

SPECIAL EDITION

CIRCUS MAGAZINE

CIRCUS

THE #1 METAL MAGAZINE

THE YEAR IN ROCK!

GUNS N' ROSES

INSIDE ROSE'S THORNY YEAR

METALLICA

FACE-TO-FACE WITH LARS ULRICH

MOTLEY CRUE

TOMMY LEE'S PERSONAL REPORT

EXTREME

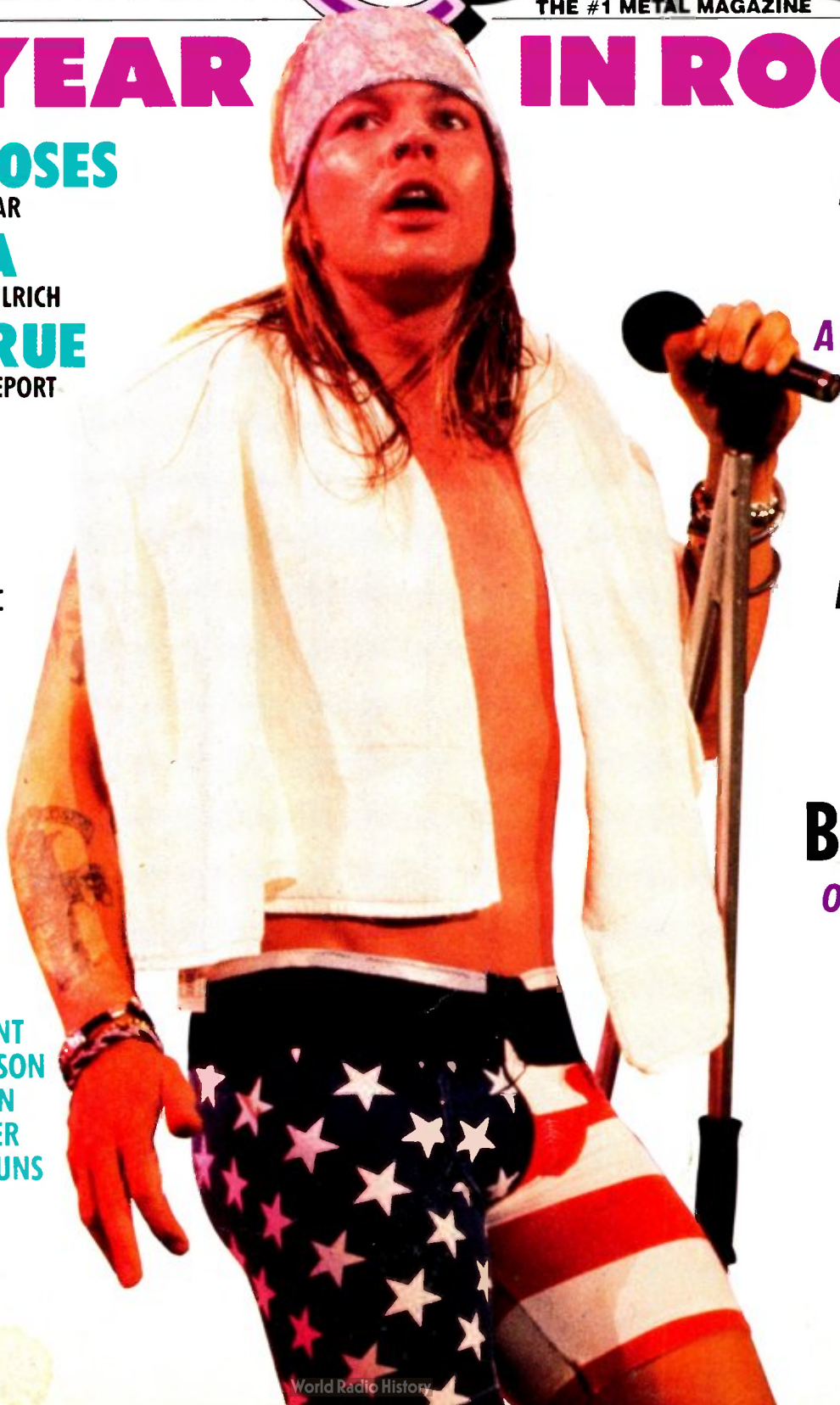
HOW THEY CONQUERED THE CHARTS

TESLA

FANS FEAST ON 'PSYCHOTIC SUPPER'

PLUS

- VAN HALEN LIVE
- QUEENSRYCHE
- RICHIE SAMBORA
- SKID ROW ● OZZY
- BLACK CROWES
- SCORPIONS ● RATT
- FIREHOUSE ● AC/DC
- ALICE IN CHAINS
- ANTHRAX ● WARRANT
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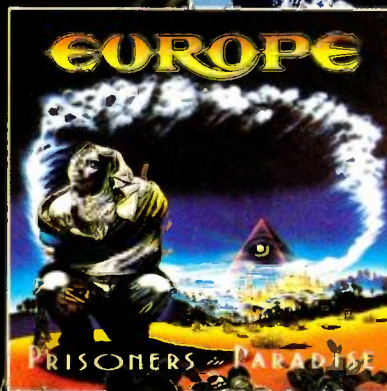
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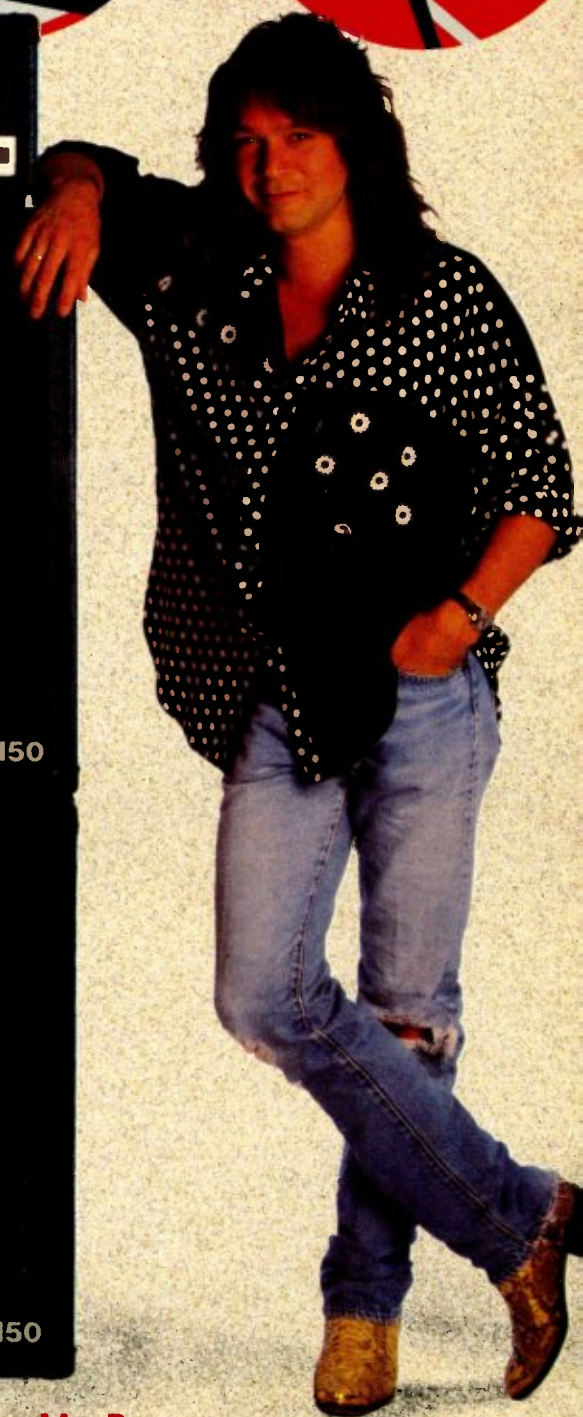
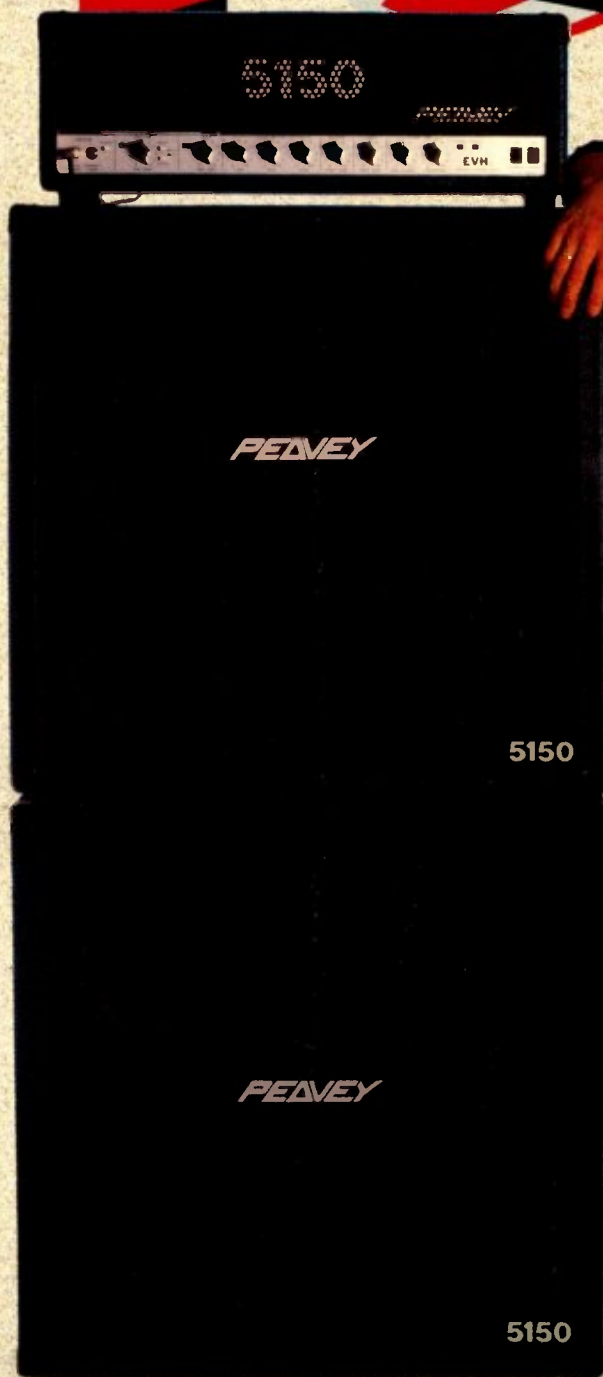
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CIRCUS

THE #1 METAL MAGAZINE

DECEMBER 31, 1991

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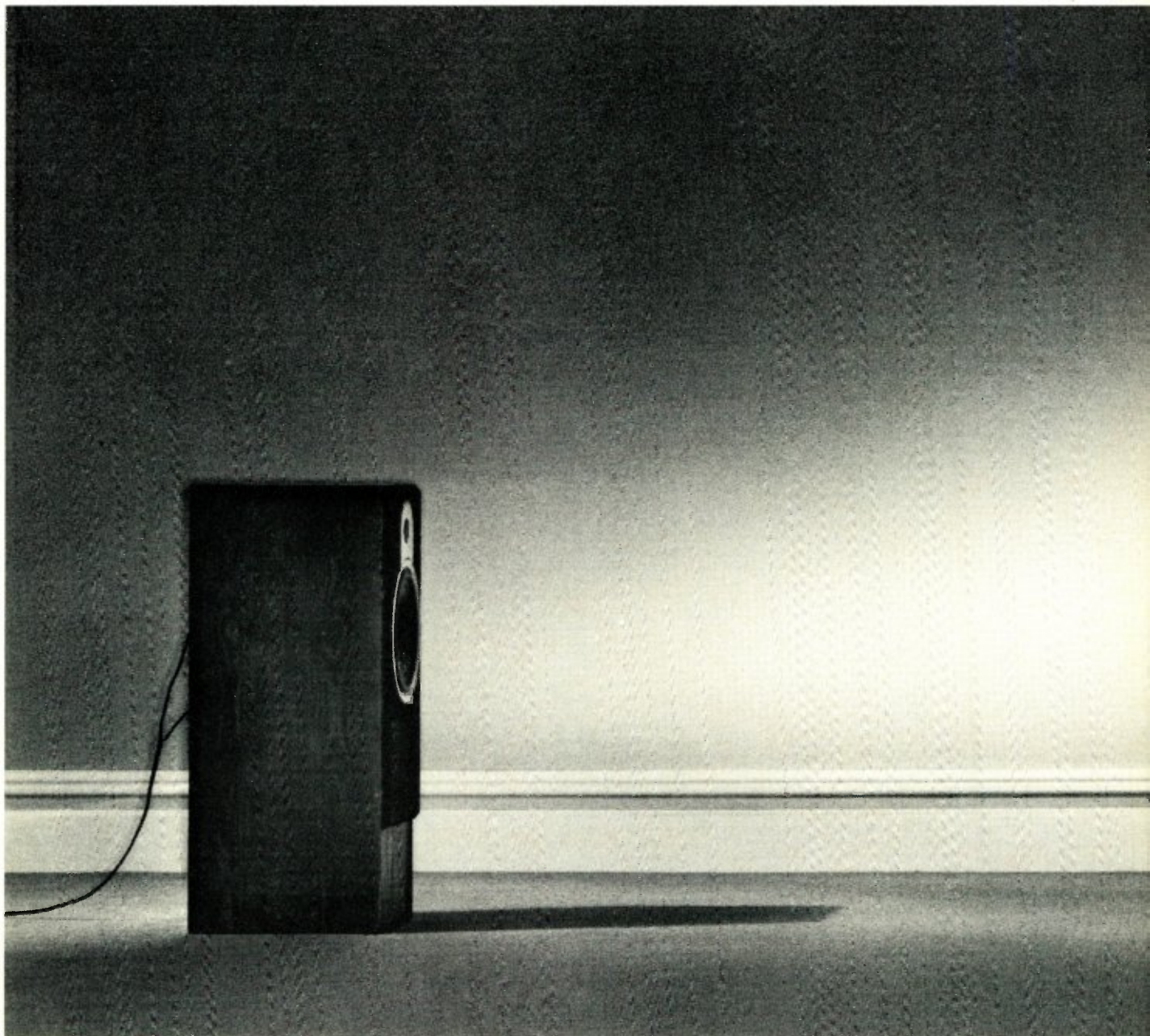
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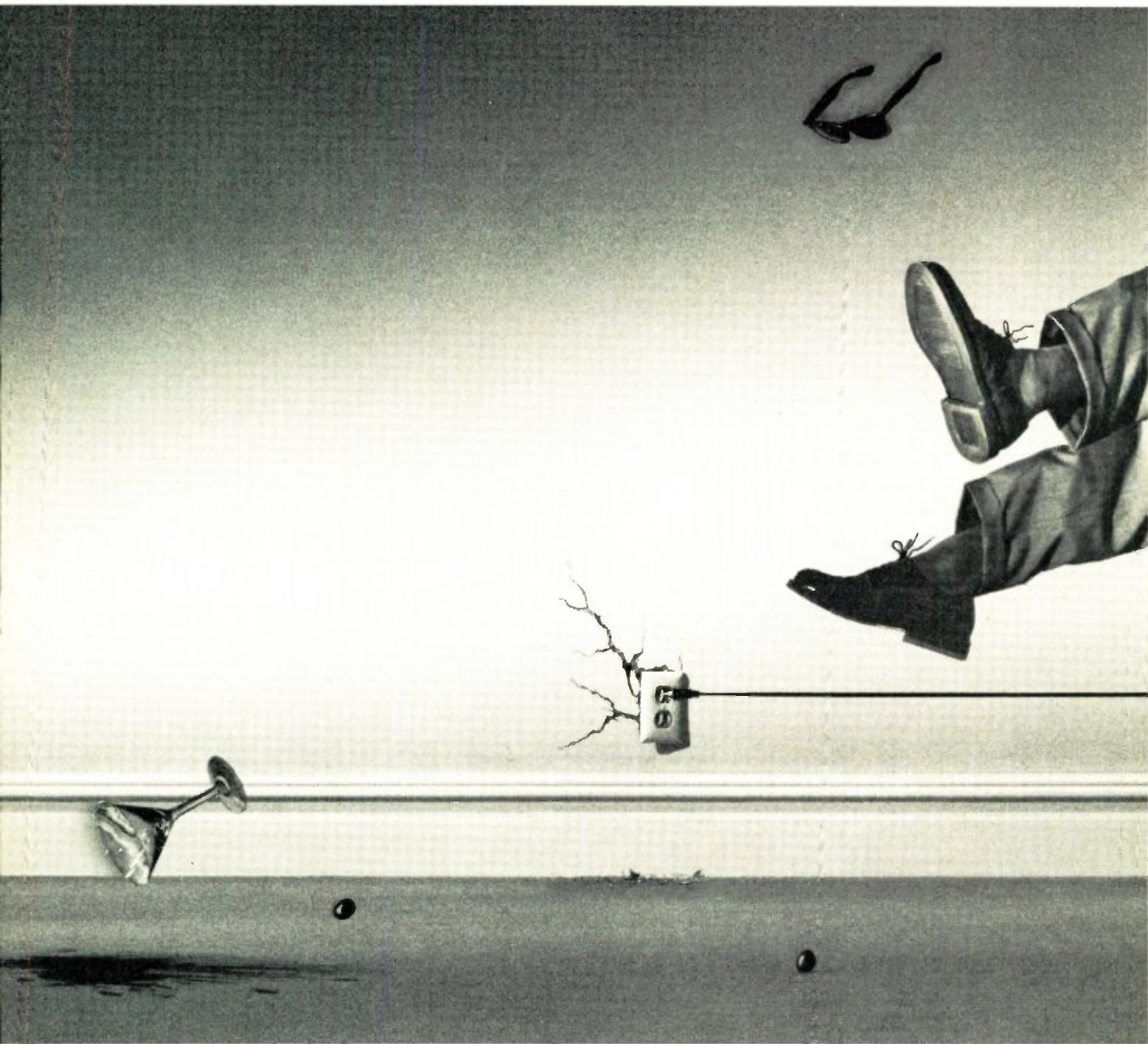
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LETTERS

Circus magazine welcomes mail from its readers. Please address your thoughts, opinions and questions to Letters, Circus magazine, 3 West 18th Street, New York, NY 10011. Letters may be edited for clarity or length.

GUNS N' ROSES LETTER GALLERY!

Steven's story

I hope anyone who is a Guns N' Roses fan read what Steven Adler had to say in your October issue. Slash, Izzy and Duff, you guys suck. Everyone knows that Axl was an asshole, but you guys are bigger assholes for turning your backs on your friend. You guys should have stood up to Axl and told him that if Steven goes, we all go.

V. Vasquez
Fredericksburg, Texas

Adler had a problem, and just could not cut it. He keeps portraying himself as the "angel" of GN'R, and says Slash "betrayed" him. Slash only did what he thought was best for his band's future.

Kristi
West Palm Beach, FL

Hooray for Steven Adler! I, along with everyone else, was led to believe that Adler was kicked out of the band because of his drug problem. I found this to be extremely hypocritical. How many times have we read about Axl's abuse problems, which often lead to fits of rage? Little did we know how much of a dick Axl Rose really is.

Matt Murray
Greenville, MS

Matt could kick Steve's butt. He has more experience as a drummer, and seems to be more with the group.

Bertil S.
Loma Linda, CA

Steven, I hope your new band kicks ass and I hope Axl and the rest of Guns N' Roses fall flat on their faces. Neither I, nor any of my friends, would walk across the street to a free Guns N' Roses concert!

Jennifer Crowell
Flint, MI

Steven, your remarks about Matt Sorum were derogatory. I hardly consider 30 to be old. You say he's fat? Where? Bald? Na! Ugly? I don't think so. Don't take what happened out on Matt. I don't know all of the circumstances surrounding your dismissal, but it doesn't sound like you are entirely innocent.

Cindy Short
Gretna, LA

Hey Corey Levitan, who do you think you are printing an interview with Steven Adler? Why don't you get off Adler's dick and get a different job?

Gil T.
Hawthorne, NV

If you see *Use Your Illusions* in my tape collection, that's just what it will be, an illusion. I believe Steve's side of the story.

Robert Fowlero
Grand Rapids, MI

Gunning for Axl

Who the hell does Axl Rose think he is? The last straw was "Get In The Ring," where he takes cracks at magazines, *Circus* being one. Axl Rose is the biggest publicity hound—he practically begs to be in magazines. The magazines have been a big part of GN'R's success.

Elvie Ebert
Miami, FL

Lately Axl Rose has been making an idiot of himself and the band, making enemies of Motley Crue and spreading rumors about Poison. Maybe he could show up on time and give a great show instead.

Jennifer White
Marysville, CA

A message to Axl

We've been playing *Use Your Illusion II* in the office, especially "Get in the Ring." Everytime we get to the line about CIRCUS magazine, we shake our heads.

We're puzzled—and frankly, outraged—by your insinuations; they're baseless. For the record, CIRCUS magazine does not print lies, fabricate quotes, or "rip off the ... kids." We are as serious about our reporting as you are about your music.

Axl, if you've got a problem with CIRCUS, you can call me anytime.

Gerald Rothberg
Publisher/Editor-in-Chief

You wouldn't like it if you paid to see a show and had to get up the next morning, and the show didn't start until 11:00 pm, would you? There's a lot of bands who deserve star status that don't get it. Axl, you are not Mr. High n' Mighty. You can be brought down.

S. Stone
Milton, NC

I hate GN'R and especially Axl. They're all infested, diseased sleazeballs who only prove to up-and-coming bands that you don't have to be talented to have success!

J.D.
Detroit, MI

Don't damn Axl!

I saw Guns N' Roses at Hershey Park and the Capital Centre, and they kicked major ass. At Hershey Park even a steady rain didn't keep Axl and the guys from playing.

Tom Delauter
Jarrettsville, MD

I am disgusted by your coverage of Guns N' Roses' tour. The write-ups you gave the riot in St. Louis were as biased as anything I read in the "family" newspapers. Not once did *Circus* mention that Axl attacked a rowdy biker gang and not some innocent kid. Nor did you point out that Guns N' Roses offered to finish the

concert if the rioters would return to their seats.

Bruce Osburn
Monroe, LA

The October *Circus* did nothing but cut Axl Rose down. I always thought *Circus* was the type of magazine that gave rockers a chance. Lou O'Neill Jr. is one of the many "reporters" that has put Axl where he is right now—therapy.

Amanda L. Lisle
Alexandria, VA

You don't mind using Axl to sell your magazines, but you think it's okay if you treat him like crap? *Circus* magazine is not a pimple on Axl's ass.

Lindy Marsh
W. Monroe, LA



ROBERT JOHN



JOHN OSBOURNE/CIRCUS

Who's ugly, Ted?

I was reading "Front Pages" [*Circus*, October] and I noticed Ted Nugent's totally obnoxious comment about Axl Rose. Ted, honey, you aren't "as ugly" as Axl, you're uglier!

