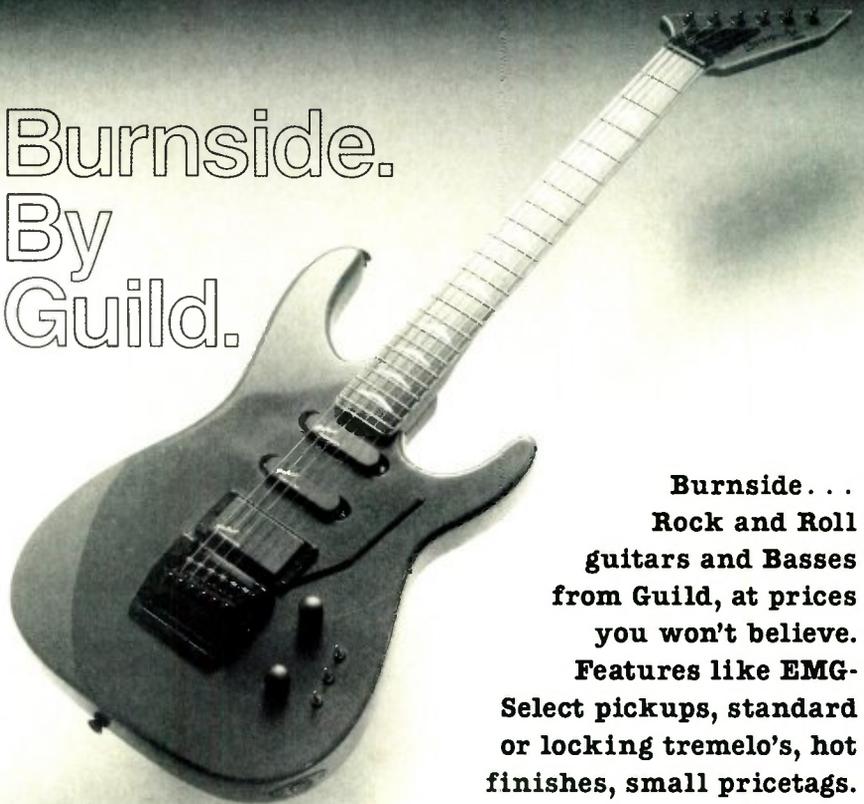
LIME SPIDERS (Virgin)

12/3-Universal City, CA: Universal Amphitheatre
12/4-San Diego, CA

LOS LOBOS (Slash)

After surviving for years on a cult following, Los

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2 HEAVY METAL

12 HEAVY HITTERS



357913. Dio—Dream Evil.
Title cut; *Night People*;
Overlove; plus more!
(Warner Bros.)

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

**355636-395832. Ozzy
Osbourne—Randy
Rhoads Tribute.** *Iron
Man*; etc. (CBS Assoc.)

- | | | |
|---|--|--|
| 323675
[CBS ASSOC.]
OZZY OSBOURNE
<i>BARK AT THE MOON</i> | 354084
[ATLANTIC]
RAVEN
<i>LIFE'S A BITCH</i> | 326512
[MCA]
NIGHT RANGER
<i>MIDNIGHT MADNESS</i> |
| 358994
[CAPTOL]
GREAT WHITE
<i>ONCE BITTEN</i> | 314401
[WARNER BROS.]
VAN HALEN
<i>DIVER DOWN</i> | 357160
[ALBANY/ATLANTIC/WB]
ACE FREHLEY
<i>FREHLEY'S COMET</i> |
| 323444
[ELKTRIX]
MÖTLEY CRUE
<i>SHOUT AT THE DEVIL</i> | 353599
[CAPTOL]
IRON MAIDEN
<i>SOMEWHERE IN TIME</i> | 325738
[ATLANTIC]
RAT 7
<i>OUT OF THE CELLAR</i> |
| 358317
[ATLANTIC]
LOUDNESS
<i>HURRICANE EYES</i> | 313023
[WARNER BROS.]
BLACK SABBATH
<i>MOB RULES</i> | 351841
[ELEKTRA]
METAL CHURCH
<i>THE DARK</i> |
| 323345
[WARNER BROS.]
BLACK SABBATH
<i>BORN AGAIN</i> | 355842
[ALBANY/ATLANTIC/WB]
ANTHRAX
<i>AMONG THE LIVING</i> | 305045
[ATLANTIC]
A/C/D/C
<i>BACK IN BLACK</i> |
| 339986
[GEPHEN]
AEROSMITH
<i>DONE WITH MIRRORS</i> | 312389
[ATLANTIC]
A/C/D/C
<i>FOR THOSE ABOUT TO ROCK
WE SALUTE YOU</i> | 351884
[ATLANTIC]
ZEBRA
<i>3 V</i> |
| 320978
[ATLANTIC]
TWISTED SISTER
<i>YOU CAN'T STOP ROCK 'N ROLL</i> | 356923
[EPIC]
PRETTY MAIDS
<i>FUTURE WORLD</i> | 330415
[CAPTOL]
W. A. S. P. |
| 351825
[EMEREA]
STRYPER
<i>TO HELL WITH THE DEVIL</i> | 312330
[EPIC]
GREAT GONZOS
<i>THE BEST OF TED NUGENT</i> | 352732
[GEPHEN]
TESLA
<i>MECHANICAL RESONANCE</i> |
| 320630
[ATLANTIC]
QUIET RIOT
<i>METAL HEALTH</i> | 337253
[WARNER BROS.]
DIO
<i>SACRED HEART</i> | 324832
[COLUMBIA]
JUDAS PRIEST
<i>DEFENDERS OF THE FAITH</i> |
| 352146
[EMEREA]
STRYPER
<i>SOLDIERS UNDER COMMAND</i> | 312017
[JET]
OZZY OSBOURNE
<i>DIARY OF A MADMAN</i> | 357590
[ATLANTIC]
TWISTED SISTER
<i>LOVE IS FOR SUCKERS</i> |
| 341222
[A&M]
Y&T
<i>DOWN FOR THE COUNT</i> | 353805
[EPIC]
EUROPE
<i>WINGS OF TOMORROW</i> | 308835
[ATLANTIC]
A/C/D/C
<i>DIRTY DEEDS DONE DIRTY CHEAP</i> |

YOU CAN ALSO CHOOSE FROM THESE POWERFUL HITS

- | | | | | | |
|--|---|---|--|--|---|
| 359208
[COLUMBIA]
LOVERBOY
<i>WILDSIDE</i> | 357784
[ELEKTRA]
THE DOORS
<i>LIVE AT THE HOLLYWOOD BOWL</i> | 358929/
338925
[MCA]
ELTON JOHN
<i>LIVE IN AUSTRALIA WITH
THE WELSH IRRIDIYOR SYMPHONY</i> | 357434
[COLUMBIA]
AEROSMITH
<i>CLASSICS LIVE II</i> | 357939
[WARNER BROS.]
ORIGINAL SOUND TRACK
<i>"LA BAMBA"</i>
ORIGINAL MOTION PICTURE SOUNDTRACK | 356667
[ATLANTIC]
HEART
<i>BAD ANIMALS</i> |
| 357384/
337380
[A&M]
SIMPLE MINDS
<i>IN THE CITY OF LIGHT</i> | 357772
[MCA]
TOM PETTY & HEARTBREAKERS
<i>LET ME UP (I'VE HAD ENOUGH)</i> | 357186
[COLUMBIA]
HOOTERS
<i>ONE WAY HOME</i> | 356873
[COLUMBIA]
THE OUTFIELD
<i>BANG IN</i> | 356378
[DEF JAM]
L. L. COOL J
<i>BIGGER AND DEFFER</i> | 356287
[A&M]
SUZANNE VEGA
<i>SOLITUDE STANDING</i> |
| 320499
[A&M]
THE POLICE
<i>SYNCHRONICITY</i> | 269581/
395886
[S&W]
VARIOUS ARTISTS
<i>HISTORY OF BRITISH ROCK</i> | 345777
[GEPHEN]
PETER GABRIEL
<i>SO</i> | 257394
[COLUMBIA]
BRUCE SPRINGSTEEN
<i>GREETINGS FROM ASBURY PARK, N.J.</i> | 345751
[WARNER BROS.]
PAUL SIMON
<i>GRACELAND</i> | 257279
[COLUMBIA]
BRUCE SPRINGSTEEN
<i>BORN TO RUN</i> |
| 346312
[ATLANTIC]
BILLY JOEL®
<i>THE BRIDGE</i> | 329938
[S&W]
TALKING HEADS
<i>STOP MAKING SENSE</i> | 358606
[MCA]
THE FIXX
<i>REACT</i> | 326629
[COLUMBIA]
BRUCE SPRINGSTEEN
<i>BORN IN THE U.S.A.</i> | 359273
[A&M]
.38 SPECIAL
<i>"FLASHBACK"</i> | 324582
[WARNER BROS.]
VAN HALEN
<i>1984</i> |
| 323337
[MOTOWN]
"THE BIG CHILL"
ORIGINAL MOTION PICTURE SOUNDTRACK | 358507
[S&W]
WHO'S THAT GIRL
ORIGINAL SOUND TRACK | 238238
[COLUMBIA]
BRUCE SPRINGSTEEN
<i>THE WILD, THE INNOCENT AND
THE E STREET SHUFFLE</i> | 354092/
394098
[S&W]
THE SMITHS
<i>LOUDER THAN BOMBS</i> | 219477
[COLUMBIA]
SIMON & GARFUNKEL'S
<i>GREATEST HITS</i> | 353946
[A&M]
BRYAN ADAMS
<i>INTO THE FIRE</i> |
| 353607
[ATLANTIC]
LOU GRAMM
<i>READY OR NOT</i> | 344358
[ARISTA]
G.T.R. | 322024
[CHRYSLER]
HUEY LEWIS AND THE NEWS
<i>SPORTS</i> | 345108
[A&M]
.38 SPECIAL
<i>STRENGTH IN NUMBERS</i> | 320705/
390708
[CAPTOL]
BOB SEGER
<i>LIVE BULLET</i> | 344721
[MOTOWN]
LIONEL RICHIE
<i>DANCING ON THE CEILING</i> |
| 344242
[COLUMBIA]
JOURNEY
<i>RAISED ON RADIO</i> | 319996/
399988
[MOTOWN]
VARIOUS ARTISTS
<i>MOTOWN'S 25 #1 HITS
FROM 25 YEARS</i> | 352328
[COLUMBIA]
PSYCHEDELIC FURS
<i>MIDNIGHT TO MIDNIGHT</i> | 318352
[COLUMBIA]
JOURNEY
<i>FRONTIERS</i> | | |
| 318493
[MCA]
LYNYRD SKYNYRD
<i>BEST OF THE REST</i> | 343319
[A&M]
JANET JACKSON
<i>CONTROL</i> | 318352
[COLUMBIA]
JOURNEY
<i>FRONTIERS</i> | 341305
[ISLAND]
ROBERT PALMER
<i>RIPTIDE</i> | | |
| 343293
[ROLLING STONES REC.]
ROLLING STONES
<i>DIRTY WORK</i> | 318055
[ATLANTIC]
FOREIGNER
<i>RECORDS</i> | 357618/
397612
[ELEKTRA]
THE BEST OF
THE DOORS | 337907
[COLUMBIA]
LOVERBOY
<i>LOVIN' EVERY MINUTE OF IT</i> | | |
| 357873
[COLUMBIA]
OMAR & THE HOWLERS
<i>HARD TIMES IN THE LAND OF PLENTY</i> | 339903
[ELEKTRA]
THE CARS
<i>GREATEST HITS</i> | 357178
[ELEKTRA]
GEORGIA SATELLITES | 291633/
391631
[WARNER BROS.]
THE BEST OF THE GRATEFUL DEAD!
<i>WHAT A LONG, WHAT A LONG
STRANGE TRIP IT'S BEEN</i> | | |
| 337667
[ISLAND]
U2
<i>UNDER A BLOOD RED SKY
(MINI ALBUM)</i> | 357400
[ATLANTIC]
ROGER DALTRY
<i>CAN'T WAIT TO SEE THE MOVIE</i> | 351718
[ELEKTRA]
GEORGIA SATELLITES | 337519
[CAPTOL]
HEART | | |
| 292326
[EPIC]
CHEAP TRICK
<i>AT BUDOKAN</i> | 337659
[ISLAND]
U2
<i>THE UNFORGETTABLE FIRE</i> | 354902
[WARNER BROS.]
FLEETWOOD MAC
<i>TANGO IN THE NIGHT</i> | 337519
[CAPTOL]
HEART | | |
| 355834
[EM ARNER]
DAVID BOWIE
<i>NEVER LET ME DOWN</i> | 285866
[EPIC]
BOSTON
<i>DON'T LOOK BACK</i> | 336222
[WARNER BROS.]
DIRE STRAITS
<i>BROTHERS IN ARMS</i> | 354456
[MCA]
NIGHT RANGER
<i>BIG LIFE</i> | | |
| 291526
[ATLANTIC]
EMERSON, LAKE & PALMER
<i>BRAIN SALAD SURGERY</i> | 355925
[MCA]
KIM WILDE
<i>ANOTHER STEP</i> | 354902
[WARNER BROS.]
FLEETWOOD MAC
<i>TANGO IN THE NIGHT</i> | 333294
[ATLANTIC]
THE FIRM | | |
| 336396/
396390
[COLUMBIA]
BILLY JOEL GREATEST HITS
VOLUME I & VOLUME II | 269209
[S&W]
BOSTON | 336222
[WARNER BROS.]
DIRE STRAITS
<i>BROTHERS IN ARMS</i> | 356345
[LRS]
R.E.M.
<i>DEAD LETTER OFFICE</i> | | |
| 317974
[A&M]
SQUEEZE
<i>SINGLES—45'S AND UNDER</i> | 355396
[S&W]
THE CULT
<i>ELECTRIC</i> | 354456
[MCA]
NIGHT RANGER
<i>BIG LIFE</i> | 346536
[LRS]
THEN AND NOW
<i>THE BEST OF THE MONKEES</i> | | |
| 355115/
395111
[PAMLEY PARK]
PRINCE
<i>SIGN 'O' THE TIMES</i> | 331967
[ATLANTIC]
FOREIGNER
<i>AGENT PROVOCATEUR</i> | 333294
[ATLANTIC]
THE FIRM | 356345
[LRS]
R.E.M.
<i>DEAD LETTER OFFICE</i> | | |
| 334052
[MCA]
TOM PETTY AND THE HEARTBREAKERS
<i>SOUTHERN ACCENTS</i> | 314047
[GEPHEN]
ASIA | 311761
[ELEKTRA]
QUEEN
<i>GREATEST HITS</i> | 348318
[A&M]
THE POLICE
<i>EVERY BREATH YOU TAKE...
THE SINGLES</i> | | |
| 313031
[ATLANTIC]
CLASSIC YES | 354829
[COLUMBIA]
LISA-LISA AND CULT JAM
<i>SPANISH FLY</i> | 351254
[CAPTOL]
LIVING MILLER BAND
<i>LIVE IN THE 20TH CENTURY</i> | 351148/
391144
[EPIC]
STEVIE RAY VAUGHAN
AND DOUBLE TROUBLE
<i>LIVE ALIVE</i> | | |
| 346957
[ISLAND]
STEVE WINWOOD
<i>BACK IN THE HIGH LIFE</i> | 347039
[CHRYSLER]
BILLY IDOL
<i>WHIPLASH SMILE</i> | 347880
[EM ARNER]
GEORGE THOROGOOD &
DESTROYERS—LIVE! | 348094
[ATLANTIC]
STAND BY ME
ORIGINAL MOTION PICTURE SOUNDTRACK | | |
| 356154
[ARISTA]
WHITNEY HOUSTON
<i>WHITNEY</i> | 351692
[DEF JAM]
BEASTIE BOYS
<i>LICENSED TO ILL</i> | 356279
[ATLANTIC]
CELESTINA ESTERAN AND MIAMI SOUND MACHINE
<i>LET IT LOOSE</i> | | | |
| 305359/
395350
[COLUMBIA]
BRUCE SPRINGSTEEN
<i>THE RIVER</i> | 346445/
396440
[CAPTOL]
THE BEACH BOYS
<i>MADE IN U.S.A.
25 YEARS OF GREAT AMERICAN ROCK 'N ROLL</i> | | | | |



357467. Sammy Hagar.
*Give To Live, Boys' Night
Out, What They Gonna Say
Now.* (Geffen)



**357087. The Grateful
Dead—In The Dark.**
*Touch Of Grey, When Push
Comes To Shove.* (Arista)



**354449. U2—The
Joshua Tree.** Hit *With or
Without You*; *Red Hill
Mining Town*; etc. (Island)

† Selections with two numbers are 2-record sets or double-length tapes, and count as two selections — write each number in a separate box.

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351213 CAPITOL W. A. S. P. INSIDE THE ELECTRIC CIRCUS	342303 COLUMBIA JUDAS PRIEST TURBO	351197 ARISTA KROKUS ALIVE AND SCREAMIN'	342790 SOUND BY SOUND BLACK DADDY FEATURING BURT BARNES SEVENTH STAR	328245 FRESH QUIET RIOT CONDITION CRITICAL	331173 EMI AMER. QUEENSRYCHE THE WARNING
343434 ATLANTIC RAVEN THE PACK IS BACK	328955 WARNER BROS. DIO THE LAST IN LINE	343582 WARNER BROS. VAN HALEN 5150			346593 FRESH QUIET RIOT QR III
336719 ELEKTRA MÖTLEY CRÜE THEATRE OF PAIN	329185 A&M Y & T IN ROCK WE TRUST	347740 WARNER BROS. ROUGH CUTT WANTS YOU			330928 BLUES DOKKEN TOOTH AND NAIL
344366 ELEKTRA METALLICA MASTER OF PUPPETS	347740 WARNER BROS. ROUGH CUTT WANTS YOU	330241 ATLANTIC AC/DC '74 JAILBREAK			346528 WARNER BROS. DIO INTERMISSION
336958 ATLANTIC TWISTED SISTER UNDER THE BLADE	347054 WARNER BROS. DAVID LEE ROTH EAT 'EM AND SMILE	332987 COLUMBIA VARIOUS ARTISTS METAL/MANIA			335844 EMI AMER. OZZY OSBOURNE ULTIMATE SIN
340455 CAPITOL W. A. S. P. THE LAST COMMAND	350025 EWE ALICE COOPER CONSTRUCTOR	333369 TIME COAST RATT			346371 ATLANTIC AC/DC WHO MADE WHO
350298 CHRISTMAS VINNIE VINCENT INVASION	349563 ATLANTIC RATT DANCING UNDERCOVER	334177 WARNER BROS. ROUGH CUTT			336893 A&M Y & T OPEN FIRE (LIVE)
347856 EMI AMER. QUEENSRYCHE RAGE FOR ORDER	351346 CAPITOL MEGADETH PEACE SELLS... BUT WHO'S BUYING?				344859 EWE KEEL THE FINAL FRONTIER
333280 WARNER BROS. DAVID LEE ROTH CRAZY FROM THE HEAT (WITH ALBUM)					336271 CAPITOL HELIX LONG WAY TO HEAVEN
349563 ATLANTIC RATT DANCING UNDERCOVER					344598 EWE KROKUS CHANGE OF ADDRESS
334177 WARNER BROS. ROUGH CUTT					336306 EWE NIGHT RANGER 7 WISHES

THE ROOTS OF METAL

291435 ATLANTIC LED ZEPPELIN IV	291690 SWAN SONG LED ZEPPELIN THE BIRD BEHAVING THE BIRD ORIGINAL SOUNDTRACK	289907 WARNER BROS. VAN HALEN
293597 ATLANTIC LED ZEPPELIN HOUSES OF THE HOLY	291864 COLUMBIA WOODSTOCK ORIGINAL SOUNDTRACK	306225 COLUMBIA AEROSMITH'S GREATEST HITS
291658 REPRISE JIMI HENDRIX ELECTRIC LADYLAND	351890 COLUMBIA BEST OF MOUNTAIN	318790 WARNER BROS. BLACK SABBATH LIVE EVIL
331579 COMPLEX ERIC CLAPTON, JEFF BECK & JIMMY PAGE 391573 COMPLEX WHITE BOY BLUES	315366 ATLANTIC LED ZEPPELIN LED ZEPPELIN III	293944 WARNER BROS. VAN HALEN II
291641 REPRISE JIMI HENDRIX EXPERIENCE SMASH HITS	294852 WARNER BROS. DEEP PURPLE MADE IN JAPAN	309120 EMI OZZY OSBOURNE BLIZZARD OF OZZ

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

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

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

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

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

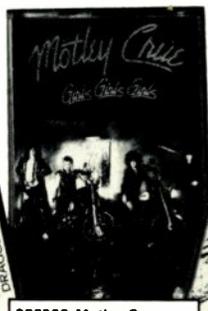
CDs also available to Club members. Metal never sounded better! Each issue of the music magazine contains a wide selection of Compact Discs—which you may order as a Club member, and these purchases also count toward fulfillment of your membership obligation.

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

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



347229. Poison—Look What The Cat Dragged In. Talk Dirty To Me; more! (Enigma)



355990. Motley Crue—Girls, Girls, Girls. Title cut; Wild Side; Jailhouse Rock. (Elektra)



356188-396184. Judas Priest—Live! Parental Guidance, much more! (Columbia)

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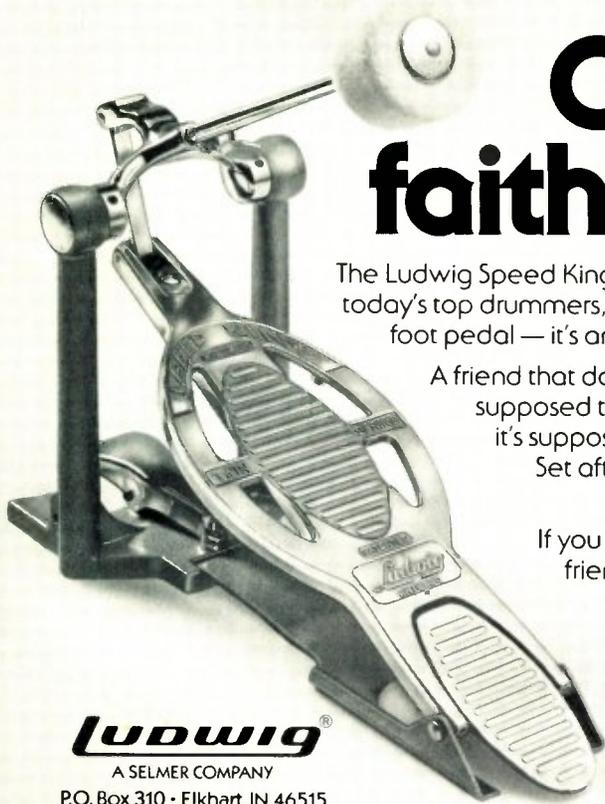
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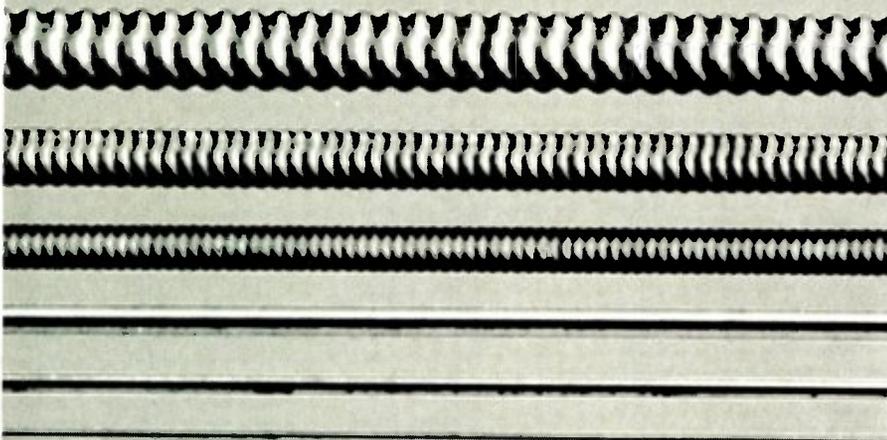
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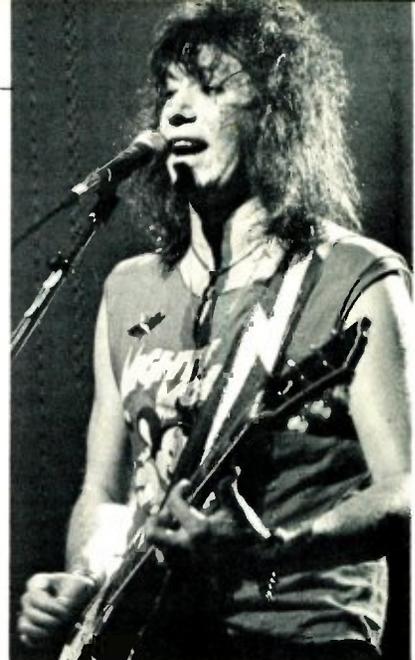
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GEORGE DESOTA/CIRCUS

With tour-mates Alice Cooper and Faster Pussycat, Ace Frehley visits Texas and the West Coast this month.

Lobos scored a surprise #1 hit with their cover of Richie Valens' "La Bamba."