Hailey
Charlotte, NC

Bad omission?

How come these five songs are not on the new Guns N' Roses albums, like you said they would be: "New Rose," "Ain't It Fun," "Down On The Farm," "Ain't Goin' Down," and "Why Do You Look At Me (When You Hate Me)"?

Mike Cashell
Waco, TX

"New Rose," "Ain't It Fun" and "Down On The Farm" are all cover tunes recorded during the *Illusion* sessions but slated—after our September article was researched—for a separate album to be released next year. "Why Do You Look At Me" was revamped and retitled, at the last minute, to become "Get In The Ring." And "Ain't Goin' Down" never made it to the final mix.—Ed.

JOHN OSBOURNE/CIRCUS

'Circus' mail was divided on whether Slash (top l.) should have stuck by former best friend and drummer Steven Adler. Reaction was also mixed on our coverage of Axl's (top c. with Duff, and bottom) on-tour antics.



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Izzy in or out?

Skid Row damns the censors

OFF THE WIRE

METAL NEWS & NOTES



GN'R's
Izzy Stradlin



Skid Row's
Dave Sabo

Press-time reports suggest that Izzy Stradlin has left Guns N' Roses. Although Geffen records discounts the

stories, Off The Wire has confirmed Dave Navarro of Jane's Addiction was approached to fill in.

Sources indicate that Stradlin, who travels on his own tour bus instead of the band plane, is tired of touring and that friction between the rhythm guitarist and his band mates was evident during Guns N' Roses' tour of Europe.

Stradlin was absent during Guns N' Roses' "Don't Cry" video shoot in L.A. recently, and failed to appear in the closing segment of "You Could Be Mine." However, Geffen records insists that "he is not quitting the band," and that "David Navarro has

not been asked to join the band." Izzy, a founding Gun, either wrote or co-wrote 11 of *Use Your Illusion's* 29 songs.

Skid Row has been forever banned from appearing at London's Wembley Stadium, following their opening date there with Guns N' Roses. Stadium officials presented the band with a written request to tone down their expletive-based antics. Not only did singer Sebastian Bach vengefully ignore the directive, he read it aloud from the stage, egging the crowd to respond.

Guitarist Dave Sabo says there was "nothing more unbelievable than seeing 80,000 people with their fists in the air, saying 'Get the fuck out!'" to officials. "This is the first year that Wembley has ever done anything like this," he added. "How can you tell a band like us that we have to change our show?"

The Skids' November 22nd Wembley concert was rerouted to London Arena in Docklands, east of the city, which had never before hosted a rock act.

Jane's Addiction stripped down for a performance in Hawaii on September 27th, literally. From song one, Steven Perkins sat stark naked behind his drum riser, as a creative relief from the indoor venue's sweltering heat. Perry Farrell went buff for the last four songs. No arrests were made. "It's just the mainland that seems to have a problem with nudity," says a group spokesperson.

Stuart Bailey, following the lead of older brother Axl Rose, attacked his childhood ghosts from the stage recently. The revelation came between songs as Bailey's group, Dr. Whiskey, performed at New York's Limelight club. Before storming into "Die Like A Dog In The Dirt," Stuart announced he was abused as a child and that he wrote the song "for people who abuse kids." Axl watched from the wings.

In other GN'R news, Erin Everly, the former Mrs. Axl, is dating Matthew Nelson of Nelson. Ironically, Rick Nelson, father of Matt and Gunnar Nelson, once dated Everly's mother.

Warrant's Joey Allen and his wife, Kathy, are the proud new parents of Kylie Josephine. The tiny Allen arrived on September 2nd, weighing in at five pounds, five ounces.

White Lion roars no more. Spearheads Vito Bratta and Mike Tramp parted ways in September.

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Kleidermacher
Art Assistant Michelle Rusgo
Correspondents Jim Bessman

Paul Gallotta
Toby Goldstein
Elianne Halbersberg
Dan Hedges
Don Kaye
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Lou O'Neill Jr.

Special Effects Fred Chance
Staff Photographer George DeSota

Contributing
Photographers:

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Dallas Layne Murdoch
Europe Peter Mazel
Los Angeles Annamaria Di Santo

Rick Gould
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New York Michael Jachles
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Editorial and
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3 West 18th Street
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COVER PHOTO: ROBERT JOHN

The problem with some sticks is, they're only right for certain types of playing," laments drummer Myron Grombacher. "For example, a

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stick might be great for the soft ballady things but

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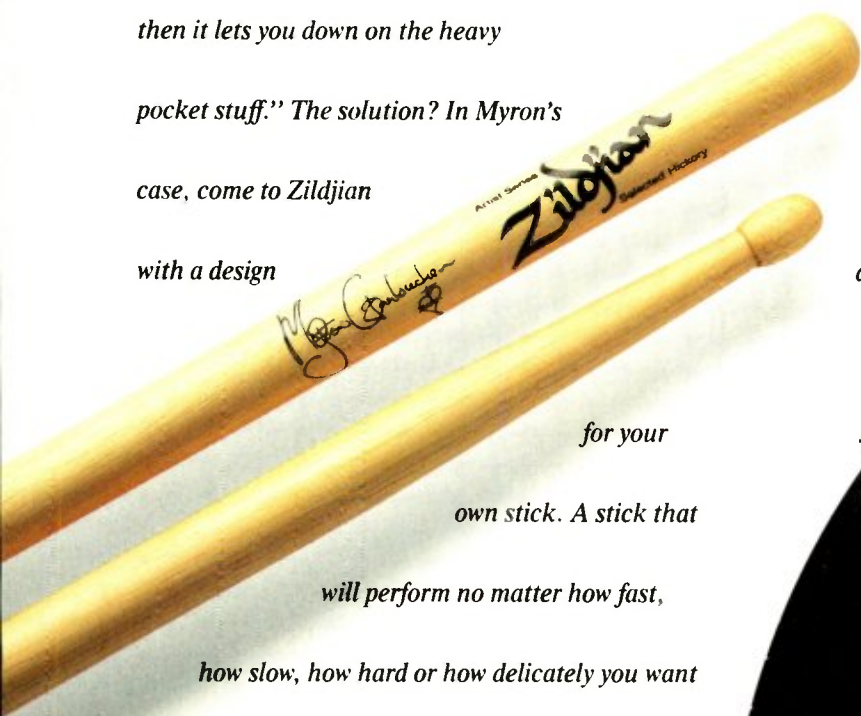
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What artists would you like to know more about?

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

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

Poor sales of the group's third album, *Mane Attraction*, and meager tour attendance were implicated in the split. The decision came only two months after Lion bassist **James Lomenzo** and drummer **Greg D'Angelo** were replaced by **Tommy Caradonna** and **Jimmy DeGrasso**.

Eric Carr suffered a cerebral hemorrhage on September 16th; at press time he remains in critical condition. The drummer left **Kiss** earlier this year after being diagnosed with cancer. Doctors call the hemorrhage unrelated to Carr's cancer; surgery and chemo removed all tumors from his heart and lungs.

—Corey Levitan

ROCK ON TOUR

November 15-January 15

LITA FORD (RCA)/ TUFF (Titanium/ Atlantic)

11/15-Atlanta, GA: Masquerade
11/16-Greenville, SC: Characters
11/17-Hickory, NC: Cadillacs
11/19-Washington, DC: The Bayou
11/20-New York, NY
11/21-Boston, MA: The Channel
11/22-Philadelphia, PA: Chestnut Cabaret
11/23-Baltimore, MD: Hammerjack's
11/25-Pittsburgh, PA: Graffiti
11/26-Cleveland, OH: Peabody's
11/27-Detroit, MI: The Ritz
11/29-Chicago, IL: The Metro
11/30-Milwaukee, WI: Central Park
12/1-Minneapolis, MN: First Avenue
12/3-St. Louis, MO: Mississippi Nights

12/5-Denver, CO: Bangles
12/6-Salt Lake City, UT: Rafters
12/11-Anaheim, CA: Jezebels
12/12-Los Angeles, CA: Florentine Gardens
12/13-Riverside, CA: Granadas

THE JERRY GARCIA BAND (Arista)

11/15-New York, NY: Madison Square Garden
11/16-Albany, NY: Knickerbocker Arena
11/17-Hartford, CT: Civic Center
11/19-Providence, RI: Civic Center
11/20-Rochester, NY: Community War Memorial
11/22-Rosemont, IL: Horizon
11/23-Milwaukee, WI: Bradley Center

CIRCUS

THE #1 METAL MAGAZINE



#1 Metal and Pop—Guns N' Roses

TOP-10 METAL ALBUMS

1. (—) **Guns N' Roses**/Use Your Illusion II (Geffen)
2. (—) **Guns N' Roses**/Use Your Illusion I (Geffen)
3. (—) **Red Hot Chili Peppers**/Blood Sugar Sex Magik (Warner Bros.)
4. (—) **Motley Crue**/Decade of Decadence (Elektra)
5. (1) **Metallica**/Metallica (Elektra)
6. (—) **Ozzy Osbourne**/No More Tears (Columbia)
7. (—) **The Cult**/Ceremony (Warner Bros.)
8. (—) **Tesla**/Psychotic Supper (Geffen)
9. (4) **Extreme**/Extreme II: Pornograffiti (A&M)
10. (2) **Van Halen**/For Unlawful Carnal Knowledge (Warner Bros.)

TOP-10 POP ALBUMS

1. (—) **Guns N' Roses**/Use Your Illusion II (Geffen)
2. (—) **Guns N' Roses**/Use Your Illusion I (Geffen)
3. (—) **Mariah Carey**/Emotions (Columbia)
4. (—) **Prince**/Diamonds And Pearls (Warner Bros.)
5. (—) **Public Enemy**/Apocalypse '91...The Enemy Strikes Black (Def Jam/Columbia)
6. (—) **Dire Straits**/On Every Street (Warner Bros.)
7. (—) **Red Hot Chili Peppers**/Blood Sugar Sex Magik (Warner Bros.)
8. (—) **Garth Brooks**/Ropin' The Wind (Capitol)
9. (2) **Natalie Cole**/Unforgettable (Elektra)
10. (3) **Bonnie Raitt**/Luck Of The Draw (Capitol)

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

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Kix—Hot Wire. Title cut, *Girl Money*, *Tear Down the Walls*, *Bump The La La*, many more. (East-West) 425-421

Van Halen—For Unlawful Carnal Knowledge. *Right Now*, *Poundcake*, *Top Of The World*, plus many more. (Warner Bros.) 420-273

LA Guns—Hollywood Vampires. *Kiss My Love Goodbye*, *Over The Edge*, *Some Die 4 Love*, etc. (Polydor) 424-697

DANGEROUS TOYS	416-321
Hellacious Acres	(COLUMBIA)
SLAUGHTER STICK IT TO YA	404-830
(CAPITOL)	
BILLY SHEEHAN	402-008
The Talas Years	(MCA/ATLANTIC)
ACE FREHLEY	401-299
Trouble Walkin'	(MCA/ATLANTIC)
OZZY OSBOURNE	401-265
JUST SAY OZZY	(CBS ASSOCIATED)
BABYLON A.D.	400-630
(ATLANTIC)	

BON JOVI	423-400	STEELHEART	418-095	CORONER	400-507
Blaze Of Glory: Young Guns II	(MERCURY)	(MCA)	(MCA)	NO MORE COLOR	(MCA)
Original Soundtrack				FASTER PUSSYCAT	401-786
PRONG	404-699	BLACK SABBATH	404-632	Wake Me When It's Over	(ELECTRA)
BEG TO DIFFER	(EPIC)	For Rick N' Roll	394-635	(ELECTRA)	
NUCLEAR ASSAULT	401-315	OVERKILL	401-307	JOE SATRIANI	400-655
Handle With Care	(WEA/ATLANTIC)	Years Of Decay	(MCA)	Flying In A Blue Dream	(MCA)
KING DIAMOND	400-283	VAIN	389-742	MCMAULEY SCHENKER	389-411
CONSPIRACY	(MCA)	NO RESPECT	(ATLANTIC)	GROUP: Save Yourself	(MCA)
ENUFF Z'NUFF	388-967	BRITNY FOX	388-421	LOUDNESS	388-082
(ATLANTIC)		BOYS IN HEAT	(ELECTRA)	Soldier Of Fortune	(ATLANTIC)
JOE SATRIANI	387-969	MOTLEY CRUE	387-944	FAITH NO MORE	387-399
Surfing With The Alien	(ELECTRA)	DR. FEELGOOD	(ELECTRA)	THE REAL THING	(EPIC)
KING X	387-019	BANG TANGO	386-300	WARRANT	379-644
Gretchen Goes To	(MCA)	PSYCHO CAFE	(MCA)	Dirty Rotten Filthy Stinking Rich	(COLUMBIA)
Nebroska		BONHAM	383-497	DANGER DANGER	383-398
BADLANDS	388-388	The Disregard Of Timekeeping	(MCA)	(MCA)	
DANGEROUS TOYS	382-903	ALICE COOPER	382-366	LEATHERWOLF	382-002
(ELECTRA)		TRASH	(ELECTRA)	STREET READY	(ELECTRA)
GREAT WHITE	381-178	TESTAMENT	386-102	SKID ROW	379-602
...TWICE SHY	(CAPITOL)	Practice What You Preach	(MCA/ATLANTIC)	(ATLANTIC)	
METAL CHURCH	378-166	W.A.S.P.	376-566	DOKKEN	1376-228
Blessing In Disguise	(ELECTRA)	Headless Children	(ELECTRA)	Beast From East	(ELECTRA)
KIX	375-832	RATT	375-071	SUICIDAL TENDENCIES	374-710
BLOW MY FUSE	(ATLANTIC)	Reach For The Sky	(ATLANTIC)	How Will I Laugh Tomorrow When I Can't Even Smile Today	(EPIC)
SEPTUPLURA	420-810	GREAT WHITE	416-784	ALICE IN CHAINS	414-292
ARISE	(MCA)	HOOKED	(CAPITOL)	FACELIFT	(COLUMBIA)

KINGDOM COME	424-713	LIVING COLOUR	424-424	SCORPIONS	423-590
HANDS OF TIME	(POLYDOR)	BISSUITS	(Epic)	Best Of Rickers N' Ballads	(MCA)
BULLETBOYS	374-702	WINGER	374-652	ANTHRAX	374-264
(WARNER BROS.)		(ATLANTIC)		State Of Euphoria	(MCA/ATLANTIC)
OVERKILL	373-373	OZZY OSBOURNE	373-308	FLOTSAM & JETSAM	373-191
Under The Influence	(MCA/ATLANTIC)	No Rest For The Wicked	(EPIC)	No Place For Disgrace	(ELECTRA)
TESTAMENT	373-175	KING DIAMOND	373-159	BRITNY FOX	372-813
THE NEW ORDER	(MCA/ATLANTIC)	THEM	(POLYGRAMS)	(COLUMBIA)	
METALLICA	1372-805	ANTHRAX	369-686	QUEENSRYCHE	369-579
And Justice For All	(Epic)	Spreading The Disease	(MCA/ATLANTIC)	Operation: Mindcrime	(ELECTRA)
POISON	368-688	MEGADETH	365-510	METALLICA	363-812
OPEN UP & SAY... AH!!	(CAPITOL)	So Far, So Good... So What!	(CAPITOL)	KILL 'EM ALL	(ELECTRA)
WHITE LION	359-471	MOTLEY CRUE	355-990	MEGADETH	351-346
PRIDE	(ATLANTIC)	Girls, Girls, Girls	(ELECTRA)	Peace Sells... But Who's Buying?	(CAPITOL)
POISON	347-229	AC/DC	345-371	DOKKEN	340-661
Look What The Cat Dragged In	(ELECTRA)	WHO MADE WHO	(ATLANTIC)	Under Lock And Key	(ELECTRA)
OZZY OSBOURNE	335-844	QUEENSRYCHE	331-173	DIO	328-955
ULTIMATE SIN	(CBS ASSOC.)	THE WARNING	(Epic)	The Last In Line	(WARNER BROS.)
TWISTED SISTER	328-369	JUDAS PRIEST	324-632	MOTLEY CRUE	323-444
STAY HUNGRY	(ATLANTIC)	Defenders Of The Faith	(COLUMBIA)	Shout At The Devil	(ELECTRA)
BLACK SABBATH	313-023	OZZY OSBOURNE	312-017	AC/DC	308-635
MOB RULES	(WARNER BROS.)	Diary Of A Madman	(Epic)	Dirty Deeds... Done Dirt Cheap	(ATLANTIC)
AC/DC	305-045	AC/DC	297-788	BLACK SABBATH	221-705
BACK IN BLACK	(ELECTRA)	Highway To Hell	(ELECTRA)	(WARNER BROS.)	
ORIGINAL SOUNDTRACK	424-705	KISS	423-723	CINDERELLA	423-426
SPINAL TAP	(POLYDOR)	DESTROYER	(WARNER BROS.)	Heartbreak Station	(MERCURY)



Scorpions—Crazy World. *Wind Of Change*, *Tease Me, Please Me*, *Send Me An Angel*, plus many more. (Mercury) 423-608

Alice Cooper—Hey Stoopid. Title cut, *Snakebite*, *Die For You*, *Dangerous*, etc. (Epic) 422-063

Anthrax—Attack Of The Killer B's. *Bring The Noise* (with Flavor Flav and Chuck D.), *Protest And Survive*, plus many more. (Island) 424-119

FOREIGNER	423-160	YOU CAN ALSO CHOOSE FROM THESE POWERFUL HITS				L.L. COOL J	411-165
UNUSUAL HEAT	(ATLANTIC)	THE ALLMAN BROTHERS BAND	422-212	ZZ TOP	418-491	MAMA SAID	(DEF JAM/COLUMBIA)
DREAD ZEPPELIN	420-943	Shades Of Two Worlds	(EPIC)	RECYCLER	(WARNER BROS.)	KNOCK YOU OUT	(DEF JAM/COLUMBIA)
5,000,000	(Epic)	GEORGE THORGOOD	418-061	JOE WALSH	418-012	MOLLY HATCHET	416-099
ROLLING STONES	418-715	AND THE DESTROYERS	(Epic)	Ordinary Average Guy	(Epic/Associated)	GREATEST HITS	(EPIC)
FLASHPOINT	(MCA)	Boogie People	(Epic)	STEVE MORSE	416-636	JIMI HENDRIX	412-379
GRATEFUL DEAD	1410-365	LIVING COLOUR	410-357	SOUTHERN STEEL	(MCA)	RADIO ONE	392-373
WITHOUT A NET	(ATLANTIC)	TIME'S UP	(Epic)	ALIAS	409-789	BAD COMPANY	406-694
HEART	405-936	HEART	405-555	ERIC CLAPTON	400-457	HOLY WATER	(ATLANTIC)
Dreamboat Annie	(CAPITOL)	BRIGADE	(ELECTRA)	JOURNEYMAN	(REPRISE)	BAD ENGLISH	383-463
TRIUMPH	382-135	LYNYRD SKYNYRD BAND	381-129	VAN HALEN	369-371	FOREIGNER	318-055
CLASSICS	(Epic)	Skyndr & Innards	(MCA)	OUB12	(WARNER BROS.)	RECORDS	(ATLANTIC)
BAD COMPANY	341-313	Their Greatest Hits	(MCA)	LED ZEPPELIN	299-966	MEAT LOAF	279-133
10 FROM 6	(ATLANTIC)	AEROSMITH	306-225	LED ZEPPELIN	293-597	Bat Out Of Hell	(ELECTRA)
NEIL YOUNG AND	412-528	GREATEST HITS	(ATLANTIC)	Houses Of The Holy	(ATLANTIC)	BOSTON	269-209
CRAZY HORSE	(MCA)	M.C. HAMMER	403-477	THE WHO	1376-657	(Epic)	
Ragged Glory	(MCA)	Please Hammer Don't Hurt 'Em	(CAPITOL)	Who's Better, Who's Best	(Epic)	395-655	
LYNYRD SKYNYRD	422-238	3RD BASS	420-992	EDDIE MONEY	403-428	ALICE COOPER	291-476
1991	(ATLANTIC)	Delerics Of Dialect	(DEF JAM/COLUMBIA)	Greatest Hits	(COLUMBIA)	GREATEST HITS	(WARNER BROS.)
		R.E.M.	417-923	C & C MUSIC	416-933	THE VAUGHAN BROTHERS	411-306
		OUT OF TIME	(WARNER BROS.)	FACTORY	(COLUMBIA)	Family Style	(Epic/Associated)
				Gonna Make You Sweat		DAMN YANKEES	405-886
						(WARNER BROS.)	

HEAVY METAL

SLAUGHTER STICK IT LIVE 413-302 <small>(CORNFLORE)</small>	JUDAS PRIEST PAINKILLER 411-116 <small>(COLUMBIA)</small>	TRIXTER 410-266 <small>(MERCURY)</small>
YNGWIE MALMSTEEN RISING FORCE 426-049 <small>(POLYGRAM)</small>	DEEP PURPLE Perfect Strangers 425-918 <small>(MERCURY)</small>	KINGDOM COME IN YOUR FACE 424-879 <small>(POLYGRAM)</small>
SARAYA When The Blackbird Sings 424-861 <small>(POLYGRAM)</small>	KISS LOVE GUN 424-846 <small>(COLUMBIA)</small>	CINDERELLA Long Cold Winter 424-564 <small>(MERCURY)</small>
MEGADETH Killing is My Business... And Business is Good! 424-101 <small>(COMBAT/RELATIVITY)</small>	L.A. GUNS Cocked And Loaded 423-541 <small>(VERTIGO)</small>	DEF LEPPARD PYROMANIA 423-517 <small>(MERCURY)</small>
DEF LEPPARD HYSTERIA 423-509 <small>(MERCURY)</small>	BON JOVI Slippery When Wet 423-392 <small>(MERCURY)</small>	BON JOVI NEW JERSEY 423-384 <small>(MERCURY)</small>
BADLANDS VOODOO HIGHWAY 422-246 <small>(STANWELL/ATLANTIC)</small>	BANG TANGO Dancin' On Coals 422-071 <small>(MERCURY/WEA)</small>	KING OF THE HILL 421-537 <small>(SAB)</small>
CONTRABAND 421-271 <small>(MERCURY)</small>	MORDRED IN THIS LIFE 420-828 <small>(MCA)</small>	MIND FUNK 420-471 <small>(EPIC)</small>
ENUFF Z'NUFF STRENGTH 418-806 <small>(ATCO)</small>	MR. BIG LEAN INTO IT 418-798 <small>(ATLANTIC)</small>	LOUDNESS ON THE PROWL 418-046 <small>(ATCO)</small>
WHITE LION Mane Attraction 418-038 <small>(ATLANTIC)</small>	BULLETTYOYS FREAKSHOW 417-972 <small>(WARNER/BROS.)</small>	SEPULTURA Beneath The Remains 417-188 <small>(MERCURY)</small>
ANNIHILATOR Never, Neverland 417-170 <small>(ROADRACER)</small>	MERCYFUL FATE Don't Break The Oath 417-139 <small>(MERCURY)</small>	MOTORHEAD NO REMORSE 417-097 <small>(ROADRACER)</small>
TANGIER STRANDED 416-883 <small>(ATCO)</small>	METAL CHURCH 416-289 <small>(ELEKTRA)</small>	METAL CHURCH The Human Factor 416-271 <small>(EPIC)</small>
MOTORHEAD 1916 415-950 <small>(WTS)</small>	KING DIAMOND THE EYE 413-906 <small>(ROADRACER)</small>	KING'S X Faith Hope Love 413-039 <small>(ATLANTIC/MERCURY)</small>
TESTAMENT SOULS OF BLACK 412-973 <small>(ATLANTIC/MERCURY)</small>	THE LYNCH MOB Wicked Sensation 412-577 <small>(ELEKTRA)</small>	IRON MAIDEN No Prayer For The Dying 411-835 <small>(EPIC)</small>
BLACK SABBATH TYR 411-470 <small>(C.A.S.)</small>	WARRANT CHERRY PIE 411-389 <small>(COLUMBIA)</small>	ANTHRAX Persistence Of Time 411-108 <small>(ISLAND)</small>
IRON MAIDEN The Number Of The Beast 410-571 <small>(CAPITOL)</small>	IRON MAIDEN KILLERS 410-555 <small>(CAPITOL)</small>	RATT DETONATOR 410-456 <small>(ATLANTIC)</small>
PANTERA Cowboys From Hell 410-332 <small>(ATCO)</small>	SUICIDAL TENDENCIES Lights...Camera...Revolution 409-714 <small>(EPIC)</small>	STEVE VAI Passion & Warfare 408-104 <small>(RELATIVITY)</small>
DIO Lock Up The Wolves 407-114 <small>(WARNER)</small>	JANE'S ADDICTION Ritual De Lo Habitual 407-098 <small>(WARNER/BROS.)</small>	WINGER In The Heart Of The Young 406-678 <small>(ATLANTIC)</small>
LOVE/HATE Black Out In The Red Room 405-324 <small>(COLUMBIA)</small>	METALLICA Ride The Lightning 405-217 <small>(ELEKTRA)</small>	FAITH NO MORE Introduce Yourself 405-183 <small>(SLASH)</small>
KILLER DWARFS DIRTY WEAPONS 404-921 <small>(EPIC)</small>	SANCTUARY Into The Mirror Black 404-913 <small>(EPIC)</small>	SAVATAGE GUTTER BALLET 404-855 <small>(ATLANTIC)</small>
RAINBOW Straight Between The Eyes 425-983 <small>(MERCURY)</small>	BATON ROUGE Lights Out In The Playground 422-121 <small>(EASTWEST)</small>	WRATHCHILD AMERICA 416-867 <small>(ATLANTIC)</small>
MEGADETH RUST IN PEACE 412-148 <small>(CAPITOL)</small>	AC/DC The Razor's Edge 410-662 <small>(ATCO)</small>	POISON FLESH & BLOOD 408-963 <small>(CAPITOL/EMGMA)</small>

*Selections with two numbers count as two selections—write each number in a separate box

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- **Just mail the coupon** with check or money order for \$1.86 (that's 1€ for your 8 CDs, plus \$1.85 to cover shipping and handling).
- **You agree** to buy just six more selections in the next three years, at regular Club prices (currently \$12.98 to \$15.98, plus shipping and handling)—and you may cancel membership at any time after doing so.
- **Free Music Magazine** sent every four weeks (up to 13 times a year), describing the Regular Selection for your listening interest, plus hundreds of alternates. And Special Selection mailings up to six times a year (total of up to 19 buying opportunities).
- **Buy only what you want!** If you want the Regular or Special Selection, do nothing—it will be sent automatically. If you prefer an alternate selection, or none at all, just mail the response card always provided by the date specified.
- **You always have 10 days to decide;** if not, you may return the Selection at our expense.
- **Half-Price Bonus Plan.** If you continue your membership after fulfilling your obligation, you'll be eligible for our money-saving bonus plan. It lets you buy one CD at half-price for each CD you buy at regular Club price (shipping and handling will be added).
- **10-Day Risk-Free Trial.** We'll send details of the Club's operation with your introductory package. If not satisfied, return

everything within 10 days for a full refund and no further obligation.

- **Extra Bonus Offer:** you may take one additional CD right now at the super-low price of only \$6.95—and you are then entitled to take an extra CD as a bonus FREE! And you'll receive your discounted CD and your bonus CD together with your 8 introductory selections—a total of 10 CDs in all!

HOW TO GET 12 CASSETTES FOR 1€...

- **Just mail coupon** with check or money order for \$1.86 (that's 1€ for your first 12 cassettes, plus \$1.85 to cover shipping and handling).
- **You agree** to buy just eight more selections in the next three years, at regular Club prices (currently \$7.98 to \$10.98, plus shipping and handling)—and you may cancel membership anytime after doing so.
- **Money-Saving Bonus Plan.** If you continue your membership after fulfilling your obligation, you'll be eligible for our "buy one—get one free" bonus plan. Otherwise, the Club operates in the same manner as described above.
- **2 More Cassettes FREE.** Choose your first selection now for only \$3.98 (that's up to 60% off regular Club prices)—and your membership obligation is immediately reduced: you then need buy only 7 more (instead of 8) in three years! AND this discount purchase also entitles you to 2 extra cassettes FREE. By taking advantage of this special offer, you can actually get 15 cassettes for less than the price of one!



Firehouse. Don't Treat Me Bad; Like A Breath Of Fresh Air; Love Of A Lifetime; many more. (Epic) 414*318

Skid Row—Slave To The Grind. Title cut plus Psycho Love; Monkey Business; Riot Act; Creepshow; etc. (Atlantic) 422*220

Extreme—Pornograffiti. Title cut plus More Than Words; Get The Funk Out; Song For Love—many more. (A&M) 409*003

COLUMBIA HOUSE, 1400 N. Fruitridge Ave., 621/F91
P.O. Box 1130, Terre Haute, IN 47811-1130

I PREFER CDS—enroll me in the Club under the terms outlined. I am enclosing check or money order for \$1.86 (that's 1€ for my first 8 CDs, plus \$1.85 for shipping/handling). I agree to buy 6 CDs, at regular club prices, in the next three years—and may cancel membership anytime after doing so.

Send me these
8 CDs for 1€

Do you have a VCR? (04) Yes No
Do you have a credit card? (03) Yes No

Extra Bonus Offer. Also send me one more CD now, for which I've enclosed an additional \$6.95

...and I'm entitled to this extra CD FREE!

I PREFER CASSETTES—so enroll me in the Club under the terms outlined in this advertisement. I am enclosing check or money order for \$1.86 (that's 1€ for my first 12 selections, plus \$1.85 shipping and handling). I agree to buy 8 selections, at regular Club prices, in the next 3 years—and may cancel membership anytime after doing so.

Do you have a telephone? (01) Yes No
Do you have a credit card? (03) Yes No

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

This purchase
entitles me to
2 cassettes FREE

My main musical interest is (check one):
(But I may always choose from any category)

Heavy Metal Hard Rock Soft Rock Modern Rock
Skid Row, Van Halen, George Michael, Jesus Jones,
Warrant, ZZ Top, Michael Bolton, R.E.M.

Mr. Mrs. Miss Age _____

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World Radio History

<p>11/24-Minneapolis, MN: Target Center</p> <hr/> <p>THE GUESS WHO</p> <hr/> <p>12/6-Willow Springs, IL 12/7-Chicago, IL</p> <hr/> <p>KING MISSILE (Atlantic)</p> <hr/> <p>11/22-Bennington, VT: Bennington College</p> <hr/> <p>METALLICA (Elektra)</p> <hr/> <p>11/17-Quebec, CAN: Coliseum 11/21-Pittsburgh, PA: Arena 11/24-St. Louis, MO: Arena 11/25-Ft. Wayne, IN: Coliseum 11/27-Omaha, NE: Civic Center 11/28-Kansas City, MO: Kemper Arena 12/1-Cleveland, OH: Richfield 12/3-Buffalo, NY: War Memorial 12/5-Rosemont, IL: Rosemont Horizon 12/10-Evansville, IN: Roberts Stadium 12/11-Memphis, TN: Mid-South Arena</p>	<p>12/13-Johnson City, TN: Freedom Hall 12/14-Cincinnati, OH: Riverfront Coliseum 12/15-Indianapolis, IN: Market Square Arena</p> <hr/> <p>BRET MICHAELS AND THE HOLLYWOOD GUTTER CATS SUSIE HATTON (Giant)</p> <hr/> <p>11/15-New Orleans, LA: Jimmy's 11/17-Dallas, TX: Dallas City Limits 11/18-Tulsa, OK: Cains Ballroom 11/21-Phoenix, AZ: Club Rio 11/22-Tijuana, MEX: Iguana's 11/23-24-Los Angeles, CA</p> <hr/> <p>THE NEIGHBORHOODS (Atlantic)</p> <hr/> <p>12/7-Nashua, NH: Granite Rock</p> <hr/> <p>OZZY OSBOURNE (Epic/CBS Associated)</p> <hr/> <p>11/15-Austin, TX:</p>	<p>Palmer Auditorium 11/16-Dallas, TX: Bronco Bowl 11/18-Phoenix, AZ: Mesa Amphitheater 11/20-Universal City, CA: Universal Amphitheater 11/21-Fresno, CA: Wilson Auditorium 11/23-24-San Francisco, CA: Warfield Theater 11/26-Salt Lake City, UT: Exhibit Hall 11/28-Denver, CO: Mammoth Event Center 11/30-Minneapolis, MN: Roy Wilkins Auditorium 12/1-Chicago, IL: Aragon Ballroom 12/3-New York, NY: Paramount 12/4-Boston, MA: Orpheum Theater 12/6-Upper Darby, PA: Tower Theater 12/7-Pittsburgh, PA: A. J. Palumbo Center 12/8-Cleveland, OH: Music Hall 12/10-Hartford, CT: Bushnell Memorial Hall 12/11-Washington, DC: Constitution Hall</p>	<p>12/13-Atlanta, GA 12/14-Orlando, FL</p> <hr/> <p>PANTERA (Atco)/ LUCY BROWN (Megaforce/ Atlantic)</p> <hr/> <p>11/15-Irvington, NJ: Cricket Club 11/18-Baltimore, MD: Hammerjack's 11/19-Washington, DC: The Bayou 11/20-Virginia Beach, VA: Peppermint Beach Club 11/21-Charlotte, NC: The Blowout 11/22-Atlanta, GA: The Roxy 11/23-Tampa, FL: The Ritz 11/25-Hallendale, FL: Button South 11/29-Austin, TX: The Backroom 11/30-Houston, TX: After Dark Rock Club 12/3-Tempe, AZ: After The Goldrush</p> <hr/> <p>TOM PETTY & THE HEARTBREAKERS (MCA) CHRIS WHITLEY (Columbia)</p>	<p>11/18-Vancouver, CAN 11/20-Seattle, WA: Seattle Center Coliseum 11/21-Portland, OR: Portland Memorial Coliseum 11/23-San Francisco, CA 11/26-Reno, NV: Lawlor Events Center 11/27-Sacramento, CA: Arco Arena</p> <hr/> <p>QUEENSRYCHE (EMI)</p> <hr/> <p>11/16-Las Vegas, NV 11/17-Phoenix, AZ 11/19-San Diego, CA 11/20-Tucson, AZ 11/22-Reno, NV 11/23-Boise, ID 11/25-Salt Lake City, UT 11/26-Albuquerque, NM 11/27-Denver, CO 11/29-Sacramento, CA 11/30-San Francisco, CA 12/2-Portland, OR 12/3-Spokane, WA 12/4-5-Seattle, WA</p>	<p>RED HOT CHILI PEPPERS (Warner Bros.) PEARL JAM (Epic)</p> <hr/> <p>11/15-New York, NY 11/19-Columbus, OH 11/20-Kalamazoo, MI 11/22-23-Detroit, MI 11/24-Indianapolis, IN 11/27-Cincinnati, OH 11/29-Chicago, IL 11/30-Minneapolis, MN</p> <hr/> <p>RUSH (Atlantic)/ ERIC JOHNSON (Capitol)</p> <hr/> <p>11/16-Toledo, OH: University Of Toledo 11/17-Cleveland, OH: Coliseum 11/26-Ottawa, CAN 11/28-Quebec City, CAN 11/29-Montreal, CAN 12/1-Hartford, CT 12/3-Philadelphia, PA 12/4-Largo, MD 12/6-New York, NY 12/9-Providence, RI 12/10-Boston, MA 12/12-Albany, NY</p>
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Sid Fletcher of *Roxy Blue* / Gibson M-III

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World Radio History

SAVATAGE (Atlantic) 11/15-17-Tampa, FL: Livestock Festival ROD STEWART (Warner Bros.) 11/23-24-Auburn Hills, MI: Palace of Auburn Hills THE SUBDUDES (Eastwest America) 11/15-16-Denver, CO: Herman's	TIN MACHINE (Victory Music) 11/16-Washington, DC: The Citadel 11/20-Boston, MA: The Orpheum 11/27-New York, NY: The Academy 12/2-Montreal, CAN: Le Brique 12/3-Toronto, CAN: The Concert Hall 12/4-Detroit, MI: Clubland 12/6-Cleveland, OH: The Agora 12/7-Chicago, IL: The Riviera 12/12-Los Angeles, CA: The Palladium	12/17-San Francisco, CA: The Warfield 12/20-Seattle, WA: The Paramount 12/21-Vancouver, CAN: The Forum TRIBE AFTER TRIBE (Megaforce/Atlantic) 11/15-Bozeman, MO: Montana State 11/16-Salt Lake City, UT: DV-8 11/21-Santa Barbara, CA: Pub 11/22-Tucson, AZ: University Of Arizona	VAN HALEN (Warner Bros.)/ ALICE IN CHAINS (Columbia) 11/15-Portland, OR: Memorial Coliseum Some listings courtesy of <i>Performance</i> magazine. Concert listings are subject to last-minute changes. Please check with your local venue.
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HARD ROCK HOTLINE



Motley Crue's
Nikki Sixx



Tuff's
Stevie Rachelle

Got a question you've always wanted to ask your favorite rocker? Go ahead, ask 'em yourself...

I would like to know from Nikki Sixx when his book is coming out and what the title will be. I'd also like to congratulate him on the birth of his son!

Tammy
Marshall Creek, PA

The book was, and probably is, going to be called "A Education In Rebellion." I've put it on the back burner for a while. Between Motley and Gunner, I've had my hands, and head, full! I hope to finish it soon.

Nikki Sixx
Motley Crue

We read that Stevie Rachelle of Tuff wrote "So Many Seasons" for his brother and his dad. What happened to them?

Jenny and Allison Oricchio
Eagan, MN

Thanks for asking. When I was five years old, my father died of cancer. I don't really remember him too much. Then, in 1978, when I was 12, my brother was killed in a drug-related incident. He was only 19 at the time. That really turned me off to drugs for life. Anyway, years later I ended up writing a song about them being gone ... "Mom said you'd be proud, I wish we could make that true," meaning that wherever they are, I hope they're proud of what we're doing. We get a lot of letters from fans who relate to the song.

Stevie Rachelle
Tuff

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WORD FIND

by Steven Dean Pastis

Clues

- _____ Pussycat
- Kip & Co.
- Black _____
- Bettencourt & Co.
- White Lion's Mike
- Red Hot Chili _____
- Did *Attack of the Killer B's*
- Mr. Loran
- Axl _____
- _____ White
- Jani Lane & Co.
- Skid _____
- Edward or Alex

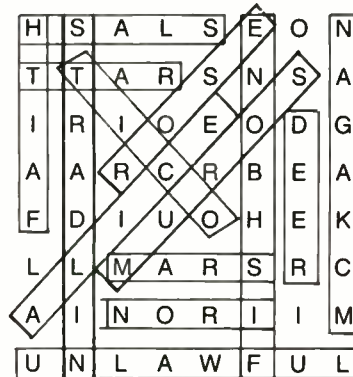
See next issue for answers

Word Find Rules

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

F A S T E R O V
 C S N X E T A E
 R R P T V N G M
 O E E M H A R E
 W P G A A R E R
 E P L N O R A T
 S E Z S I A T X
 N P E R O W X E

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.-6. ROSE
(C3R4-C6R1) | 8. FISHBONE
(C6R8-C6R1) |
| SLASH
(C5R1-C1R1) | 9. FAITH
(C1R5-C1R1) |
| MCKAGAN
(C8R7-C8R1) | 10. ALICE
(C1R7-C5R3) |
| SORUM
(C7R2-C3R6) | 11. MARS
(C3R6-C6R6) |
| STRADLIN
(C2R1-C2R8) | 12. TICO
(C2R2-C5R5) |
| REED
(C7R6-C7R3) | 13. IRON
(C6R7-C3R7) |
| 7. UNLAWFUL
(C1R8-C8R8) | 14. RATT
(C4R2-C1R2) |

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STAGE PASS

by Katherine Turman

Van Halen pounds out a powerful yet predictable performance



ANNAMARIA DI SANTO

Singer Sammy Hagar (l., with Eddie) promised new material, but Van Halen only turned back the clock to '1984.'

COSTA MESA, CALIFORNIA

THERE'S NO DENYING THAT THE 1991 Van Halen is a brawny animal; it's also a predictable one. There's power, but no fire. Hits, but no chance for a miss. Van Halen is Wonder-Bread metal; you know what you're getting before you open the package.

In the past six years, singer **Sammy Hagar** has been accepted into the band like a third brother. In Van Halen's hour-plus set, it's like there never was a what's-his-name Roth. Though Hagar promised the collegiate-looking crowd both "old and

The set list is powerful, and so is the band, but the crowd's here to see Eddie Van Halen work that axe.

new" material, they only turned back the clock to 1984, with the rousing, well-received "Panama."

That was just fine with the fans at the Pacific Amphitheatre. The reverential chants of "Eddie!" proved they bought a ticket to worship at the fast-fingered altar of **Edward Van Halen**, and hear the radio-friendly "Poundcake" and "Why Can't This Be Love."

And they weren't disappointed. Van Hagar opened with the first four songs off *For Unlawful Carnal Knowledge*: "Poundcake," "Judgement Day," the edgy cool of "Spanked," and "Runaround." Eddie's sex life, or lack thereof, provided Hagar with ample fodder for between-song raps. Before "Spanked," the singer joked that

Eddie might be dialing some 976 sex lines these days, since his wife had been away for a month. (No, they haven't broken up. **Valerie Bertinelli** was on a mini-series shoot.)

Hagar strapped on a guitar for his fist-in-the-air gem "One Way to Rock," then VH brought the audience's pulse down a notch with the requisite mid-set solos. Bassist **Michael Anthony** worked hard (and for far too long) on his full-of-feedback fretwork, while drummer **Alex Van Halen** gave a new meaning to the term drum riser. While he beat the devil out of his kit with some cool double-pedal kick action, his set inched its way skyward, with flash pots exploding, appropriately enough, upon full extension.

"A.F.U. (Naturally Wired)" got things back on track, while "Finish What Ya Started" ironically got off to a false start. The band laughed at the glitch. At least it confirmed that Van Halen doesn't use pre-taped back-up tracks.

In his neon-bright clothes and **Shirley Temple** hairdo with the heavy-metal ringlets, Hagar verges on being the Clown Prince of Rock. He attempted to temper his facade with a pro-Desert Storm monologue prior to "Where Eagles Fly." The crowd loved

Van Halen is Wonder-Bread metal; you know what you're getting before you open the package.

it; in fact, Hagar's solo guitar-and-vocal delivery was surprisingly delicate and moving, despite the heavy-handed intro.

It was back-to-business with Eddie's turn-to-shine solo. His playing, strong as always, ran the gamut from spacey mellow with lots of delay, to snippets of early Van Halen riffs, to his often imitated two-handed hammer-on technique. "Best of Both Worlds" and Hagar's "I Can't Drive 55" closed the set proper, which prompted a shirtless Eddie to quip, "I don't drink and drive—I might spill it." By now, a stark backdrop blared the VH logo. (The band canned their F.U.C.K. backdrop after the tour's second night.)

"Jump" was the likely encore number, which triggered two female fans to do just that—onstage, and then Van Halen said goodnight with "Top of the World." Clearly, the band gave the fans what they came to see, and they ate it up. But some wished there were more to chew on in Van Halen's by-the-book offering. ○

FRONT PAGES

by Corey Levitan

The Cult on Sorum

Steven Adler drums again

CULT BRUSHES OFF SORUM

ABDUCTION: "They wanted him, they got him," Cult leader **Ian Astbury** reflects on the loss of his band's drummer, **Matt Sorum**, to **Guns N' Roses** last year. Session hack **Mickey Curry** was hired to track the new Cult LP, *Ceremony*, in stores now.

"I just felt Matt looked at how flaky we were at that time," Astbury says, noting that personal problems diminished the singer's own involvement in the band. "Then he looked at Guns N' Roses and said, 'Well, I'm getting offered X amount of money plus security.'"

Astbury denies any animosity. "I'm happy for them, I'm still a great fan of what they do." The Cult has been headlining Europe with bassist **Kynley Wolf** and **Michael Lee**, formerly **Little Angels'** drummer. Their tour arrives stateside this month.

STEVEN ADLER'S VAIN CREW:

Sacked **Guns N' Roses** drummer **Steven Adler**'s new band features singer **Davy Vain** and guitarist **Dave Scott**. Both are from San Francisco's **Vain**, who were dropped by Island records before releasing their second album.

As reported in October's *Circus* magazine, Adler has chosen the name **Road Crew**, which he copyrighted for a pre-GN'R band he shared with **Duff McKagan** and **Slash**.

"It doesn't mean *roadies*," Adler explains the moniker. "It means that I love being on the road, traveling, and playing for the fans."

Refuting his GN'R connection, Adler insists he's popular enough to release an album, tour "and have just as many kids love what I'm doing." Watch for an LP by summer.

TO THE NEXT EXTREME: **Gary Cherone**, the voice of **Extreme**, is thinking about his band's next album.

"You'll get the 'Get The Funk Out's and you'll get whatever else Extreme



The Cult say they're not sore about Sorum, who defected to GN'R.

GEORGE CHINVERECKE



This man claims his new band can match the success of Guns N' Roses.

NEIL ZLOZOWER



Bret Michaels' poison pen wrote a song for Stevie Nicks' best-of CD.

GEORGE DESOTA/CIRCUS

is," the singer says, "but I think there'll be a couple of new things to which people might say, 'All right, they did it again!' Or we might miss the mark and people will say we overstepped our bounds."