12/3-Miami, FL: Orange Bowl
12/5-Tampa, FL: Tampa Stadium
12/11-Hollywood, CA: Hollywood Palladium
12/13-Universal City, CA: Universal Amphitheatre

JOHN COUGAR MELLENCAMP (Mercury)

12/3-Cleveland, OH: Richfield Coliseum
12/4-South Bend, IN: Athletic and Convention Center
12/5-Louisville, KY: Freedom Hall
12/7-8-Chicago, IL: Rosemont Horizon
12/10-15-Indianapolis, IN: Market Square Arena
12/17-18-Atlanta, GA: The Omni

THE NEVILLE BROTHERS (EMI America)

12/23-Houston, TX: Houston Country Club

MOJO NIXON & SKID ROPER (Enigma)

12/3-Hamilton, CN
12/4-Toronto, CN
12/5-Buffalo, NY
12/7-Morgantown, WV
12/8-Columbus, OH

12/9-Cincinnati, OH
12/10-Lexington, KY
12/11-Nashville, TN
12/12-Memphis, TN
12/14-Fayetteville, AR
12/15-Oklahoma City, OK
12/17-Santa Fe, NM

THE NYLONS (A&M)

12/3-Portland, OR: Starry Night
12/4-6-Seattle, WA: 5th Avenue

PIECES OF A DREAM (EMI America/Manhattan)

12/2-6-Washington, DC: Blues Alley

PINK FLOYD (Columbia)

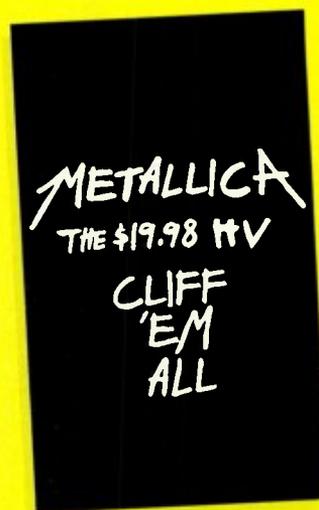
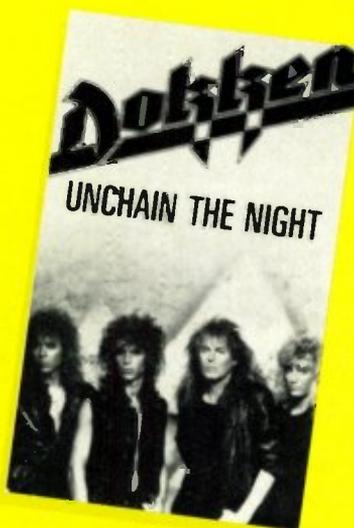
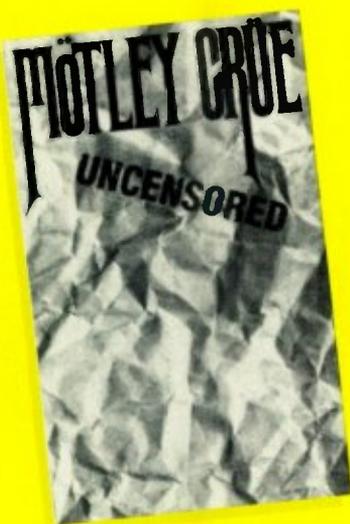
Even without Roger Waters, Pink Floyd's tour to support their *A Momentary Lapse of Reason* LP has been spectacular.

12/3-6-Oakland, CA: Oakland-Alameda County Coliseum
12/8-Seattle, WA: Kingdome

PUBLIC IMAGE LTD. (Virgin)

12/3-Universal City, CA: Universal Amphitheatre
12/4-San Diego, CA

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METALLICA CLIFF 'EM ALL

This 90-minute home video was named for the late Metallica bassist Cliff Burton. *CLIFF 'EM ALL*, the first Metallica video of any kind, features bootleg concert and interview footage (some with original member Dave Mustaine) from around the world *shot by the fans themselves!* It's raw, abrasive, pure, unadulterated Metallica. Twelve songs spanning all four albums, in stereo hi-fi.

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World Radio History



Questionnaire

Dear Reader:

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

What artists would you like to know more about?

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

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

SCREAMING BLUE MESSIAHS (Elektra)

12/3-Dallas, TX
12/4-Austin, TX
12/5-Houston, TX
12/6-New Orleans, LA
12/8-Atlanta, GA
12/11-Tampa, FL
12/12-Miami, FL

THE SILENCERS (RCA)

12/3-San Francisco, CA

12/4-Los Angeles, CA

SQUEEZE (A&M)

12/3-San Francisco, CA
12/4-Los Angeles, CA

TESLA (Geffen)

Continuous touring is paying off for newcomers Tesla; their *Mechanical Resonance* LP just went gold.

12/3-Boise, ID: Boise State U. Pavilion
12/5-Salt Lake City, UT: Salt Palace
12/6-Casper, WY: Casper Events Center
12/9-Wichita, KS: Kansas Coliseum
12/10-Kansas City, MO: Kemper Arena
12/13-Dallas, TX: Reunion Arena
12/16-Houston, TX: The Summit

TINA TURNER (Capitol)

12/4-Lubbock, TX: Municipal Coliseum
12/5-Albuquerque, TX: Tingley Coliseum
12/6-Tempe, AZ: ASU Activities Center Arena
12/7-Tuscon, AZ: Community Center
12/9-San Diego, CA: Sports Arena
12/10-11-Los Angeles, CA: Forum
12/12-13-Oakland, CA: Coliseum
12/15-Sacramento, CA: Arco Arena

12/16-Reno, NV: Lawlor Events Center
12/18-Salt Lake City, UT: Salt Palace
12/20-Denver, CO: McNichols Arena

U2 (Island)

12/3-Miami, FL: Orange Bowl
12/5-Tampa, FL: Tampa Stadium
12/8-Atlanta, GA: Omni
12/11-Hampton, VA: Hampton Coliseum
~~12/18-19-Tempe, AZ~~

WHITESNAKE (Geffen)

The Whitesnake/Great White tour takes off for some European dates after their early December concerts, but will return to the States this winter.

12/3-San Antonio, TX: Arena

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

UP & COMING

WHITESNAKE—A Circus special! David Coverdale's group has survived more personnel changes than Ozzy Osbourne's, but has still managed to deliver one of the year's biggest success stories. Here's an exclusive inside view with David, plus close-up interviews with Whitesnake's super-group line-up: Vivian Campbell, Adrian Vandenberg, Rudy Sarzo and Tommy Aldridge.

DEF LEPPARD—Sheffield, England is known worldwide for its steel. And thanks to these guys, it's also known for its metal. Catch up with the Leps and their *Hysteria*, live from the road.

BREAKOUTS '88—Who will be the next big thing? Circus takes a look at some hot contenders including Guns N' Roses, Great White and Megadeth.

AEROSMITH—The band that put Boston on the metal map came roaring back with what might be the biggest album of their career. Steve Tyler sounds off on the story behind *Permanent Vacation*.



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2ND PRIZE: (3 for each category) Tascam Porta Two Ministudio

3RD PRIZE: (1,000 for each category) TDK SA-X 90 quality audio cassette.

WORD FIND

by Steven Dean Pastis

Clues

1. New Quiet Riot vocalist
2. Aerosmith's Steve
3. Ozzy _____
4. REO Speedwagon's Cronin
5. Ron _____
6. _____ Vega
7. Cinderella's Tom
8. Poison's Rikki
9. Did *Dancing Undercover*
10. Stephen _____
11. _____ Crosby
12. Did *Bad Animals*
13. *The Joshua* _____

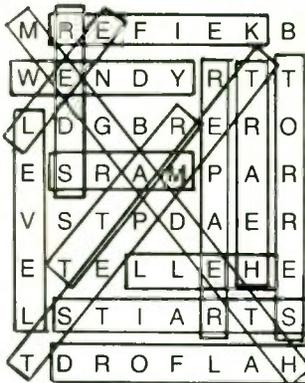
See next issue for answers

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.

E N R U O B S O
 E R O B B I N O
 N A O Y Q I R K
 N T B C T R E E
 A T R R K I L V
 Z N O A F E Y I
 U H K E E L T N
 S O R P A H T T

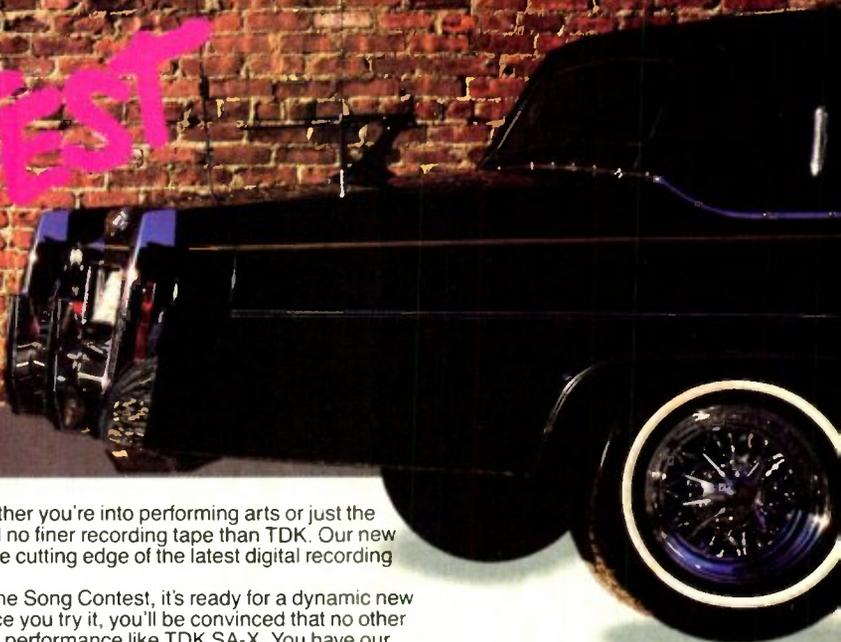
Answers From Last Issue



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

- | | |
|----------------------------|----------------------------|
| 1. LEE
(C1R3-C3R1) | 9. STRAITS
(C8R7-C2R7) |
| 2. MARS
(C5R4-C2R4) | 10. TORRES
(C8R2-C8R7) |
| 3. HALFORD
(C8R8-C2R8) | 11. KEIFER
(C7R1-C2R1) |
| 4. HEART
(C7R6-C7R2) | 12. TEMPEST
(C7R2-C1R8) |
| 5. MEGADETH
(C1R1-C8R8) | 13. RATT
(C5R3-C2R6) |
| 6. LEVEL
(C1R3-C1R7) | 14. REAPER
(C6R7-C6R2) |
| 7. HELL
(C7R6-C4R6) | 15. REDS
(C2R1-C2R4) |
| 8. WENDY
(C1R2-C5R2) | |

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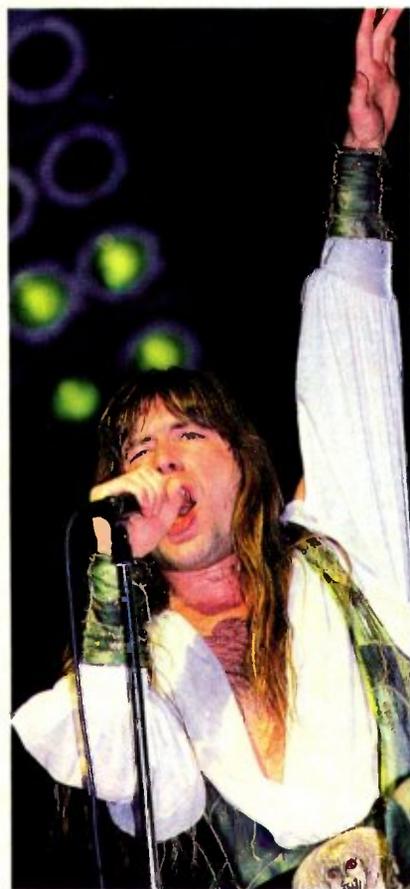
Stage Pass: Highlights of the year

Our exclusive photo retrospective of the hottest concerts of '87, from New York to San Francisco



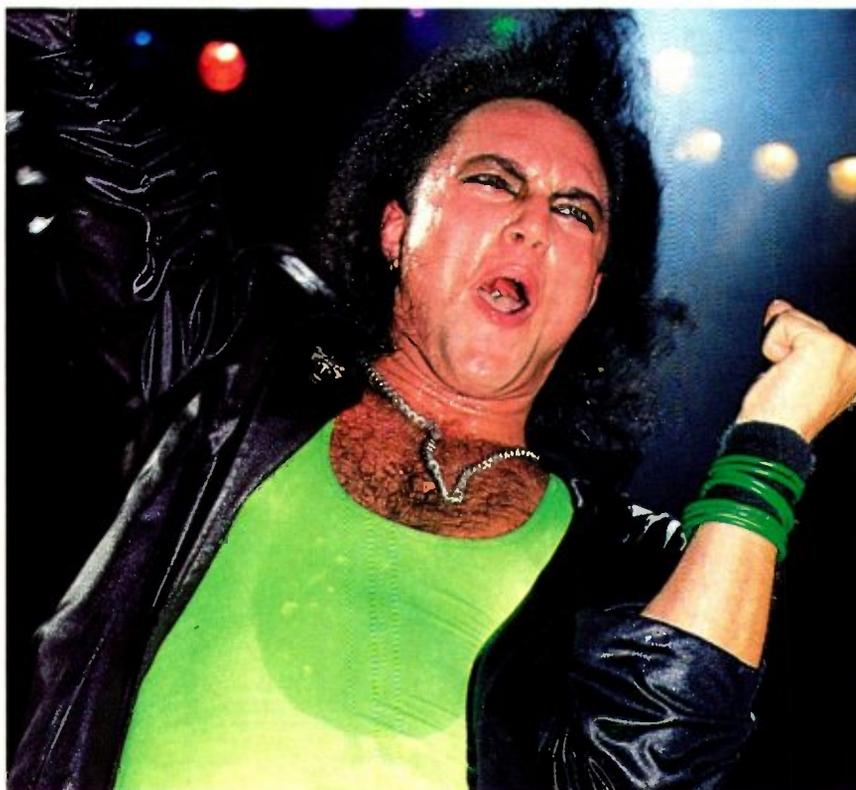
GEORGE DESOTA/CIRCUS

January: It was the beginning of Bon Jovi's 8-million-selling year, and it started out in properly spectacular fashion with a homecoming New Year's Eve concert at New Jersey's Meadowlands Arena.



ANNAMARIA DI SANTO

January: Philadelphia's Spectrum was treated to Iron Maiden's spaceship-and-laser-gun *Somewhere on Tour*, and Bruce Dickinson and Co. celebrated afterwards with a platinum records presentation.



JEFFREY MAYER

February: Up-and-comers Queensryche (shown, Geoff Tate) were fresh off opening gigs with AC/DC and Ozzy Osbourne, but found time to pack out *La mour's East* in Queens, New York—and proved once again that their high-tech brand of metal is among the most original and intelligent around. They have a new album due out this spring.



BOB LEAFE

March: Despite some sound problems, Juan Croucier, Stephen Percy and Ratt agreed that headlining New York's Madison Square Garden was a high point of their *Dancing Undercover* tour.



RICK GOULD

April: With *The Final Countdown* LP and single in the Top 10, fans could hardly wait to see Joey Tempest and Europe in their U.S. debut, April 15 in San Francisco, California.



RICK GOULD

April: After paying their dues on the L.A. club circuit, Poison's *Look What the Cat Dragged In* finally hit platinum and Bret Michaels and Co. celebrated in fine style at California's Long Beach Arena.



GENE AMBO

May: Their *Peace Sells... But Who's Buying?* LP spent nearly a year on the charts in '87, and is close to going gold. In addition to their arena tour with Alice Cooper, Megadeth (pictured, Dave Mustaine) headlined mid-size venues, and showed off their killer chops and inspired speed metal at L'Amours West in Brooklyn, NY.



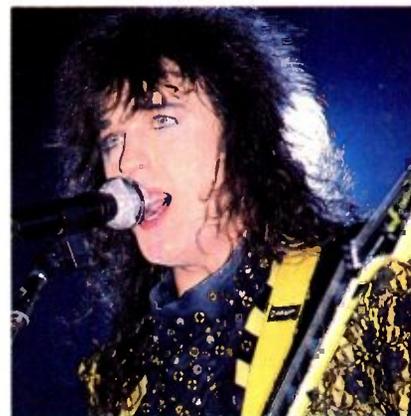
GEORGE DESOTACIRCUS

June: 1987 was the year Motley Crue took off their make-up—and proved they didn't need it, as their *Girls, Girls, Girls* LP debuted at #5 on the charts and Vince Neil and the Crue took their red-carpeted, pyro-blasting tour around the U.S., kicking off in Texas and the Southwest.



JEFFREY MAYER

June: Whitesnake, Poison and Tesla were also on the bill, but Aerosmith at the Texas Jam was thought by many to be most memorable, signifying Steve Tyler and Co.'s spectacular comeback.



ANNAMARIA DI SANTO

August: Continuous touring to support their gold *To Hell With the Devil* LP honed Stryper's chops to the max—they were at their best at one of their tour's last dates, at New York's Felt Forum.



BARRY MORGENSTEIN

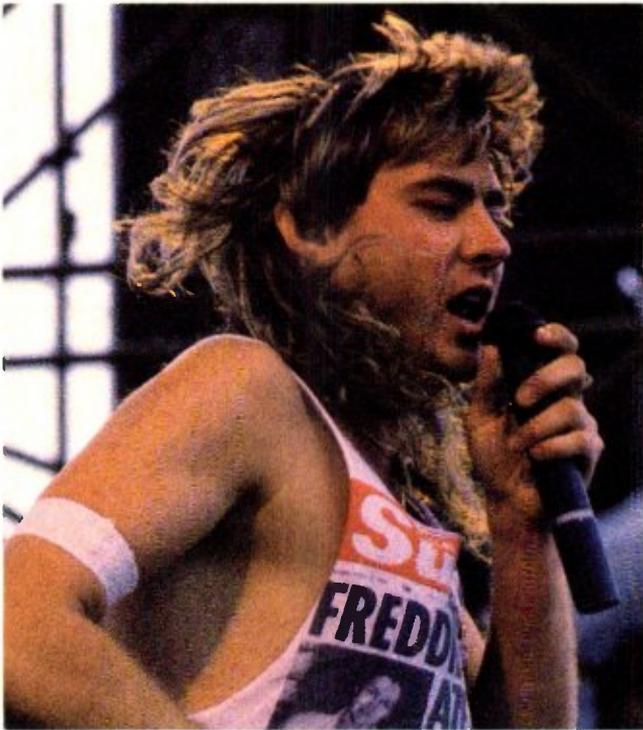
July: Newly platinum-plated rookies Cinderella (shown, Jeff LaBar, l., Tom Keifer) paid their dues opening arena tours for almost a year for David Lee Roth and their friend and mentor, Bon Jovi. But this month, they headlined a few dates in New Jersey and Pennsylvania before taking off for Europe and Japan.



GEORGE DESOTACIRCUS

September: The crowd at N.Y.C.'s Beacon Theatre loved the return of their hometown boy, Ace Frehley, and his set, which featured his *Frehley's Comet* LP and some old Kiss favorites.

FRANK GRIFFEN/PHOTOFEATURES



October: Skeptics said *Hysteria* would never see the light of day, but Joe Elliott and Def Leppard got the last laugh. With the LP Top 5, they played their first U.S. date in years in Glens Falls, NY.

JEFFREY MAYER



November: After a haul with David Lee Roth and a spot at the Texas Jam, rookie-of-the-year candidate Tesla, whose *Mechanical Resonance* LP went gold, is back on tour with Def Leppard.

BOB LEAFE



November: Accomplishing perhaps the most astounding comeback in a year that saw many, David Coverdale spent the summer opening for Motley Crue. But now, with his *Whitesnake* LP triple platinum, Coverdale and his all-star band are headlining at last with openers Great White. Dates were scheduled for the Midwest.

GENE KIRKLAND



December: As *Crazy Nights* heads up the charts, Gene Simmons and Kiss are taking their long-established brand of mayhem to the mid west for the Christmas holidays.

FRONT PAGES

by Paul Gallotta



BOB LEAFE

Metallica's (pictured Jason Newsted, l., and James Hetfield) follow-up to the 'Garage Days Re-revisited' EP won't be out until June, barring accidents.

A skateboardless Metallica?

By now, every **Metallica** fan knows that the follow-up to the ground-breaking *Master of Puppets* was delayed by vocalist **James Hetfield's** second skateboarding accident in under a year. Most people would imagine that the band would try to make Hetfield give up his second favorite pastime, but according to drummer **Lars Ulrich**, not **Metallica**.

"Our first worry at that time was 'Is James gonna be all right?' His arm was broken in two places—it was a lot more serious than the first accident. We didn't get pissed off until later, but by then, he knew he'd fucked up really bad, so there was no reason to say anything else on top of that."

As a result of the bad break, **Metallica** were forced to cancel an appearance on TV's *Saturday Night Live*, as well as a homecoming show opening for **Iron Maiden** in San

Francisco. So, after all that, does Hetfield still skateboard?

"I don't know," says Ulrich. "But I haven't seen him on one since the accident."

Ace Frehley: Why I split from Kiss

It takes a lot of guts to walk away from a job where you stand to make millions with almost minimal effort. But that's exactly what **Ace Frehley** did when he bid **Kiss** a fond farewell back in 1982.

"**Gene [Simmons]** and **Paul [Stanley]** had been writing the majority of the material for **Kiss**," reflects Ace. "They had been singing the majority of the songs, too. When I did my solo album, I think it surprised the industry. It surprised me. After its success, I kinda realized that **Kiss** was holding me back, because I didn't know where all this music was coming from. It was

at that point that I knew in the back of my mind I would have to leave **Kiss**."

Boston's fan appreciation day

Because they generally avoid doing interviews and only agreed to play a select handful of dates on their tour in support of the platinum *Third Stage*, many people get the impression that **Boston** is a corporation with little or no concern for their fans. Not true.

Last October, after completing two sold-out dates at the *USF Sundome* in Tampa, Florida, **Boston** challenged local radio station 95YNF FM to a charity basketball game. All proceeds (including an additional \$10,000 donated by the bands) went to the *Hospice of Hillsborough, Inc.*, an organization which provides support services to the terminally ill in their own homes. The results? **Tom Scholz** and Co. beat YNF 49-43, with the 6' 4" guitarist contributing 30 points.

Poison: "It's still rock & roll"

According to **Poison** frontman **Bret Michaels**, the reason the band sounds the way it does is because of their many varied influences.



BOB LEAFE

Bret Michaels and Poison recently recorded a cover version of the Kiss classic "Rock and Roll All Nite."



Richie Sambora

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KAMAN

"We're a product of these influences," notes the vocalist, "which happen to include everyone from Aerosmith and the Scorpions to Megadeth and Metallica."

Drummer Rikki Rockett adds, "That's the beauty of this band—we're the spark of many ideas put together as one. That's what's great about rock & roll."

"To me," he continues, "Huey Lewis and the News is just as much rock & roll as Motley Crue. They just do it on a different level. They have a different

way of approaching it, but it's still rock & roll."

Lizzy Borden: "All in the name of rock & roll"

It's amazing what some people will do in the name of rock & roll. Take Lizzy Borden, for example. Currently riding high on the success of *Visual Lies*, Borden recently discussed the ordeal of shooting the album's cover—a fairly straightforward shot of Borden's silver-painted head sticking

out of a broken TV set.

"It took them two hours to put the make-up and paint on for that cover," reveals the L.A.-based power rocker. "But the actual shoot took about 18 hours to get just right. They used foil paper on my teeth to make 'em look silver. The worst part was that it took me a week to get off all that silver paint!"

Dio: "Clean your own backyard"

"Music is to be enjoyed by whomever wants to enjoy it," states Ronnie James Dio. "So if some band does something on stage or on record and I don't like it, it doesn't really matter. If other people like it—then fine, it's accomplished something."

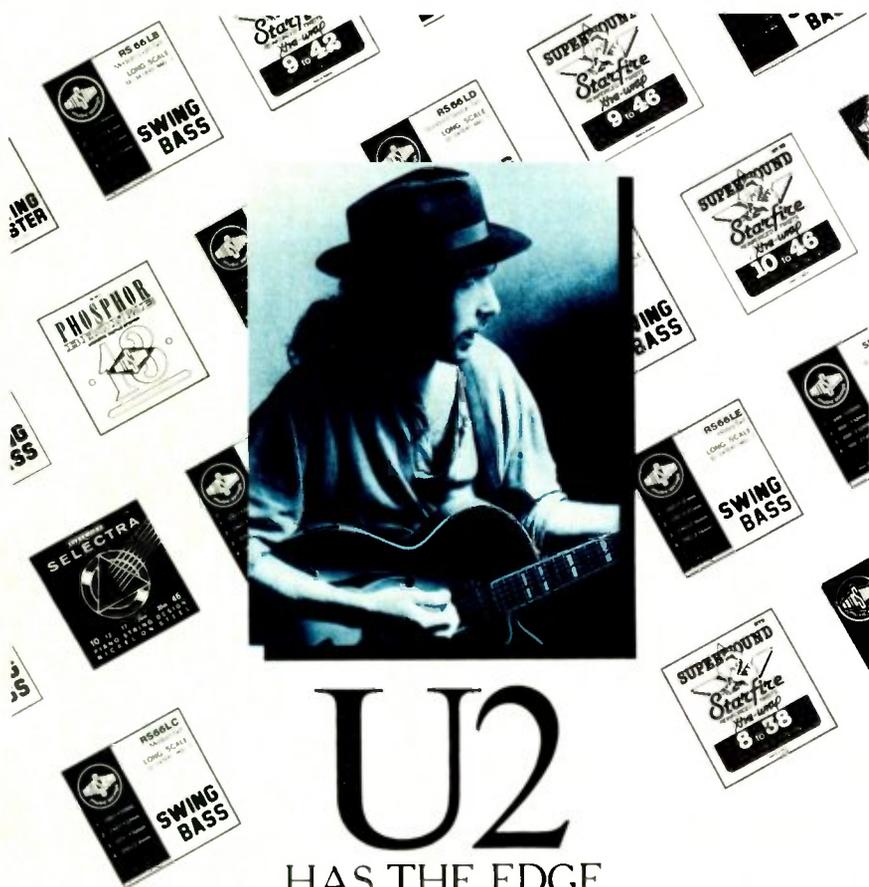
But just mention the restrictions that others would impose on his peers, and the diminutive power-belter will go on a tear. "It's not just what people like the PMRC will do to rock & roll, it's what they'd do to our rights—rights that people have fought for and died for."

"I'm sure that the PMRC mean well in their own way," he continues, "but before they worry about us, they'd better clean up their own backyard first. They've got to clean up the Jim and Tammy Bakkers and the Oral Roberts first before they come looking for the Dee Sniders, Blackie Lawlesses and Ozzy Osbournes."



BOB LEAFE

Kiss leader Paul Stanley has fronted New York's heaviest rockers for nearly 16 years. He was born in Queens, NY.