Cherone is pushing for a double-disc set with three sides. "Each side of the record would have a mood of its own," he says. "A more mellow mood on one side, one side that's going to kick them in the ass, and a bonus side. But who knows? We haven't even approached the record company with this idea!"

NICKS PICKS BRET: **Bret Michaels** wrote and produced a song for **Stevie Nicks**, which the songstress included on her new album, *Timespace: The Best of Stevie Nicks*.

"Love's A Hard Game To Play" was recorded in Los Angeles, on one of Bret's tour breaks from *Poison*. "She lit candles in the studio and played piano," Bret remembers. "She's amazing, a real songs-and-stories woman."

The two first met on a plane in 1986. Bret handed Stevie a poster of *Poison* and told her to one day watch out for them.

GOIN' SAMOAN, GOULD DIGS:

Billy Gould, bassist for **Faith No More**, trekked to Polynesia recently with a suitcase full of batteries and blank cassette tapes. His mission? To record the music of the Samoan people, which he says he could not find anywhere in the U.S.

"They sing the most beautiful songs I've ever heard," Gould enthuses. He adds he's returning for more of the material, which is rooted in Christian choral arrangements. "We would've done more this time, but we ran out of batteries."

So far **Peter Gabriel** and **David Byrne**, each of whom runs a world music label, are interested.

METAL SPARKS: The reported EP of punk covers due from **Guns N' Roses** looks likely to be a full album. Due late next year, the package is slated to cover songs by **U.K. Subs**, the **Stooges**, the **Damned**, **Hanoi Rocks** and the **New York Dolls**. It will also feature a duet from **Axl Rose** and former Hanoi singer **Michael Monroe** on "Ain't It Fun," a **Dead Boys** song dedicated to that band's late singer, **Stiv Bators**... Retail chains Wal-Mart and K-Mart will not carry the *Use Your Illusion* albums, citing possible controversy over lyrics. Approximately 3,500 stores are boycotting.

Skate Clothes

STOCK	DESCRIPTION	COLOR	SIZE	QTY	UNIT PRICE	TOTAL
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11	Fender Sweat Suit. 50/50 fleece. Blk. (L-XL)				\$40.00	
12	Dress Sweater. 100% Dupont Orlon® acrylic. Blk. (M-L-XL)				\$35.95	
13B	Shaker Sweater. 100% cotton. Red, Royal Blue. One size fits all				\$35.00	
14	Cowlneck Fleece Top. 100% cotton. Graphite. One size fits all.				\$28.50	
17	Satin Tour Jacket. 100% nylon shell, 85% acetate, 15% nylon lining. Blk. Slvr. (L-XL)				\$45.00	
18	Embroidered (front & back) Satin Jacket. 100% nylon satin. Blk. (L-XL)				\$65.00	
20	Alpine Jacket. 100% polar fleece lined & quilted sleeve lining. Jade, Grey. (M-L-XL)				\$65.00	
21	Flannel-Lined Nylon Jacket. Nylon with brushed tricot lining. Royal Blue. (L-XL)				\$21.00	
27	Book Bag. Padded shoulder straps. Nylon exterior, waterproof lining. Blk.				\$18.00	
28	Fanny Pack. Heavyweight nylon. Blk.				\$12.00	
32	Fender Hat. Embroidered logo, black corduroy, white poplin.				\$15.00	
38	Sport Bag. Cotton and canvas. Red, Blue.				\$15.00	
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MOVIE VIDEOS

by Gary Cee

Don't miss 'Defending Your Life' 'Godfather III' for fans only

Defending Your Life

(Warner)

Albert Brooks plays a deceased advertising executive detained at Judgment City. Here his life is reviewed before a judge, prosecutor and defense attorney to determine if he should return to Earth, or advance to a higher existence. Meryl Streep plays the love interest in this original and enthralling comedy that only gets better as it reaches its heart-tugging climax. One of the best videos of the year.

The Godfather, Part III

(Paramount)

Nine minutes of footage have been added to the video release of this grand epic's third chapter. Al Pacino, Diane Keaton, Talia Shire, Andy Garcia and Joe Mantegna star, as the Corleone family struggles to legitimize their financial holdings, and secure a peaceful future for the next generation. Godfather fans won't want to miss a frame, but the uninitiated might find this mob saga laborious.

The Hard Way

(MCA/Universal)

New York detective John Moss (James Woods) is on a serial killer's tail when he's thrown a whammy: play babysitter to egocentric Hollywood actor Nick Lang (Michael J. Fox), who's on a research assignment. Moss tries to keep Lang at a distance, but, you guessed it, they ultimately buddy up and bring home the collar. Mildly entertaining.

Career Opportunities

(MCA/Universal)

Jennifer Connelly's stellar career is on the rise; unfortunately, she can't save this minor comedy. Frank Whaley plays the inept Jim Dodge, night



Meryl Streep and Albert Brooks exchange longing glances in 'Defending Your Life.'



'The Hard Way' stars James Woods (left) and the still-youthful Michael J. Fox.



All is not well with Matt Dillon and Sean Young in 'A Kiss Before Dying.'

janitor of a major department store. When this wisecrack gets locked inside with the well-to-do Josie McClellan (Connelly), the evening turns romantic. But their bliss is interrupted by a pair of burglars, and the zany antics are supposed to fly. They don't.

A Kiss Before Dying

(MCA/Universal)

Matt Dillon is Jonathan Corliss, a greed-driven stinker married to Ellen Carlsson (Sean Young), the daughter of a wealthy copper miner. Ellen is determined to learn who killed her pregnant twin sister, and her investigation leads to a lurid discovery. Dillon and Young have made better pictures, but this is still a worthwhile rental.

Stone Cold (RCA/Columbia)

Brian Bosworth's football career is over, but he'll probably bash heads in more of these action-thrillers. As a suspended Alabama cop, the FBI enlists his aid to infiltrate an outlaw biker gang. Plenty of gory violence here, enough to make this captivating punch-'em-up one of the year's most brutal films.

MOVIE VIDEO

Top 10 National Movie Videocassettes

- (—) **Home Alone** (Fox) Blockbuster comedy stars Macaulay Culkin.
- (3) **Sleeping with the Enemy** (Fox) Suspense story stars Julia Roberts.
- (—) **Awakenings** (RCA/Columbia) Robin Williams/Robert DeNiro drama.
- (—) **Dances With Wolves** (Orion) Civil War epic stars Kevin Costner.
- (1) **Misery** (New Line) Kathy Bates/James Caan suspense.
- (—) **New Jack City** (Warner) Wesley Snipes/Ice-T drug-running story.
- (—) **King Ralph** (MCA/Universal) Comedy with John Goodman and Peter O'Toole.
- (2) **Goodfellas** (Warner) Robert DeNiro/Joe Pesci mob saga.
- (6) **L.A. Story** (Live) Steve Martin/Victoria Tennant comedy.
- (—) **He Said, She Said** (Paramount) Comedy with Kevin Bacon and Elizabeth Perkins.

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

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World Radio History



SONG LYRICS

Skid Row/"Slave To The Grind"

You got me forced to crack my lids in two. / I'm still stuck inside this rubber room. / I gotta punch the clock that leads the blind. / I'm just another gear in the assembly line. Whoa no!

The noose gets tighter / around my throat. / But I ain't at the end of my rope.

Chorus:

'Cause I won't be the one left behind. / You can't be king of the world, if you're slave to the grind. / Tear down the rat racial slime. / Can't be king of the world, if you're slave to the grind. / Get It?

A routine injection. A lethal dose. / But my day in the sun ain't even close. / There's no need to waste your prayers on me. / You better mark my words, 'cause I'm history. Yes Indeed!

You might beg for mercy / to get by. / But I'd rather tear this thorn from my side.

Repeat Chorus

They swallowed their daggers by turning their trick. / They tore my intentions apart brick by brick. / I'm sick of the jive. / You talk verbal insecticide.

Repeat Last Verse

From Slave To The Grind by Skid Row. Music and lyrics by Sebastian Bach, Rachel Bolan and Dave Sabo. Copyright © 1991 Wordiks Music/New Jersey Underground music. (ASCAP). All rights reserved. Reprinted by permission of Cherry Lane Music Company Inc.

Van Halen/"Runaround"

She don't like it when it's cut and dried. / And don't like me making future plans. / And don't want me trying to pin her down. / She ain't about to give an inch of ground, now. / Who!

Well, she can take me for a little ride. / But just as long as she drives me home. / Around the block maybe once or twice. / And then some lovin', wouldn't that be nice? Yeah!

I'd walk, but I want it. / Oh, what a fool believes. / I've got her in my sight, but just out of reach. / Oh, Oh!

Chorus:

Here we go around. / Run, run, runaround, yeah! / Here we go around. / She giving me the runaround, yeah!

Uh, just enough to keep me hanging on. / She knows exactly what I need. / And right down to the nick of time. / I'm chasing love down a fine, fine line. Ow!

I'd walk, but I want it. / Oh, what a fool believes. / I've got her in my sight, but just out of reach. / Whoa, oh!

Repeat Chorus

Oh yeah! / Ooh! Ah! / It goes like this. / Listen baby. / Ooh, ow, ow, uh! Oh man! It's hard enough. / Yeah! And you make it harder. / Uh, fill me up and I'll be satisfied. / Oh man, she owns it.

From For Unlawful Carnal Knowledge by Van Halen. Music and lyrics by Edward Van Halen, Alex Van Halen, Michael Anthony and Sammy Hagar. Copyright © 1991 Yessup Music. International copyright secured. All rights reserved. Reprinted by permission of Cherry Lane Music Co., Inc.

Firehouse/"Love Of A Lifetime"

I guess the time was right for us to say, / we'd take our time and live our lives together day by day. / We'll make a wish and send it on a prayer. / We know our dreams can all come true with love that we can share.

With you I never wonder. Will you be there for me? / With you I never wonder. You're the right one for me.

Chorus:

I finally found the love of a lifetime. / A love to last my whole life through. / I finally found the love of a lifetime. / Forever in my heart, I finally found the love of a lifetime.

With every kiss our love is like brand new. / And every star up in the sky was made for me and you. / Still we both know that the road is long. / We know that we will be together because our love is strong.

From Firehouse by Firehouse (Epic). Music and lyrics by Bill Leverty and C.J. Snare. Copyright © 1990 CBS Music, Inc. / Wocka-Wocka Music. All rights administered by CBS Music, Inc. (ASCAP). All rights reserved. Used by permission.

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GUNS N' ROSES' YEAR OF LIVING PAINFULLY

by Corey Levitan

Axl Rose used his pain. Haunted by a troubled upbringing, the singer historically repressed anger at parents, teachers and other bygone authority figures. Yet in 1991 Rose harnessed his rage, channeling it into two of the most moving and personal albums in rock history, *Use Your Illusion I* and *II*. That same rage occasionally overwhelmed Rose, however, short-circuiting concerts and inviting unwelcome headlines.

"Don't damn me when I speak a piece of my mind, 'cause silence isn't golden when I'm holding it inside."
—W. Axl Rose, "Don't Damn Me," *Use Your Illusion I*

The new material revolved around the tortured themes of loneliness ("Locomotive," "Estranged"), betrayal ("Breakdown"), revenge ("14 Years," "You Ain't The First") and sexual frustration ("Pretty Tied Up"). It spoke volumes to a younger genera-

tion reeling from the same emotions. A week after *Use Your Illusion I* and *II* debuted (at #2 and #1, a chart first), 1.5 million albums were sold.

Aurally, it was Guns N' Roses' *White Album*, a double opus of lilting piano ballads, blistering raunch & roll, false

'Use Your Illusion's tortured themes spoke volumes to a generation reeling from the same emotions.'

endings, guitar interludes and alternate takes. Axl's voice, like a demon crooning opera, hammered its points home with nearly 40 variations on the word "fuck."

Axl's rage could not be confined to the recording studio, however. De-

spite therapy—five hours a day, five days a week at one point, according to the *L.A. Times*—bile drenched concert stages the world over in 1991. Sometimes it produced 1991's most powerful concert moments. On June 19th at the Greensboro Coliseum in North Carolina, for example, the band astounded fans with three-and-a-half hours of raw energy. Sometimes, however, it spelled disaster.

The year began on a high enough note, when the Gunners pummeled a quarter-million pairs of Brazilian ears at January's Rock In Rio. Rose, guitarists Slash and Izzy Stradlin, bassist Duff McKagan and drummer Matt Sorum previewed music from their new albums, which were reportedly almost finished. The crowd embraced Sorum, hired to replace Steven Adler. The notion of a keyboard player was warmly received as well, in the person of newcomer Dizzy Reed.

Guns' world remain rosey through

Confounded arena crowds were fed unknown songs for four months before Slash and Co. released their new discs.





Despite undergoing therapy, Axl

Rose (l., with Izzy) stressed out

during many concerts this year.



ROBERT JOHN

Slash in Rio, a year high point. The guitarist's shirt advertises a favorite Manhattan nightclub.

the secretive warmup dates they played in San Francisco, L.A. and New York in May, which prepped the group for two years on the road. Yet signs of trouble ahead began appearing by the tour's first stop, Alpine Valley, Wisconsin.

Axl exploded on stage here, threatening to end the show after a smoke bomb landed on stage. "I don't work five years to have some burnt 16-year-old take my eye out!" he yowled, firing more bullets after a wireless mic failed. Fans stared blankly at each other.

Axl's ire may have been compounded by the pain of his left foot, which he injured leaping off a speaker at New York's Ritz nightclub the week before, or maybe by the pain of returning to the midwest. Three days later Axl was in Noblesville, Indiana, telling his hometown crowd they were

trapped, like "cool prisoners in Auschwitz," referring to a Nazi death camp.

That the albums were not yet ready—and would not be throughout the tour's first leg—did not mitigate Axl's condition. The hounded singer grew used to barking that the new material would be ready "when it was ready." Rumor had it there were more tunes he wanted to record, and from the

Sometimes Axl's ire produced 1991's most powerful concert moments.

stage at one show, Axl announced the *Illusion* set might not hit stores at all if the band didn't win contract adjustments from Geffen.

The record company's guesstimated release date of May 18th was breached, and a dozen more balks were to follow. Half the band's show comprised unfamiliar songs, whose choruses were catchy yet, after only one listen, nearly impossible to recall.

"I can't believe those poor guys being out there on the road without a record," Sammy Hagar told *Circus* magazine. Hagar's Van Halen gave the Guns tour its only run for the money this summer. "I understand Axl's having a real hard time. When they play their new songs, there's not much reaction, but what do you expect? It's like they're kind of stuck."

Worse, Axl seemed to enjoy an ongoing game of chicken with the clock. Fans in Tennessee, New York and Texas were all kept waiting more than two hours past ticket time.

"I'm sorry I'm late," Axl said as he arrived at Long Island's Nassau Coliseum on June 17th, dismounting a heli-

copter that rushed him from a Manhattan hotel. The singer explained himself from the stage, lashing out at Geffen records and *Rolling Stone* magazine for forcing him to sit for a long photo shoot. (He didn't mention said photo shoot occurred a full day earlier.)

Then, on July 2nd in St. Louis, Axl made good on the threats he first leveled at Alpine Valley; he stormed off in mid-performance. The band claims bottles were hurled at the band—two hit Duff—as a gang of bikers intimidated front-row fans. Flashes lit the stage, but not from the official photographer's pit. Axl saw a man with a camera and attacked, although he says it was a biker, not merely the innocent fan reported by the media.

"I didn't plan on jumping off the stage to grab a biker and his camera," Axl told the *Los Angeles Times*. "The security guys were doing everything they could to let that guy go, which

Unfortunately, Axl did not confine his rage to the recording studio.

fueled my fire to make sure that didn't happen."

Axl vanished after performing for only 80 minutes, frustrated with security and, he claims, blinded by the loss of a contact lens in the scuffle. Ten minutes later the houselights went on and the crowd went off.

A riot erupted, revealing \$200,000 in damages when the dust cleared; 60 fans were injured, 18 arrested. Axl was charged with assault and property damage, misdemeanor counts which carry a combined penalty of up to four-and-a-half years in jail and

Duff (l., with Matt) is recording a solo album. So far he's recruited Lenny Kravitz, Sebastian Bach and Slash. He's hoping for Prince, too.





Axl faces four-and-a-half years in jail for charges stemming from the riot in St. Louis on July 2nd.

\$4,500 in fines. Owners of the venue, and a fan named Jerome Harrison, filed their own separate suits against the band.

CNN replayed its St. Louis footage throughout the next week. Associated Press assigned a reporter to cover subsequent shows, waiting for something to happen. By August the spectre of the riot was so scary it forced police to reconsider a ticket they issued to Axl's limo driver, who made an illegal left turn outside the Forum in Inglewood, California. Axl threatened to cancel the show and police took the ticket back, just like that.

Another thorny subject for the band this year was Steven Adler, who in July sued his former employers for

defamation of character, plus royalties for his contribution to the new albums. Guns claim he was fired for being too doped up to record the new

The year began on a high note, when the Gunners pummeled a quarter-million pairs of Brazilian ears at Rock in Rio.

albums. But Adler says friction with Axl, not his drug habit, precipitated his dismissal. He says he was fired simply because he was the only Gunner with balls enough to stand up to Axl's

tyrannical rages.

"It was supposed to be the best time of my life," Adler said in a tearful *Circus* magazine exclusive. "Axl made it the worst." Adler then appealed to Slash: "We were best friends, man. How can you just desert somebody like that?" Guns N' Roses denied all the allegations; Adler's lawyer says the case could drag on for years.

Adler wasn't the only Axl-ed casualty in 1991. Early in the year mix engineer Bob Clearmountain was replaced with Bill Price. In May manager Alan Niven got his walking papers, reportedly because Axl refused to finish the albums until Doug Goldstein, the band's road manager, unseated him. ○



Cherone and his funky metal Extreme

scored big hits with acoustic tunes

"More Than Words" and "Hole Hearted."

CROSSING OVER PAYS EXTREME-LY WELL

by Corey Levitan

Crossing over pays off. That's the moral of Extreme's strange success in 1991. It hinged upon "More Than Words," a harmony-laden acoustic ballad unprecedented in heavy metal.

"There's no drums, no big vocals," says singer Gary Cherone with a trace of his band's Boston upbringing. The song was so foreign to metal it escaped into another genre; by May it was the nation's number-one pop single. Cardiac units across America filled with Simon & Garfunkel fans who bought the mostly metal *Extreme II: Pornograffitti* to hear more.

"Seeing 'More Than Words' on VH-1 was the first time I realized it was crossover," Cherone says. While admitting Extreme's debt to crossover bands like Queen and Led Zeppelin, the former art student claims he wrote

"Seeing 'More Than Words' on VH-1 was the first time I realized it was crossover."—Extreme's Gary Cherone

"More Than Words" to diversify his band's sophomore LP, not to achieve crossover success.

"I like an album that puts you through moods," Cherone explains. "We did our best not to confuse the audience, but we're not just a hard-rock band." *Pornograffitti* also splices funk ("Lil' Jack Horny"), rap ("When I'm President") and Frank Sinatra ("When I First Kissed You").

When 1991 opened up, *Pornograffitti* had been out for months, yet less than 250,000 copies sold. "It was like all the fans from the first record bought our second, and that was that," says guitarist Nuno Bettencourt. "That was our Extreme following without any kind of airplay or touring."

"More Than Words," however, worked up a tidal wave of interest in Cherone, Bettencourt, bassist Pat Badger and drummer Paul Geary, a



"Wherever it's going to be played and whoever is going to be listening to it is up to them," guitarist Nuno Bettencourt says of 'Pornograffitti.'



Paul Geary. David Lee Roth's tour was cancelled one day after Extreme left the triple bill's opening slot.

BOB LEAFE

wave they rode right into the opening position on David Lee Roth's tour in June.

"This summer was one of the best summers of all our lives," says Bettencourt. "We always wanted to be on an arena tour, especially opening up for a legend like David Lee Roth." A stint with ZZ Top followed, during which Extreme faced its first non-metal audience.

"We connected the songs so we didn't have to stop," Nuno recalls, "because we knew what [the reaction] would have been. Two or three songs into it, it's fairly quiet. In the middle of the set, the crowd gets involved, and by the end of the set, we have the audience.

"It's very easy to play for people who like you and have your record," Nuno continues. "But we wanted to get to new audiences, and believe me, that's what we did. We're not that big right now. We want fans, no matter whose they are. If we can take some of ZZ's crowd, I'm happy to do it."

"Hole Hearted" was the year's second Extreme hit. It too was an acoustic number, yet it was heavier than "More Than Words." The boys became pried pipers, toting unamplified guitars instead of flutes, coaxing their newfound pop audience down a spiraling stairwell into the metal basement.

"We wanted to gradually get heavier," Bettencourt says, noting that a funk-metal tune, "Get The Funk Out," followed "Hole Hearted." "For the same reason we expect our rock fans to listen to 'Hole Hearted,' we also hope our 'More Than Words'

crowd will listen to the rock stuff." Nuno stops himself, wary of sounding calculated.

"It's not about planning," he says, carefully choosing his words. "We didn't even think 'More Than Words' would be a hit. It's about doing what you love to the point where you don't care what singles are released from the record. I don't care if *all* our singles are ballads, because they're all Extreme songs!"

"We did our best not to confuse the audience, but we're not just a hard-rock band."—Gary Cherone

Extreme formed in the summer of 1985, from the ashes of two local Beantown bands. Their stage shows flamed so hot the group was named Outstanding Hard Rock/Heavy Metal Act at the 1986 and 1987 Boston Music Awards, before they even scored a record deal.

Extreme's self-titled 1989 debut album stirred minor ripples, mostly for Bettencourt in guitar circles. *Pornograffiti's* first two videos, "Decadence Dance" and "Get The Funk Out," fared similarly, and the band opened theaters for Winger and co-headlined clubs with Danger Danger.

"We released 'Decadence Dance' to rock radio and we knew that wasn't going to be a hit," Cherone says. "Then our record company was so red-

hot about 'Get The Funk Out,' we released that to radio." Many stations took offense, however, to the double entendre in that track's title. Cherone claims he foresaw the problem, "but the label says, 'No, no, no, the radio will play it.'"

"Nobody even knows it was released," Nuno says, adding that its quick death is why Extreme got "Funk" out again this fall. "We really wanted people to hear that particular song, and we liked the video." The clip currently rotating on MTV is the original, edited to include more band footage than before.

Whether "Funk" will be followed up was touchy at press time. "The problem is, there's a couple of songs we really love," Nuno says. "'Song For Love' was something I always wanted to release. But people are like, 'They're trying to go this way and do ballads.' We're afraid to do something predictable, but it might be nice to do something obscure like 'When I First Kissed You.'"

Nuno stops himself again, to stress that his band does not intend to milk *Pornograffiti*. "We're actually deciding whether we'll release anything," he insists. "The way the band's going now, you can keep putting out singles and more singles, but probably the single after this will just be a single to be played while we're doing our next record, not a touring thing."

Extreme trekked to Europe in October, ending 15 months of touring in Japan this month. Before recording the next album, Nuno says he'll take time off to work on former Journey singer Steve Perry's solo album. ○

JEFFREY MAYER



Once off tour, singer Cherone is "pretty much going to sleep," Nuno says of his road-weary band mats.

It's nearly five p.m. on a Friday. After a long day of interviews, Motley Crue drummer Tommy Lee is still his enthusiastic hyper-self. His energy is bouncing off the walls of Elektra records' conference room.

It's hard to believe it's been ten years since Motley Crue emerged from the streets of Los Angeles and clawed their way to their present, multi-platinum status, celebrated with the release of *Decade of Decadence*.

"It's not your ordinary best-of, boring type of greatest-hits compilation," explains the fast-talking Lee, who co-wrote "Primal Scream," the LP's new single, and "Rock 'N' Roll Junkie," previously released on *The Adventures of Ford Fairlane* soundtrack. *Decade* contains a live version of "Kickstart My Heart," their covers of "Teaser," "Smokin' in the Boys' Room" and "Anarchy in the U.K.," plus two songs from each of the band's five albums.

"We all think, eat, sleep and do everything the same." — Tommy Lee

"Each guy made his list of what he would like to see on the record," Lee continues, running his hand through his new short haircut. "It was so weird, we're all sitting around at my house, and everybody's list was the same. That's what happens when you're together this long. We all think, eat, sleep and do everything the same."

The together-forever Crue wrapped their *Dr. Feelgood* tour in August of 1990 and didn't play another show until the European Monsters of Rock tour this August. "Maybe the eight shows in Europe were a second honeymoon," muses Lee. "They were fun, we kicked maximum ass."

The trip's pinnacle was "playing Castle Donington, to eighty-thousand people," says Lee. "Another highlight was playing an unannounced gig at the Marquee in London. It was totally out of control. We filmed the 'Anarchy' video in London 'cause it's their kind of song."

"Steve [Jones, former Sex Pistol] gave us a legit copy of the lyrics. After we recorded the music part of it, we found out that Megadeth had done a version, and did the wrong lyrics. So we wanted to make sure we had the correct words. We used to crank up the Sex Pistols before we'd go on

RICK GOULD/ICP

These days, Nikki Sixx, Vince Neil and

Mick Mars (l.-r.) relish "more tattoos,

faster cars."



MOTLEYS CAP YEAR, DECADE WITH CRUE-TIAL LP

by Katherine Turman



stage. For the vocals, Vince did it in one take."

"Live Wire" and "Piece of Your Action," both from the band's 1982 debut, *Too Fast For Love*, were remixed. "They really needed to be cranked up to '91 standards," Lee admits. "We re-req'd things. We didn't change it in any way, we just beefed it up *soundwise*. 'Home Sweet Home' is also remixed."

"It was a big year for us," Lee acknowledges. "We got an American Music Award for Best Heavy Metal Al-

"We want to make a real mark on the rock & roll world."

bum of the year. That was a real big mark. A Number One album was a big landmark. *Feelgood* was our first one. *Girls, Girls, Girls* went to Number Two. We were just getting ready to taste Number One, and Whitney Houston, or something, came out and it was like 'poof.'"

Many rock fans wondered if the bad boys would ever make it to a tenth-anniversary party. Lee met bassist Nikki Sixx when the two played in Hollywood glam bands Suite 19 and London, respectively. Picking up former Rock Candy vocalist Vince Neil and guitarist Mick Mars from the band White Horse, Motley Crue was born. After gigging at the legendary Starwood and other L.A. clubs, the Crue signed with Elektra records in 1981.

Success came quickly, as did pitfalls. Substance abuse was a major problem. But the Crue's popularity increased with every release. Their growing up in public *nearly* complete, the 1991 Crue is clean, healthy and determined to stay that way.

"We all lived together, right up the street from the Whisky," Lee reminisces. "We really miss those times. It was a lot of fun, trashing the place, weird people running in and out, who we didn't even know." Today, the Crue lives in close proximity. "It's unbelievable, we [Lee and Sixx] live two minutes apart. I can stand out on the left side of my house and go, 'hey bud.' Mick [Mars] lives about fifteen minutes away, Vince lives about ten, fifteen minutes away."

If the Crue's minds weren't always clear, their band vision was 20-20. "We all got the name Motley Crue tattooed on our arms and we all made a pact; if one member were to leave or die, this would be the only Motley Crue that ever was. We were so anti new-guitar-player-of-the-week band.



NEIL ZLOZOWER

Singer Vince Neil. For 'Decade of Decadence,' each Crue-ster drew up a list of his favorite songs. The tallies were identical.

That's just the way it's been."

What's the biggest difference between the '81 and '91 Crue? Lee pauses. "Wow, that's loaded. Well... a lot more people come to see us play. More tattoos. Faster cars."

It would be easy for the Crue to kick back, since a recent *Billboard* magazine story, quoting industry sources, claimed the four-piece was on the verge of signing a \$36 million deal with Elektra, \$22.5 million of it in advance. And personal highs in '91 complemented professional ones. Nikki Sixx wed model Brandi Brandt during the *Feelgood* tour, and the couple had their first child, Gunnar, soon after. Neil and his wife, Sharise, became the

proud parents of Skylar, while Mars wed Nasty Habit backup singer Emi Canyn. No bachelors in this bunch.

The year's disappointments were few, but Lee recalls one during the Monsters of Rock trek. "I'm sitting in the hotel room with Angus [Young, of AC/DC], and I go, 'How long has it been since you've gone out and jammed at a club?' And he's thinking, so I go, 'Let's play.' I got him all pumped up, and on the last night, we were going to play this little club in Hamburg. But by the time they got off stage, everyone was burnt out. I was like, 'Fuck, I almost had my chance to jam with AC/DC!' I would have freaked out!"



Queensryche toned down their experimentation for the widely-accepted 'Empire.'

ONLY ROAD BURN HAMPERS QUEENSRYCHE

by Dan Hedges

The carpeting is exquisite. So is the view of Manhattan from the floor-to-ceiling windows. But as Queensryche's Geoff Tate cools his heels in the offices of EMI records, he's got darker matters on his mind.

"I could take a hammer to this desk right now," he says quietly. "I could do some severe damage to this whole office."

Yikes. *This* is the man whose serene voice helped propel "Silently Lucidity" to the top o' the charts? The man long-known as the most laid-back frontguy in heavy rock?

More or less. Fact is, Tate, guitarist Chris DeGarmo, and the rest of Queensryche are barely three-quarters of the way through the massive *Building Empire* tour they began last winter. *Empire* is double platinum, the *Operation: Livecrime* video package (filmed early in the tour) is starting to sell like hotcakes, but it doesn't matter. Road psychosis has set in.

"We've done a hundred and fifty shows," Tate explains. "We have fifty left. Traveling in close quarters for months, there aren't many people you

can be around, in that intense situation, without losing your temper. People's idiosyncracies wear on you. It's like a family." He smiles faintly. "We're at the point in the tour where I can't find anything good. I *really* need to get home and rest."

Make no mistake, it's a temporary black mood. Queensryche has been together (with no lineup changes) since the early 80's, when the singer crossed

**"I could take a hammer to this desk right now."
—Queensryche's Geoff Tate**

paths with guitarists DeGarmo and Michael Wilton in a Seattle club. After a decade of rehearsing in drummer Scott Rockenfield's basement, endless gigging, and recording albums for a following that grew with the years, the band's pleased with the way things are going.

Of course, it was "Silently Lucidity" that put them over—a tune atypical of their overall style. As Tate admits,

"At the shows, you can see which people come to hear the song. They sit with a *very* puzzled look on their faces. 'What the hell is this?' They peer at their tickets, double-checking that they're at the right show."

Still, nobody in the band questions the Hand of Fate. As Chris DeGarmo says, "It's hard to judge where public taste is at. We have this belief we'll be around longer if we don't try to judge it. 'Silent Lucidity' was special. I wrote it, so it's closer to me. I thought it could touch people. But did I have any idea that it would find its way onto radio so heavily? No way. It was a surprise."

Not everyone was thrilled, of course. Some critics slammed the band as pompous throwbacks to 70's progressive acts like Yes and Pink Floyd. Tate understands the comparison. And the danger. "Those bands were squashed by the media in favor of mindless noise made by non-musicians," he says. "But a lot of my influences *were* those early bands. I like Big Concepts, the dramatic statement. We don't want to set ourselves up to be pretentious, though we walk that edge at times." ○

BEST OF '91 LIVE

TOURING TO THE EXTREME

Rare photos from the best concerts of 1991

1. Gary Cherone, Nuno Bettencourt and Extreme began the year opening theaters for Winger and co-headlining clubs with Danger Danger.



2. When "More Than Words" hit, Nuno's crew opened for David Lee Roth, then ZZ Top.

2.



3. Fans of the headlining acts were confused and converted, as Pat Badger, Cherone and Co. battered them with heavy tunes, then lulled them with acoustic ballads.



3.

4. Badger, whose entire forearm is tattooed with the band's cartoon mascot, the mischievous Francis.



4.

5. Gary Cherone and crew jetted for Europe and Japan in October.



5.

BANG-UP TOUR FROM GUNS N' ROSES

1. Axl Rose and Guns began their year-plus on the road with "Pretty Tied Up," the opening song at January's Rock In Rio festival.

2. Duff, Izzy and crew followed with warmup gigs in San Francisco, L.A. and New York.

3. Dizzy Reed met Guns when they were playing in a studio next door to his former band, L.A.'s The Wild. As the GN'R tour rolled on, the pianoman looked more and more like a full-fledged member.

4. Slash rode his bike on stage during Skid Row's opening set in Sarasota Springs, New York.

5. New drummer Matt Sorum pounded like a metronome behind every Guns N' Roses gig. His career began in 1976 with various L.A. hard-rock bands, then Australian new wave outfit I.O. In between a session stint with Gladys Knight and his current job, he drummed for The Cult.

6. Slash bends more than his strings.

7. Axl claims to have the St. Louis riot on video. He maintains the media distorted the facts.



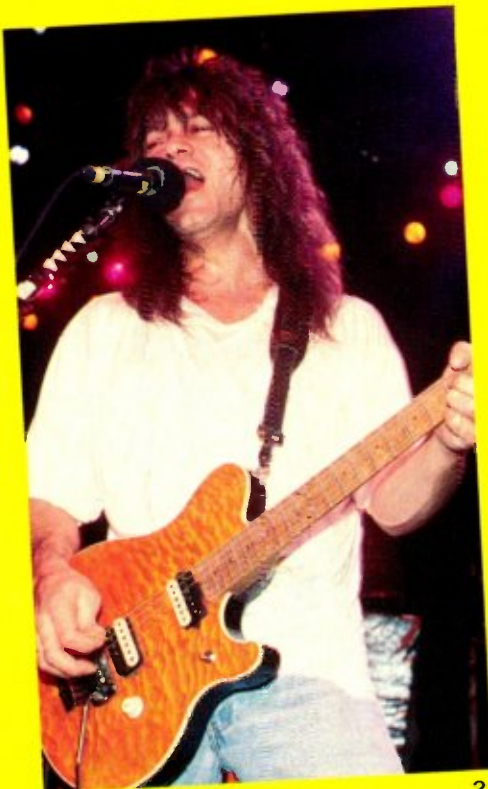
VAN HALEN RUN AROUND

1. Michael Anthony and Eddie Van Halen offer backup harmonies on their ninth tour together. Within 60 minutes of going on sale, reserved seats for the first six dates sold out.

2. Edward picked Alice In Chains as an opening act for the first leg.

3. Sammy shrieked "Poundcake" at September's MTV Music Video Awards. It was the first time Van Halen ever performed on live TV.

4. Alex Van Halen. The group's "F.U.C.K." backdrop was switched to plain old "VH" two shows into the tour.



2.



3.



1.



4.

ANNAMARIA DI SANTO/CIRCUS, MARTY TENNE

SKID ROW, SLAVES TO THE CONCERT GRIND

1. Scotti Hill and his Skids began the year opening for Guns N' Roses; they wrapped it up headlining.

2. Rachel Bolan, Dave Sabo. Backstage, the band jokes, they play pin the tail on the donkey and bake cakes.

3. A favorite Sebastian Bach antic: the mock self-stabbing.

4. Sabo (with Sebastian and Rob Affuso) says he particularly enjoys performing "Monkey Business" and "The Threat" live.



1.



2.



3.



4.

World Radio History

GEORGE/DESOTA/CIRCUS

METALLICA SHOWS JUSTICE GOOD AS EVER

1. Jason Newsted and Metallica played to one million, their biggest crowd ever, in Moscow in September. The festival, at the six-square-mile Tushino Air Field, featured the Black Crowes, Pantera, AC/DC and a Russian band.

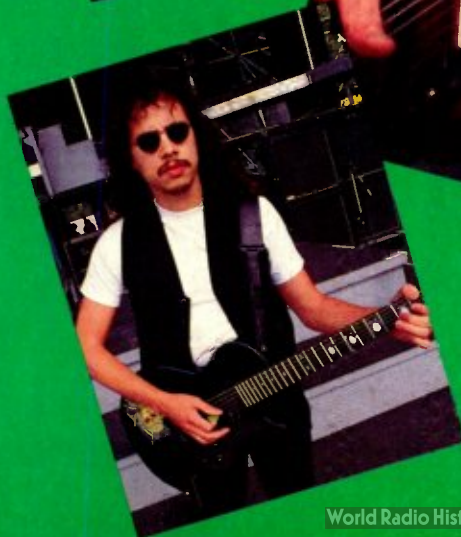
2. Kirk Hammett. Metallica's 1991 U.S. tour began proper on October 29th in Peoria, Illinois. There were to be no support acts.

3. James Hetfield and crew titled their new album, simply, *Metallica*.

4. Hetfield and crew promise to play each song from altering positions on their diamond-shaped stage.

5. Kirk Hammett. Metallica will tour America through April, then trek to Europe.

6. Lars Ulrich doesn't seem to regret not becoming a tennis pro.



ROSS HALFIN
NEIL ZLOZOWER
GEORGE/ESOTA

A JOLT OF AC/DC

1. Brian Johnson and Angus Young. The *Razors Edge* tour was marred by the death of three teens, crushed during the band's performance of "Thunderstruck" at Salt Lake City, Utah.

2. Brian Johnson and Co. ended their tour in Barcelona, Spain.

3. As usual, AC/DC's shows were packed with hooters and hollerers.

4. For its trek to September's Tushino Air Field festival in Moscow, Angus Young's crew were provided with two Soviet Antonov military planes, the largest aircraft in the world. Thirty trucks of gear and 250 crew members were transported.



WARRANT-ED CONCERT ADMISSION

1. Jani Lane and Warrant's "Blood, Sweat & Beers" tour—in support of the *Cherry Pie* album—began opening for Poison. The two groups fell out of each other's graces in January.

2. Opening subsequently for Erik Turner and crew were two chart-busting acts, Trixter and Firehouse.

3. Jani Lane (c., with Jerry Dixon and Joey Allen) wed Bobbie Brown during down time from the tour.



RICK GOULD/MCP

SAMBORA TAKES THE WHEEL

by Gary Cee

Richie Sambora was dead tired. The guitarist had been on the road with Bon Jovi for 12 months, supporting *New Jersey*, and the arenas and hotel rooms had taken their toll. He still loved the band, but felt they were growing redundant. Sambora was without a house, or girlfriend, and the tour had 16 months to go. He was ready to hang his hat, but the gamer inside whispered "commitment," and Sambora stayed on.

"We were together for nine years straight, like flies to shit," Sambora says, good-naturedly. "Everybody got on each other's nerves; it's only human. We needed to branch out and go

"I've dreamed about doing this record my whole life."

our own ways, so when we get back together, we'll have a freshness and more life experiences."

So at tour's end, the band took their separate paths. Sambora's led to A&M Studios in Hollywood (and various other production houses) for *Stranger In This Town*, a ten-track collection of white-boy blues with help from home-boys David Bryan and Tico Torres, and some guy named Eric Clapton. Sambora sings lead on every track.

"I've dreamed about doing this record my whole life," the 31-year-old guitarist says, downing a Perrier. "I'm exploring my roots: blues, r&b and good hard-rock stuff, even some Peter Gabriel influences. It's kind of hard to find the blues when you're successful. So I drank a lot of whiskey, and wrote songs on piano, and guitar. I tried to sing like Otis Redding."

Richie Sambora, the son of a secretary and a factory foreman, grew up in a modest household in Woodbridge, New Jersey. He lasted two semesters as a psychology major at Keane College, gigging in Jersey clubs at night, before becoming a session musician. He penned a slew of songs with buddy Bruce Foster, two of which surface on the new LP.

"I had original bands, I was a session



GEORGE DESOTAC/CIRCUS

Richie Sambora says he had over 2,000 gigs under his belt before joining Bon Jovi. 'Stranger in This Town' relives those days.

musician, and I had these clubs booked. It was like a musical gym for me. I would grab whoever was working on the sessions that week and go, 'Wanna make fifty bucks, get laid, drink your ass off and have a great time?' There were four to sometimes, nine guys. Tico would show up too, at Charlie's Uncle in East Brunswick."


The album also pays a debt to Sambora's biggest influences: guitar icons Jimmy Page and Clapton. When Clapton agreed to lay down a solo on "Mr. Bluesman," Sambora was floored. The two met when invited to jam at the 1990 American Rock Awards.

"The rehearsal that day was me, Buddy Guy, Lou Reed, Bo Diddley, and Eric. I walk in with my Strat and I

couldn't even speak. I just walked up to Eric and said, 'Uh...you taught me how to play!' We talked for a while, and I didn't know what to say, so I had to go over to the corner to compose myself.

"After we cut the track, I asked him, 'Why did you come here today?' He says, 'Because when you stood up on stage that day, I knew you belonged.' I freaked. He asked me if I'd write some songs for him for the next record, and I told him, only if I get to play rhythm guitar in your band when you tour. So we're talking about that."

But what about Jon Bon Jovi? Why isn't he on the record?

Sambora doesn't miss a beat. "He didn't ask me to be on his." 

TESLA, METAL'S EVERYMAN BAND

by Gary Cee

Rock & roll lore is full of destructive bands who trash hotel rooms and studios. But when Tesla pulled in to Bearsville Sound Studios in upstate New York to complete work on *Psychotic Supper*, they not only cleaned up after themselves, drummer Troy Luccketta installed a new roof and

singer Jeff Keith backhoed the lot.

It's Tesla's fourth album—the others all sold over one million copies—and the Sacramento, California five-piece is still the good ol', down-home metal band without an image. Jeff Keith—the big-rig trucker in cowboy boots and Stetson hat from Texarkana, Arkansas—hasn't changed much since

Only the lyrics to one song appear on Tesla's 'Psychotic Supper.' According to Jeff Keith, printing lyrics "don't make you have to think."



joining the group in 1983. If not for Tesla, he swears he'd be, "Chewin' Skoal, spittin' out the side of a white freightliner, haulin' septic tanks and pourin' concrete."

Most folks hadn't heard of Tesla before "Signs," their live acoustic take of the Five Man Electrical Band 1971 hit, saturated airwaves last year. Their new disc—"twelve songs and a ditty," says Keith—continues their guitar-driven, all-natural "no machines" attack, as well as their tireless crusade for the Smithsonian Institution to recognize their namesake, Nikola Tesla. Tesla's supporters insist the maligned scientist invented radio, fluorescent lighting, and was responsible for electrical alternating current (AC power). He was also Thomas Edison's enemy.

"Edison's Medicine (Man Out of Time)" is the LP's first single/video; its title based on the 1981 Margaret Cheney biography *Tesla: Man Out of Time* (Dell). "I've been wanting to write a

Tesla is still the good ol', down-home metal band without an image.

song about the guy for a long time," Keith acknowledges, between toking a Marlboro and sipping a Pabst Blue Ribbon. "It's an amazing book, every paragraph is mind-blowing. You learn so much about Edison in school, but when you start finding things out about Tesla...well, Edison isn't too high on my list. The song is a little slam against him."

The album also includes one of Tesla's hardest rockers yet, "Don't De-Rock Me," a tribute to the late Def Leppard guitarist Steve Clark called "Song & Emotion," and the band's brilliant, acoustic-based, seven-minute-plus "What You Give." What is Tesla going to tell Geffen records when the company requests a radio-ready shorter version?

"Man, I'd hate to see that happen," Keith shakes his head. "There's nothing like radio play, but the song calls for seven minutes. We'd have a hard time cutting it down." (It's going to happen, Keith.)

Tesla began as City Kidd when 15-year-old guitarist Frank Hannon teamed with bassist Brian Wheat. *Let It Be* was the first album the Beatles-lovin' Wheat bought, and he owns the same type bass Paul McCartney used on the early singles. "I recorded one of the songs on the new album with the Hofner," Wheat says. "It has

GEORGE DE SOTACIRCIUS

a beautiful tone, but Paul's right, it doesn't stay in tune."

Wheat is married to hard rock's most charming songstress but he scoffs at the notion of including her on a Tesla record. "Why would *she* be on the album?" Wheat gibes. "To you, she's Sandi Saraya. To me, she's Sandi Wheat. We're no John and Yoko, and I don't need to be in Sonny and Cher." (Excuse us, big guy, but she's a helluva vocalist whose career could use a boost.) Sandi and Brian's German shepherd, Rigby, turns in a cameo at the start of "Government Personnel," the album's ditty.

Axemeister Tommy Skeoch joined City Kidd next, then the original singer walked. "This guy who was singing with 'em was a real poofier," Keith remembers. "He was set to quit the band one night and he didn't even tell these guys."

Keith passed his audition, and seasoned drummer Troy Luccetta, formerly with the Eric Martin Band, completed the line-up. The band went to Guam, of all places, to perfect their act, and upon their return to California and more club gigging, inked a deal with Geffen.

But the outfit grew tired with the

City Kidd moniker. "Cliff [Burnstein, the band's manager] brought up Tesla's name to the band and told us that [Geffen A&R exec] Tom Zutaut had turned him on to Tesla," recounts Luccetta. "Tom was pretty hep to Tesla but we didn't know what Tesla was. Then we got into some of the research..."

"And now we write songs about him," Keith says.

Back home in Sacramento, Jeff is going over Tesla's tour strategy for the new release. Headline shows in Japan and Europe fill 1991's fall schedule, with the band returning to the States in early '92. "We want the album to ride a bit," he says. *Psychotic Supper* debuted on the *Billboard* chart at number 13.

An incessant hammering interrupts Keith. "Hear that?" he looks up. "Troy and his brother and a guy who works for us are working on the roof. And I'm adding on to the master bedroom and the bathroom and the dining room. And Frank's building a studio in his basement, in his house up in the Sierras..."

Tesla, the everyman band. They not only rock hard, they're available for home renovations.