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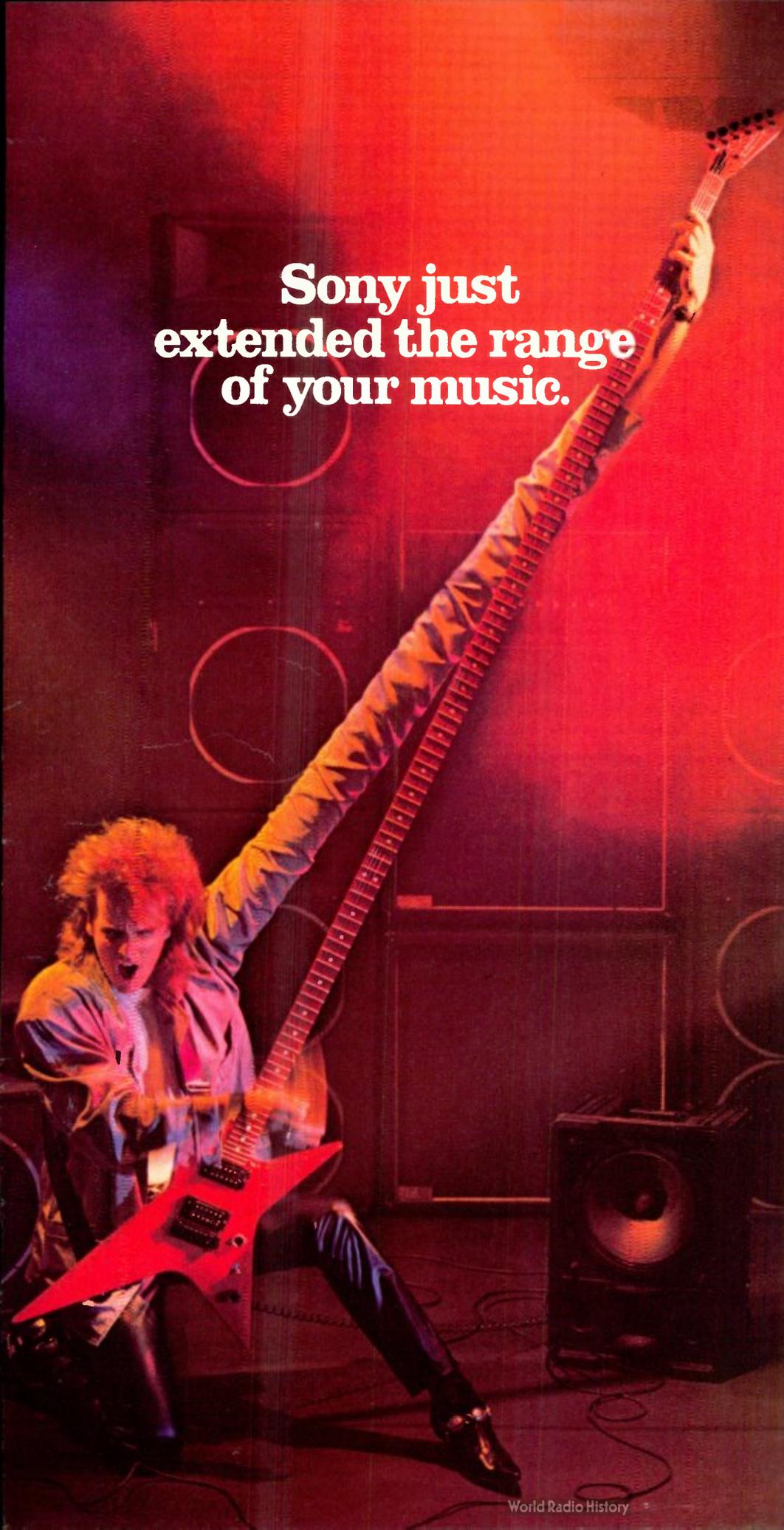


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MOVIE VIDEOS

by Daina Darzin

Two brilliant films:

'Platoon' and 'River's Edge'

The Bedroom Window

(Vestron)

A top-notch Hitchcock-style thriller about a killer on the loose, his feisty almost-victim (Elizabeth McGovern), and an affair between an executive (Steve Guttenberg) and his boss' wife (Isabelle Huppert). Filled with intriguing plot twists and nerve-destroying suspense, *The Bedroom Window* is a winner.

Blind Date (RCA/Columbia)

All the ingredients are here for an effective slapstick comedy — a girl (Kim Basinger) who goes crazy when she drinks, her obsessed ex-boyfriend (John Laroquette) and her date (Bruce Willis) for an all-important business dinner that goes predictably awry. But the formula doesn't gel: there's occasional giggles, but no real laughs.

Platoon (HBO)

Last year's Best Picture Oscar winner lives up to its reputation: it's brutal, unrelenting, moving and memorable. Unlike the psychedelic surrealism of *Apocalypse Now* or the cold flashiness of *Full Metal Jacket*, *Platoon's* vision of the Vietnam war is gritty and painstaking, and makes you really care about its characters: central are an idealistic new recruit (Charlie Sheen) and two sergeants — one sympathetic (Willem Dafoe), one powerful and ultimately evil (Tom Berenger). But the rest of the cast is uniformly excellent as well. *Platoon* deserves every one of its critical raves.

Raising Arizona (CBS/Fox)

Ethan and Joel Coen's last film, *Blood Simple*, mixed folksy comedy and dark, hard violence — and so does this weird but thoroughly enjoyable saga of an ex-con (Nicolas Cage) and



Willem Dafoe and Charlie Sheen star in the Oscar-winning epic, 'Platoon.'



'Raising Arizona' features Holly Hunter as a policewoman gone wrong.



Keanu Reeves portrays a teen with a big problem in the terrific 'River's Edge.'

a policewoman (Holly Hunter) who kidnap one of a set of quintuplets.

River's Edge (Embassy)

If you only see one movie this year, make it *River's Edge*, a harrowing coming-of-age story about kids so real, you'd swear they go to your school. The young protagonists here (including Keanu Reeves, Crispin Glover and lone Skye Leitch) fight with their families (the kind where the stepfather threatens to beat you up), drive around with speed metal blasting, cop for a burned-out local dealer (Dennis Hopper) and face the first big moral decision of their lives: a buddy (Daniel Roebuck) has murdered his girlfriend, and the gang has to decide whether to protect him or turn him in. *River's Edge* is a film you'll never forget. The soundtrack LP (Enigma) features Slayer, Hallows Eve and Fates Warning.

Three Amigos (HBO)

This silly tale of three Hollywood actors (Chevy Chase, Steve Martin, Martin Short) mistakenly hired to save a Mexican village from gunfighters in the early 1900s is rather like a too-long *Saturday Night Live* skit, but not without its share of laughs.

MOVIE VIDEO

Top 10 National Movie Videocassettes

1. (6) **Crocodile Dundee** (Paramount)
2. (8) **Black Widow** (CBS/Fox)
3. (3) **The Color Purple** (Warner)
4. (—) **The Bedroom Window** (Vestron)
5. (—) **Three Amigos!** (HBO)
6. (—) **Nightmare on Elm Street 3: Dream Warriors** (Media)
7. (—) **The Mission** (Warner)
8. (—) **Over the Top** (Warner)
9. (2) **The Golden Child** (Paramount)
10. (—) **An American Tail** (MCA)

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

BON JOVI



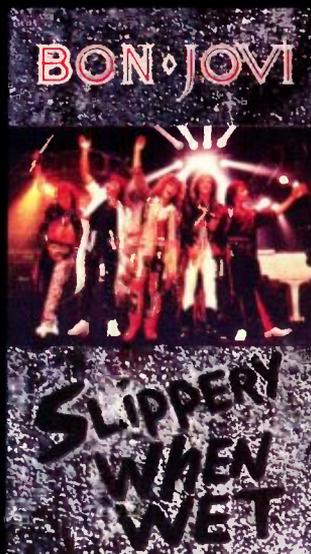
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MUSIC VIDEOS

by Gary Cee

New Bon Jovi video for Xmas Faster Pussycat busts loose

STOP THE PRESSES!: BON JOVI'S second home video should be in stores in time for Christmas shopping. *Slippery When Wet: The Videos* (PolyGram) includes the clips for "You Give Love a Bad Name," "Livin' on a Prayer," and "Wanted: Dead or Alive," plus new clips for "Wild in the Streets" and "Never Say Goodbye." And it's reasonably priced.

WHAT'S NEW, PUSSYCATS?: New metal-glam rockers, **Faster Pussycat**, who took their moniker from filmmaker Russ Meyer's 1966 camp movie classic, *Faster Pussycat! Kill! Kill!*, enlisted the aid of the 65-year-old exploitation director to pilot their first clip, "Don't Change That Song," from their self-titled debut LP.

"The Russ Meyer films," says guitarist **Brent Muscat**, "all have extremely beautiful women that are smart and powerful and really cool." "And have big boobs!" adds singer/lyricist **Taime Downe**. "I just loved that movie... and I loved that name. I said, 'I gotta have a band called that!'" Meyer's other films include *Supervixens*, *Beyond the Valley of the Dolls* and *Mondo Topless*.

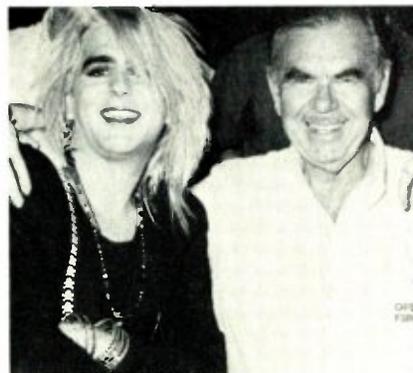
The "Don't Change That Song" vidclip intercuts live footage of Faster Pussycat and several buxom beauties with original footage from Meyer's black and white masterpiece.

AN AUDIO MIRACLE: If you've seen a copy of **The Doors: Live at the Hollywood Bowl** (MCA) you know the sound quality is incredible. But did you know that the audio portion of the program had to be restored from footage that was once deemed "irretrievably damaged?" Seems that just before the show, **Jim Morrison** walked on stage at the Hollywood Bowl and saw four 16mm movie cameras pointed right at him. The first thing Jim did was grab the foam pop filter from



Jon Bon Jovi: His second home video will be ready for this Xmas.

CHRIS WALTER PHOTOFEATURES



Taime Downe of Faster Pussycat meets filmmaker/sexagenarian Russ Meyer.



Aerosmith's Steven Tyler: Dude's got a new home video.

the top of the microphone and rip it off, rather than have it partially obscure his face. This caused an electrical separation in the wires, creating random noise and static for the first 22 minutes of the audio program. A company called Sonic Solutions in San Francisco restored the 19-year-old audio utilizing sophisticated computer techniques.

STOCKING-STUFFERS: More Jimi Hendrix footage has been released. *Rainbow Bridge featuring Jimi Hendrix* (Rhino), originally released in 1971, showcases the guitar genius at the Rainbow Bridge Occult Center in Maui in the summer of 1970, just weeks before his death. The program offers rare footage of Hendrix performing in daylight, but the guitar hero reportedly had to be drugged, kidnapped and sent to Hawaii (by his manager) against his will to do this concert. Songs include "Dolly Dagger," "Foxy Lady," and "Purple Haze."

Aerosmith: Video Scrapbook (CBS/Fox) combines live footage by the veterans from the Silver Dome in Pontiac, Michigan in 1976 and "Cal Jam II" at the Ontario, California Motor Speedway and the Capitol Center in Largo, Maryland, both in 1978. Following the heels of their new smash LP, *Permanent Vacation* (Geffen), the package also includes newly shot introductions by lead vocalist **Steven Tyler**.

'Til next year, keep rockin'!

MUSIC VIDEO

Top 10 National Music Videocassettes

- (3) **The Doors**/Live at the Hollywood Bowl (MCA)
- (1) **Bon Jovi**/Breakout (Sony)
- (—) **Janet Jackson**/Control—The Videos, Part II (A&M)
- (2) **Kiss**/Exposed (PolyGram)
- (5) **Billy Idol**/Vital Idol (Vestron)
- (4) **Motley Crue**/Uncensored (Elektra)
- (8) **R.E.M.**/R.E.M. Succumbs (A&M)
- (—) **Paul Simon**/Graceland: The African Concert (Warner Reprise)
- (6) **Beastie Boys**/Beastie Boys (CBS/Fox)
- (9) **Van Halen**/Live Without a Net (Warner Reprise)

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

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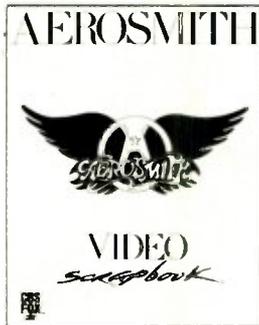


WHITESNAKE: The Trilogy
Experience the red-hot bite of Whitesnake close up with *The Trilogy*, an irresistible slice of Whitesnake his-story. *The Trilogy* includes three sizzling videos, documentary footage, never-before-seen stills, and outtakes too hot even for MTV to handle. Watch the romance grow between lead singer David Coverdale and Tawny Kitaen (his real-life girlfriend) as Whitesnake perform the smash hits "*In The Still Of The Night*," "*Here I Go Again*" and "*Is This Love*." It's the best rock & roll alive. All on one lethal home video.

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GRATEFUL DEAD: Touch of Grey, So Far
This year, spread some Grateful Dead cheer all around with two great videos, dedicated to the Dead. First, there's *So Far* (\$29.95), a new 1987 film featuring a seamless blend of music and animation. Directed by Len Del Amico and Jerry Garcia, *So Far* includes music spanning the entire length of their career, from "Uncle John's Band" to "Throwing Stones (Ashes Ashes)." Also available, *The Making Of The "Touch Of Grey" Video And More* (\$12.95), a revealing behind the scenes look at the Dead's first video. To Order, (add \$3.00 postage & handling) call toll free 1-800-624-6283 and charge it to your MasterCard or Visa. Season's greetings from the Dead!



AEROSMITH: Video Scrapbook
This is vintage AEROSMITH... a 50 minute 11 song video scrapbook that contains incredible footage spanning their entire career and the hits that'll blow you away... plus exclusive footage of Steven Tyler taped for this video release! Available NOW wherever videocassettes are sold! \$19.98 srp. VHS Hi-Fi and Beta Hi-Fi



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SONG LYRICS



BOB LEAFE

David Coverdale and Whitesnake are currently headlining a European tour with Michael Schenker's MSG.

Whitesnake/"Is This Love?"

I should have known better / than to let you go alone. / It's times like these, / I can't make it on my own. / Wasted days and sleepless nights / an' I can't wait to see you again.

I find I spend my time / waiting on your call. / How can I tell you, babe, / my back's against the wall. / I need you by my side / to tell me it's alright / 'cos I don't think I can take anymore.

Is this love that I'm feeling? / Is this the love that I've been searching for? / Is this love or am I dreaming? / This must be love / 'cos it's really got a hold on me, / a hold on me.

I can't stop the feeling. / I've been this way before. / But, with you I've found the key / to open any door. / I can feel my love for you / growing stronger day by day / an' I can't wait to see you again / so I can hold you in my arms.

Is this love that I'm feeling? / Is this the love that I've been searching for? / Is this love or am I dreaming? / This must be love / 'cos it's really got a hold on me, / a hold on me.

Is this love that I'm feeling? / Is this the love that I've been searching for? / Is this love or am I dreaming?

From *Whitesnake* by Whitesnake (Geffen). Music and lyrics by David Coverdale and John Sykes. Copyright © 1987 Whitesnake Music Overseas Ltd. Administered by WB Music Corp. (ASCAP). All rights reserved. Used by permission.

FAST FACTS

Personal—Bassist Rudy Sarzo, who had announced he would return to Quiet Riot when Whitesnake came off the road with Motley Crue, has now officially bid farewell to Quiet Riot and will stick with Whitesnake.

Whitesnake's eponymous LP has amassed triple platinum sales.



CHRISTOPHER LEE HELTON

Jon Bon Jovi is currently house hunting for new digs. He'll settle somewhere in New Jersey.

Bon Jovi/"Edge of a Broken Heart"

And there I stood, / just like a soldier. / I was tough, until I saw her. / I said hello, but she just turned away.

Hey, Romeo, whatch'ya doing with my girl? / Who are you using now? / I turn and walk away. / I'm the one who needs her now. / You can believe it, / I'll be there to catch her when she falls.

Chorus:

Ooh, here I am / on the edge of a broken heart. / I'm a man / on the edge of a broken heart. / Here we stand / on the edge of a broken heart. / So run if you can, / 'cause you know I'm a man on the edge, / on the edge of a broken heart. / I'm on the edge, / on the edge of a broken heart.

I'm on the outside, looking inside. / You're with him. Who's on the wrong side now? / Do you still think of me? / I try to call, but no one answers. / Two silhouettes, a private dancer. / Lights go dim as the music starts to fade away.

Repeat Chorus

I'll be waiting for you. / I'll give it all that I've got. / That's all I can do, / when you're waiting for love, / I'll be waiting for you.

Repeat Chorus

From The Original Soundtrack LP, *Disorderlies* (Tin Pan Apple). Music and lyrics by Jon Bon Jovi, Richie Sambora and Desmond Child. Copyright © 1987 April Music, Inc./Desmobile Music/Bon Jovi Publishing/PolyGram Music Publishing, Inc. All rights reserved. Used by permission.



GEORGE DESOTA CIRCUS

Billy Idol's record label has issued a "Hung Like a Pony" remix of "Mony, Mony" to radio stations across the U.S.

Billy Idol/"Mony, Mony"

Here she comes now, say, Mony, Mony. / Shoot 'em down, turn around, come on, Mony. / Hey, she give me lovin', I feel alright now. / You've got me tossin', turnin' the middle of the night, / and I feel alright, I say Yeah! / Yeah Yeah

Chorus

You make me feel (Mony, Mony) / so (Mony, Mony) / good. (Mony, Mony) / Yeah Yeah

Wake me, shake me, Mony, Mony. / Shot gun, git it done, come on, Mony. / Don't stop lookin', it feels so good, yeah. / Don't stop now. Come on, Mony. / Come on, Mony yeah! / Yeah Yeah Yeah Yeah Yeah Yeah Yeah Yeah

Repeat Chorus

From *Vital Idol* by Billy Idol (Chrysalis). Music and lyrics by Bobby Bloom, Ritchie Cordell, Bo Gentry, and Tommy James. Copyright © 1968 Big Seven Music Corp. All rights reserved. Used by permission.

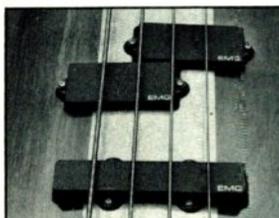
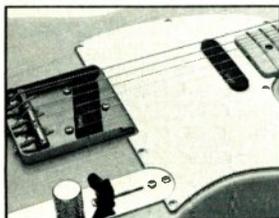
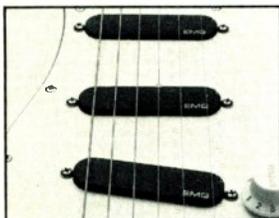
FAST FACTS

Personal—Billy Idol fans were crunched against the barricades at Oklahoma City's Frontier Amphitheatre when one "fan" threw his camera at the stage, hitting Billy right on the forehead. Blood flowed from the gash, soaking his face and clothes, but the blond rocker finished the show anyway. First aid was administered following the last encore.



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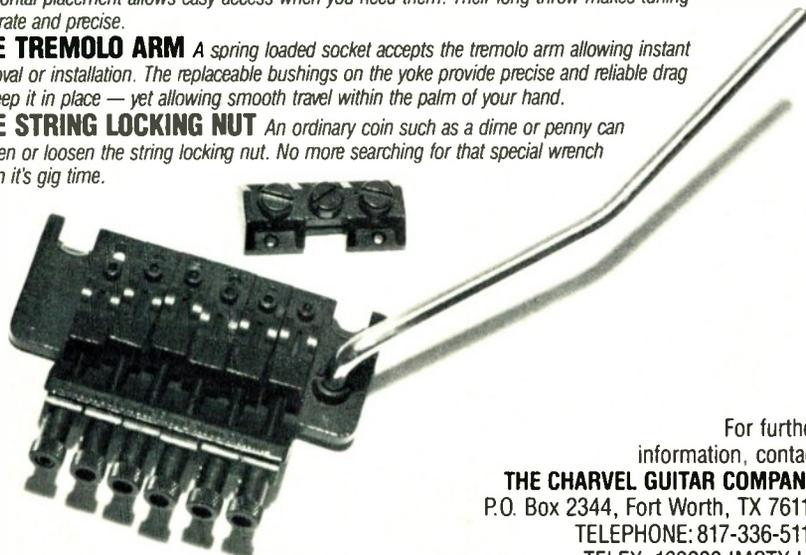
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GENE AMBO

Aerosmith's Steven Tyler: Their new LP was produced by Bruce Fairbairn, mastermind of 'Slippery When Wet.'

Aerosmith/"Dude (Looks Like a Lady)"

Cruised into a bar on the shore. / Her picture graced the grime on the door. / She's a long lost love at first bite. / Baby, maybe you're wrong, but you know it's all right. / That's right.

Backstage, we're having the time / of our lives until somebody say, / forgive me if I seem out of line. / Then she whipped out her gun, / tried to blow me away.

Dude look like a lady. / Dude look like a lady. / Dude look like a lady. / Dude look like a lady.

So never judge a book by its cover / or who you gonna love by your lover. / Love put me wise to her love in disguise. / She had the body of a Venus. / Lord, imagine my surprise.

Dude look like a lady. / Dude look like a lady. / Dude look like a lady. / Dude look like a lady.

What a funky lady. / She like it, like it, like it, like that. / He was a lady.

Baby, let me follow you down. / Let me take a peek, dear. / Baby, let me follow you down. / Do me, do me, do me, all night. / Baby, let me follow you down. / Turn the other cheek, dear. / Baby, let me follow you down. / Do me, do me, do me, sue me.

From *Permanent Vacation* by Aerosmith (Geffen). Music and lyrics by Steven Tyler, Joe Perry and Desmond Child. Copyright © 1987 Aero Dynamics Music Publishing, Inc. (BMI)/Desmobile Music Co., Inc. (ASCAP)/April Music, Inc. (ASCAP). All rights reserved. Used by permission.

Def Leppard/"Women"

In the beginning, God made the land, / then he made the water and creatures, / then he made man.

He was born with a passion, love and hate, / a restless spirit with a need for a mate. / But there was somethin' missin', somethin' lost, / so he came with the answer. / Here's what it cost. . .

One part love, one more wild. / One part lady, one part child. / I give you. . .

Women! Women! Lots of pretty women. / Men! Men! They can't live without them. / Women! Women! Lots of pretty women. / Men! Men! They can't live without them.

And in the garden, lust began. / The animal instinct, the wanton man. / She fed him with a hunger, an appetite, and fillin' with emotion, he took a bite.

It was a one part love, one part child. / One part lover, one part wild. / I give you. . .

Women! Women! Lots of pretty women. / Men! Men! They can't live without them. / Women! Women! Lots of pretty women. / Men! Men! Hey, can't live without them.

Skin on skin. / Let the love begin. / Women!

It was a one part love, one part

wild. / One part lover, one part child. / A whole lotta fire, a little bit of ice. / A whole lotta somethin' you can't sacrifice.

I give you. . . hair, eyes, skin on skin, legs, thighs, what's that spell?

Women! Women! Oh! Oh! / Women! Women! Callin' every girl / Women! Women! All around the world! / Women! Women! Oh, we can't live without them. / Women! Women! Ooh!

From *Hysteria* by Def Leppard (Mercury). Music and lyrics by Clark/Collen/Elliott Lange/Savage. Copyright © 1987 Bludgeon Riffola Ltd. / Zomba Music Publishers Ltd. All rights controlled by Zomba Enterprises, Inc. in the U.S. and Canada. Used by permission.

FAST FACTS

Personal — Def Leppard's *Hysteria* tour marks the first time a heavy metal group has played in the round. The band plays on a circular stage in the middle of the arena which slowly rotates for the entire show. The last band of any genre to utilize this set-up was Yes.

Pete Willis, the Leppards' former guitar player, has a new band called Night Run who've released a single in England.



Joe Elliott has taken a video camera on the road with him; he's taping the audience as well as the band.

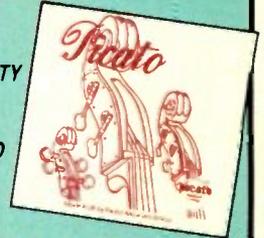
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*David on 'Whitesnake': "Some of the lyrics
have more depth than the sex stuff, but I
don't wanna be profound all the time."*



Whitesnake: Comeback of the decade?

by Dan Hedges

He's your classic late bloomer: the proverbial overnight success after 15 years of false starts, aborted takeoffs, and second division stardom stretching from Finland to the south of France.

"A legend in his own lunch time," David Coverdale says drily, pondering how a blues-based wailer from the English shires (who first tasted fame during Deep Purple's waning days) now finds himself cast as rock's elder statesman and MTV fave. Razor-honed. Road-tested. Aware of the speed traps and experienced enough to avoid them.

Deep Purple were among Britain's finest—a notch below Zeppelin—when the then-unknown Coverdale replaced Ian Gillan in late '73. Over the next few years, on a succession of mammoth American tours, the band provided the singer with a fast and furious education in rock life. On albums like *Burn*, he honed his studio chops in state-of-the-art style, perfected his craft—though the exit of saturnine axe-hero Ritchie Blackmore (replaced by Tommy Bolin) scrawled the writing on the wall. By the end of '76, Bolin was dead of a drug overdose. Deep Purple, fragmented and bickering, finally burned out.

Whitesnake rose from the ashes. During Coverdale's early years helming the tempestuous band, turning out albums like 1980's *Ready an' Willing*, he watched the arrival and departure of a slew of battle-scarred musicians—including former Purple-ites Ian Paice and Jon Lord. Despite the group's rabid European following, he finally found the strain of juggling band egos too much to handle.

Three years ago, he withdrew to concentrate on songwriting, ultimately recording what would prove to be his triple platinum American breakthrough, *Whitesnake*, with a crew of hired guns led by long-time associate Neil Murray and co-songwriter/lead

Vandenberg (r., with Sarzo) played some guitar on 'Whitesnake' along with primary axeman John Sykes.



Coverdale and 'Slide It In' era

Whitesnake played their last show at '85's

Rock in Rio, the largest festival ever.



BOB LEAFE

*Adrian Vandenberg (r., with Vivian
Campbell) was recently in a car accident,
though he didn't miss any performances.*



EBBET ROBERTS



guitarist John Sykes, formerly of Thin Lizzy. With an exhausted Coverdale suffering from poor health, those musicians moved on to other things; the tapes were stored away. But fate kicked in once Coverdale began to ponder a return to the front line. Guitarists Vivian Campbell, drummer Tommy

“It’s a media hang-up that I go to bed thinking about Deep Purple.”
—David Coverdale

Aldridge and bassist Rudy Sarzo were involved with other projects; none had been involved in the making of the album. But all listened when the singer unexpectedly called.

“It was like Zen and the Art of Forming a Band,” Coverdale says, recalling how the new line-up came together. “I’d spent a brutal winter in Germany. It was seriously cold. I’d lost all perspective on the album, because of the grief that had gone down with it. I’d gotten ill. It was difficult to listen to, but I had nothing else to do, and I wrote on a piece of paper who I’d like to work with. Literally, the people I wrote down are exactly who I’m working with now. Nobody crossed out, nobody approached who wasn’t interested.”

Initially, the three (along with Adrian Vandenberg, who contributed some guitar overdubs to *Whitesnake*) were hired for the “In the Still of the Night” video, with no promises made for anything beyond. As Coverdale says, “At that time, there was no indication whether, after my three-year hiatus, people missed me as much as I’d missed them.”

When *Whitesnake* went gold in three weeks, however, the singer quickly got back on the phone. “A booking agency was waving money under my nose to tour, which meant I could afford to take these people away from whatever they were involved in,” he recalls. “The worst thing is to go out on a wing and a prayer. I’m not a singer in some local group, and I couldn’t get musicians of the caliber I needed by relying on promises. But now it’s all history.”

David has plenty to smile about these days. *Whitesnake* cracked *Billboard*’s Top 10 in early May and, at press time, was still selling strongly in the #2 slot. With “Here I Go Again” becoming the #1 single in the country in October—a rarity for a hard rock band—Coverdale led his all-star

BOB LEAFE

After changing his mind several times on the subject, Rudy Sarzo has finally left Quiet Riot permanently in order to stay with Whitesnake.



Coverdale and Co.'s "Here I Go Again" reached #1 on the 'Billboard' charts, a rare feat for a hard rock single.

troupe on his first arena headlining tour. Around the same time, Geffen Records announced that Whitesnake's earlier LPs were being re-issued. *Come An' Get It, Live... From the Heart of the City, Saints & Sinners, Snakebite, Trouble and Love Hunter* are now as easily available as 1984's platinum *Slide It In*. By anybody's standards, that's some comeback.

**"I couldn't get musicians of the caliber I needed by relying on promises."
—David Coverdale**

So there's no looking back? "Never," Coverdale says, savoring his current status. "It's a media hang-up that I go to bed thinking about Deep Purple. I'm proud to have been associated with them, but outside of the songs, I don't think my contribution was earth-shattering. These days, you'd get a Jack Daniels bottle up your ass if you went on stage as sloppily as some superstars did in the '70s. I take what I do now very seriously."



BOB LEAFE

The half-a-million strong audience at the Rock in Rio festival in Brazil didn't solve the earlier Whitesnake's personality conflicts, so Coverdale split immediately after.

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Photo by David Bertinelli

Motley Crue '87: Huge triumphs, small disappointments

by Daina Darzin

In many respects, 1987 was Motley Crue's best year. Once metal's youngest and wildest, the Crue are now arena veterans with four albums under their belt and, seemingly, their problems behind them. All complications surrounding vocalist Vince Neil's 1984 car accident were finally out of the way; despite a year of relative inactivity in 1986, their fans remained as loyal as ever, as proved by the L.A. rockers' sweep of last year's Circus Readers' Poll.

As Kiss did in 1983, Motley Crue

took off their make-up in '87, and returned to a more basic rock & roll sound. Their *Girls, Girls, Girls* LP included slide guitar, acoustic bass, back-up singers and more than a hint of the blues. Not that these changes didn't cause some apprehension.

"You're always nervous, 'cause you're never sure what's going to happen," admitted hyperactive drummer Tommy Lee. "But I really believed in the record, so I expected it to do well—but I didn't think it would debut at #5. That's fucking amazing."

From that spectacular entrance onto the charts, *Girls* went as high as #2, second only to Whitney Houston's #1 self-titled longplayer. At press time, the Crue's paean to their "favorite pastime" was double platinum and counting.

Motley's tour with an equally strong opening act, the now triple-platinum Whitesnake, turned out to be the sold-out metal event of the summer. For the first time, the Crue had some company on stage—the Nasty Habits, Emi Canyn and Donna McDaniel, lent both



GEORGE DESOTACIRCUS

The Nasty Habits (Emi Canyn, l., and Donna McDaniel with Vince, ctr.) often use the same clothing designer as Vanity.

Like Nikki, I, Vince also wants to try his hand at other activities, like acting and directing videos.



ANNAMARIA DI SANTO



GEORGE DESOTA/CIRCUS

Newly concerned for his health, Nikki worked out in his garage on weight training equipment prior to Motley's tour.



GEORGE DESOTA CIRCUS

Vince Neil and Co. took the L.A. scene by storm, opening for Y&T at the Starwood only two weeks after forming the Crue.



GEORGE DESOTACIRCUS

Last August, Mick Mars (l.) and the Crue joined David Bryan (r.) and Bon Jovi for a jam at New Jersey's Meadowlands.

capable vocals and sexy looks to the proceedings. To prevent burnout, this tour was also the first time the group traveled by private plane. And while the guys were firing up the arenas, those fans staying home could always watch *Mötley Crüe: Uncensored*, and did—the video compilation has also passed the platinum mark (50,000 units for music videos).

On a personal level, Vince Neil seems to have adjusted nicely to a cleaner lifestyle. (“I have more fun now, ‘cause I can remember who I was with last night and where I am,” he insisted), as has bassist/songwriter Nikki Sixx, who put his new convictions into an anti-drug song, “Dancing on Glass,” off *Girls*. Sixx also announced plans to marry singer/actress Vanity, while Lee celebrated his one-year anniversary with *Dynasty* star Heather Locklear. As for guitarist Mick Mars, his personal life remains as mysterious as ever, which is just how the palest and quietest member of the Crue likes it.

In short, everything went the Motleys’ way—well, almost. Despite the improved chops and more complex mu-

sical arrangements in evidence on *Girls*, critical respect continues to elude the group. *Rolling Stone*’s vicious cover story (entitled “Money for Nothing and the Chicks for Free”) not only made the Crue sound dumb, but revealed a few of the band’s secrets, like Nikki and Mick’s real names (Frank Carlton Serafino Ferrano and Bob

“Did someone write a book somewhere saying, ‘You can’t do it all?’” —Nikki Sixx

Deal, respectively), Vince’s divorce and the fact that he has received steroid shots before performances.

“Most critics hate us, but I’m not worried about it—most critics are over 40 and over 240 anyway,” said Nikki in a philosophical mood, though at other times, he growled, “I fucking despise

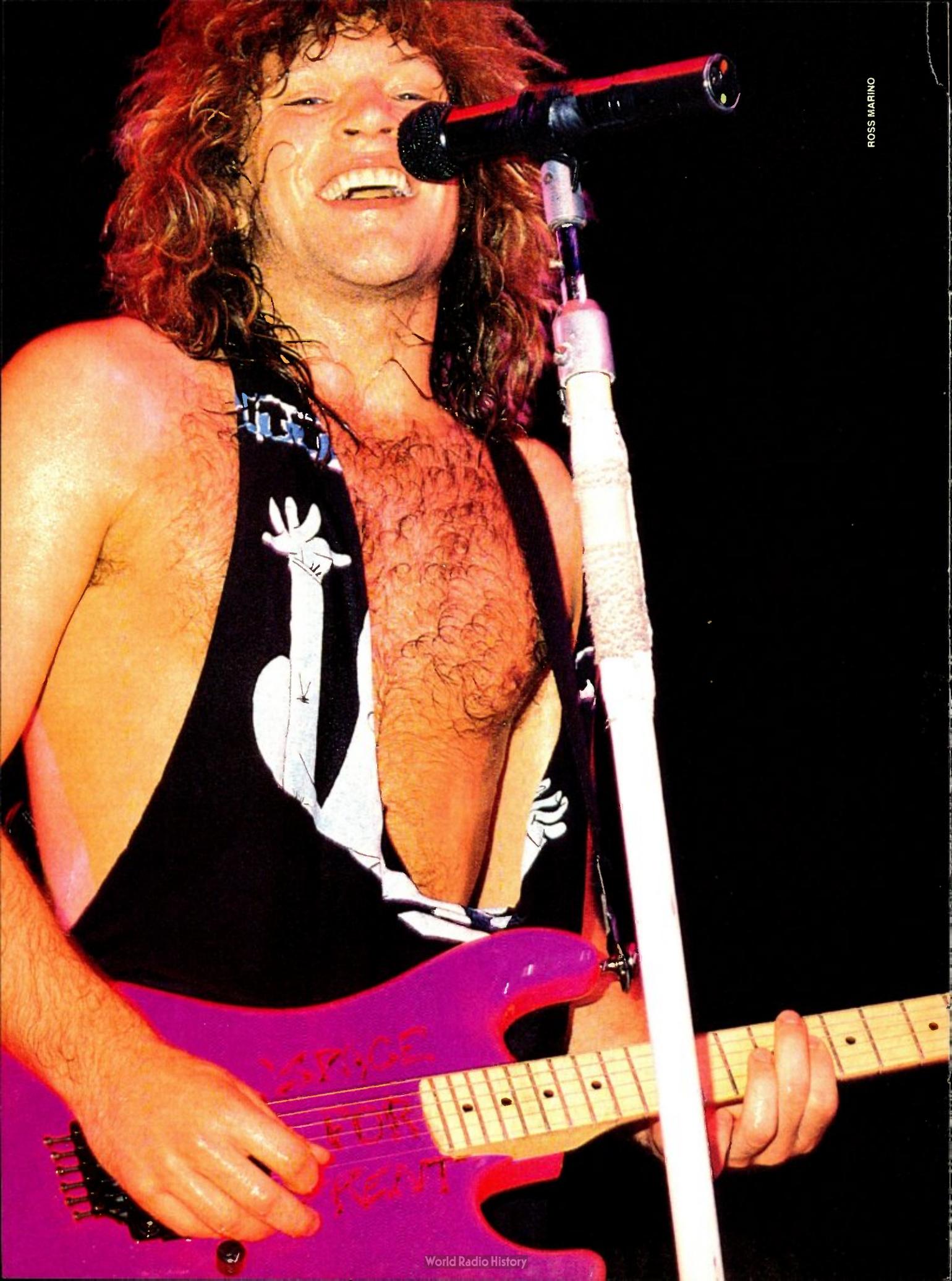
critics. They don’t know shit about music.” But Tommy Lee, when asked if lack of acceptance in this area bothers him, replied grimly, “Yeah.” (One also wonders what the Crue think of Aerosmith’s revelation that their hit, “Dude (Looks Like a Lady)” was inspired by Vince Neil.)

But such little digs aside, the Crue’s message has always been about not letting anything or anyone stop you, and the band is heading into 1988 filled with plans—especially the ever-prolific and ambitious Nikki Sixx. His book of short stories “is coming along fantastic,” and has been one of his favorite ways to pass time on the road. Sixx also wants to try his hand at “the creative side of the camera, working in production, directing, writing, just from a learning standpoint at first. I want to write books. Fuck it, why not? I guess I should be content being a bass player in a great rock & roll band, and I am content, but I have other dreams.

“Seems every time you say ‘I want to try this and this,’ [someone says] ‘you can’t do that,’” he continues. “Did someone write a book somewhere saying, ‘You can’t do it all?’”

Tommy couldn’t be happier with his whirling drums and the ‘Girls’ tour: “We’re selling out and people are going crazy!”





ROSS MARINO

Bon Jovi's wildest dreams come true

by Moira McCormick

What a year it's been for Bon Jovi—the Garden State rockers no longer have to dream about what it would be like at the top of the heap, because that's where they sat through much of 1987. Their late-1986 release, *Slippery When Wet*, dominated the charts for months, propelling Jon and company into superstar status. Album sales are now approaching the 8.5 million mark in the United States alone, with a total of well over 10 million copies sold worldwide. *Slippery's* multiplatinum success also kicked Bon Jovi's previous LPs, which had fared more than respectably as gold albums, into the platinum arena as well.

In fact, *Slippery When Wet* racked up a number of jaw-dropping vinyl achievements this year. Consider these

At times it seems they might protest too much—how bad could fame and fortune be, after all?

stats: the LP was the one album in the U.S. for eight weeks, and also hit #1 in Sweden, Norway, Finland, Switzerland and Australia. It spawned two hit singles, "You Give Love a Bad Name" and "Livin' on a Prayer" (which held the #1 slot for four weeks); another single, "Wanted Dead Or Alive," reached number seven.

Slippery's 46 weeks in the top 10 tied the tenure of Whitney Houston's formidable debut album, and its 38 weeks in the top five was the third longest run there of any '80s album, beat out only by Michael Jackson's *Thriller* and Bruce Springsteen's *Born In The USA*. Not surprisingly, Bon Jovi's home video *Breakout* quadrupled in sales in the wake of *Slippery When Wet's* success, and is now certified platinum at over 50,000 copies. *Slippery When Wet* is no doubt going to be a hard act to follow, but word has it that the band is

"I'm not afraid of next year," says Jon about pressure to repeat Bon Jovi's success. "We're coming into our own as songwriters."

preparing to do just that: Bon Jovi was scheduled to begin work on their next album following the Christmas holidays.

While their recordings were tearing up the charts, Jon and band spent the year tearing around the globe at a breakneck pace. An exhaustive state-side tour was followed by summer jaunts to Britain (to headline the prestigious Castle Donnington Festival), Australia, China (Hong Kong) and

Japan, before concluding in Alaska and Hawaii in October.

Jon, Richie Sambora, David Bryan, Alec John Such, and Tico Torres have taken great pains to assure the public that despite their newfound super-celebrity, they're still just a bunch of regular joes from New Jersey. At times, it seems they might protest too

Richie and Jon (not shown) produced two tracks on Cher's LP, and wrote songs for Loverboy, Ted Nugent and Belinda Carlisle.



NEIL ZLOZOWER



ROSS MARRINO

On their 1986-87 tour, Tico Torres and Bon Jovi covered Creedence Clearwater Revival's "Travelin' Band" in their set.

much—how bad could fame and fortune be, after all? Yet to hear Jon tell it, the trappings of success can be a colossal pain. During a springtime trip to Los Angeles, for instance, he says he was hounded non-stop by the paparazzi.

"I couldn't even go for a popsicle without there being a photographer," he sighs. "There were car chases, 25 or 30 photographers chasing us through the airport—it was pretty annoying.

"I mean, I still live in a one-bedroom apartment, and kids don't damage my place in any way. They say, 'Hey, that's where Jon lives, and ten miles away, that's where Bruce lives, and that's where Southside Johnny lives.' That's the way it is. We played with the whole E Street Band at [New Jersey club] the Stone Pony in April, and everybody got done and had a beer. That's the essence of what I got in this business for. I

want to play—I don't want to be chased around by photographers.

"The kids are one thing," Bon Jovi stresses. "If they ask for an autograph or picture—I did the same thing. I understand that, and I take the time to

**"I couldn't even go for a popsicle without there being a photographer."
—Jon Bon Jovi**

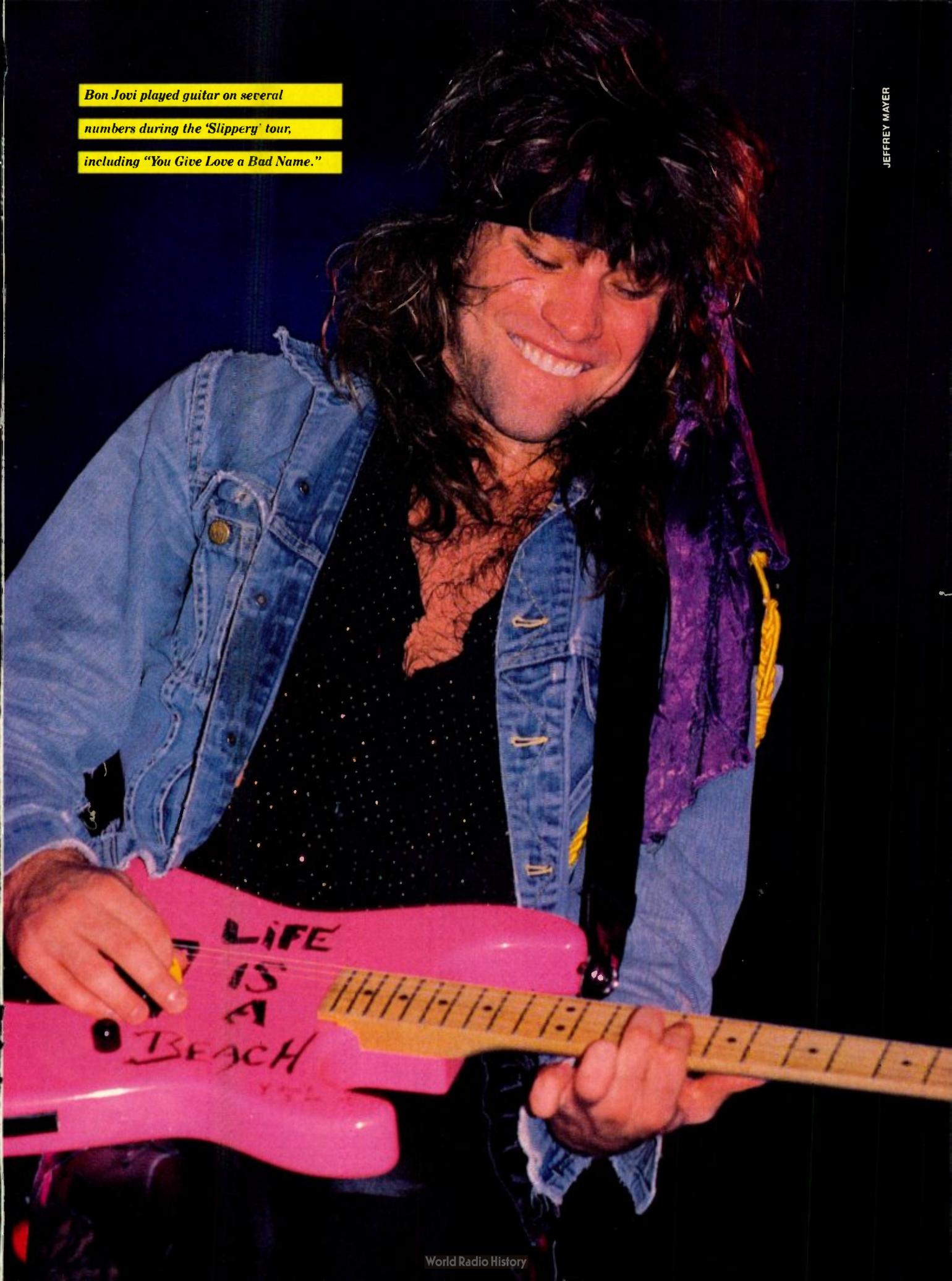
do that. But when I want to run up the street for a popsicle on a Sunday afternoon and somebody jumps out of the bushes, or if they try and run you off the road to take a picture of you..."

Jon hasn't yet gotten to the point where he has to appear in disguise, although he muses with a laugh, "It would be something to consider, just so maybe you could go buy a pair of jeans by yourself. It would be a little awkward to try a pair of jeans on and there's twenty people standing there telling you how they fit."

Bon Jovi may dislike much of what comes along with being a star, but he's deeply committed to continuing his career. "I've literally had discussions with myself," he says, "saying I'd give a day off my own life to be able to sing good that day. That's a pretty sick thing to say, but that's the truth, and if you don't believe in it that much, you'll never stay #1, you know what I mean? It's hard enough to get to the top of the hill, and when you're up there, you gotta see everyone. And... here we are." ●

Bon Jovi played guitar on several numbers during the 'Slippery' tour, including "You Give Love a Bad Name."

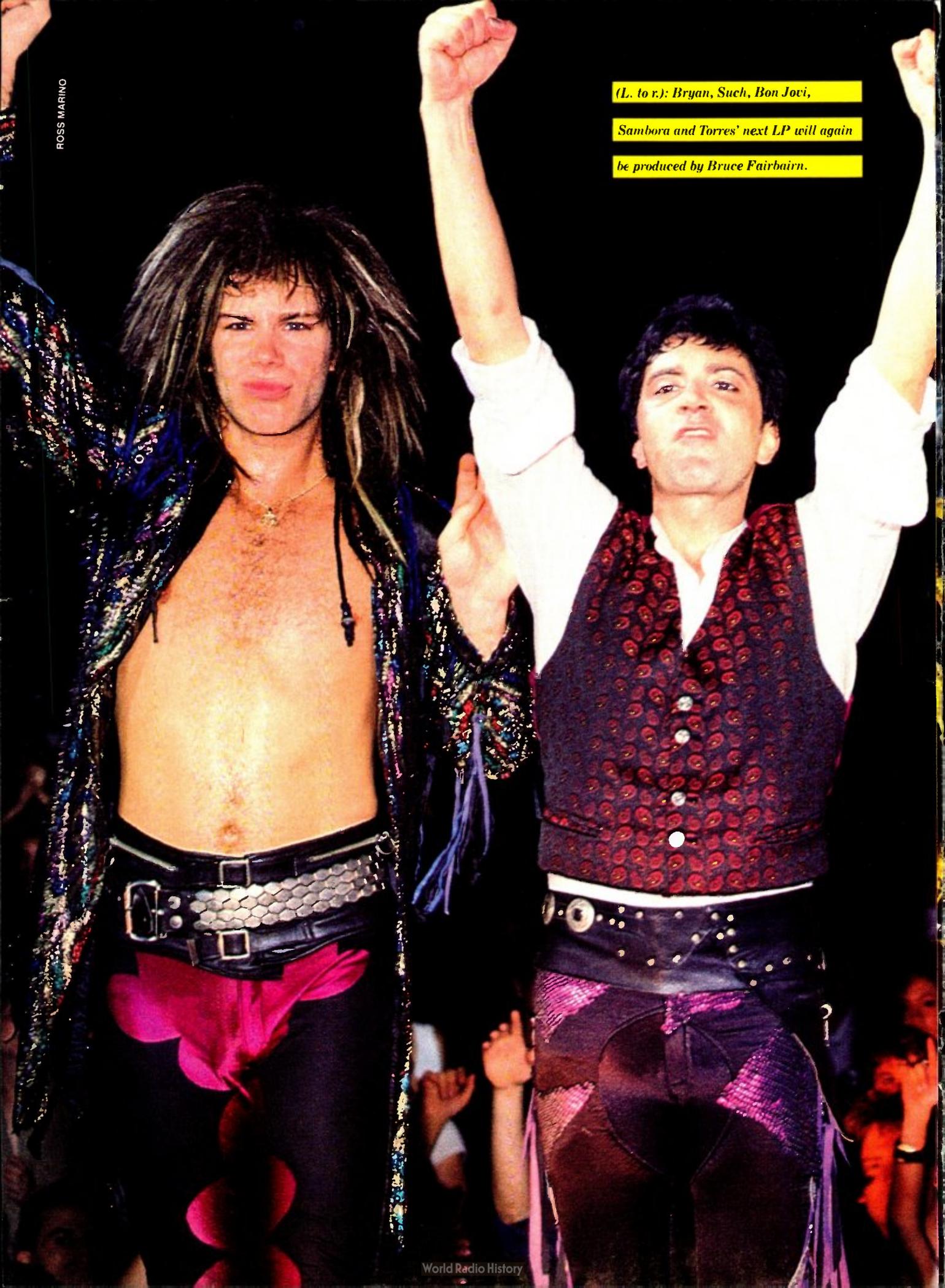
JEFFREY MAYER



(L. to r.): Bryan, Such, Bon Jovi,

Sambora and Torres' next LP will again

be produced by Bruce Fairbairn.





NEIL ZLOZOWER

*Whitesnake's
David Coverdale*

CIRCUS

A new year and a new guitarist for Ozzy

by Adrienne Stone

T rue to form, Ozzy Osbourne started off 1987 by rising from the near-dead. Thought to be breaking bread with monks in Tibet, the Oz appeared in March looking healthier than ever and ready to discuss his disappearing act and sudden emergence just in time to kick off the long-awaited double live *Tribute* album.

The LP, a vinyl dedication to the memory of guitarist Randy Rhoads, was released in April, just a few weeks after the fifth anniversary of his tragic death. It went on to become Ozzy's fastest charting album ever, placing in the Top 10 on the *Billboard* charts and achieving gold status. A simultaneous video release of "Crazy Train," filmed using what limited footage of Randy was available and a technique known as xerography, which produces a ghostly black and white effect, went on to become a Top 10 MTV viewers' choice.

"The poor kid died so young and so early in his career," Osbourne laments about Rhoads. "Nobody really knew anything about him, but he's become kind of a legend. You have to let the kids hear the Randy Rhoads tape. You have to."

Shortly thereafter, the veil of secrecy

"You have to let the kids hear the Randy Rhoads tape. You have to." — Ozzy

which perpetually hangs over the Ozzy camp was briefly lifted to confirm rumors that resident guitar whiz Jake E. Lee had departed. "It was time to let him go," Ozzy says of Jake's exit. "I keep asking my band, 'Is everyone happy?' There's nothing like being in a situation where you're not happy, like I did with Sabbath. I tell my band, 'If you don't like working with me, no sweat. Good luck to you and I wish you all the success in the world.'"

So with Jake off to pursue solo projects, Ozzy found himself, for the umpteenth time, without a guitarist. Although at press time his status with the band was officially unconfirmed,



THE YEAR IN ROCK



Ozzy's new guitarist, Zach Adams, was reportedly discovered in a small-time club band on the New Jersey circuit.

ROSS MARINO

New Jerseyite Zachary Adams was selected to fill the axeman vacancy. Adams (reportedly, his real name is Zach Wyland) joined Ozzy onstage during his sole tour of 1987. The brief month-long trek took the band to a dozen British men's prisons this past summer, including the notorious

**"I've already begun working on material for a new album."
—Ozzy**

Wormwood Scrubs Prison in London. Aside from entertaining prisoners (with his version of "Jailhouse Rock"), the tour gave Ozzy time to break in his new guitarist and work up new material away from the media spotlight.

By early fall, Ozzy began plotting for the upcoming year. Negotiations began with film executives to shoot *Seeing Stars*, a movie which casts Ozzy in the leading role of a rock star trying to rescue a waning career. The film, scheduled to be shot in January, will be directed by Penelope Spheeris (*Dudes*,



TERRY SESVOLD/PIX INTL

"I've just bought a 12-track home recorder, so I can work outside the studio and simulate all these effects," explains Ozzy on his current songwriting technique.

Suburbia and *The Decline of Western Civilization*). If all goes as planned, further touring and recording would be suspended until late spring to accommodate the filming. But not to worry, assures the self-proclaimed madman, "I've already begun working on material for a new album."