GEORGE DeSOTA/CIRCUS

Brian Wheat plays a Hofner bass, the same type rig Paul McCartney used in the Beatles' salad days.

String of Winners

Guns N' Roses'
DUFF MCKAGAN
uses
SWING BASS 66LD

Photo Robert John

String of Winners

Iron Maidens'
STEVE HARRIS
uses
JAZZ BASS 77L

Photo Ross Hallin

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SKID ROW'S UNFORGETTABLE YEAR

by Gary Cee

How will the five hellcats in Skid Row ever forget the rush that accompanied the news: your album is debuting at *Number One* on the *Billboard* album chart? How about the euphoria when the lights came up at Alpine Valley, Wisconsin—opening night of the Guns N' Roses/Skid Row tour—and 20,000 fans were pumping their fists to "Slave to the Grind?" And what about the 80,000 strong at Wembley Stadium in London, joining Sebastian for a few verses of "Get the Fuck Out"?

In 1991, Sebastian Bach, Dave Sabo (guitars), Scotti Hill (guitars), Rachel Bolan (bass) and Rob Affuso (drums) established that their brand of metal is much ballsier than the pop timbre of their 1989 debut. The Skids spent the beginning of the year at Scream Studios in Studio City, California and New River Studios in Fort Lauderdale, Florida laying down *Slave to the Grind's* 12 meaty tracks. On June 11th, the album was uncaged and shipped to record stores—to enthusiastic reviews—just two weeks into their four-month odyssey with Guns N' Roses.

"This Guns N' Roses-Skid Row tour," Sebastian says, "brought back the *spirit* of rock, the X-factor, you know? I remember when I was a kid, going into an arena with my ticket was like walking into a religious ceremony. The hype and the glamour of the industry has kind of buried that spirit.

"MTV has been very helpful to a ton of bands. It's a great way for people to see bands, but in some respects, it might be like, media overkill," Bach measures his words. "People go, ah fuck it, I can just sit at my friend's house and watch videos."

For Dave Sabo, the year reached a crescendo in late summer, at London's Wembley Stadium. "There's nothing more unbelievable than seeing eighty-thousand people with their fists in the air screaming, 'Get the fuck out!' to the Brent Council," the New Jersey native says, referring to the judicial body at Wembley Stadium that has forever banned Skid Row from playing

that venue again. The trouble began when the Council handed the band a letter requesting they tone down the obscenities. Sebastian not only refused to alter the program, he read the letter to the crowd.

Videowise, "Monkey Business," first out of the gate, was embraced by MTV viewers. But "Slave to the Grind" wasn't aired as much, and the album dropped to Number 34 on the *Billboard* charts in its fifteenth week. The onslaught of new material by Guns N' Roses, Metallica and Ozzy, plus Skid Row's road show moving to Europe in the autumn months, might have impeded the album's sales in the States.

But, as Bach says, "The world's a big

Skid Row established that their brand of metal is much ballsier than the pop timbre of their 1989 debut.

place. We don't just have an album out in America, it's out all around the whole world."

The band toured Japan from September 30th until October 16th, then kicked off a six-week European headline tour on November 11th in Dublin, Ireland. They'll return home to New Jersey after playing Frankfurt, Germany on December 21st. The Skids still have their fingers crossed for an American headline jaunt, to begin in January.

"We're only going to do it if there's enough of a demand," Bach swears. "If not, we're not going to sit around stroking ourselves playing to half-full arenas.

"I'd love to open up for Guns and Metallica in the summertime," Sabo wishes. "If someone can pull that together, that would be the ultimate." ●

Sebastian Bach and Skid Row headlined tours in Japan and Europe, and opened for GN'R in the U.S.



GEORGE DESOTA/CIRCUS

VAN HALEN WAILIN', FLAILIN' AND SAILIN' THROUGH 1991

by Corey Levitan

With all the subtlety of a power drill—the first sound heard on Van Halen's *For Unlawful Carnal Knowledge* LP—Edward and Alex Van Halen, Sammy Hagar and Michael Anthony burst back onto the scene in 1991, resuscitating metal from a years-long coma.

Debuting at Number One, the album stuck there for three weeks. It was just what the fans backordered, from Eddie's breakneck warp-riffing to those oxymoronic Sammy lyrics that regard women as slabs of meat—poundcake this time—then want to know why can't this be love.

But there were added bonuses: songs based around guitar rather than keyboard, for one; Ted Templeman, producer of every David Lee Roth-crowned album, for another. The combination marked a return to form for these 18-year veterans.

"I'm not ashamed of anything I've ever written," says Ed, "but I'd say our new album is a lot heavier than the last two. A lot of it has to do with the way things are recorded. Even the keyboard tunes on the new album sound heavier."

"Poundcake" launched a volley of radio hits. The track was atypical for Van Halen, constructed atop a rhythm rather than a vocal melody or guitar riff. It was born (and nearly died) from a 15-second jam during practice earlier this year. Alex, going over the day's taped session, noticed the groove and pointed it out to Eddie. Sammy christened it on the spot.

"When I heard that drum beat," he enthuses, "I said, 'That's 'Poundcake!'" The expression traces to the beach in Malibu, where a particularly prolific girl-watching session saw neighbors Sam and Ed coin new synonyms for the female anatomy.

"I started calling pussy, poundcake," Sam explains. "Rather than eating this big, fancy French dessert with a piece of poundcake down at the bottom, I like to know what I'm eating. You scrape the makeup off a woman and you take the fashion off, and you go, 'This bitch is ugly!'"

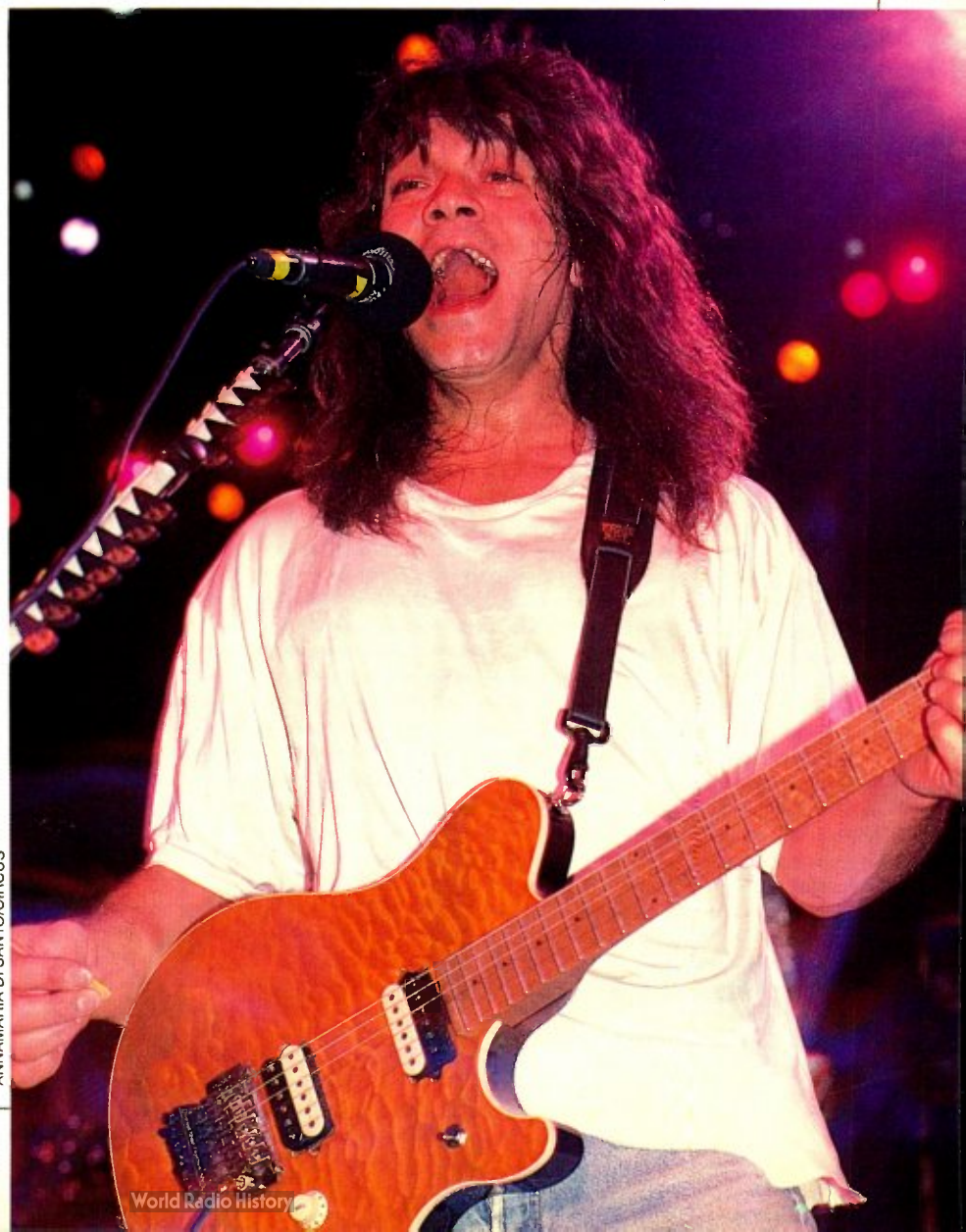
Van Halen shot videos for "Poundcake" and "Runaround," yet didn't release a single until "Top Of The World," a song with especially strong ties to the past.

"'Top of the World' never got used when we were doing the 1984 album," Anthony notes. "A few months ago Ed found the old demo and said, 'Hey, let's try this.' Some people say it's a 'Dance The Night Away' kind of song."

The references to old Van Halen flow like aged wine these days, both in conversation and from the concert stage, where Van Halen smiles its way through "Ain't Talkin' 'Bout Love," "Jump," "Panama," and other Roth-era classics. "I wrote the tunes," Eddie says, "I want to do them!"

The band's ninth tour launched from Atlanta in September; all reserved seats for the first six shows sold out within 60 minutes. ○

Guitar god Edward Van Halen occasionally forgets how to play his own tunes. "A.F.U." off our last record just totally slipped my mind," he admits.



ANNAMARIA DI SANTO/CIRCUS

THE YEAR'S MOST OUTRAGEOUS QUOTES!

METAL'S MONSTERS MOUTH OFF, DIRECT FROM THE PAGES OF CIRCUS

"My whole day is just built around giving that ultimate performance, and anything or anyone that gets in my way better watch out. I'm deadly, but at least I admit it."—**Axl Rose** of **Guns N' Roses**

"If I was as ugly as Axl Rose, I'd be pissed off about cameras going off in my face, too."—**Ted Nugent** of **Damn Yankees** on the St. Louis riot

"I was never a big Sammy Hagar fan. Well, in 1973 when I was back in junior high school..."—**David Lee Roth**

"Dave was a cool singer in his vocal range...but as a performer I think the guy sucked."—**Sammy Hagar** of **Van Halen**

"This is not a milk and cookies band."—**Chip Z'Nuff** of **Enuff Z'Nuff**, who discovered tourmates **Matthew** and **Gunnar Nelson** in his dressing room with two strippers

"If you're crashing and burning on this beautiful girl, this line never fails: 'Hey, you ever had twins?'"—**Gunnar Nelson** of **Nelson**

"Probably the only guy I hate more than the Nelsons is Sadaam Hussein!"—**Sebastian Bach** of **Skid Row**, to a concert crowd in Wisconsin

"Axl and I got along when he wasn't being a dick, which was one percent of the time."—**Steven Adler**, formerly of **Guns N' Roses**

"We put him through rehab like three times. I even went to his drug dealer's house and threatened him [the dealer] with a gun."—**Duff McKagan**, still of **Guns N' Roses**, on **Steven Adler**

"Maybe I opened a sexual door for them."—**Mike Patton** of **Faith No More** and **Mr. Bungle**, after customs officials in Australia confiscated his "fake boobs"

"Mike Patton? I thought Sammy Hagar recorded the album with us."—**Danny Heifetz** of **Mr. Bungle**

"Congratulations, *Circus*. I especially enjoyed the trapeze artist."—Message from **Lemmy** from **Motorhead** on our 22nd anniversary

"I had to pull teeth every night just to get him to dress like he was in a rock band."—**Mike Tramp** of the late **White Lion**, on ex-band mate **Greg D'Angelo**

"He's a real nice guy. I learned from him what it costs to buy snakes by the foot."—Seventy-five-year-old guitar pioneer **Les Paul** on **Slash**

"He may punch me, I may throw a bottle at him. But ten minutes later the riff sounds like the best sex you ever had."—**Chris Robinson** of the **Black Crowes** on his brother, **Rich** ●

THE YEAR'S MEANEST FEUDS

by Corey Levitan

All you need is gloves. Boxing gloves, that is. In this, the year of the Gulf War, fighting also seemed a hot pastime among many of the bands gracing *Circus* magazine's pages.

Where better to start than **Axl Rose's** challenge to "get in the ring" with **Vince Neil**? This summer the **Motley Crue** singer—who launched the fracas in 1990 by decking **Izzy Stradlin**—accepted Axl's offer, calling for a televised arena boxing match. Axl then extended similar invites to **Ted Nugent**, **Steven Adler** and a slew of media heavies.

After **Warrant** split suddenly from the **Poison** tour in January, sparks flew as singer **Jani Lane** claimed pivotal stage space was restricted from

their use by wooden barriers. **Bret Michaels** retorted, "Was their stage not huge? We treated you more than fair." No boxing matches were scheduled.

Slaughter versus **Nelson** quickly smoothed over, but not before **Dana Strum** called Nelson "two non-rock guys." That came after **Matthew** and **Gunnar** said that their drummer, **Bobby Rock**, was first asked to join **Slaughter** but turned them down. "I am a real fan of theirs," Matthew responded diplomatically. "I never said anything to ever defame **Slaughter**."

Mark Slaughter had it out with loose-lipped **Chris Robinson** of the **Black Crowes**. In response to a derogatory Robinson-ism printed in *Rolling Stone* magazine, **Slaughter** said he thought "the *Black Who?*" should

"concentrate on writing their own songs instead of slagging other people. 'Hard To Handle' was **Otis Redding**."

Not all squabbles occurred *between* bands; some went down *within* them. This spring **Poison's** **Bret Michaels** and **C.C. DeVille** traded punches in a New Orleans hotel. Their publicist attributed the brawl to "road warp."

The **Van Halen/David Lee Roth** war entered its sixth year, with **Van Halen** borrowing the pages of *Circus* magazine to address their former singer directly: "David, it made us all sad when you put your father up to calling Edward over the holidays to suggest that a tour with you would 'make us a lot of money.' Why don't you just go away and stop using us to get publicity?" ●

Photo by Steven W. Lewis



John Lee Hooker is pictured on the cover of his new worldwide hit LP "Mr. Lucky", available now from Charisma Records America, Inc.

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JOE MARSHALL/PHOTOFEATURES

SLAUGHTER LIVES THE 'WILD LIFE'

Mark Slaughter, Dana Strum, Tim "Bone" Kelly and Blas "Big Ben" Elias are sworn to secrecy. Pump 'em for a title or detail about their upcoming second album, and all you get is Strum's "All I can say is, now you'll know why we named the band *Slaughter*." Mark is a bit more forthcoming: "Everybody who enjoys the *wild life* will enjoy this one."

Slaughter, the partytime, arena-strength MTV faves, stayed on the road in early '91, warming-up Canadian audiences for Cinderella, and picking up the Poison trek in April until its derailment in June. After a two-

week hiatus, the Slaughter boys left Las Vegas, and took a house in Burbank, California to begin work on the new album. Strum promises a mid-March '92 release, to the delight of Chrysalis Records. Even though the debut, *Stick It To Ya*, with its four hit singles, was uncaged in January of '90, it was still Chrysalis' biggest-seller in 1991, falling off the charts in late September.

Guitarist Kelly and drummer Blas have a lot more input into this next record, but Strum and Slaughter remain the primary writers.

—Gary Cee

Mark Slaughter (l.) and Dana Strum are tight-lipped about Slaughter's next record, but the Las Vegas gang promises a mid-March '92 release.

ONLY EXHAUSTION COULD STOP TRIXTER

Whatever the four upstarts in Trixter eat for breakfast, they shouldn't change it. The New Jersey mainstream metal band, MTV favorites, barely had a day to themselves this year, as endless touring in support of their 1990 debut continued.

Scattered club dates consumed Trixter's winter months. In early February, they bombarded arenas with Poison. A coast-to-coast trek with Scorpions lasted from February 20th until May 26th, and after a week's vacation, the Jersey devils kicked off an exhausting five-month journey with Warrant and Firehouse. (Many of these

shows were videotaped. A home video release seems imminent.)

For singer Pete Loran, bassist P.J. Farley, drummer Mark "Gus" Scott and guitarist Steve Brown—all in their young 20's—it's a dream come true. Does any show in particular stand out?

"A gig at the Blossom Music Center in Ohio," Loran says, "with a crowd of about twenty-thousand. Our sound engineer was at the mixing board, about halfway back through the crowd, and he told us that from all the noise, he couldn't even hear the P.A. Now that's loud."

—Gary Cee



BOB LEAFE

Trixter's Pete Loran (l.) and Steve Brown. The young New Jersey band spent the year on the road with Scorpions, Poison, Warrant and Tesla.



NEIL ZLOZOWER

WARRANT HAS THE LAST LAUGH

During 1991, it seemed as if Warrant made a secret pact with some higher force.

With their double-platinum *Cherry Pie* LP, the L.A.-based pop-metal pundits thumbed their noses at jaded critics, avoided the sophomore slump, and made it all the way to Number 7 on the Billboard album chart. All their videos continued to score heavy MTV exposure. And in a lean year of touring, their coast-to-coast trek with Firehouse and Trixter was a top grosser. The self-proclaimed horniest band in the world (although Jani walked the aisle in July) continued to

live out its oldest collective fantasy.

As bassist Jerry Dixon says, "The time we spend on stage is what we always thought the dream world would be. To think I'm twenty-four and part of this huge corporation and have to make these big decisions...."

Dixon admits that he, Jani Lane, guitarists Erik Turner and Joey Allen and drummer Steve Sweet get off on it. "We were business-oriented when we started," he says. "In the clubs, when we made ten bucks, we tried to turn around and make twenty more so we could have a bigger stage."

—Dan Hedges

In a lean year for road tours, Jani Lane and Warrant's 'Blood, Sweat and Beers' trek (with Firehouse and Trixter) was a top grosser.

ALICE IN CHAINS BREAKS OUT

Talk about charmed lives. Most young bands would sell their drummers into slavery to get an opening slot on a big arena tour. Alice In Chains (guitarist Jerry Cantrell, bassist Mike Starr, singer Layne Staley and drummer Sean Kinney) scored the support slot on not one, but two of this summer's hottest outings—Clash of the Titans and Van Halen.

Released in September 1990, the Seattle metallers' debut LP, *Facelift*, immediately garnered critical acclaim for its dark, evocative lyrics and mesmerizing riffs. But it wasn't until mid-'91 that *Facelift's* sales fell in line,

helped by the Titans tour and heavy rotation on MTV of the group's grim-but-powerful "Man In The Box" video, also nominated for Best Heavy Metal Video on MTV's awards. A year after its release, *Facelift* finally went gold.

But for guitarist Cantrell, the best part of success is not hanging a gold record on the living room wall. "I want to write great songs that touch people all over the world," enthuses the lanky blonde. "Getting a letter from some kid in Australia rockin' out to a song I wrote is the ultimate."

—Mordechai Kleidermacher

Layne Staley and Alice in Chains scored a major coup this year: the opening slot on the first leg of Van Halen's world tour.



ANNAMARIA DI SANTO/CIRCUS



FRANK WHITE

FIREHOUSE SETS CHARTS ABLAZE

"One song can break a band," says singer C.J. Snare. In Firehouse's case, it was two. The pop-metal fourpiece from North Carolina were all over MTV at the beginning of the year with "Don't Treat Me Bad," but the up-tempo fingersnapper didn't have a thing on "Love of a Lifetime," the Top 10 mush-terpiece that kept Firehouse's debut in the upper reaches of the *Billboard* album chart.

A spring tour supporting Slaughter was capped by a final evening of heavy-metal high jinks. "They turned up the monitors to like 200 decibels, and then started pumping through

some x-rated-movie soundtrack," Snare remembers. But Firehouse—Snare and bassist Perry Richardson, both from a band called White Heat, and guitarist Bill Leverty and drummer Michael Foster from Max Warrior—survived to spend May through October on the road with Warrant and Trixter.

Their 35 minutes on the *Blood, Sweat & Beers* tours brought a bounty of new fans in a lean year for brand-new hard-rock acts. "All She Wrote" is Firehouse's new vidclip, not available on their forthcoming home video.

—Gary Cee

Firehouse's Perry Richardson, C.J. Snare and Bill Leverty (l.-r.) had a banner year based on "Don't Treat Me Bad" and "Love of a Lifetime."

BLACK CROWES SOAR TO THE BANK

Fuel injected 70's booze, a la the Rolling Stones, the Faces, and the J. Geils Band. That was the Black Crowes' formula for success in '91. The year saw the Atlanta-based band strike double-platinum with *Shake Your Money Maker*, where the title alone told you exactly where they're coming from.

"It's just a vivid sexual thing, but it makes you think, too," vocalist Chris Robinson says. "It's kind of what we do, isn't it? Whether it's a dancer in a strip club or me wiggling my ass on stage, it's the same thing. We're all shaking our money makers."

April saw the Crowes get kicked off the brewery-financed ZZ Top tour for criticizing corporate sponsorship. In May, Maggie's Dream was booted off a Crowes tour for appearing on a radio commercial. And Chris Robinson landed in hot water after an insult fest with a convenience store cashier—over Twinkies—got out of hand.

Their summer months were spent in Europe, with AC/DC. Are the Crowes themselves legends in the making? Maybe. As Robinson says, "There aren't a lot of magical bands anymore. We want to be one of them."

—Dan Hedges

Chris Robinson and the Black Crowes spent summer '91 in Europe, alternating between headline gigs and stadium blitzes with AC/DC.



NEIL ZLOZOWER

MEGADETH BACK FROM THE GRAVE

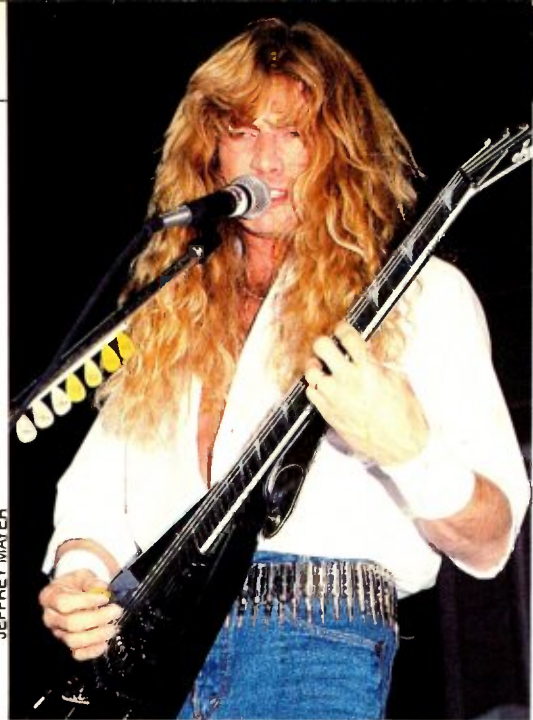
Call Megadeth the speed-metal monsters who returned from the brink of oblivion. *Rust in Peace*, their latest gold LP...the successful Clash of the Titans tour...The fear-inducing four got through it all without anyone falling over—a living testimonial to drug rehab, though Dave Mustaine, the singer/guitarist with the sinister vocals and lightning-quick riffs, isn't about to preach.

"No, I don't speak out against drug abuse," he says. "I was dying from it. If somebody wants to sober up, I'll tell them how I did it, but I can't tell them what to do."

He'd rather talk about music, where he's confident the still-burgeoning Megadeth—Mustaine, bassist David Ellefson, guitarist Marty Friedman and drummer Nick Menza—have an edge. Many veteran musicians played to empty arenas in '91, Mustaine reckons, "because they do the same show they did fifteen years ago. Megadeth is in the public eye. We give our public what they want."

That 90% male public broadened this year. "A lot of women come now," Mustaine says. "They want their equal rights and get into the moshpit with us."
—Dan Hedges

Dave Mustaine and Megadeth rocked headbangers on the Clash of the Titans tour, which also featured Anthrax, Slayer and Alice In Chains.



JEFFREY MAYER



NEIL ZLOZOWER

SPEEDSTERS ANTHRAX CONTINUE TO GROW

Don't accuse Anthrax of being inconsistent. With *Persistence of Time*, the street-savvy rockers have continued their undeclared war against mom, apple pie, and music that stops short of making your ears bleed. Anthrax' unrepentant headbanging, particularly during the Clash of the Titans trek, helped endear the speed-metallers to an ever-expanding following.

As guitarist Scott Ian says, "A big percentage of the crowd at those shows was people who hadn't seen us before. Once they regained consciousness, they decided they liked what

they saw."

In New York City, Public Enemy emerged from the wings and joined Ian, Dan Spitz (guitar), Charlie Benante (drums), Frank Bello (bass) and singer Joey Belladonna for a reworked version of the rappers' "Bring the Noise," from *Attack of the Killer B's*.

It'll be a cold day in hell before you see Anthrax hit triple platinum, but they're content with gold-tinged success. "Who can say shit to you if you've done this well without help?" Ian boasts. "There's no need to kiss ass. That's something Anthrax will never do."
—Dan Hedges

Joey Belladonna and Dan Spitz were joined on stage in New York by rappers Public Enemy. Anthrax included a version of PE's "Bring The Noise" on its new album.

DESPITE TRAGEDY, AC/DC CARRIES ON

Since 1974, little has changed for AC/DC. The blues-based crunch, killer riffs, Angus Young's schoolboy shorts and a repertoire of familiar radio anthems are the reasons why the Australian five-piece packed arenas during their lengthy '91 American tour. This, even as Angus was cheerfully admitting that their Number Two double-platinum album, *The Razors Edge*, was hardly a masterpiece.

AC/DC lost its driving engine, long-time drummer Simon Wright. "For the last album, we wanted to spend time on the songs," Angus explains. "That's when Simon got itchy feet.

When somebody wants to go, you can't stop them." Chris Slade, from the Firm, signed on.

Sadly, tragedy befell the metal vets. In late January, three teenage fans were crushed to death at the Salt Palace in Salt Lake City as the band played "Thunderstruck." The group was devastated, but had to carry on.

So what keeps Angus and Co. twitching so fiercely on stage after all these years? The guitarist laughs. "It's 'When am I gonna be able to get a cigarette?' Believe me, my heart may belong to rock & roll, but my soul's made of pure nicotine."
—Dan Hedges

Tragedy never sidelines AC/DC. When original singer Bon Scott died of alcohol-related complications in 1980, they got Brian Johnson (right).



GEORGE DESOTA/CIRCUS



GEORGE DESOTACIRCUS

ALICE COOPER ROCKING LIKE HE'S 18

Call it the career that won't die. Just when you're ready to count 43-year-old Alice Cooper out of the running, the outrageous patron saint of shock rock and vaudeville-metal releases a vital album, *Hey Stoopid*, his 21st, and turns in a back-to-form performance on the Operation: Rock & Roll tour.

Adored and deemed influential by just about every hard-rocker on the charts, Guns N' Roses included Alice's sinister voice on "The Garden" off *Use Your Illusion I*. In August, Cooper (née Vincent Furnier) was inducted into Hollywood's Rock Walk on Sunset Blvd., and in September, traffic

slowed to a standstill when Cooper and his band played a free lunchtime gig in New York City's Times Square. On September 30th, the veteran rocker kicked off a European tour with up-and-comers The Almighty.

"I think there are maybe ten major acts that are considered 'classic,' and I think Alice is one of those," the man responsible for "I'm Eighteen," "School's Out" and "No More Mr. Nice Guy" says. How does he keep up with the younger set? "I'm in better shape than I was when I was 25. And when I was 25, I was a mess."

—Gary Cee

Shock-rock forefather Alice Cooper (born Vincent Furnier) has a peculiar habit of talking about himself in the third person.

OZZY'S LEANER, AND CLEANER, IN '91

"If you could sell in bags the thrill of rock & roll," Ozzy Osbourne says, "cocaine would be out the window. That's way at the bottom of the ladder compared to a good rock & roll show."

Ozzy should know. When it comes to classic heavy rock, the former Black Sabbath frontman has produced some of the best over the past twenty-odd years. February marked his first stage show in over 25 months, when he headlined for 13,000 fans at the Long Beach Arena in California.

The drug and alcohol abuse? Let's just say that Ozzy's been to hell and barely made it back. It's a harrowing

theme that runs through the recently released long-form video, *Don't Blame Me: The Tales of Ozzy Osbourne*, and his sixth (and supposedly, final) solo album, *No More Tears*. Both were unleashed in September; the album hopped on to the *Billboard* chart at Number Seven.

As 1992 rises, Ozzy is Reborn—slimmer, chemical-free, and fronting a band powered by axemeister Zakk Wyld, bassist Michael Inez and drummer Randy Castillo. As for Ozzy's pronouncement that his current tour is his last? Don't bet on it.

—Dan Hedges



GEORGE DESOTACIRCUS

Ozzy Osbourne (l., with Zakk Wyld) says he's left the abuse behind him. The former Black Sabbath singer headlines arenas this spring.

GERMANY'S SCORPIONS, A BAND REBORN

Those wily Germans, right? First they ripped down the Berlin Wall, prompting millions to order a Big Mac and slip into a pair of non-black market 501 jeans. Then, just when those arena-strength, harmony-heavy, hard-lovin' Scorpions were being written off as a joke long past its prime, along came *Crazy World* and the socially conscious whistler, "Winds of Change." Messrs. Jabs, Schenker, Meine, Bucholz and Rarebell see themselves as a band reborn.

"What's happening now is the best thing that could have happened to us, after going through hell with our old

producer" guitarist Matthias Jabs says, referring to the contract that tied them to Dieter Dierks. "We feel more like a band than we have for ten years."

The fourteen-album warriors toned things down in '91. Years ago, the Scorpions toured with the kind of debauched abandon that hadn't been seen since Attila the Hun retired.

"We've matured," Jabs admits, looking back on the band's grueling tour. "We can't compete with the pretty boy/hair spray bands. We'd rather do it with energy; that's our strongest point." —Dan Hedges

After 14 albums, Klaus Meine and his Scorpions may not sting so hard on stage, yet their song "Winds Of Change" packed a major chart punch.



GEORGE DESOTACIRCUS



ANNAMARIA DI SANTO

A YEARFUL OF RUMORS FOR POISON

Have they split up in a flail of fists? Was there *really* a roadside slug fest that saw guitarist C.C. DeVille go down for the count? Did bassist Bobby Dall *really* break his hand in a car door?

Even as *Flesh and Blood* soared into multi-platinum heaven, the past year has been rife with Poison rumors, tales of break-ups and apathy. When the pop metallers left Pennsylvania for L.A. in '83, they just wanted to play. Bring on the pressures of stardom, and even bliss can turn ugly.

Sure, the tour ended abruptly in June. Their halfhearted appearance

on September's MTV Awards was nearly laughable. But success is hard to sustain. As singer Bret Michaels says, "After a year of being on the road, playing five and six shows a week and riding on the same bus together, I'd be lying to say there haven't been a few scuffles among the band members. But the good times have outweighed the bad times 100 to 1. There's nothing that can't be worked out."

With a double disc live album, *Swallow This Live*, on tap at presstime, that's the case for now. Stay tuned.
—Dan Hedges

Bret Michaels embarked on a solo tour of clubs in October. Bret and his Hollywood Gutter Cats covered tunes by the Rolling Stones, Led Zeppelin and Bad Co.

STEELHEART'S BEST YEAR YET

Michael ("The Kid") Matijevic sings like a nightingale, is built like an ox and is stubborn as a mule. For ten long years, he and Steelheart have been busting their humps to make it.

In '91, that bullheadedness finally paid off. The Connecticut-based melodic metallers' self-titled debut LP sold over 700,000 units (over one million worldwide), reaching Number 40 on the *Billboard* LP chart; it stayed in the Top 100 for months. The powerballad "I'll Never Let You Go," featuring Matijevic's clear, high-pitched singing, was a chart-burning top-30 hit and a heavy-rotation MTV video

favorite. The quintet's current chart-climbing single "She's Gone" seems headed in the same direction. Tours with Scorpions, Great White and BulletBoys, and a headlining trek of Japan were also highlights of the year.

But for these unpretentious world travellers, there's still no place like home. "What are we supposed to do?" kids Matijevic. "Move to New York or California now? Are we stars or something?" Matijevic is currently holed up in his Connecticut home studio, slavishly working on new material for Steelheart's next LP. Expect it in early 1992. —Mordechai Kleidermacher



RICK GOULD

Singer Michael Matijevic and Steelheart's self-titled debut album sold 700,000 copies, reaching #40 on the charts and hanging tight for months.

LONG, COLD YEAR FOR CINDERELLA

Cinderella didn't make it to the ball this year. The band was stuck at "Heartbreak Station," watching as trainloads of other bands zoomed by on their way up the charts.

Keifer, LaBar, Brittingham and Coury scored their first critical success with *Heartbreak Station*; reviewers hailed its marriage of Stones raunch to metal production. Yet the band's third LP fell short of the chart conquest insiders anticipated.

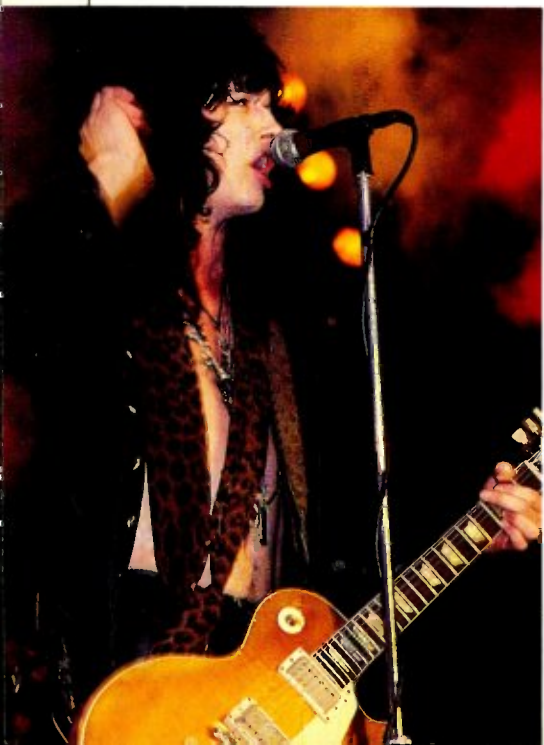
The gypsy road also disappointed, dealing major detours. In January, Cinderella's European tour died 10 shows into its scheduled 30. Concern

over the Gulf War was cited. No sooner did the American leg begin in March—as a \$500,000 bedazzlement carted by ten equipment trucks—than it had to be scaled down. Even with openers Nelson and Lynch Mob, the tour wasn't selling.

David Lee Roth phoned with a proposal. Since both acts weren't doing well alone, why not combine forces? Cinderella was excited, apparently moreso than the fans. That tour was also forced off the road. Using local bands to open, Cinderella returned to the clubs in September.

—Corey Levitan

Keifer and Co.'s tour was k.o.'ed in Europe by the Gulf War. Its U.S. leg was postponed a month, reduced, then fused with David Lee Roth, which died early.



GEORGE DESOTACIRCUS

A DEVILISHLY BUSY YEAR FOR L.A. GUNS

L.A. Guns spent February through May holed up in the recording studio, finishing work on *Hollywood Vampires*, their third release. The album hit stores in early July; and if you needed glasses to view the cover's three-dimensional graphics, you weren't alone. In fact, 3-D glasses were included with the first 250,000 copies. The band drew over one-thousand fans to a record-store signing party, held at the stroke of midnight. At 4 a.m., the band was still signing autographs. "We just wanted to do something a bit out of the ordinary," says singer Phil Lewis.

The heavily tattooed L.A. Guns—Lewis, guitarists Traci Guns and Mick Cripps, bassist Kelly Nickels and drummer Steve Riley—were on spring's hottest tour: AC/DC's *Razors Edge* arena jaunt. From there, the straight-ahead garage rockers teamed with Ratt and Bang Tango for four weeks before heading out on a club journey of their own. L.A. Guns seemed to never stop firing.

Touring behind the album's two stand-out cuts, "Kiss My Love Good-bye," and "It's Over Now," the other Guns planned to tour Japan in early November. —Gary Cee



ANNAMARIA DI SANTO

A car full of concealed Guns. In November and December, the group toured arenas in Europe, opening for Skid Row.



MICHAEL JACHLES

NELSON PROVES ROADWORTHY

They say blonds have more of it, and twins double it. To be sure, there was no shortage of fun this year on the debut tour by Nelson, a band fronted by twins Matthew and Gunnar Nelson and including guitarists Bret Garsed and Joey Cathcart, keyboardist Paul Mirkovich and drummer Bobby Rock.

Rafter-packed halls, after-show soirees, shrieking prepubescents—the teen idolatry swamping the twins' late dad, Rick Nelson, had recycled itself.

But fun wasn't Matt and Gunn's only inheritance. Like their 60's icon father, their silver-spooned past, good

looks, and pop-tinged studio sound combine to create an integrity crisis.

"Even when we were trying to find an opening band," 24-year-old Gunnar admits, "we were turled down by five or six bands because they said, 'Well, you guys have an image problem.'"

Nelson waged a year-long battle for credibility on the road, headlining above House Of Lords, Enuff Z'Nuff and Tyketto, and opening for Cinderella. Although attendance was skewed toward young females, critical observers were flattened by blasts of raw!rock & roll. —Corey Levitan

Gunnar and Matthew with Chip Z'Nuff. The tour mates jammed during encores. Enuff Z'Nuff thanked Nelson by including "After The Rain" in its sets.

CELEBRATING A DECADE OF RATT & ROLL

"Rock All The Time." That's what Ratt stands for, and 1991 sealed their tenth year together. September 10th marked the release of *Ratt & Roll 8191*, eighteen of the straight-ahead rockers' greatest hits—"Round and Round," "Back for More," and "Way Cool Jr." just a sampling—with a new track, "Nobody Rides For Free," tagged on. The last song was previously available only on the *Point Break* soundtrack.

It's been a roller-coaster of a year for Los Angeles' Ratt. Singer Stephen Percy, guitarist Warren DeMartini, bassist Juan Croucier and drummer

Bobby Blotzer began 1991 still touring behind the gold-certified *Detonator*. A Japanese tour was hugely successful, but their American summer trek with L.A. Guns and Bang Tango was not as sweet. Although some arenas shows sold out, others were scrapped. The tour ground to a halt in mid-September.

Ratt was one of the bands responsible for metal's renaissance in the early 80's. Whether the L.A.-based cheese-meisters can maintain their momentum for another decade is questionable.

—Gary Cee



GEORGE DESOTACIRCUS

Stephen Percy's Ratt began at the same time, and in the same Hollywood clubs, as Motley Crue. Both bands have released decade-marking best-of discs.



PHOTOGRAPH BY



GEORGE DESOTA/CIRCUS



GEORGE DESOTA/CIRCUS

Extreme moods: Gary Cherone at his finger-biting funkiest (l.); Nuno Bettencourt, Pat Badger and Cherone belt a scorcher (top r.); Nuno slows to acoustic pace (bottom r.).

MORE THAN THE WORDS

Complete lyrics and sheet music to Extreme's "More Than Words," 1991's Song Of The Year as determined by the *Circus* editorial staff.

Words and Music by BETRENCOURT / CHERONE

SAY- ING I LOVE YOU IS NOT THE WORDS I WANT
 TO HEAR FROM YOU IT'S NOT THAT I WANT YOU
 NOT TO SAY BUT IF YOU ON- LY KNEW HOW
 EA- SY IT WOULD BE TO SHOW ME HOW YOU FEEL
 MORE THAN WORDS IS ALL YOU HAVE TO DO
 TO MAKE IT REAL THEN YOU WOULD- N'T HAVE TO SAY
 THAT YOU LOVE ME I'D AL-

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Handwritten musical notation for the first part of a song. The lyrics are: "REA- BY KNOW WHAT WOULD YOU DO IF MY HEART WAS TORN IN TWO MORE THAN WORDS TO SHOW YOU FEEL THAT YOUR LOVE FOR ME IS REAL WHAT WOULD YOU SAY IF I TOOK THOSE WORDS AWAY THEN YOU COULDN'T MAKE THINGS NEW JUST BY SAYING WE I LOVE YOU MORE THAN WORDS".

Chords written above the staff include: D, G, G/B, G, G/B, D/F#, E mi, B mi, C, A mi?, D', G, G/B, G, G/B, D/F#, E mi, B mi, C, C, A mi?, D', G, G/B, C, A mi?, D', G, G/B, C, A mi?, D'.

2. NOW THAT I'VE TRIED TO TALK TO YOU
 AND MAKE YOU UNDERSTAND
 ALL YOU HAVE TO DO IS CLOSE YOUR EYES
 AND JUST REACH OUT YOUR HANDS
 AND TOUCH ME HOLD ME CLOSE DON'T EVER LET ME GO

MORE THAN WORDS IS ALL I EVER NEEDED YOU TO SHOW
 THEN YOU WOULDN'T HAVE TO SAY
 THAT YOU LOVE ME 'CAUSE I'D ALREADY KNOW

METALLICA'S TOP-OF-THE-WORLD YEAR

by Mordechai Kleidermacher

Top of the world! That's where Metallica found itself in 1991, when the power metalers' self-titled fifth LP—their first in three years—soared to the top of the charts...everywhere.

"Isn't that a trip?" laughs a somewhat stunned Lars Ulrich, Metallica's never-at-a-loss-for-words drummer. "It stayed at number one for four weeks [on *Billboard's* album chart]. That really blew my head off. What was even weirder was that it went to number one in England, Australia, New Zealand, Norway, Switzerland and it knocked the Scorpions off the number one spot in Germany."

The year didn't start with such glory, just plain old hard work. Lars, vocalist/rhythm guitarist James Hetfield, lead guitarist Kirk Hammett and bassist Jason Newsted holed up in L.A.'s One On One Studio with producer Bob Rock (Motley Crue, Bon Jovi) in October 1990 to lay down tracks for the 12-cut record. In January, Ulrich reported that the disc

would be done by March or April. Fat chance! Finishing touches weren't laid down until July, in a mad rush to have the record in stores in time for the band's European tour.

Released on August 12th, the disc generally maintained Metallica's usual pound-down-the-walls sonic boom, but also offered shorter, simpler songs, slicker production, more personal lyrical themes and even a

"It stayed at number one for four weeks. That really blew my head off."—Lars

sensitive ballad, "Nothing Else Matters," replete with vocal harmonies and orchestra. A massive media blitz included the biggest pre-release album-listening party ever (held at New York's Madison Square Garden on August 3rd), as well as heavy radio play and MTV rotation of the first single and video, "Enter Sandman." A

Top-20 hit, it mused about nightmares and featured one huge dominant riff that trumpeted Metallica's new built-for-groove-not-for-speed sound. It was undoubtedly Metallica's most accessible record, but Lars points out that commercial considerations had nothing to do with it.

"I'm not silly," Ulrich laughs. "I know when you write shorter songs, you have more of a chance of getting on the radio than with a fifteen-minute song. The point is that we didn't write shorter songs to get on the radio or to sell more records or whatever. That's what we had to do to be creatively interested in our band or else it would've just become going through the motions."

There was also a patriotic ode, "Don't Tread On Me." A sharp departure from the protest-oriented themes of... *And Justice For All*, some considered it shockingly jingoistic. Lars feels it's been misinterpreted. "I had to look in the dictionary to see what *jingoistic* meant," Lars says. "It's pissed

ROSS HALFIN



Jason Newsted, Lars Ulrich, Kirk Hammett and James Hetfield held *Billboard's* Number One slot for four weeks.



me off the way many critics think that song is about the Gulf War and Metallica's jumping on the flag-waving bandwagon. It was written way before what's-his-name went into Kuwait. . . . The last few records were so negative about America, James wanted to write a song about how cool it is here."

The road-hungry warriors also returned to the concert trail, after almost two years. How long will the band tour? "Till they carry us home," Ulrich boasts.

Metallica's first stop was Europe, as AC/DC's special guest on the Monsters of Rock trek. The six-week tour began in Copenhagen, Denmark on August 10th, and also featured Motley Crue, Queensryche and The Black Crowes. But to get the studio creaks out of those Metallic joints, the Bay Area bashers played two impromptu warm-

As with Led Zeppelin's legendary, rock-till-you-drop gigs, Metallica is touring without a support act.

up gigs in early August at the Phoenix Theater near San Francisco. "The second night was a bit looser," Ulrich recalls. "We played 'Breadfan' [by Budgie], but James forgot the lyrics. So we got this kid who knew the words to come up and sing the song with us. I got his number. If we ever need a new singer, I'll give him a call."

The Copenhagen show was a personal highlight for Ulrich. "It was held at the soccer stadium near where I grew up," he enthuses. "It was the home field of the soccer team I played for."

Other European highlights included a last-minute free outdoor gig in Moscow thrown by the Soviet government—"a special treat," in the words of Russian Prime Minister Ivan Silayev, "for the Russian youth, particularly those who defended Russia during the anti-government coup." Featuring AC/DC, The Black Crowes, Pantera and a Russian group, Metallica played in front of its biggest crowd ever, estimated at one million.