Meanwhile, late summer reports placed Ozzy in the studio with long-time Black Sabbath drummer Bill

Ward, hard at work on Bill's solo album. Still others have revealed that the forty-ish singer had a tumor removed from his ear. Of the tumor rumor, Ozzy scoffs, "It was just a little lump. At my age, you're bound to get a little lumpy." As for the future, he wistfully adds, "I wish to God there was a clone of me so I can watch myself."



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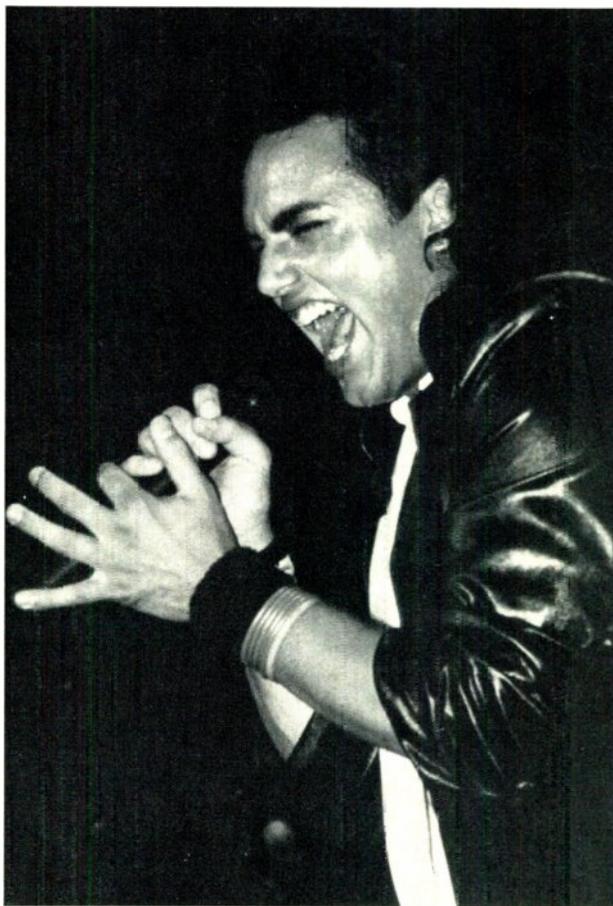


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RICK GOULD/ICP

Don Dokken gave the public a rare demonstration of his guitar prowess at a benefit concert last May in L.A.





George Lynch helped pen "Mr. Scary"—Dokken's first instrumental—off the new album.

Dokken: A year of studio work pays off

by Paul Gallotta

In the turbulent world of rock & roll, the ability to stay in the public eye, even when you're sequestered in a studio, is critical. Visibility is everything. To most people, anyway. To the members of Dokken, it's practically an afterthought. For the first 10 months of 1987, Jimmy Hoffa maintained a higher profile than George Lynch, Jeff Pilson, "Wild" Mick Brown and Don Dokken.

"After the [*Under Lock and Key*] tour ended in September last year, we decided to slow things down a bit," offers Wild Mick. "The management didn't want us to go *wham, bam* and put a record out. Neither did we. We wanted to take our time, think it over and make sure we had some really good stuff first."

Coming on the heels of their first platinum album, the aforementioned *Under Lock and Key*, you'd imagine the band would be anxious to keep

momentum going, but outside of the single video "Dream Warriors" from *Nightmare on Elm Street III*, the band seemed to have fallen into the San Andreas Fault.

Releasing a single without an album or a tour is a risky proposition—especially when the group in question is not known as a singles band. Frontman Don Dokken readily admits this fact, pointing out that the 65-week chart run of *Under Lock and Key* was due primarily to the 10 months the band spent touring last year. "Most bands in our genre tour forever," he explains. "You bludgeon everybody."

So what exactly did the band do in the year since their last tour ended?

"We got tired of L.A., so we moved to Arizona last October," says Mick of himself, George and Jeff. "It was always a hassle, trying to beat the traffic, and we're only an hour away by plane. It's slower paced out here. The

weather's better. And besides, we've already screwed every girl in L.A.," he chortles. "Don stayed in L.A. For the most part, Jeff and George spent a lot of time piecing together all of the stuff they'd written on the road... Me, I did a lot of social work," Brown snickers.

After nearly a year of recording with producer Neil Kernon in three different studios, Dokken finally released *Back For the Attack* last October. According to Mick, it boasts a more aggressive sound: "Sorta like *Tooth and Nail*," he claims. "We really got our ya-ya's out on this one." Those ya-ya's continued when the L.A. quartet hit the road in support of Aerosmith last October 16th.

"It'll be great," Mick promised. "But we're still hoping to headline." After nearly 10 years of being "Everybody's Favorite Opening Act," it's about time.





"We tried not to copy ourselves, or anyone else, but develop our own style," says Joe about Leppard's approach to 'Hysteria.'

Def Leppard: Creating hysteria on tour (finally!)

by Toby Goldstein

As year after year flew by, and Def Leppard seemed no closer to completing their long-awaited fourth album follow-up to the six-million selling *Pyromania*, a wit somewhere dubbed them "heavy metal's Boston." Vocalist Joe Elliott's friends went one better, suggesting he ought to rename the band Halley's Comet because they appeared about as often...

Well, 1987 wasn't a bad year for Boston (who made their own successful comeback), and it has turned out to be a boom year for the Leps, back in the Top Five with the 63-minute-long *Hysteria*. With sales of over two million copies in a little more than a month

after the LP's August 3rd release, the Sheffield rockers have nothing to apologize for.

The return of Def Leppard is especially welcome in light of the obstacles which Elliott, bassist Rick Savage, drummer Rick Allen, and guitarists Steve Clark and Phil Collen had to overcome. Producer Mutt Lange, whose unmatched attention to detail had helped make *High 'n' Dry* and *Pyromania* best-sellers, was at first unable to work on *Hysteria*. The band tried using replacements, such as Meat Loaf producer Jim Steinman, but found them unsatisfactory.

"One of the things we definitely don't like is wasting time and wasting

money," declares Joe, centering on the problems outsiders created. When Lange was finally able to come on board, the producer damaged his knee in an accident; then Joe Elliott caught mumps and couldn't sing.

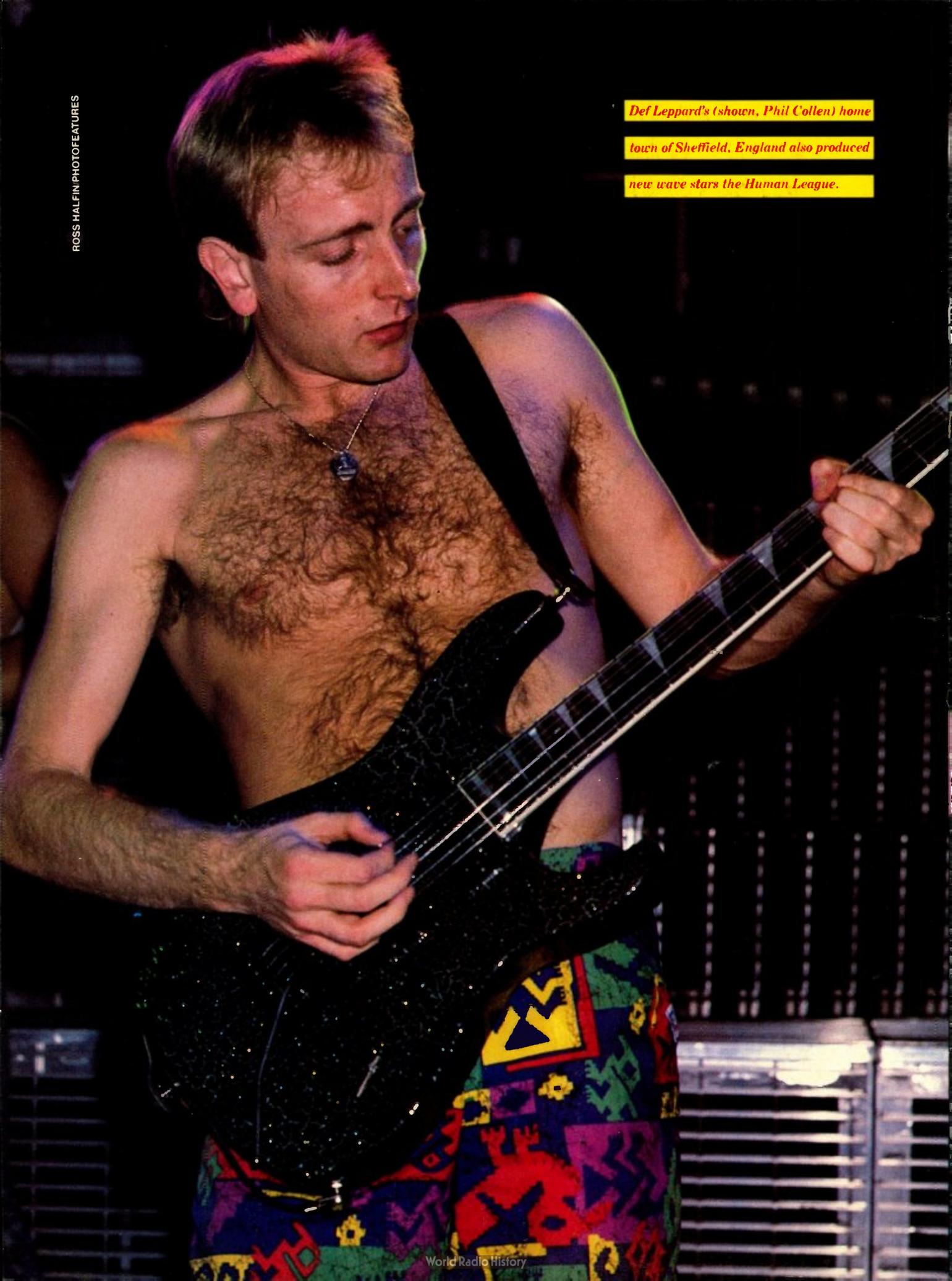
Most devastating, of course, was Rick Allen's nearly fatal car accident on New Year's Eve, 1984, which cost him his left arm. Yet, as the indomitable skinman points out, "I was back with the band six weeks after my accident, so I never really gave myself a chance to let anything go by the

Rick Allen's specialized drum kit is primarily composed of Simmons pads and Zildjian cymbals, plus foot pedals.



ROSS HALFIN/PHOTOFEATURES

Def Leppard's (shown, Phil Collen) home town of Sheffield, England also produced new wave stars the Human League.



PETER MAZEL



Joe Elliott (r.), Ric Savage and Co. were one of the first heavy metal bands to get a video accepted on MTV.



wayside." However, he adds strongly, "I will not push me playing drums with one arm, because it just hasn't changed. For the five of us, it's the same as it ever was, just better."

Even as Allen lay in his hospital room, he came up with the concept for the state-of-the-art electronic drum kit that Def Leppard has taken on tour. Consequently, the group believes that their sound on the road, this time out, is flawless, because Allen's suggested modifications have made their drum sound consistent, no matter where they play.

Having survived more than two years of hell on earth, Def Leppard felt justified in taking whatever time they needed to make *Hysteria* the album they wanted it to be. Elliott and Co. couldn't help but be aware of the fact that since the *Pyromania* tour ended in 1984, other bands had come along with

Elliott's friends suggested he rename the band Halley's Comet because they appeared about as often

approaches that were, if not outright Leppard clones, still too close for comfort. If the group previously had any idea of coasting on their past successes, the presence of new seekers to the throne knocked that out of them.

"It helps when somebody copies a style that you've set," says Joe. "It gives you a kick up the ass to improve yourself, rather than rely on the same old formula. There are bands where you could pick one song off every album and you wouldn't know where it was from, 'cause they all sound the same. That shakes us up enough that you *really* make sure you don't come back with something the same." While not abandoning the thrusting drive and anthemic pop vocals that made *Pyromania* so compelling, the group applied somewhat more texture and polish to *Hysteria*, making the most of all the technological advances in recording that occurred during the last four years.

In fact, as the band kicked off several months of American road work in Glens Falls, New York on October 1st,

Steve Clark and Co.'s U.K. shows included a medley of "Whole Lotta Love," "My Generation" and "Radar Love."

ROSS HALFIN PHOTOFEATURES



Phil Collen was asked to join Def Leppard during the recording of 'Pyromania' when he played a solo perfectly after only two takes.

Def Leppard seemed equally excited about the new technical freedoms they had, as they were about greeting audiences from coast to coast. At almost every venue, their stage set would be in the round, with a rotating drum kit, allowing each person to enjoy an unblocked view of the show. Elliott also planned to bring a video camera along and tape at least part of the tour, "so we can see what we're doing wrong." Although the band doesn't expect video to play as important a role this time as MTV did in *Pyromania's* success, they're not turning away from it, and have completed videos for the first two singles from *Hysteria*, "Women" and "Animal."

Altogether, Def Leppard believe that, in their case, waiting has been

worth it. By holding out until their new record met their demanding standards, Def Leppard have managed to hold their place among rock's superstars. Before *Hysteria* was released, Savage stated that he felt certain it would sell "millions of copies," an opinion which has turned out to be justified. Now, as they take *Hysteria* to the people, Def Leppard similarly have no concern about holding their own on-stage.

Says Elliott, "A band and an audience is the same from the [1960s] days when Blue Cheer were gigging. You have an arena or a little club. The kids are there, the lights go off, everybody cheers, and the band comes on. We're a little more experienced now, but it's still the same path."

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More noisemakers and newsmakers of '87

Comebacks by veterans and newcomers making waves dominated the rock scene this year



Guns N' Roses (pictured: W. Axel Rose) claim to be the "only band to come out of L.A. recently that's real." They're currently preaching the sleaze-rock gospel on the road with Motley Crue.



BOB LEAFE

Aerosmith's (shown, Steve Tyler, l., Joe Perry) electric Texas Jam performance and terrific *Permanent Vacation* LP signaled the start of a hot comeback. Now on a major tour with openers Dokken.



RICK MIKELS PHOTOS

Jeff Keith, Frank Hannon and Tesla rose to gold-plated prominence from total obscurity in '87. Tours with David Lee Roth and Def Leppard, plus the Texas Jam, helped power their *Mechanical Resonance* LP.



MICHAEL UHLL EBET ROBERTS

Michael Sweet and Stryper had a great year: *To Hell With the Devil* went gold, the band's sledgehammer sound made Christian metal a viable genre, and Sweet and his wife became parents.



BOB LEAFE

Geddy Lee and Rush had a busy 1987 recording their LP, *Hold Your Fire*. 'til Tuesday's Aimee Mann sang on their single, "Time Stand Still." The progressive metal vets are now on tour.



BOB LEAFE

Metal vets Iron Maiden (shown, Bruce Dickinson with Dave Murray, above) did it again with the platinum *Somewhere In Time* and its appropriately futuristic and spectacular *Somewhere on Tour*.



BOB LEAFE

Cinderella (pictured, Keifer) started the year with a platinum LP; if their record company's predictions come true, they'll leave 1987 with *Night Songs* certified triple platinum.



BOB LEAFE

Powered by the infectious single, "Rock Me," Great White's (shown, Jack Russell) *Once Bitten* LP became a surprise Top 30 hit—and landed the band a hot opening slot with Whitesnake.



The truly legendary Alice Cooper made a successful comeback with his *Constrictor* LP and tour. His '86 Halloween show became a home video, and his rocking new *Raise Your Fist and Yell* LP was issued in October.

Megadeth: success with integrity

by Daina Darzin

"This was such a good year for us!" exclaims Megadeth bassist Dave Ellefson, and he isn't kidding. A just-about-gold LP (*Peace Sells...But Who's Buying?*, Capitol) and an arena tour with Alice Cooper put the speed metal up-and-comers in the major leagues in 1987. "Going to Japan was great for us, too," Ellefson adds, "being able to play to that many people. And we broke some ground on MTV—we were one of the first bands of this genre to get our video played. We pride ourselves on that."

It was also a year of changes. The end of the *Peace* tour marked the departure of guitarist Chris Poland and drummer Gar Samuelson. "It closed Chapter One of Megadeth," Dave says philosophically. "Nobody likes to make line-up changes, but it had to be done for the band to go in the

direction [guitarist/vocalist] Dave [Mustaine] and I had to go in—not musically so much as to keep the band on its feet, keep it rolling. We're workaholics and we bust our asses to make sure things get done, and we won't let anything or anyone stop our momentum."

Appropriately, the Daves got to work on their new, as-yet-untitled LP within weeks of coming off their *Peace* trek. At press time, the new line-up wasn't completely solidified, although the album is almost done. But Ellefson insists this didn't pose a problem in recording. "We were lucky enough to write material on the road, so when we went off tour, we could rehearse for a couple of weeks and go right into the studio," he explains. "It's not like we went in and did it under pressure, half-assed, in spite of a line-up change. We like to be in total control."

"Everyone's so jazzed about the new album," he adds enthusiastically. The LP will feature an anti-censorship song, "Hook in Mouth," as well as a cut about the perils of drunk driving, "502," and may include a cover of the Sex Pistols' classic, "Anarchy in the U.K." ("Dave Mustaine is the Johnny Rotten of speed metal," Ellefson quips.)

Megadeth also found time to accommodate acclaimed director Penelope Spheeris (who did their "Wake Up Dead" video); the filmmaker shot interview and concert footage for her

**"We're workaholics and we bust our asses to make sure things get done and we won't let anything or anyone stop our momentum."
—Dave Ellefson**

upcoming *Decline of Western Civilization II: The Metal Years* documentary.

All in all, the band's combination of intelligent lyrics and spectacular chops is paying off in a big way. "We've proven to ourselves we can do things the way we want and not conform to make money," Ellefson declares. "We sincerely believe in what we're doing—and it's working." ●

"Ideas come flying up all the time," says Ellefson (r., with Mustaine) of Megadeth's on-the-road songwriting technique.



GEORGE DESOTA/CIRCUS

Metallica defies expectations

by Anne M. Raso

Metallica not only picked themselves up by their bootstraps in 1987, following the untimely death of bassist Cliff Burton in September 1986, but they also came roaring out of the garage with a killer EP, *Garage Days Re-revisited*, released in September 1987.

The year began with the band making up the concert dates cancelled in November and December after guitarist James Hetfield broke his wrist in a skateboarding accident. In February, the band scrambled, heading home for a month-long vacation. Roomies Hetfield and drummer Lars Ulrich found themselves unloading the Bay Area house they had been dwelling in for several years, and looking for both a new home and rehearsal space. By March, the group had booked time in an expensive San Francisco rehearsal studio, where they found themselves

**“After the album comes out, we’ll take on another 11-year tour!”
—Lars Ulrich**

with Journey and Starship as neighbors—and were really turned off by the slick atmosphere.

So, the guys came up with a unique concept: why not build a rehearsal “garage” near Lars’ house? With hammers in hand (except for James, who broke his arm in March due to yet another skateboarding accident), and newest member Jason Newsted as supervisor, the band built a garage studio in less than two months.

In June, the garage was christened with a jam session of Metallica’s favorite—what else?—garage tunes.

Ulrich and Co. really enjoyed thrashing about on these metal “closet classics” which eventually comprised the EP, recorded in L.A. the first week of July. “We hadn’t played together for so long, and in the true Metallica fashion we just started playing all

these stupid cover versions, and the more we played some of these cover songs, the more fun it was to play them,” Lars explains. “It seemed like a cool thing to do...to initiate the garage by doing all these covers, to get back into the habit of playing together.”

The EP, which quickly burst into *Billboard*’s Top 30, was first released in Europe to coincide with some festival gigs there, including the Monsters of Rock Festival in Donnington and dates with Deep Purple in Germany. Lars, however, wants all fans to know that the EP should be taken with a grain of salt. The “real” Metallica (as opposed to the “garage” Metallica, self-dubbed the Metallikatz) are now working up new material for their upcoming LP, tentatively set for release in May.

At press time, Lars revealed that “the band is getting cracking on the new material and finding a good studio. Of course, after the album comes

out, we’ll take on another 11-year tour!”

As for the speculation that the band will be headlining arenas on their ’88

With newest member Jason Newsted as supervisor, the band built a garage studio in less than two months

tour, the sticksman noted, “I honestly don’t want to think or talk about it. We just want to let things happen...take things one day at a time.”

Hetfield, L., and Hammett’s EP, ‘Garage Days Re-revisited,’ cracked the ‘Billboard’ Top 40 less than a month after its release.



GEORGE DESOTACIRCUS

"I pictured what a rock star should look

like, and this is it." claims Bret (l., with

Rikki and Bobby).



For Poison, a year of triumph

by Paul Gallotta





Bret likes to do most of his songwriting

on the beach in front of his Marina del

Rey apartment.

ANNAMARIA DI SANTO

Nineteen-eighty seven started out on a somewhat depressing note for Bret Michaels, C.C. DeVille, Bobby Dall, Rikki Rockett and the entire Poison organization. The debut album (*Look What the Cat Dragged In*) that everyone had held such high hopes for had been steadily falling off the *Billboard* charts after its October peak at a paltry 110. "Cry Tough," the first single—which was a show-stopper when the band was the #1 club draw in L.A.—hadn't even cracked the Top 100. Plans were already being drawn up to have the band return to the studio by late spring.

And then a miracle happened. The first week of January saw the album do an about face. From its nadir at 191, *the Cat* leaped 22 notches up the charts, primarily due to the advance buzz on the next single, "Talk Dirty to Me."

"The way we saw it," speculates frontman Bret Michaels, "we were the

**"Ratt are great. We have no complaints at all. We even partied together."
—Bret Michaels**

first band to be handled by both Capitol and Enigma, and nobody was really sure who was supposed to be doing what. The [album] was released in June, but it took them six months to iron it all out."

Just as *the Cat* showed signs of having nine lives, Poison was hit with *Miracle #2*; L.A. rock brethren Ratt had requested that they fill the opening slot for a week on their American tour. One week became two; two became a month, which eventually turned into the entire leg. By the time "Talk Dirty" slammed into the charts in mid-March, the openers were attracting almost as many fans as the headliners.

With the album striking platinum and finding an extensive residency in the Top 10, one would have imagined that friction between the two L.A. bands would have been just a guitar solo away. Bret dismisses the thought with a wave of his gloved hand.

"Naaa," he chuckles, "Ratt are great. We have no complaints at all. We even partied together, we went to the Hagler/Leonard fight together. They were always in our dressing room... we both knew we weren't there to compete



NEIL ZLOZOWER

The last one to join Poison, C.C. supplied the bulk of the lyrics to their first hit single, "Talk Dirty to Me."



with 'em or blow them off the stage. We were there to open for them."

Drummer Rikki Rockett chimes in, "There's a difference between a rock & roll attitude and a bad attitude, and there are no bad attitudes here. Bad attitudes are un-rock & roll, but you'd be surprised at how many there are in this business. But you go down the same steps you go up, ya know?"

As *Look What the Cat Dragged In* breached the double platinum barrier late last spring, Poison received word that they'd be included on the bill at the Tenth Annual Texas World Music Festival. Suddenly the four self-proclaimed "misfits" had found a place where they fit in. Yet they accepted their new-found celebrity status with some reservations.

"There are a million examples of people loving a band when they're an underdog, but when they get rich and famous, they turn into assholes," cautions Rockett. "Then people don't like

"You go down the same steps you go up, ya know?"
—Rikki Rockett on the perils of show biz

'em anymore. We want to make sure that doesn't happen to us. We don't want to end up screwing ourselves."

When the Ratt tour wound down last June, Poison scattered for a brief respite, each purchasing their own residences (Rikki and Bobby opted for a joint venture) in varying locations throughout the L.A. area. After an MTV-sponsored Hawaiian vacation (with rap trio the Fat Boys), the band returned to the studio in September with producer extraordinaire Tom Werman (Motley Crue, Ted Nugent, Cheap Trick) to begin work on their follow-up LP. Tentatively titled *Swallow This One*, the new album should be out by early spring.

When asked what the world can expect, C.C. DeVille responds cryptically, "an album of all-purpose convertible rock & roll."

"We have to go out there and face the next hurdle," he concludes. "We don't want to be remembered as one-hit wonders, so we'll just go in there and concentrate on doing what we do best—making music." ●

C.C. DeVille (l.), Bobby and the rest of Poison spent an MTV-sponsored vacation with rap stars the Fat Boys in Hawaii.

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1278	<input type="checkbox"/>	Ozzy—Ultimate Sin	1311	<input type="checkbox"/>	Anarchy	1203	<input type="checkbox"/>	Metal Church—The Dark
1389	<input type="checkbox"/>	Metallica—Crash Course	1196	<input type="checkbox"/>	Dead Kennedys—Cambodia	1071	<input type="checkbox"/>	Megadeth—Vic Rattlehead
1072	<input type="checkbox"/>	Metallica—Puppets	1079	<input type="checkbox"/>	Iron Maiden—Mummy	1179	<input type="checkbox"/>	Anthrax—I Am The Law
1073	<input type="checkbox"/>	Metallica—Damage Inc.	1344	<input type="checkbox"/>	Queensryche—Rage 4 Order	1065	<input type="checkbox"/>	Fishbone
1075	<input type="checkbox"/>	Metallica—Metal Up Ass	1229	<input type="checkbox"/>	Motorhead	1088	<input type="checkbox"/>	Celtic Frost—Group
1074	<input type="checkbox"/>	Metallica—Skeleton	1300	<input type="checkbox"/>	Alice Cooper—Constrictor	1252	<input type="checkbox"/>	Grateful Dead—Blues For Allah
1283	<input type="checkbox"/>	Robert Plant—Collage	1095	<input type="checkbox"/>	Black Flag	1281	<input type="checkbox"/>	Ratt—Dancing Undercover
1261	<input type="checkbox"/>	Jimmy Page—Zeppelin	1355	<input type="checkbox"/>	Exciter—Long Live	1243	<input type="checkbox"/>	Dokken—Rocken w/Dokken
1092	<input type="checkbox"/>	David Lee Roth—Jungle	1053	<input type="checkbox"/>	Sex Pistols—Collage	1057	<input type="checkbox"/>	Boston—3rd Stage
1288	<input type="checkbox"/>	Slayer—Reign In Blood	1033	<input type="checkbox"/>	Stryper—Yellow & Black	1212	<input type="checkbox"/>	Poison—Talk Dirty
1183	<input type="checkbox"/>	Bon Jovi—Slippery	1053	<input type="checkbox"/>	AC/DC—Who Made Who	1098	<input type="checkbox"/>	Lizzy Borden
1184	<input type="checkbox"/>	Bon Jovi—Jon	1197	<input type="checkbox"/>	Iron Maiden—Aces High	1354	<input type="checkbox"/>	Sam Hain
1185	<input type="checkbox"/>	Bon Jovi—Portrait	1199	<input type="checkbox"/>	Iron Maiden—Phantom	1279	<input type="checkbox"/>	Ozzy—Randy Rhoads
1206	<input type="checkbox"/>	Motley Crue—Theatre Of Pain	1104	<input type="checkbox"/>	Mercyful Fate—Logo	1220	<input type="checkbox"/>	U2—Joshua Tree
1058	<input type="checkbox"/>	Cinderella—Window/Lightning	1353	<input type="checkbox"/>	S.O.D.	1201	<input type="checkbox"/>	Iron Maiden—USA Tour '87
1060	<input type="checkbox"/>	Cinderella—Portrait	1082	<input type="checkbox"/>	Whitesnake—'87 Tour	1080	<input type="checkbox"/>	Tesla
1177	<input type="checkbox"/>	Aerosmith	1374	<input type="checkbox"/>	Venom	1210	<input type="checkbox"/>	Pink Floyd—Wallhammers
						1214	<input type="checkbox"/>	Randy Rhoads—Solo

SCULPTURED NECKLACES \$8

Hand Crafted Great Designs!

1030	<input type="checkbox"/>	Stryper	1015	<input type="checkbox"/>	Kiss
1017	<input type="checkbox"/>	Led Zeppelin	1025	<input type="checkbox"/>	Poison
1004	<input type="checkbox"/>	Bon Jovi	1028	<input type="checkbox"/>	Van Halen
1012	<input type="checkbox"/>	Iron Maiden	1022	<input type="checkbox"/>	Motley Crue
1021	<input type="checkbox"/>	Metallica	1005	<input type="checkbox"/>	Cinderella

KEY CHAINS \$3

English Imports

1062	<input type="checkbox"/>	Megadeth
1025	<input type="checkbox"/>	Kiss
1063	<input type="checkbox"/>	Whitesnake
1032	<input type="checkbox"/>	Motley Crue
1038	<input type="checkbox"/>	Ratt
1026	<input type="checkbox"/>	Led Zeppelin
1001	<input type="checkbox"/>	AC/DC
1039	<input type="checkbox"/>	Sex Pistols
1030	<input type="checkbox"/>	Metallica
1007	<input type="checkbox"/>	Black Sabbath
1033	<input type="checkbox"/>	Ozzy Osbourne
1064	<input type="checkbox"/>	Van Halen
1057	<input type="checkbox"/>	Van Halen—Eddie
1031	<input type="checkbox"/>	Motley Crue
1023	<input type="checkbox"/>	Iron Maiden
1024	<input type="checkbox"/>	Judas Priest
1008	<input type="checkbox"/>	Bon Jovi
1065	<input type="checkbox"/>	Def Leppard
1066	<input type="checkbox"/>	Slayer
1036	<input type="checkbox"/>	Pink Floyd
1067	<input type="checkbox"/>	S.O.D.

SWEATSHIRTS \$20

Specify Size: S M L XL

1006	<input type="checkbox"/>	Led Zeppelin—Swan Song
1011	<input type="checkbox"/>	Pink Floyd—Dark Side
1004	<input type="checkbox"/>	Grateful Dead—Minuteman
1001	<input type="checkbox"/>	Bon Jovi—Slippery
1005	<input type="checkbox"/>	Jimi Hendrix—Star Face
1010	<input type="checkbox"/>	Ozzy—Ultimate Sin

VELCRO WALLETS \$4.50

1020	<input type="checkbox"/>	Ozzy Osbourne	1010	<input type="checkbox"/>	Iron Maiden
1004	<input type="checkbox"/>	Black Sabbath	1030	<input type="checkbox"/>	Van Halen
1021	<input type="checkbox"/>	Pink Floyd	1000	<input type="checkbox"/>	AC/DC
1003	<input type="checkbox"/>	Billy Idol	1019	<input type="checkbox"/>	Motley Crue
1008	<input type="checkbox"/>	Def Leppard	1013	<input type="checkbox"/>	Kiss
1005	<input type="checkbox"/>	Led Zeppelin	1024	<input type="checkbox"/>	Ratt

FULL COLOR POSTERS \$6

2474	<input type="checkbox"/>	Cinderella—Backstage	0685	<input type="checkbox"/>	Black Sabbath—Live Shots	2530	<input type="checkbox"/>	Megadeth—Live
2220	<input type="checkbox"/>	Metallica—Group Collage	0391	<input type="checkbox"/>	Queensryche—Group Shot	0230	<input type="checkbox"/>	Bon Jovi—Group
2258	<input type="checkbox"/>	Ozzy Osbourne—Skull/Lightning	0366	<input type="checkbox"/>	Stryper—Yellow & Black Attack	2454	<input type="checkbox"/>	Boston—3rd Stage
2116	<input type="checkbox"/>	Grateful Dead—Skull/Lightning	2480	<input type="checkbox"/>	Stryper—Soldier Under Command	2549	<input type="checkbox"/>	Celtic Frost—Group
2290	<input type="checkbox"/>	Bon Jovi—Jon Closeup	2301	<input type="checkbox"/>	Stryper—Live	1095	<input type="checkbox"/>	Motorhead—Live
2028	<input type="checkbox"/>	Motley Crue—New Look	0674	<input type="checkbox"/>	Judas Priest—Live w/Guitar	0750	<input type="checkbox"/>	Def Leppard—Live
2020	<input type="checkbox"/>	Motley Crue—Fire Extinguisher	0229	<input type="checkbox"/>	Jimi Hendrix—Guitar, Smoke	0423	<input type="checkbox"/>	Kiss—'79 Shot
2320	<input type="checkbox"/>	David Lee Roth—Undressing	0272	<input type="checkbox"/>	Randy Rhoads—Posed Shot	2143	<input type="checkbox"/>	Kiss—Collage
2345	<input type="checkbox"/>	David Lee Roth—Group Standing	1094	<input type="checkbox"/>	Randy Rhoads—Closeup	2135	<input type="checkbox"/>	Ratt—Backstage
2337	<input type="checkbox"/>	Sex Pistols—Group Standing	1199	<input type="checkbox"/>	Slayer—Concert Shot	1024	<input type="checkbox"/>	Jim Morrison—Closeup
2406	<input type="checkbox"/>	Kiss—Makeup/Grip Shot	2271	<input type="checkbox"/>	Alice Cooper—Crawling/Makeup	1049	<input type="checkbox"/>	Led Zeppelin—Swan Song
0458	<input type="checkbox"/>	Iron Maiden—Live w/Eddie	0311	<input type="checkbox"/>	Jesus & Mary Chain—Promo	1049	<input type="checkbox"/>	Jim Morrison—Topless
2223	<input type="checkbox"/>	Iron Maiden—Live	1036	<input type="checkbox"/>	Van Halen—Eddie/Tiger Pants	2497	<input type="checkbox"/>	Samantha Fox—Topless
2169	<input type="checkbox"/>	Yngwie Malmsteen—Live	1036	<input type="checkbox"/>	Pink Floyd—Dark Side			

EMBROIDERED BACK PATCHES \$6

Cut-outs, Logos—Rad!

1003	<input type="checkbox"/>	Bon Jovi
1048	<input type="checkbox"/>	Dokken
1020	<input type="checkbox"/>	Led Zeppelin—Swan Song
1037	<input type="checkbox"/>	Stryper
1033	<input type="checkbox"/>	Poison
1043	<input type="checkbox"/>	Whitesnake
1042	<input type="checkbox"/>	Def Leppard
1018	<input type="checkbox"/>	Kiss
1010	<input type="checkbox"/>	Grateful Dead
1030	<input type="checkbox"/>	Motley Crue
1040	<input type="checkbox"/>	Slayer
1007	<input type="checkbox"/>	Cinderella
1015	<input type="checkbox"/>	Iron Maiden
1025	<input type="checkbox"/>	Metallica
1044	<input type="checkbox"/>	ZZ Top
1034	<input type="checkbox"/>	Randy Rhoads
1035	<input type="checkbox"/>	S.O.D.

BACKSTAGE PASSES \$10

Not a Copy—Actual Unused Passes

From Past Concerts—Highly Collectible!

1043	<input type="checkbox"/>	Dokken	1064	<input type="checkbox"/>	Heart
1006	<input type="checkbox"/>	Alice Cooper	15	<input type="checkbox"/>	Pink Floyd
1003	<input type="checkbox"/>	Aerosmith	1102	<input type="checkbox"/>	Ozzy Osbourne
1097	<input type="checkbox"/>	Metallica	1066	<input type="checkbox"/>	Iron Maiden
1077	<input type="checkbox"/>	Kiss—Makeup	1146	<input type="checkbox"/>	Sex Pistols
1187	<input type="checkbox"/>	Bon Jovi '87	1164	<input type="checkbox"/>	Van Halen
1089	<input type="checkbox"/>	Led Zeppelin	1061	<input type="checkbox"/>	Grateful Dead
1100	<input type="checkbox"/>	Motley Crue	1214	<input type="checkbox"/>	Queensryche

BACK PATCHES \$6

Huge—Covers Entire Back!

1049	<input type="checkbox"/>	Kiss—Destroyer
1051	<input type="checkbox"/>	Kiss—Makeup
1072	<input type="checkbox"/>	Metallica—Like A Maniac
1061	<input type="checkbox"/>	Metallica—Puppets
1064	<input type="checkbox"/>	Metallica—Grip Shot
1063	<input type="checkbox"/>	Metallica—Jump Into Fire
1060	<input type="checkbox"/>	Metallica—Lightning
1062	<input type="checkbox"/>	Metallica—Kill 'Em All
1075	<input type="checkbox"/>	Iron Maiden—Trooper
1065	<input type="checkbox"/>	Motley Crue—Theatre Of Pain
1068	<input type="checkbox"/>	Motorhead
1078	<input type="checkbox"/>	Slayer—Hell Awaits
1081	<input type="checkbox"/>	Slayer—Show No Mercy
1030	<input type="checkbox"/>	Iron Maiden—Live After Death
1026	<input type="checkbox"/>	Grateful Dead—Steal Your Face
1011	<input type="checkbox"/>	Celtic Frost
1073	<input type="checkbox"/>	Ozzy Osbourne
1010	<input type="checkbox"/>	Bon Jovi
1055	<input type="checkbox"/>	Led Zeppelin
1058	<input type="checkbox"/>	Megadeth
1012	<input type="checkbox"/>	Cinderella
1077	<input type="checkbox"/>	Poison
1022	<input type="checkbox"/>	Exodus
1000	<input type="checkbox"/>	AC/DC
1088	<input type="checkbox"/>	Venom

BUTTONS—10 FOR \$8

10 Different For Each Group

1016	<input type="checkbox"/>	Kiss—Makeup	1014	<input type="checkbox"/>	Iron Maiden
1075	<input type="checkbox"/>	Kiss—New	1077	<input type="checkbox"/>	Whitesnake
1019	<input type="checkbox"/>	Metallica	1027	<input type="checkbox"/>	Sex Pistols
1005	<input type="checkbox"/>	Bon Jovi	1010	<input type="checkbox"/>	Def Leppard
1021	<input type="checkbox"/>	Motley Crue	1015	<input type="checkbox"/>	Motorhead
1036	<input type="checkbox"/>	AC/DC	1015	<input type="checkbox"/>	Jimi Hendrix
1033	<input type="checkbox"/>	Van Halen	1076	<input type="checkbox"/>	Slayer
1024	<input type="checkbox"/>	Ozzy Osbourne	1034	<input type="checkbox"/>	Venom
1024	<input type="checkbox"/>	Led Zeppelin	1004	<input type="checkbox"/>	Billy Idol
1017	<input type="checkbox"/>	Ratt	1063	<input type="checkbox"/>	Grateful Dead
1051	<input type="checkbox"/>				

PATCHES \$2

1019	<input type="checkbox"/>	Kiss—Makeup
1037	<input type="checkbox"/>	AC/DC
1046	<input type="checkbox"/>	Black Sabbath
1005	<input type="checkbox"/>	Bon Jovi
1008	<input type="checkbox"/>	Cinderella
1011	<input type="checkbox"/>	Grateful Dead
1020	<input type="checkbox"/>	Led Zeppelin
1026	<input type="checkbox"/>	Metallica
1044	<input type="checkbox"/>	Motorhead
1024	<input type="checkbox"/>	Megadeth
1010	<input type="checkbox"/>	Europe
1016	<input type="checkbox"/>	Iron Maiden
1041	<input type="checkbox"/>	Van Halen
1043	<input type="checkbox"/>	Whitesnake
1035	<input type="checkbox"/>	Randy Rhoads
1040	<input type="checkbox"/>	Stryper
1031	<input type="checkbox"/>	Motley Crue
1038	<input type="checkbox"/>	Slayer
1034	<input type="checkbox"/>	Poison
1007	<input type="checkbox"/>	Celtic Frost
1032	<input type="checkbox"/>	Pink Floyd

COLOR SILK FLAGS \$14

Huge Totally Bitchin Designs!

5013	<input type="checkbox"/>	Sex Pistols	5006	<input type="checkbox"/>	Jim Morrison
5010	<input type="checkbox"/>	Motley Crue—Shoelace	5009	<input type="checkbox"/>	Metallica
5004	<input type="checkbox"/>	Iron Maiden—Trooper			Jump Into Fire
5017	<input type="checkbox"/>	Venom	5008	<input type="checkbox"/>	Kiss—Antimatter

VELVET BLACK LIGHT POSTERS \$8

0944	<input type="checkbox"/>	AC/DC—Highway To Hell	0960	<input type="checkbox"/>	Led Zeppelin—Stairway
0814	<input type="checkbox"/>	Iron Maiden—Live After Death	0811	<input type="checkbox"/>	Motley Crue—Theatre Of Pain

SUPER SQUARE BUTTONS \$6 (3 PACK)

1014	<input type="checkbox"/>	Metallica	1017	<input type="checkbox"/>	Randy Rhoads
1001	<input type="checkbox"/>	Bon Jovi	1016	<input type="checkbox"/>	Motley Crue
1006	<input type="checkbox"/>	Iron Maiden	1010	<input type="checkbox"/>	Kiss—Makeup

8x10 PROMOTIONAL GLOSSIES \$5

Original Glossies From Record Companies

122	<input type="checkbox"/>	Van Halen	1045	<input type="checkbox"/>	Jimi Hendrix	1092	<input type="checkbox"/>	Pink Floyd
1006	<input type="checkbox"/>	Alice Cooper	1005	<input type="checkbox"/>	Aerosmith	1123	<input type="checkbox"/>	Van Halen—Dave
1038	<input type="checkbox"/>	Hanoi Rocks	1012	<input type="checkbox"/>	Billy Idol	1085	<input type="checkbox"/>	Motley Crue
1098	<input type="checkbox"/>	Ratt	1074	<input type="checkbox"/>	Led Zeppelin	1086	<input type="checkbox"/>	Ozzy Osbourne
1110	<input type="checkbox"/>	Sex Pistols	1043	<input type="checkbox"/>	Iron Maiden	1027	<input type="checkbox"/>	David Lee Roth
1057	<input type="checkbox"/>	Kiss—Live '79	1002	<input type="checkbox"/>	AC/DC	1129	<input type="checkbox"/>	Yngwie Malmsteen
1068	<input type="checkbox"/>	Kiss—Makeup	1127	<input type="checkbox"/>	Whitesnake			
1018	<input type="checkbox"/>	Bon Jovi	1024	<input type="checkbox"/>	Cult			

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HEADBANDS \$4.50

Full Color

1004	<input type="checkbox"/>	Bon Jovi	1005	<input type="checkbox"/>	Cross—Upside Down
1006	<input type="checkbox"/>	Cinderella	1012	<input type="checkbox"/>	Peace Sign
1002	<input type="checkbox"/>	Billy Idol	1013	<input type="checkbox"/>	Pentagram
1017	<input type="checkbox"/>	Led Zeppelin	1012	<input type="checkbox"/>	Pearl Horn (Bon Jovi)
1018	<input type="checkbox"/>	Motley Crue	1019	<input type="checkbox"/>	Skull & Dagger
1025	<input type="checkbox"/>	Ratt			

SILVER TONE EARRINGS \$5/PR

1015	<input type="checkbox"/>	Reaper
1010	<input type="checkbox"/>	Malden—Eddie
1014	<input type="checkbox"/>	Razor Blade
1026	<input type="checkbox"/>	Skull & Bones
1007	<input type="checkbox"/>	Flying V Guitar



EBET ROBERTS

Ratt: a heavier sound, a third platinum album



When he was a kid, DeMartini (r., with Croucier, l., and Percy) was a fan of 'Spy vs. Spy' comics and James Bond movies.



Ratt's (pictured, Robbin Crosby) 'Dancing Undercover' LP was their third straight platinum hit, following 'Out of the Cellar' and 'Invasion of Your Privacy.'

by Adrienne Stone

“There’s more to touring than just playing music. When I first started in this business, I just wanted to play,” states Ratt’s wiry guitarist Warren DeMartini.

“But when you start to figure out all the bullshit that goes with this business, what keeps you motivated when you get discouraged, when you get caught against a wall somewhere, it’s that you just really like playing.”

It’s a good thing that Warren’s bandmates agree with his sentiments, because 1987 was a true mixed bag for the L.A. rodents. With the late 1986 release of their fourth slab of vinyl, *Dancing Undercover*, Ratt proved their consistency in churning out an album a year and surviving the dreaded follow-up slump. But unlike their previous platters, *Dancing Undercover* reached its platinum-plus pinnacle without a hit single; “Dance” never even neared the *Billboard* chart’s Top 20.

Although it’s hard to speculate, the album’s three video clips (“Dance,” “Body Talk” and “Slip of the Lip”) and Ratt’s heavier, harder-edged sound were likely instrumental in winning over the hearts of rock fans. The band’s appearance—via their “Body Talk” video—in Eddie Murphy’s hit movie, *The Golden Child*, probably didn’t hurt, either.

The L.A. quintet also found themselves on a grueling nine-month pilgrimage to the nation’s arenas. By late spring, the road-weary group were forced to take a brief break in their schedule to rejuvenate themselves before embarking on the second leg of their mammoth tour. Yet, with their opening act, Poison, threatening to eclipse them with their new-found popularity, Ratt seemed oblivious to any pressure. “There’s no Poison that can kill Ratt,” swarthy singer Stephen Pearcy quipped.

By the time they wrapped up their mega-watt, mega-lights, mega-sweat ‘n raunch roadshow at a German festival, Ratt were ripe for a vacation. The Fiji islands and other exotic ports of call beckoned, but the lure didn’t prevent the hard-working rockers from plotting their next album. “It’s hard for me to speculate on exactly what it’s gonna sound like,” DeMartini says of *Dancing Undercover*’s follow-up, “but I can say, as always, it’s gonna sound different than the last record. Music is based on moods and I like changes.”

ROSS MARINO



Bruce Kulick (l., with Paul Stanley) co-wrote a number of cuts on the band's new 'Crazy Nights' LP.

Another 'Crazy' year begins for Kiss

by Anne M. Raso

Nineteen eighty-seven started off as a slow one for Kiss—all four members got January off as an extended Christmas break—but as February rolled around, Paul Stanley, Gene Simmons, Eric Carr and Bruce Kulick found themselves deep in rehearsals for their 22nd LP, *Crazy Nights* (originally titled *Who Dares Wins*). The K-Men worked on the LP from March through early July at Rumbo Recorders and Can-Am Studios in Los Angeles, and began a huge onslaught of press interviews both here and abroad in mid-July. (Gene and Paul flew to Europe in August for a whirlwind 10-city press tour, and Stanley took time out to join Bon Jovi onstage at the Monsters of Rock Festival in England on August 22nd.)

The press not only quizzed the two head Kiss men on the new LP, released in late September, but about the *Kiss Exposed* home video, released in May and still Top 10 on the *Billboard* music video chart at press time. A real treat for die-hard fans, the video shows the guys at their behind-the-scenes naughtiest—and onstage best. Not surprisingly, it officially became platinum in early July.

The long-awaited *Crazy Nights* tour began on November 3rd in Pensacola, Florida, after a month of rehearsals. The group had not appeared on an American stage since April Fool's Day 1986—barring some surprise appearances by Paul with Bon Jovi at the Jersey Meadowlands and with Poison at the Texas Jam—and Stanley and Co. were itching to get back on the road. The new show, including stage attire and pyrotechnics, was kept closely under wraps until its premiere.

What makes this tour different from the 15 or more they've done since they first made "Kisstory" 14 years ago? Paul explains that, as time goes on, Kiss gets a more eclectic crowd. "I think our audience is a real mixture of our old and new fans. I can't tell you the average age of one of our fans

...it's somewhere between being born and dying.

"All it takes to be a Kiss fan is belief in yourself and enough freedom to know how to enjoy yourself without worrying what's hip this week. We have not always been hip this week, but that's never stopped me from doing what I want—and it's never stopped our fans from doing what they want. It's always hip to have a good time and that's what I've always been about. To

me, that's *always* fashionable. What can be *more* fashionable than having a good time?"

It comes as no surprise that the new stage show is more elaborate than its predecessors. Paul concludes with a smirk, "We've never been known for subtlety, and we're not about to change things—there are lots of amps, lots of P.A.s and lots of smoke. It's like, we supply the party favors—you just have to show up." ●



GENE KIRKLAND

With Black 'N Blue, Keel and EZO LPs to his credit, Gene Simmons has a substantial second career as a producer.



RICK GOULD/ICP

Michaeli's (ctr., with Tempest, l., Leven) mother, who'd toured with a classical music choir, encouraged his career.

Europe: From Swedish sensation to American phenomenon

by Ben Liemer

In May 1986, Epic Records released the second U.S. album by a young Swedish quintet known as Europe. Initial airplay was unimpressive and American rock fans seemed disinterested when, a few months later, original guitarist John Norum left the band and was replaced by fellow countryman Kee Marcello. The fact that *The Final Countdown* was produced by Kevin Elson, who had supervised Journey's multi-platinum *Frontiers*, just didn't seem to matter.

No one in the States cared much that singer/songwriter Joey Tempest, bassist John Leven, keyboardist Mic Michaeli, drummer Ian Haugland and Marcello had scored a #1 single in 14 countries, including England, France,

Sweden, Finland, Switzerland, West Germany, Belgium and the Netherlands. Europe's Top 10 album status in much of the Old World was equally irrelevant with Bon Jovi mania sweeping the nation.

But, with shoppers in the midst of another Christmas buying spree, a funny thing happened. MTV began airing Tempest and Co.'s video of the album's title track. And slowly, but surely, Americans began rocking to Europe's one-two combination of hooks and looks. As New Year's Eve revelers were recuperating from their hangovers, the band was quietly creeping to #70 on *Billboard's* top-selling album chart. Meanwhile, tickets for the band's European concert tour were be-

coming as hard to obtain as those for Bon Jovi's hometown metropolitan area shows.

By the second week of March, Europe had arrived as a full-fledged phenomenon on these shores. *The Final Countdown* had cracked the gold barrier (500,000 sales) and broken the Top 10 on the album charts. The band's pulsating pop-metal title track was dominating radio waves coast-to-coast and inside the Top 20 on the singles charts. Plans were announced for the band's first Stateside concert tour; breaking with convention, the Swedish sensation chose to headline large theatres without the benefit of a support act.

Even before Tempest and Co. had set



To pass the time on the road, Europe

(shown, Joey Tempest) are big fans of the

Rock Trivia version of Trivial Pursuit.

ANNAMARIA DI SANTO/CIRCUS



"Kee's (l.) joining was like a vitamin injection," says John (r.) of Europe's new guitarist, who replaced John Norum. "We're much more of a unit now."

GEORGE DESOTA/CIRCUS

foot in the U.S., questions were being raised: Were the band just another pretty face? Could they cut it live or was their success a fluke of European faddishness?

Their April 15 North American debut at San Francisco's Warfield Theatre silenced many of their critics. Europe unveiled a finely honed show, equal parts technique, good timing and sex appeal. And they had the confidence to break one of rock's Ten

**"We don't worry about anything, we're just playing."
— Kee Marcello**

Commandments—*never* start your show with your big hit.

What many people hadn't realized was that Europe were actually a veteran act, with three successful European LPs under their belt. The band's nucleus (Tempest, Leven and Norum) first began jamming for fun after school in 1982. "Seems like journalists worry about [the teen idol stuff] more than we do," Leven said earlier this year. "It's important to be taken seriously," added Tempest, "but I usually

say, if a girl has a poster on the wall, when she looks at the poster she probably has the music on. If you play lousy music, the poster is not on the wall. We know we're taking it seriously. I take songwriting very seriously."

Certainly guitarist Marcello has impeccable musical credentials; he produced and helped arrange his country's anti-famine "Metal-Aid" anthem—a tune co-written by Joey Tempest—even before joining the band. And in his painstaking transposition of Rimsky-Korsakov's "Flight of the Bumblebee" from classical violin to guitar, he gave Europe's fans a show-stopping display of six string prowess.

"We don't worry about anything," the guitarist said casually, "we're just playing." Added a confident Tempest at his third U.S. show in Seattle, "We do the same show that we do in Europe and the crowds here are reacting really positively to it."

That positive reaction continued to snowball: "The Final Countdown" ultimately peaked out at #8 in March and, following in its wake, the LP went platinum in April. "Rock the Night" was released as a second single on

"I've watched drum solos and thought, 'that's so boring.'" says Haugland, who does part of his on a snare center stage.

April 28 and also achieved Top 30 status.

October saw the band's third 45, "Carrie," a rock ballad co-written by Michaeli and Tempest, the third hottest single in the land; its success propelled *The Final Countdown* back into the Top 20 again. A fourth single, "Cherokee," was being readied for release by the Old World rockers at press time, as the LP was approaching triple platinum.

By the time Europe's awesome achievements are added up by the statisticians, it will make mathematically certain what rock fans already know: There were three runaway success stories on the hard rock scene this year—Bon Jovi, Whitesnake and Europe. As *Circus Magazine* went to press, the sexy Scandinavians planned to return to the studio this month and stay there well into 1988 working on their follow-up.

But Europe almost became one-album wonders in mid-October. As Tempest and Co. were shooting a video of "Cherokee" in Almeria, Spain, their set caught on fire. It was a serious accident; an Epic Records spokesperson claimed the band narrowly escaped death. Although the group was uninjured, several cameras were destroyed.

Kinda reminds you of what Europe did to the American charts in 1987. ●



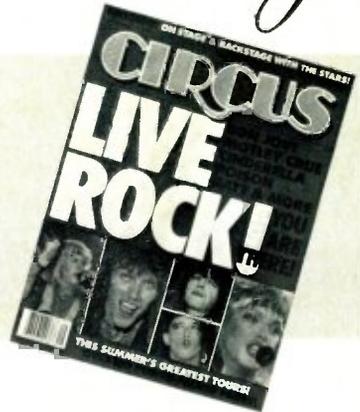
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PHOTO JOURNAL

by Toby Goldstein



JOHN HARRELL

Don Dokken (r.) and Frankie Banali of Quiet Riot are successful now, but they struggled to survive the L.A. club scene in an early version of Dokken.

Dokken: Just got lucky?

Los Angeles may seem like a neat place to live, with its beaches, palm trees and mellow weather, but literally hundreds of the town's most talented musicians have discovered that it can be a hard city to survive in. Don Dokken's situation was far from unusual—for a while, he lived in the attic above a rock & roll club—with no windows, kitchen, shower, TV or phone. And he had to share this hellhole with his road crew and a dog!

It's because of such severe economic pressures, including gigs where the group actually has to pay the club owner in order to play, that the Los Angeles scene has been peppered with breakups and reformations. At one time, Dokken's floating membership included Juan Croucier and Warren DeMartini of Ratt, as well as Quiet Riot's Frankie Banali. Don himself tried to help the guys in Great

White by producing some of their early demo tapes. Only now, five years later, have they been able to make a breakthrough.

A veteran like Don knows a lot of equally talented performers who didn't make it through the hard times. "I can think of five people off the top of my head that were so awesome, and they're working upholstering car seats, because after eight years of suffering, they said, 'enough is enough.' They just didn't make it."

Metallica's rocking holiday season

With Christmas season here, Metallica have decided to offer two special holiday packages to their fans. First up is a re-release, on the band's current label, Elektra, of their very first album, *Kill 'Em All*, which was originally issued on Megaforce. The

Elektra pressing will include the original inner sleeve with lyrics, which was first released in very limited quantities.

This version of *Kill 'Em All* will be even longer and hotter than the original, thanks to the inclusion of covers of "Am I Evil?" and "Blitzkrieg," which were formerly B-sides available only on the European single of "Creeping Death." Those tracks were recorded just after *Ride the Lightning* was released in the spring of 1984.

Late December will also see the release of Metallica's first ever home video, appropriately titled *The \$19.98 H.V.* The tape has a tentative subtitle of "Cliff 'Em All," since all the material included features the work of original bassist Cliff Burton, who was tragically killed in a bus accident last year. The video includes material from the *Kill 'Em All* days, and features over a half dozen European and American concerts, with footage from TV shows and clips shot by fans.

Motley's "Crue-cified" cover tunes

Some bands shy away from playing or recording other people's material, but Motley Crue has always spiced their set with a well-chosen cover version or two. The band's enjoyment of covers goes back to their earliest days when their repertoire included the Beatles' "Paperback Writer" and "Tonight" by the Raspberries. Since that time, of course, the Crue have recorded additional favorites on their last three LPs: "Helter Skelter" on *Shout at the Devil*, "Smokin' in the Boys Room" on *Theatre of Pain*, and most recently, "Jailhouse Rock" on *Girls, Girls, Girls*.

The decision to work with covers wasn't at all calculated, as drummer Tommy Lee explains. "We'll be doing a sound check, and we'll jam on old tunes. And we'll say, 'That sounds cool.' The only reason we wouldn't do a cover song on a record is if we quit jamming. We play a lot of other bands' stuff. It's fun."

David Coverdale's lessons in hit making

David Coverdale has been around long enough to know what a hit single sounds like... but that doesn't mean the Whitesnake leader knows it's a hit when he writes the tune. That's been the case with several of his most successful numbers, including his #1 smash, "Here I Go Again."

"I've never been a conscious 'singles writer,'" Coverdale maintains.



"Someone whose opinion I respect has been
advising me to use condoms.
He's the Surgeon General of the United States."

"To quote the man directly: 'The best protection against infection right now, barring abstinence, is use of a condom.'

Now, it's not like I haven't heard this anywhere else.

These days, unless you never read the papers, watch TV, or talk to your friends, you're definitely going to hear something about sexually transmitted diseases.

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And act on it. Especially in this case. After all, I've got absolutely nothing to lose if I follow his advice. And maybe a terrible lot to lose, if I don't."

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ANASTASIA PANTSIOS

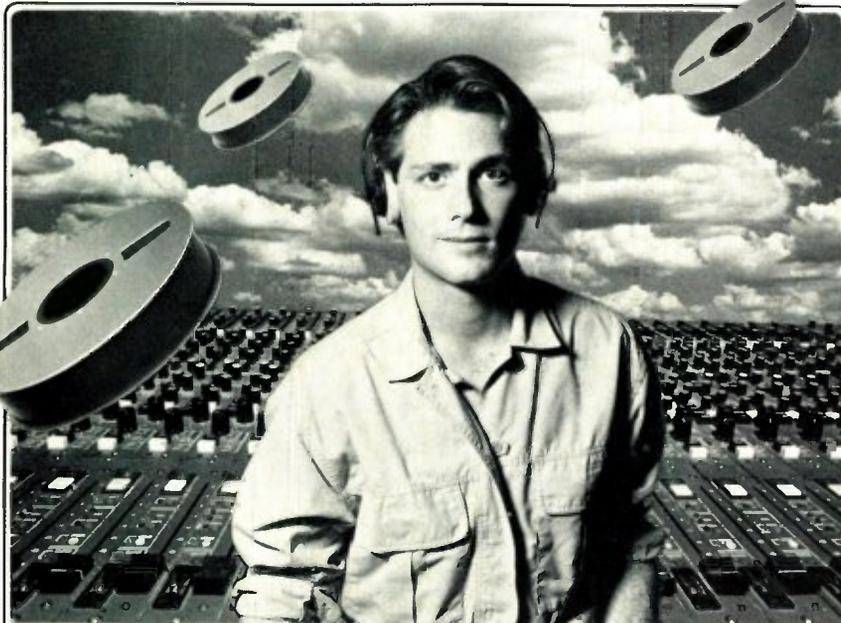
Coverdale wrote songs originally intended for Tina Turner and B.B. King, but kept them—and both became hits.

"I leave it up to the record company to pull their hair out—which one should be this, which one should be that. The whole purpose behind releasing 'Still of the Night' first was just to re-establish or reaffirm that I hadn't lost the balls or the bite after a long period of time.

"Initially, [European record companies] wanted to put out 'Is This Love' as the first single there, which would have killed me in the rock & roll sense." Instead, that bluesy ballad was issued as the second single, and became a big hit, but only after Coverdale had diverted it away from his original purpose.

"I was asked by Capitol to come up with anything for **Sheena Easton** or **Tina Turner**. They knew I was going away for a writing spree. How I put everything together is, I get ideas throughout the year and when I'm going to settle down for the project, I get away for six weeks or two months to some obscure part of the world to correlate all the bits and pieces. And that idea was for Tina, but it just got a little too good," the singer laughs.

And that's not the first time David changed plans. "Many years ago I wrote a tune for **B.B. King** when he was working with **the Crusaders**. And when I cut the demo of the song, I decided to keep it. That became the first Top 40 hit I had worldwide, 'Fool for Your Loving.'" 



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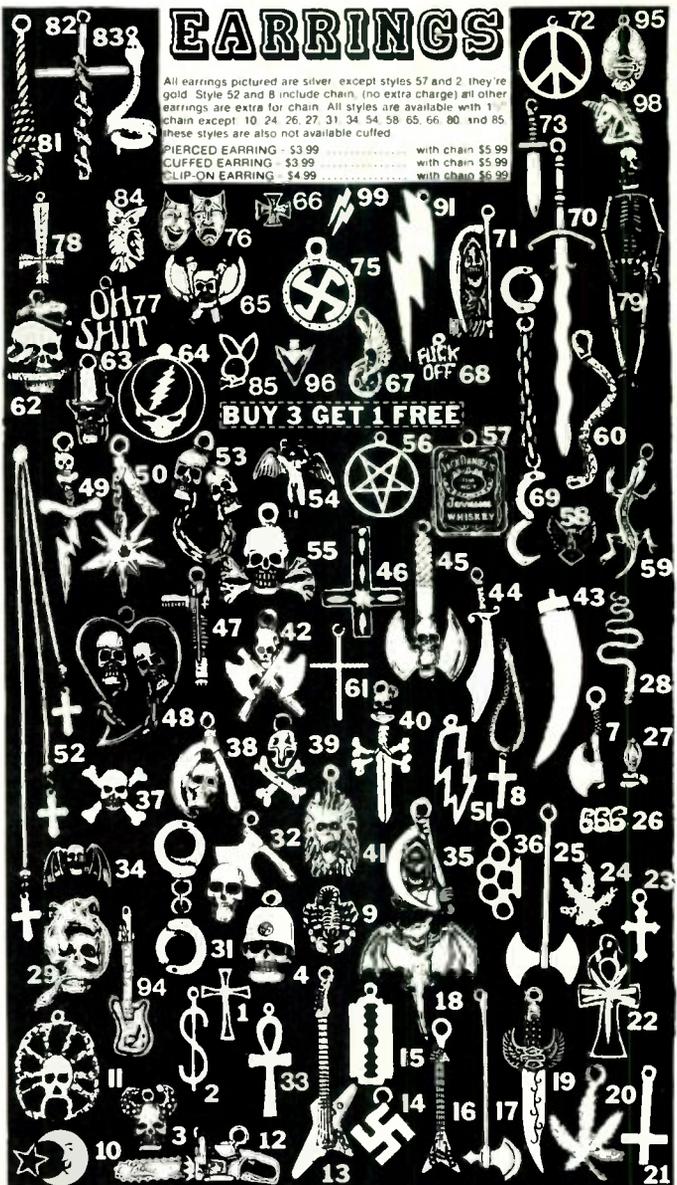
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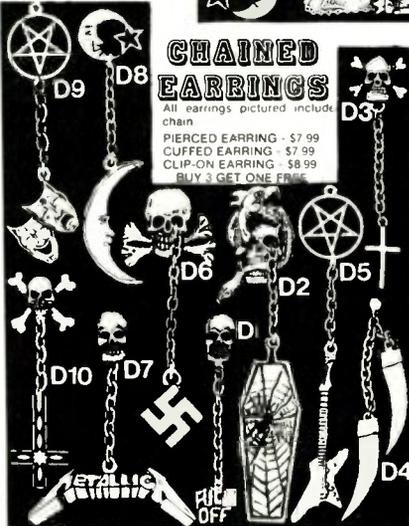
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- Metallica - Kill 'em all
- Metallica - Damage Inc.
- Metallica - Master of Puppets
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- venom - Nightmare
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- Poison - Cat-ragged in
- Slayer - group portrait
- Slayer - To yell with the devil
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- Motley Crue - 44
- Motley Crue - Pain Killer
- Motley Crue - no trespassing
- Motley Crue - Bad Boys
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- Megadeth - "Kill for Thrills"
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- Wasp - Last Command
- Ken - Final Frontier
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- Metal Church - The Dark
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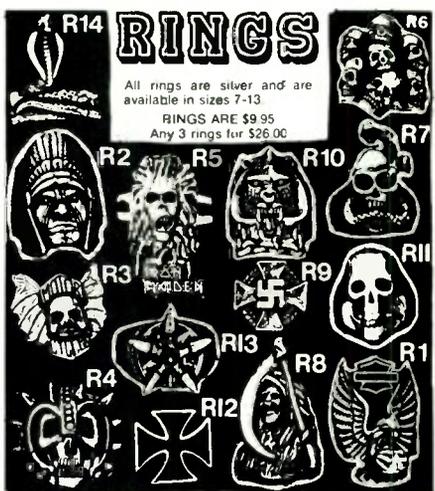
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MUSIC GEAR

edited by Paul Gallotta

- Pg. 96, Stars' Instruments: Dokken's Mick Brown
Pg. 98, Drum Beat: Whitesnake's Tommy Aldridge
Pg. 101, Guitar Clinic: Warm-up techniques
Pg. 102, Test Reports: Cymbals by Zildjian, Paiste, Pearl and Sabian
Pg. 104, A guide to guitars under \$650

Stars' Instruments: Dokken's Mick Brown attacks

"I SAW THE BEATLES ON THE Ed Sullivan Show when I was about seven," recalls Dokken's time-piece "Wild" Mick Brown, "and that was it. I was hooked on the rock & roll and the drums. Still, it took me two years before I could get around to taking lessons."

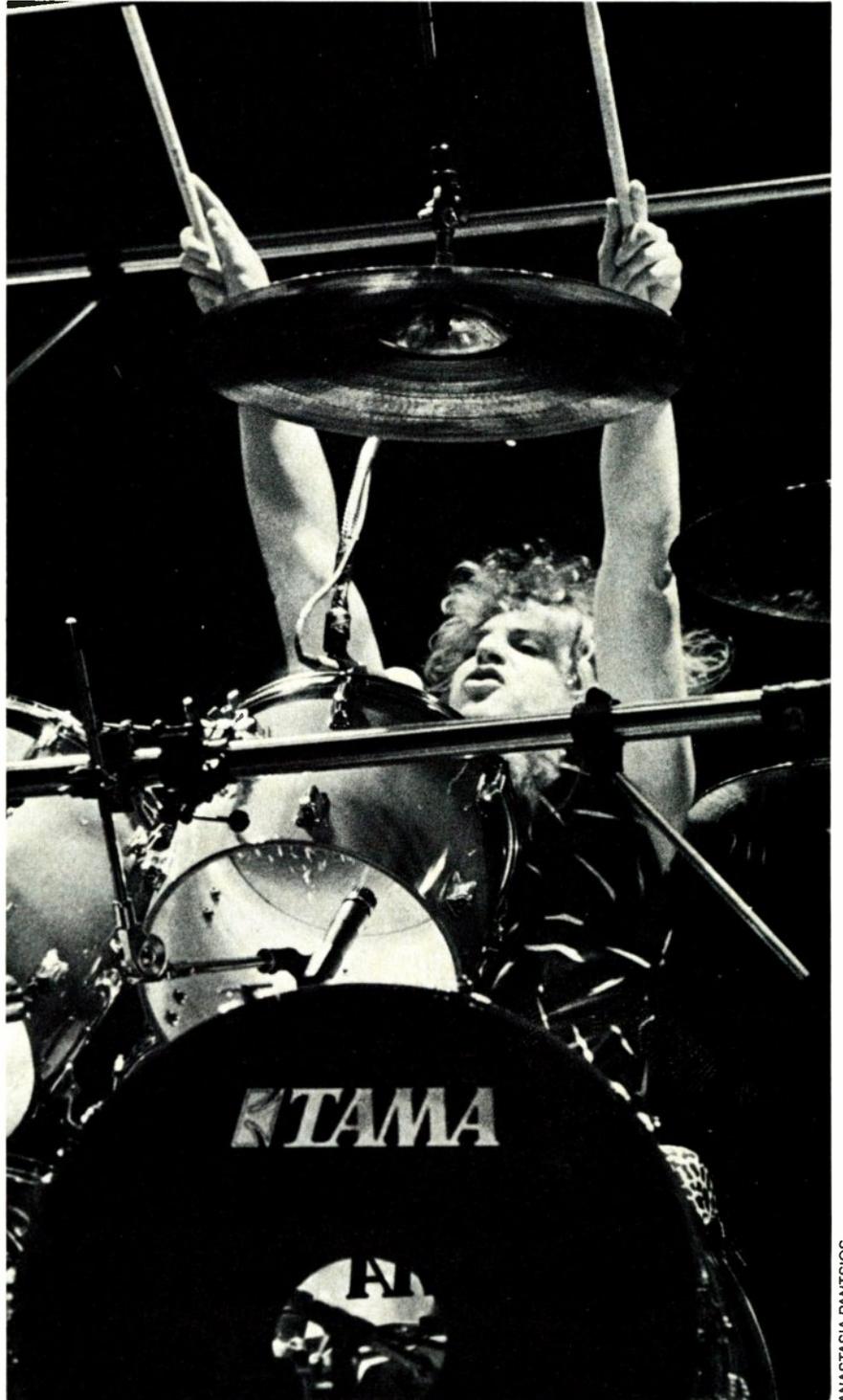
By the time he was ten, the lessons had paid off; Brown joined his first band. "We were called The Reason Why," he moans sarcastically.

Brown eventually gravitated to the northern part of California, but left "as soon as I discovered there was nobody worth playing with there at the time." But before he split, he hooked up with guitarist George Lynch and the two relocated to L.A. together, where, over the course of the next ten years, they hacked their way through a series of club bands before striking pay dirt in the form of Don Dokken.

"Don enjoyed some of the songs George and I had written," he recalls, "and he took them with him to Germany. The next thing I knew, he called us up and said he had a recording contract."

Dokken's come a long way since then. On their current tour with Aerosmith in support of *Back for the Attack*, Brown is bashing away on a customized Tama Superstar kit. Refurbished by the Percussion Center at Fort Wayne, Indiana, it consists of two 24" x 28" bass drums, a 14" x 16½" brass shell snare (or on occasion, an 8½" x 14" wood or chrome shell snare), 12" and 13" rack toms and 16" and 18" floor toms. He uses Tama's Power Tower rack system. For cymbals, Brown is endorsing Sabian: he's using a 20" ride, two 20" Chinas, an 18" China, two 18" rocktagons, a 20" crash and a 40" Sabian gong.

—Paul Gallotta



"Everybody wants a purpose in life," claims "Wild" Mick Brown of Dokken. "Hell, I just want to have fun."

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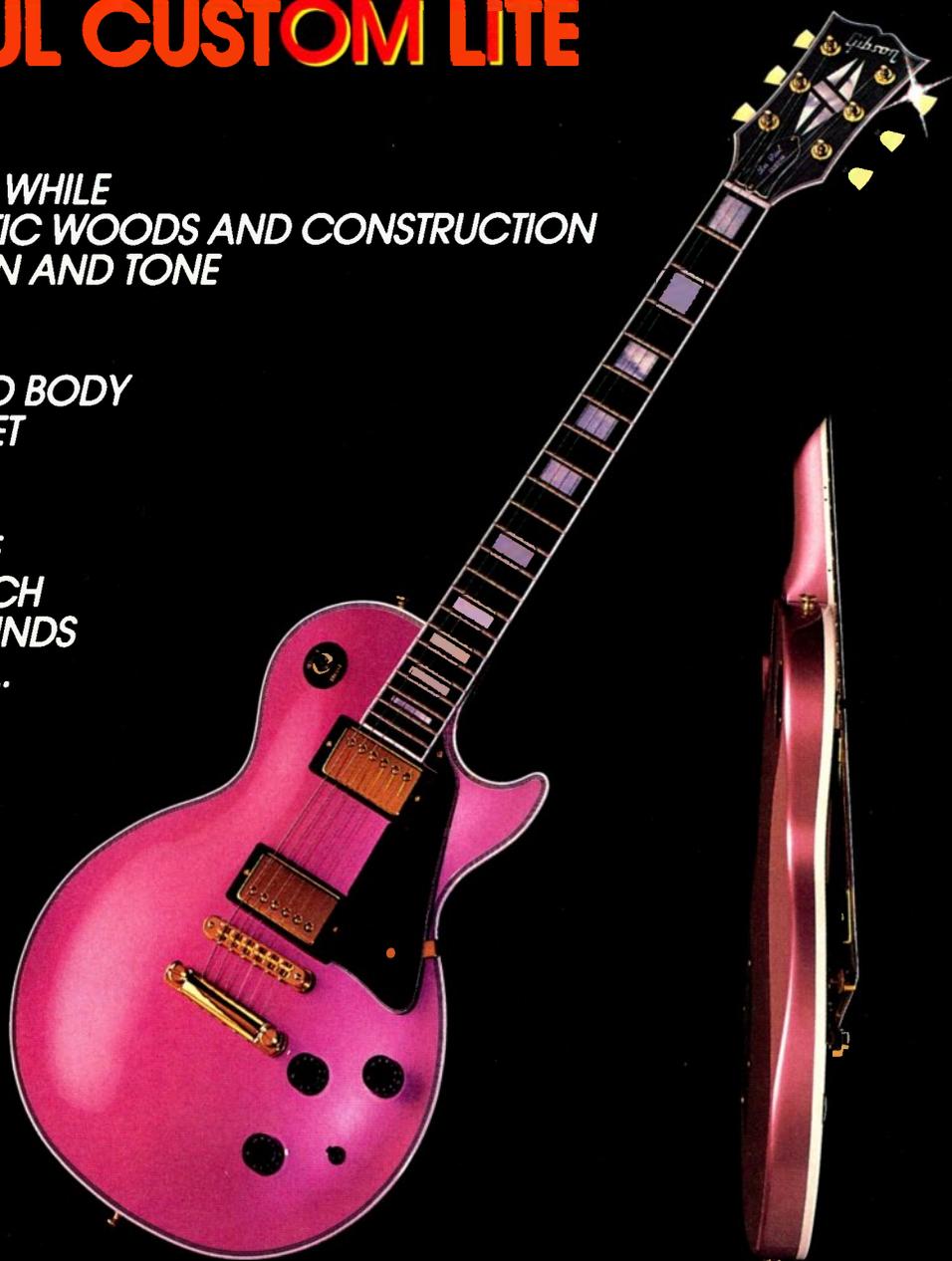
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A guide to guitars under \$650

IT'S THAT TIME OF YEAR

again! That joyous season where parents, friends and loved ones descend on your local department stores like locusts on a corn field and strip the shelves bare, providing you with every gift imaginable—usually none of which you really want. But, if you happen to want a guitar this year, you're in luck. The beginner's models are cheaper than ever, and due to advances in electronics and construction, they've never sounded better.

What follows is a brief guide to some of the most recent models which list for under \$650. While this selection is by no means comprehensive, it will serve as an introduction to a handful of the more popular models available. All specifications are provided by the manufacturer and are not the results of testing by Circus Magazine. Unless specified, all prices given are manufacturer's suggested list, which means you can do a lot better if you shop around.

CARVIN

Carvin's mail-order only business has really been thriving over the past



Charvel's Model 1A



Fender's Squier Standard Stratocaster

few years, and with recent additions like the DC200TI, it's no surprise why. The DC200TI is a twin-humbucker model which features a glued-on Eastern hardrock maple neck contoured into a body manufactured from the same wood. The hardware is all triple chrome-plated and the electronics have stereo compatibility. The DC200TI comes with a Pro Kahler tremolo and block inlays. If you could purchase the DC200TI from a store, it would run you approximately \$1,199; however, directly from Carvin, it lists for only \$599. For more information, contact Carvin, 1155 Industrial Ave., Escondido, CA 92025.

CHARVEL

For the serious guitarist on a limited budget, Charvel has two great alternatives: the Model 1 and Model 1A. The Model 1 is a single-humbucker guitar with a solid basswood body, a rock maple neck and quarter-sawn maple fingerboard with a three spring tremolo system. The humbucker is a powerful Jackson J-90C ultra-high output distortion class double coil. It retails for \$399.95.

The Model 1A is identical, except it features three Jackson J-100 single-coil pickups, coupled with a five-way switch and one volume and one tone control, mounted on a pickguard. It carries a suggested list price of \$449.95.

CORT

Cort's forte lies in designing innovative beginner's models, and their latest addition comes in the form of the Space SEG3T headless guitar. With a tremolo which has been licensed by Steinberger, the Space SEG3T features three EMG designed



Hondo's HK 7601

pickups (one humbucker, two single coils), neck-through-the-body construction, a Fibonol fingerboard, three mini-toggle switches, and one volume and one tone control. It lists for \$419.95.

EVETS

The new kids on the block, the Evets Corporation are distributing B.C. Rich's Platinum Series which feature the neo-classic Warlock, Ironbird and ST designs, all with list prices of under \$500 each. The Platinums feature B.C. Rich fine tuneable tremolos, black chrome hardware, maple necks with jumbo frets, varying pickup configurations and pickup selectors with coil tap switches. To find out more about this unique series, contact B.C. Marketing, P.O. Box 2769, Laguna Hills, CA 92654.

FENDER

The manufacturer of last year's best-selling axe, the Fender Standard Stratocaster, has spawned yet another variation on the theme—the Squier Standard.

The Standard features three single-coil Fender pickups with even pole piece heights to give better tonal balance. It's equipped with a five-position toggle switch, master volume, two tone controls and a System I locking tremolo unit. The Fender Squier Standard carries a \$369.99 suggested retail price tag.

HONDO

Hondo has built its reputation around its many cost effective beginner's models, and one of its newest is the HK 7601.

Featuring a single high-output humbucker in the bridge position and a single volume control, the HK 7601 comes with a rock maple neck, a rosewood fingerboard and a Floyd Rose-licensed HK tremolo system. It retails for \$339.95.

IBANEZ

One of Ibanez's more popular additions to their line of introductory models is the RG120. It features a contoured basswood body and neck with a rosewood fingerboard, two humbucking pickups with two Duo-sound switches, a three-way pickup selector switch, a single volume and single tone control, a Powerocker tremolo and chrome hardware. It retails for \$299.

KAMAN

While more famous for their world renown acoustic guitars, Kaman Music

Corporation has recently introduced a full line of economically priced solid body electric models.

Classically styled, these three-pickup models (two single, one humbucker or three single coil) all feature locking nut and tuneable tremolos; rosewood fingerboard models feature black hardware. All are available in red, black or white. The AM18T (with a maple fingerboard) lists for \$199.50, while the rosewood model (the AR19T) lists for \$239.50.

KRAMER

Kramer's Striker Series guitars were designed with the beginner in mind. The Striker 100ST was actually styled after the Eddie Van Halen-designed American Baretta. It features chrome hardware, a Floyd Rose tremolo II with fine tuners and a locking nut, a rosewood fretboard, a single humbucker and a single volume control. It retails for \$319.

PEAVEY

Two of Peavey's recent additions to their line of quality guitars with list prices under \$650 are the Nitro II and the Nitro III.

The Nitro II features a 22-fret rosewood fingerboard, twin exposed-coil humbucking pickups and a heavy duty three-position toggle



Peavey's Nitro II

pickup selector switch. It also features an unusual "harmonic" placement of the rhythm pickup; rather than the standard location, the rhythm pickup is closer to the middle, resulting in less muddiness. It lists for \$534.50.



Kaman's AM18T



The Nitro III features two single coils and a single humbucker, in addition to three individual pickup selector switches, a control on/off function for the single coils and an on/off/coil split for the humbucker. It lists for \$584.50.

B.C. RICH

B.C. Rich offers an entire line—the NJ Series—which retails for a scant \$499. Included in the NJ Series are the Bich, Ironbird, Mockingbird, ST and Warlock guitars. Featuring bolt-on necks, Kahler Flyer tremolos and varying pickup configurations, the NJ Series is available in black and “arrest me” red. For an additional \$20, color options include ultra violet, metallic red or glitter rock white. All models are assembled, inspected and tested in the U.S.

SUZUKI

Suzuki introduces the first low-cost guitar for people who can't play: the Synthia. An electronic guitar with manual or automatic play functions, the Synthia also offers a comprehensive selection of drum and walking bass patterns. The guitar offers 84 preset chords played by touching a single fret on the stringless neck. It has six voices (electric guitar, acoustic guitar, brass, synth, Vibes I and Vibes II) and it carries a retail price tag of only \$250.

WASHBURN

For the aspiring axist who wants the playability of an electric and the amplified sound of a flat top acoustic, Washburn has introduced the SBT-21.

Offering a slim, rock maple neck with a rosewood fingerboard, the SBT-21's mahogany body has been computer routed in the precise areas needed to enhance the acoustic properties of the instrument. The electronics have been designed with master volume, master tone and an exclusive midrange “fat” control to increase the presence of the instrument. The SBT-21 lists for \$429.

—Paul Gallotta

Test Reports: Zildjian's Special Effects Series

★ ★ ★ ★ ☆

ZILDJIAN'S SPECIAL EFFECTS Series offers a range of percussive punctuation options for drummers. The



Zildjian's Z China boys list for \$236 (18") and \$265 (20"). They rate four-and-a-half stars.

cymbal configurations are 8", 10" and 12"; they all share a tight, high-pitched splash and a consistency of sound throughout the diameter, with a sharper-edged sound closer to the bell. Changing the type of stick and the angle of attack provided some degree of variety.

The cymbals produced a combination of long vibrations after the hit and a preponderance of high-end overtones that cut well but lacked warmth and roundness in a studio environment. These drawbacks were less noticeable in live applications, where the cymbals' brassy, high-pitched edge proved an asset in high decibel environments.

Zildjian's new Z China Boy inverted splash cymbal comes in 18" and 20" sizes, and has a couple of new design twists that make it markedly superior. The Z China Boy has a swooping leading edge and a squared off bell top, which result in a sharp, very loud crash with excellent sound. The computer-hammered cymbal has plenty of top end and crispness. Its kinetic energy storage capacity was abundant yet consistent, providing a controlled sustain and a nice, even declining slope of ring after the hit. In studio applications, keeping the microphone placement pattern a bit further away than usual achieves a better result because of the volume the Z China Boy generates.

The 8", 10" and 12" Special Effects cymbals are list priced at \$77, \$92 and \$107, respectively. The Z China Boy lists for \$236 in the 18" version and \$265 for the 20". We award Zildjian four-and-a-half stars for a fine outing.

—Dan Daley

Pearl's CX-900 Series and the Wild 900 Series

★ ★ ★ ★ ★

PEARL AUGMENTS TWO NEW lines of cymbals: the top of the line CX-900 Series and the Wild 900 series. Both are designed to provide flexibility for drummers with an array of playing styles.

The CX-900 group features traditional cymbal design. We took an assortment of the 20-cymbal collection into the studio and onstage, and the overall results were impressive. The pitted 18" heavy crash produces a nice initial blast, before decaying evenly with minimal overtones. Equally bombastic is the 16" medium crash, which has some colorful overtones that nonetheless didn't interfere with overall kit timbre. It doubled nicely as a quick splash cymbal for fast hand grabs. The thin crash (16") cut nicely and also made for great splashes. (8", 10" and 12" splashes are available.)

In contrast, the tonal variations within the Wild 900 series fall into a narrower band. However, the express purpose of this line is to cut through, and they do that with a vengeance. Most of the cymbals in the series are pitted in a widening pattern out from the center. We're not sure about the applicable laws of physics, but the results are cymbals that are explosive in sound. The overtones are in there, but getting to them required a heavier hand than the CX-900 series. While it's a good studio assortment, the Wild 900 series shines on stage, especially in



— Dana Strum,
Vinnie Vincent Invasion

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situations where there aren't enough microphones to properly mike the kit. There's plenty of kinetics in the series to ensure you'll be heard.

The CX-900 series rides range from \$165 to \$230. The crash types cost from \$130 to \$200. The hats, in medium and heavy, go for \$105. Splashes and China types are priced between \$80 and \$230. All prices are list. We award them five stars.

—Dan Daley

Sabian's HH Control Series

★ ★ ★ ★ ★

SABIAN CONTINUES TO EXPAND its line of cymbals, adding several new crashes and rides to its HH Control Series. The crashes come in 12", 13", 14", 15" and 16" versions, with an 18" crash/ride edition and 20" and 22" rides. Ride cymbals with higher bell sizes are also available in 18", 20" and 22" sizes.

Three cymbals by Sabian drew special mention by our testers. In the same HH series, the HH Leopard Ride cymbal delivered the best and loudest crashes in our tests. The 22" (also available in 20") cymbal is quite heavy, which gave it plenty of volume, and its pitted, unlathed texture produced a clear, penetrating and very non-resonant ping. No matter how hard you hit it, there were virtually no overtones. Its easy slope gave it a pleasant pitch. Be advised that the HH Leopard Ride is not a subtle cymbal; but while its applications are more suited to louder stuff, the right touch can draw some interesting effects out of it.

Sabian's 18" Fast Chinese is a thin, high-profile cymbal with an oversized bell and upturned edge. Its rapid decay makes it useful for quick, punchy accents.

The Rocktagon is Sabian's heaviest crash cymbal, cut into an octagonal shape. The eight-sided cymbal is laden with overtones — not the cymbal of choice for weddings and bar mitzvahs. But if you need a cymbal that can cut well and double as a Chinese-type effect splash, the Rocktagon is for you. It comes in 16" and 18" sizes.

Sabian's Leopard Ride lists for \$255 for the 20" and \$302 for the 22" version. The Fast Chinese goes for \$165, and the Rocktagon ranges from \$139 to \$189 for the 16", 18" and 20" sizes. We award them five stars.

—Dan Daley

Paiste's Series 3000

★ ★ ★ ★ ★

JUST IN TIME FOR CHRISTMAS, Paiste offers a new line of cymbals whose sonic characteristics should warm the hearts of metal lovers. The new Series 3000 line includes a 22" Power Ride cymbal, an 18" thin crash, an 18" Power Crash, a 20" Novo China-type inverted crash cymbal and a pair of 14" hi-hat cymbals, the Sound Edge 3000.

The two clear stars of this group are the thin crash and the Novo China-type cymbals. The thin crash develops one of the best mid-to-high-pitch rings we've heard in a long time. It cuts with the best of them, cleanly and briskly. The Novo China-type adds a couple of new twists to inverted cymbal design: a higher bell height which gives the cymbal a more intense slope, and an inverted edge which turns downward rather than up. The result is an extremely loud cymbal that can cut through any wall of sound. It's brassy and bombastic, with perhaps the best volume characteristics of any cymbal of its type on the market.

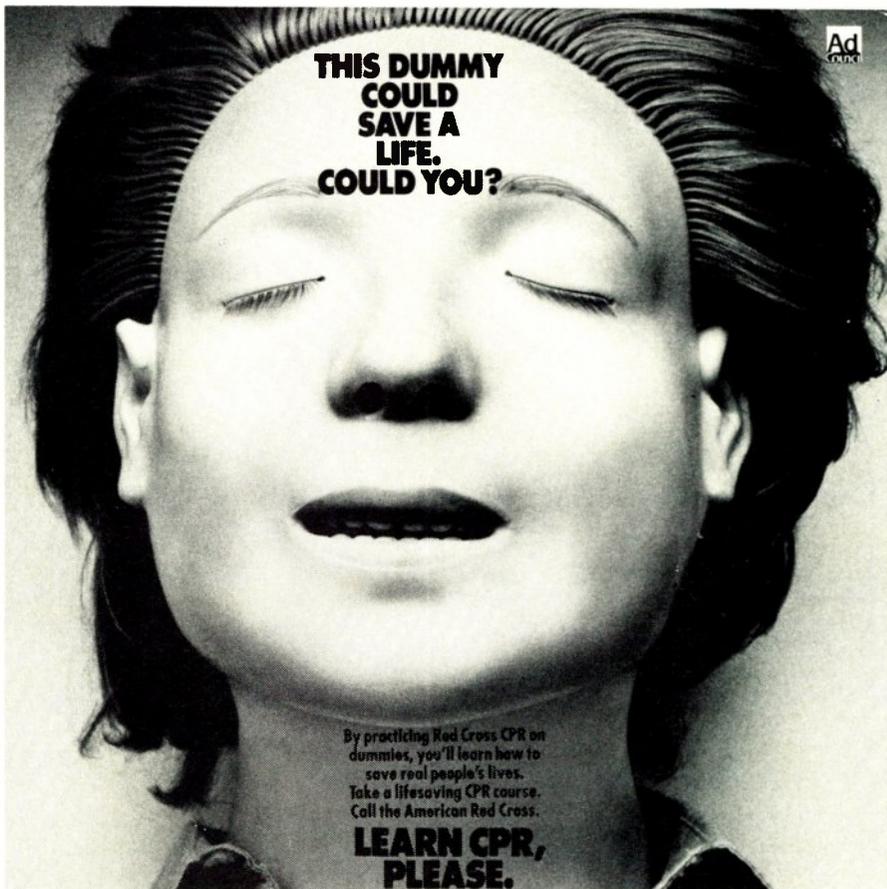
The Sound Edge 3000 hi-hat cymbals incorporate a swiveled edge on the lower cymbal. This adventurous design provides a consistent air escape and made the "chip" sound extremely bright and cutting when operated by pedal.

Paiste's Power Ride carried the stick impression well, and the bell provided a clear, rich ring. However, the cymbals sustained too much and too long for ride patterns when ridden on the edge. Hitting it closer to the bell produced better sonic characteristics.

Also falling a bit short of expectations was the Power Crash, with too many overtones still ringing long after the initial sustained wash was gone. This was particularly noticeable in the studio. The crash did improve with extremely hard attacks, making this cymbal a better bet for live applications.

Overall, the new Paiste line is an excellent offering and priced right, too. The Power Ride lists at \$275, the thin crash at \$200, the Power Crash at \$200, the Sound Edge 3000 hi-hats at \$370, and the Novo China-type at \$310. We give the collection four-and-a-half stars.

—Dan Daley

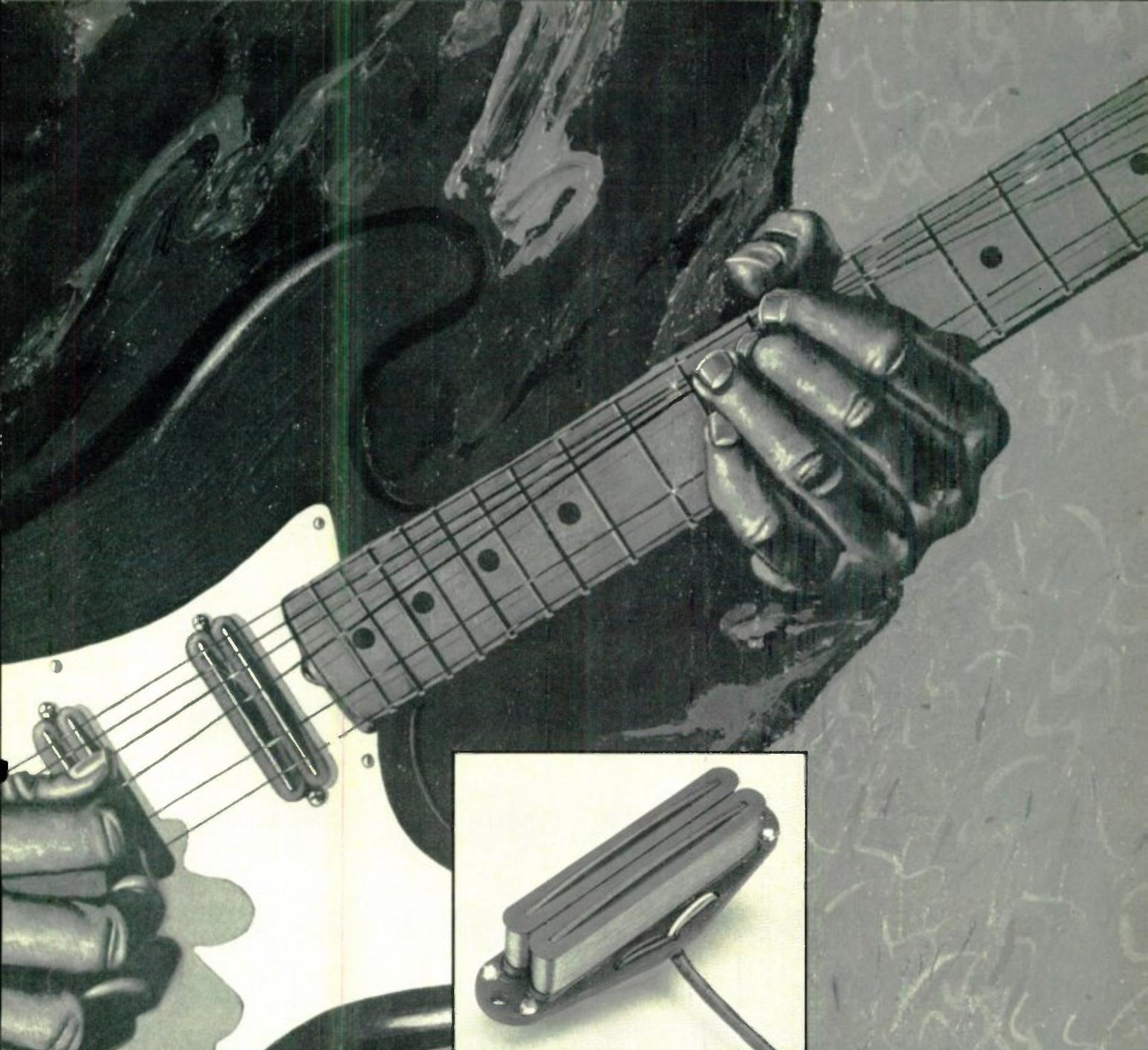


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LONGPLAYERS

by Paul Gallotta

Alice Cooper fights back

Kiss rocket back with their best



BOB LEAFE

If you thought Alice Cooper came back with last year's 'Constrictor,' guess again; his current 'Raise Your Fist and Yell' is his best in years.

Alice Cooper/Raise Your Fist and Yell (MCA)

Alice Cooper barnstorms his way through ten anthemic rockers that hearken all the way back to his classic *Billion Dollar Babies* days. Like Aerosmith, Alice has improved upon his comeback LP. Producer Michael Wagener has given the sound a harder edge than on their previous collaboration.

From the opener (and first single) "Freedom"—a diatribe against the new right—through hell-raisers like "Give the Radio Back" and "Chop, Chop, Chop," each cut stands on its own and sounds as if it were written with either the arena or video screen in mind. There are no obvious hit singles on *Raise*, but the stage is where Cooper rules, so catch his world tour

which rumbles through the South- and Midwest this month.

The Great Kat/Worship Me or Die (Roadrunner)

The self-proclaimed "Goddess of Metal" just might be the hottest unknown guitar player in the business, male or female. Zipping through 100 mph solos, her brand of hyperspeed thrash is infinitely more accessible than most of her competition. Unfortunately, as far as vocals are concerned, the world only needs one Wendy O. Williams.

Kiss/Crazy Nights (Mercury)

The hottest band in the world rockets back with what just might be

their finest hour (OK, 43 minutes). More commercial than anything they've recorded since *Destroyer*, *Crazy Nights* features Kiss' first encounter with the synthesizer, more blistering fretwork by Bruce Kulick than on last year's *Asylum*, and hooks so fat that they'd get Helen Keller to headbang.

The first single, "Crazy, Crazy Nights," is probably the catchiest thing Kiss have ever recorded, but don't overlook "Bang Bang You," "Hell or High Water" or the quasi-ballad "Reason to Live." With a tour (which steamrolls through the mid west this month), look for Kiss to return to the top in a big way in '88.

Leatherwolf/(Island)

L.A. quintet debuts with their own brand of "cinema metal," comprised of one part "optimistic rock" à la Stryper,

AIRPLAY

Top 10 National Radio Airplay Chart



John Cougar



Aerosmith

1. **John Cougar Mellencamp**/The Lonesome Jubilee (Mercury)
2. **Aerosmith**/Permanent Vacation (Geffen)
3. **Bruce Springsteen**/Tunnel of Love (Columbia)
4. **Pink Floyd**/A Momentary Lapse of Reason (Columbia)
5. **Rush**/Hold Your Fire (Mercury)
6. **Fleetwood Mac**/Tango in the Night (Warner Bros.)
7. **Jethro Tull**/Crest of a Knave (Chrysalis)
8. **The Cars**/Door to Door (Elektra)
9. **R.E.M.**/Document (I.R.S.)
10. **U2**/The Joshua Tree (Island)

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

one part visual metal (see Alice Cooper's review) and one part everyone else.

Leatherwolf might be easy to dismiss as a generic hard rock band if not for solid tracks like "The Calling," "Cry Out" and "Rule the Night" and their three guitar attack. Given a chance to develop a more distinctive style, Leatherwolf could progress into something special.

Loverboy/Wildside (Columbia)

Commercial hard pop rock that's got platinum written all over it. The lead-off single, "Notorious," was co-written by Jon Bon Jovi and Richie Sambora, and just might be the best thing these Canadians have ever recorded. While the rest of *Wildside* doesn't match their peak, it is just strong enough to ensure airplay well into the spring.

Ramones/Halfway to Sanity (Sire)

New York's favorite punks balance hardcore ("Weasel Face"), pop ("Go Lil Camaro, Go," featuring Blondie's Debbie Harry) and metal ("Death of



JANET MACOSKA/KALEYDISCOPE

Rush vocalist Geddy Lee eased up on the keyboards on 'Hold Your Fire.' The result is their most commercial LP yet.

Me"), but still lack the hit single that'll break 'em through to the masses. Still in all, one of the better releases of the season.

Rush/Hold Your Fire (Mercury)

For people who think that Rush

combines the pomposity of early Yes with all the negative aspects of bad metal, hold on to your hairpiece.

Hold Your Fire is their most commercial release to date (which means not really). Aimee Mann's ('til Tuesday's vocalist) guest spot on "Time Stand Still" might provide the band with the Top 20 hit single they've never had, but for those of you who long for vintage Rush & Roll, go straight for "Force Ten," "Second Nature" or "High Water." Stay tuned for a tour early next year.

Shok Paris/Steel and Starlight (IRS)

Cleveland-based quintet's debut boasts a crisp production and some appropriately gritty vocals by frontman Vic Hix. Unfortunately, their brand of speedy (but not speed) metal lacks that one hit single which could provide crossover success. With MTV rejecting metal (again) and radio being sure to play follow the leader, there's a good possibility that this one could be overlooked by the headbanging faithful.

Sword/Metallized (Combat)

A Canadian quartet with more firepower than the entire U.S. Persian Gulf fleet. Heavier than your average hard rockers but not quite thrash, this is one band that shouldn't remain on an indy label for long. Start out with "FTW" and go directly to "Children of Heaven." If you aren't hooked by the time you reach "Stoned Again," maybe you should stick with linear algebra instead of rock & roll.

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- BON JOVI - Slippery
- BON JOVI - Slippery (Jersey \$13)
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- BON JOVI - Pic/Signatures
- BOSTON - Third Stage
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- CINDERELLA - Window, lightning
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- EUROPE - Photo/Flags
- EUROPE - The Final Countdown
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- GRATEFUL DEAD - Blues for Allah
- GRATEFUL DEAD - Skull & Roses
- GRATEFUL DEAD - In the Dark
- GREAT WHITE
- GUNS & ROSES
- HEART - Group World Tour
- IRON MAIDEN - Somewhere in Time
- IRON MAIDEN - USA Tour '87
- IRON MAIDEN - Aces High
- IRON MAIDEN - Mummy
- IRON MAIDEN - Live After Death
- JIMMY PAGE - from Led Zeppelin Years
- KISS - Asylum

- LED ZEPPELIN - Houses of the Holy
- LED ZEPPELIN - Swan Song
- MEGADETH - Harpoon/Speed, Metal
- MEGADETH - Vic Rattlehead
- METAL CHURCH - Demon Eyes
- METALLICA - Brain Surgery
- METALLICA - Garage Days, album cover
- METALLICA - Damage, Inc.
- METALLICA - Metal Up Your Ass
- METALLICA - Skeleton
- MONKEES - Portrait
- MONKEES - Psychedelic
- MOTLEY CRUE - 4x4
- MOTLEY CRUE - Girls, Girls, Girls
- MOTLEY CRUE - Theatre of Pain
- OZZY OSBOURNE - Ultimate Sin LP Tour
- OZZY/RANDY RHOADS
- POISON - Four Guys/Cat Dragged In
- POISON - I've Been Poisoned
- POISON - Talk Dirty
- QUEENSRYCHE - Rage For Order
- RATT - Cigar character
- RATT - Dancing undercover
- ROBERT PLANT - from Led Zeppelin Days
- RUSH - Power Windows
- SLAYER - Reign in Blood
- STRYPER - To Hell With the Devil
- TESLA
- U2 - Joshua Tree
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- WASP - Electric Circus
- WHITESNAKE - '87 Tour
- WHITESNAKE - David Coverdale

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- RANDY RHOADS/OZZY
- VAN HALEN - 5150
- POISON
- METALLICA - Group Shot
- METALLICA - Jump Into The Fire
- METALLICA - Master Of Puppets
- IRON MAIDEN - Live After Death
- MOTLEY CRUE - Theatre Of Pain
- KISS - Destroyer
- GRATEFUL DEAD - Steel Your Face
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BACK PAGES



by Lou O'Neill Jr.

Dee's attitude: No more hype!

Warlock ready to scalp!

ON THE WARPATH?: TRIUMPH

And Agony, Warlock's eye-opening new release in the States, has already gathered raves in Europe and the metal maniacs from Germany have just kicked off yet another trek in the Old World, this time supporting **Dio**. We believe TAA to be the band's strongest yet. Meantime, the rock mags overseas have afforded the "Lockers" unprecedented coverage and all the ingredients of a major "break" seem to be coming together. *Triumph And Agony*, produced by New York musician Joey Balin, could well be the Deutschland rockers' very own personal victory. More details about these sizzling "wildmen"—and hot lead singer Doro Pesch—as they develop.

GUEST QUOTE: The one and only **Dee Snider** of **Twisted Sister** in a *Circus Magazine* exclusive about the current state of the band. "We're feeling very good about ourselves," Dee explained. "We've been at it for 12 years, so we're definitely in it for the long run. **A.J. Pero**? Yeah, I liked the guy, but it wasn't like he couldn't have stayed. He could have, but wanted to go his own way. The bottom line is that it wasn't a very smart decision."

On his family life: "I gotta be honest, it's not what you'd call 'average.' My kid just graduated from kindergarten and all the other children were dressed in blue or pink. Jesse went in camouflage fatigues, dressed as Rambo."

On Sister's recent album: "Our image is so much bigger than our name and that's a problem. We took the makeup off and went out on a musical limb to prove this is no 12-year joke. We definitely don't want to be about hype."

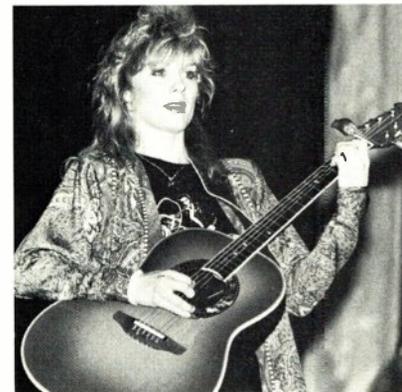
ROCK CONFIDENTIAL: Congrats to the "new and improved" **Pink Floyd** who proved that yes, you can go home



Twisted Sister's Dee Snider: "No 12-year joke!"



Lou O'Neill Jr. and Hooters' stickman, David Uosikkinen: "Not us!"



Nancy Wilson of Heart: Could not believe **Nugent's megawatt antics!**

again and make it work if the music is together! Can't say enough about **Floyd's** smashing comeback, even if **Roger Waters** feels he's been betrayed. . . Ready to start again! That's the flash from our sources in the Garden State regarding **Bon Jovi**, without question the biggest success story of 1987. Watch for the quintet to enjoy the holidays at home with family and friends and then attempt to top the awesome *Slippery When Wet*, now zeroing in on nine million sales in America alone. Bulletin: Does the dreamboat lead vocalist have a big romantic announcement in mind? Please, we can say no more. . .

Nobody asked us, but, isn't it utterly eerie how much new **Lynyrd Skynyrd** singer **Johnny Van Zant** sounds like his late brother, **Ronnie**? Sorry to report that, because of injuries sustained in a car accident, axeman **Allen Collins** is still not yet able to play with the band, but remains a part of the show, nonetheless. What a classy gesture on the part of the band!

A Canadian bass player is causing big problems within his band. Ugh! This may be serious. . . It only took a scant seven weeks for the **Hooters'** album, *One Way Home*, to achieve gold record status and it might be platinum by the time you read this. Why do so many outfits suffer from the notorious sophomore jinx? "No one can be sure," explained **Hooters'** drummer, **David Uosikkinen**, "but it might have something to do with attitude and the tendency to let down a notch, figuring, 'We've made it.' I think it happens to a lot of groups, but I don't think it's happened with us."

OVER 'N' OUT: No, he wasn't wearing his famous loin cloth, but **Ted Nugent**, "the Motor City Madman," was in rare form at a recent on-stage blowout with **Heart**. What tune did they jam on? **Led Zeppelin's** "Rock 'n' Roll"—a long-time fave of the Wilson sisters—and "Nuge" had his Gibson cranked up to "9!" **Nancy Wilson**, for our money perhaps the finest female player in rock today, couldn't believe Ted's firepower, but how do you figure Ted earned the nickname anyway? . . . Can't say enough about the great LP **Def Leppard** created, even if we all grew gray waiting for it. Well, done, gentlemen, well done!

SEE YOU NEXT MONTH. Until then, remember: *Season's greetings, happy New Year and let's make it great in '88!*

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