On its European dates the band played a short-but-lethal 75-minute set. "That helped us ease back into

James Hetfield wrote the patriotic "Don't Tread On Me" to balance Metallica's past protest songs.



ROSS HALFIN

Kirk Hammett and Metallica's fifth disc was celebrated by the biggest pre-release listening party ever—held at New York's Madison Square Garden.

touring and sweat some of the beer belly off," says Lars. It also whetted their appetite to play a real set. "We're primed," Lars affirms, referring to Metallica's American tour. At press

"The stage setup is mindboggling, like nothing you've ever seen another band do."—Lars

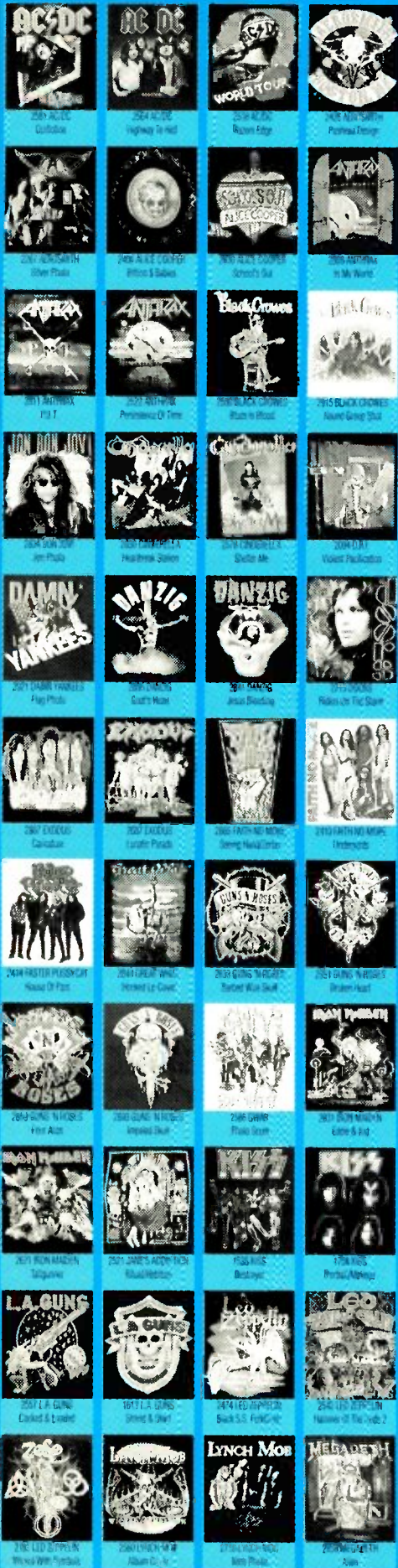
time, the band's first U.S. date was scheduled for Bill Graham's Day On The Green festival at Oakland Stadium on October 12th with Soundgarden, Queensryche and Faith No More. The tour proper was slated to begin on October 29th, in Peoria, Illinois.

As with Led Zeppelin's legendary, rock-till-you-drop gigs, there is no opening act on the U.S. legs. "We couldn't find any bands that we *really* wanted to take out with us," Lars explains. "About the only name that came up was Skid Row, but they felt ready to go out on their own. Alice In Chains were another band, but they're out with Van Halen."

What can you expect? "Well, I don't want to give it all away," Ulrich pleads. He will reveal that "The stage setup is mindboggling, like nothing you've ever seen another band do. It's shaped really odd, kind of like a diamond. There'll be no fixed center-point. Let's just say the drumkit's not going to be in the middle where you expect it to be. Each song, we're all going to be in a different place." ○

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MUSIC GEAR

edited by Corey Levitan

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A Guide To Guitars Under \$800

by Nick Bowcott

UNLESS YOU'RE VERY LUCKY OR very rich, you'll probably have to save big before you can purchase that top-of-the-line dream axe. You'll probably start off learning on a cheapo piece of second-hand junk, graduating to a better quality, yet still inexpensive, instrument as you become more serious.

This month's "Guide To" peeks at some of those affordable axes perfect for the upgrades likely to mark your trip to the top. Nothing below will cost you more than 800 smackers. There are some truly great guitars you don't have to pay dearly for...

Epiphone EM-2 has metal appeal

This new guitar combines a modern look with a highly effective pickup



The pickup configuration on the EM-2 by Epiphone (\$549) offers a choice of five clean and five fat sounds.

switching system, which gives users a choice of no fewer than five clean and five fat sounds from its humbucking/single coil/humbucking pickup configuration.

Its American alder body has "swept cutaways" that are both large and wide open—a concept that not only affords excellent access to the upper reaches of the 24-fret rosewood fingerboard, but also gives the guitar great balance when a strap is used. The guitar's tone is enhanced by the excellent harmonic response of its lightweight body and the brightness of its bolted-on, hard American maple neck.

A reverse Explorer headstock and a gold-plated, double-locking Floyd Rose-licensed tremolo system add to the axe's metal appeal. Priced at \$549 (gig bags are \$49 extra), the EM-2 is available in pearl white or metallic black, red or blue.

Affordable Fender benders

The Fender Stratocaster is a classic instrument whose famous user list includes Jimi Hendrix, Richie

A GUIDE TO GUITARS UNDER \$800—THE BASICS

Manufacturer	Model	Neck wood	Fingerboard wood	# of frets	Body wood	Pickups	Bridge	Comments	List Price
Epiphone	EM-2	American maple	rosewood	24	American alder	2 humbuckers 1 single coil	Floyd Rose tremolo	modern look, effective switching system	\$549
Fender	Prodigy 014-5000	n/a	maple	22	n/a	1 humbucker 2 single coils	vintage tremolo	looks like a Strat	\$549.99
Gibson	SG Special	n/a	ebony	n/a	mahogany	2 humbuckers	ABR	classic SG with a longer, stronger neck joint	\$629
GTX	AR33TR	rock maple	rosewood	n/a	basswood	1 humbucker 2 single coils	Floyd Rose-licensed tremolo	available in a wide range of colors	\$499.50 to \$574.50
Ibanez	EX365	maple	rosewood	22	basswood	1 humbucker 1 single coil	Floyd Rose-licensed tremolo	many of the features of more expensive Ibanez models	\$479.95
Martin	Stinger ST-2	n/a	n/a	22	n/a	1 humbucker 1 single coil	vintage tremolo	ideal for novice player	\$178
Peavey	Tracer LT	rock maple	rosewood	24	western poplar	1 humbucker 2 single coils	Floyd Rose-licensed tremolo	features access scoops	\$424.99

A GUIDE TO GUITARS UNDER \$800—THE BASICS

Manufacturer	Model	Neck wood	Fingerboard wood	# of frets	Body wood	Pickups	Bridge	Comments	List Price
B.C. Rich	Mockingbird N J	rock maple	rosewood	24	alder	2 humbuckers	n/a	imported, based on model Slash uses	n/a
Vester	JJR-1010	maple	n/a	n/a	alder	1 humbucker 2 single coils	vintage tremolo	features five-way pickup selector	\$299.50
Washburn	N2	maple	rosewood	22	alder	2 humbuckers	600S Pro Floyd Rose tremolo	production model of Nuno Bettencourt's N4	\$699.90
Yamaha	RGZ 211M	maple	maple	24	alder	1 humbucker 1 single coil	RMX III locking tremolo	angular, Strat-like machine	\$439

Sambora, Jeff Beck and Yngwie Malmsteen among others. The Fender folk recently introduced their Prodigy, a guitar offering the classic Fender design at an economic price.

Prodigy looks like a Stratocaster and includes the following features: a classic Fender Strat headstock; vintage style (non-locking) tremolo; a specially offset, downsized body with deep cutaways that allow easy access to the full fingerboard; one humbucking pickup (bridge) and two single coils (middle and bridge); a pickguard with top-mounted jack; five-position switch; and master volume and tone controls.

Finishes available include Lake Placid blue, black, crimson metallic and arctic white. You also have a choice of maple (014-500) or rosewood (014-5002) fingerboards; both retail for \$549.99.

Gibson's new SG is special

Thanks to hard-rocking axe heroes including AC/DC's Angus Young and Tony Iommi of Black Sabbath, the Gibson SG's distinctive shape is instantly recognizable. A modified version, the \$629 SG Special, has been released. It shares the basic body outline of the famous 1962 SG but has a longer, stronger neck joint, which increases sustain and stability.

This new SG Special boasts the large black pickguard of its 1960's grandfather, as well as the following features: two original Gibson pickups; chrome hardware; ebony fretboard with dot inlays; a stop bar tailpiece and a beveled mahogany body with maple neck. Colors available are TV yellow, ebony, alpine white and Ferrari red. Each pickup features an individual volume and tone control.

Woody GTX

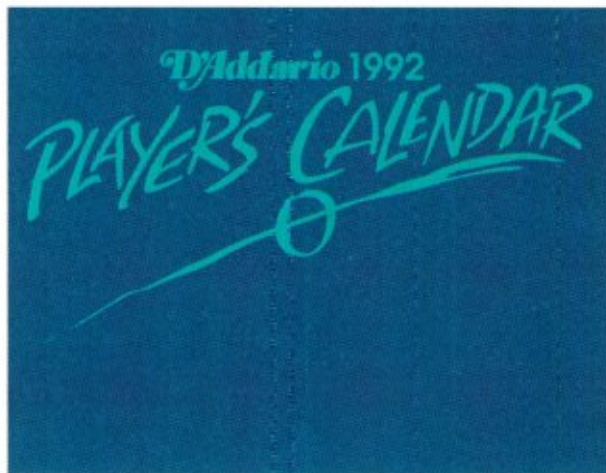
The GTX AR33TR series contains some truly fine woods. Necks are one-piece Canadian rock maple, fingerboards are Indian rosewood, and the bodies are solid Indonesian bass wood. Also standard are a Floyd Rose double-locking tremolo, jumbo frets, two single-coil XK110 pickups and a single XK120 humbucker, five-way selector switch, and master controls for volume and tone.

Prices range from \$499.50 to \$574.50, depending upon the color you fancy. Black is the least expensive, marble blue the most. Other colors include red torch top, crackle pink, random color, tiger purple, tiger white and white splatter.

EX-cellent Ibanez value

The EX range shares many of the features of its higher-priced Ibanez cousins, played by the likes of Steve

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The EX350 (\$499.50) is a lower-priced version of the Ibanez cousins favored by the likes of guitar virtuosos Steve Vai and Joe Satriani.

Vai and Joe Satriani. They both feature powerful pickups, locking tremolo systems, solid hardware, attractive finishes and—that all-important commodity—playability.

The EX350 (\$499.50, not including \$99.95 case) and EX365 (\$479.95, also without case) both boast basswood bodies; one-piece, 22-fret maple necks with rosewood fingerboards; Floyd Rose tremolo system; black hardware and triangular fingerboard inlays. The EX350 contains a humbucking/single coil/humbucking pickup configuration; the EX365 a humbucker (lead) and single coil (neck). The EX350 features a scratch plate, the EX365 a reverse headstock.

Martin ST-2 stings competition

Martin's inexpensive Stinger ST-2 is the ideal instrument for the novice player. Shaped like a modified Strat, it features a humbucking pickup in the bridge position and a single coil at the neck. Controls include a three-way selector switch plus master volume and tone knobs. Hardware is chrome-plated and includes a non-locking fulcrum tremolo bridge. A modern, angled headstock is standard and the guitar comes in red, white or black. Ready for the price? \$178!

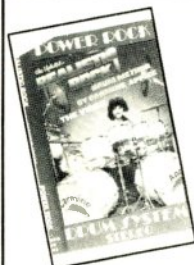
Find Peavey's Tracer

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Peavey's Tracer LT (\$424.99) combines a western poplar wood body with a 24-fret rock maple neck.

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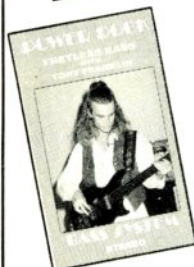
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Carmine Appice, VHS 60 min.

Realistic Rock—The Video
Carmine Appice, VHS, 90 min.

Fretless Bass Video
Tony Franklin, VHS, 73 min.

Rock Guitar Video
David Michael-Phillips, VHS, 59 min.

Blues Rock Guitar Video
Danny Stag, VHS, 65 min.

modern but a pocket that won't stretch, the Tracer LT is worth checking out. Its contemporary-shaped, western poplar body with "access scoops" is combined with a rock maple neck sporting 24 frets and a rosewood fingerboard. A Floyd Rose-licensed double-locking tremolo system is standard, as is black chrome hardware, a distortion-class ceramic humbucker (lead) and two high-output single coils. A five-way pickup selector switch, plus master volume and tone controls, helps guitarists choose from among a wide range of tones. The asking price is \$424.99; a hard case will add \$99.

Rich? You needn't be to own a B.C.

If the B.C. Rich Mockingbird Slash flails his fingers around in Guns N' Roses' "You Could Be Mine" video has you wishing you could afford its axe-ing price of \$1,299, don't fret. B.C. Rich has three import lines featuring less wallet-damaging versions of their most popular designs.

The N.J. Series is where you'll find the less expensive Mockingbird. The line boasts nine types of axes, all logging in under \$599. Three translucent colors are available, 14 colors in all. EMG select pickups are standard, and reverse headstocks may be ordered for a surcharge.

In-Vester-gate the JJR-1010

As well as making basses worthy of Dana Strum's attention, Vester also produces six-string guitars. One of note is its JJR-1010, a sharp-edged, double-cutaway-shaped instrument with an alder body and maple neck. Its three pickups—a humbucker in the lead plus two single coils—are switched via a five-way selector, and the tremolo unit is of the vintage (non-locking) variety. The asking price is only \$299.50

Washburn's Extreme winners

With the deserved success Extreme is enjoying, Washburn's Nuno Bettencourt signature range has been selling like hotcakes. For those of you unable to afford the \$1,499 top-of-the-line N4 model, Washburn also makes the N2, a production model of the same guitar.

The N2 costs \$699.90 and features

two Washburn Eliminator pickups, a solid alder body with natural-finish maple neck and a rosewood fingerboard; a standard Washburn contoured neck joint; a Washburn 600S Pro Floyd Rose locking tremolo system and 22 jumbo frets. It also features the unique reverse headstock designed by Nuno himself. A hard case for this guitar costs \$109.90.

The RGZ 211M Yamaha mama

A contemporary-looking, angular

Strat-like machine, the alder body RGZ 211M features a bolt-on maple neck with 24-fret maple fingerboard. It sports two pickups—a humbucker in the bridge position and a single coil at the neck. These are controlled via a three-way selector switch and master volume and tone controls, the latter being a push/pull pickup splitter. This instrument features black hardware and an RMX III vibrato system, complete with a height-adjustable locking nut. It comes in black, metallic red, white or yellow and runs \$439. A gig bag will cost another \$40, a molded case \$110.

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Guitar Clinic

by Nick Bowcott

Yngwie's guitar gently sweeps



Swedish supernova Yngwie Malmsteen fathered a technique called sweep picking, which enables guitarists to fire out lightning-fast arpeggios.

LIKE MANY MODERN ROCK guitarists, I was bitten by the Yngwie Malmsteen bug in the mid 80's. Yngwie's stunning virtuosity set new standards overnight and created a whole new branch of guitar playing referred to as neo-classical.

Yngwie came to America from Sweden when he was just 19. He played with Stealer and Alcatraz before embarking on a solo career.

A major component of the Malmsteen legacy is sweep picking, also known as raking. When used properly, sweep picking enables musicians to blaze out lightning-fast ascending and descending arpeggios. (Arpeggios, often called "broken chords," are notes of a chord played separately.)

The best way to explain how to sweep pick an arpeggio is via example. Let's have a look at the three-note ascending A minor arpeggio (A, C and E) in *Example 1*. Since the notes in question fall on the G, B and E strings, the quickest way to use your pick would be across these three strings in a single continuous downstroke. Your playing hand should be relaxed to ensure fluidity.

Although your playing hand is responsible for the sweep picking action, what your fretting hand does is of equal importance. In an arpeggio, none of the notes should ring into the one that follows. Deft left-hand muting—achieved by lifting your fret finger off a note that is sounding, just before the next is picked—is vital. Additionally, many players lightly mute the strings at the bridge with the heel of their playing palm, as this stops unwanted open string noise, giving the arpeggio a tight, staccato sound.

To perform a descending arpeggio like the three-note A minor scheme shown in *Example 2*, you use the same procedure, only now you employ a single continuous upstroke with your pick. Once you feel comfortable with these first two sweeps, try *Example 3*, a run combining both. When you've mastered this with smoothness and

speed, have a go at the remaining three examples. All are ascending/descending A minor arpeggio sweeps in various positions of the neck. Notice that hammer-ons and/or pull-offs are required in all of them.

Most players find sweeping upward the more difficult direction; speed and fluidity are not easily achieved. Since

your hands must be exactly in sync when sweep picking, work up speed slowly and sensibly. Remember, there's a fine line between sweep picking an arpeggio and strumming a chord; sloppy sweep picking will cross it!

Nick Bowcott is in *Barfly*.

Sweep Picking Arpeggios

Key

□ = pick upstroke
 ▼ = pick downstroke

Example 1

3 2 1

Example 2

1 2 3

Example 3

3 2 1 2 3 2 1 2 3

Example 4

1 4 3 3 2 1 4 1 2 3 3 4


Example 5

4 2 1 2 1 4 4 1 2 1 2 4

Example 6

3 1 1 1 4 1 1 1 3

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World Radio History



Drum Beat

by Carmine Appice

Play like your favorite drummer

SOMETHING COMPLETELY different is on tap this month. Rather than transcribe a song, I thought I'd show you some drum fill exercises. These patterns have been used by Motley Crue's Tommy Lee, Alex Van Halen, the late John Bonham, and of course by myself and my brother, Vinny.

Nearly every rock concert with a drum solo has featured variations on the fills below. They're not hard, although they must be practiced enough to get them up to usable speed.

In *Example I*, the first fill is counted "1, 2, 3"; the sticking is right, left, foot. So you could play "1, 2, 3" and then play the sticking. Start slow at first and gradually increase your speed. Once you have the sticking down, play the "1" on your tom, the "2" on your snare and your foot on "3."

Onto *Example II*, where you play, "1, 2" on the snare, "3, 4" with your foot or bass drum. After you've built up speed here, move to the "1, 2" count with "R, L" sticking to different drums on your kit. Try and make sound melodies out of these patterns.

Example III illustrates four hand strokes counted "1, 2, 3, 4," with the R, L, R, L sticking on either snare or toms, the foot or bass drum falling on the "5, 6" count. Once you get the feel of these patterns, try and mix them up. For example, play *Example I* twice and then play *Example III*, shooting back to *Example II*. This is fun and will sound great.

Our last pattern is *Example IV*, which features six hand strokes and alternating sticking for six strokes, counted "1, 2, 3, 4, 5, 6." Put your foot in on the "7-8" count. Again, practice this pattern slow at first.

Note: you can perform these exercises with one foot, as we did above, or with two feet, or you can alternate feet, starting with your right or left foot. Try R, L hands, R, L feet,



During the drum solos Tommy Lee plays at Motley Crue concerts, the fills described in this article are employed. Master them and you're on your way!

then R, L hands, L, R feet.

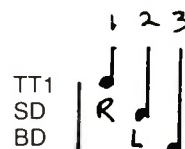
Remember to start slow, building up speed. Practice these solo fills enough and you'll be able to use them in your own band. You may start sounding so much like your favorite rock-star

drummer, don't be surprised if your guitarist turns around and expects to find Tommy Lee in your drum seat!

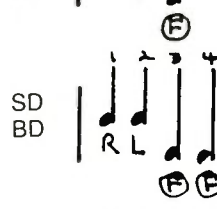
Carmine Appice has played with Blue Murder, King Kobra and Ozzy.

Solo fills

Example I

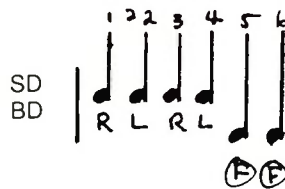


Example II

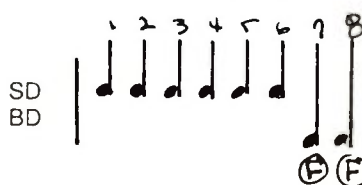


F = right foot on bass drum
R = right hand
L = left hand

Example III



Example IV



SCORPIONS



Photo by Neil Zuzower

Herman Rarebell

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YAMAHA

Electric Guitar

Model: Pacifica 1412

List Price: \$1,999

This offset double-cutaway features a maple/mahogany neck with 24-fret ebony fingerboard.

Yamaha, 6600 Orangethorpe Ave., Buena Park, CA 90620, (714) 522-9011



LATIN PERCUSSION

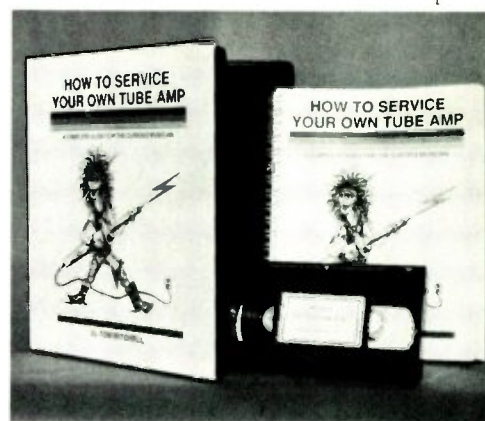
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Model: CP521 Trap Table

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LONGPLAYERS

by Mordechai Kleidermacher

Guns angrier than ever

Ozzy's hot and cold tears



JOHN OSBOURNE/CIRCUS

Axl, Slash and Guns N' Roses' *'Use Your Illusion I and II* debuted in the second and first slots of the Billboard album charts, respectively.

Guns N' Roses/*Use Your Illusion I* (Geffen)

o o o

Guns N' Roses/*Use Your Illusion II* (Geffen)

o o o o

Appetite For Destruction it's not, but still one helluva set, even with its flaws. In size alone, it's a bold effort—30 tracks in all, with a double album's worth of music on each disc.

These two are slicker and not nearly as raw—the inevitable result of success and having more time to get it right. New drummer Matt Sorum is a tighter, more refined musician than Steven Adler, but lacks Adler's

caveman bashability. Guns N' Roses explore a wider range of musical styles here too. Along with the usual hard-rock crunch, there is a wealth of ballads; some are downright mellow.

Except for "The Garden," an eerie tune that's reminiscent of Zeppelin in its more exotic modes, the really great material is on *Illusion II*: the peace ode "Civil War," the reflective, southern-tinged ballad "Yesterdays," and the spleen-venting "Get In The Ring." The set's worst stuff is on *Illusion I*.

"Coma," in which the Guns try to recreate Pink Floyd's *The Wall*, is too long, dull and noisy. "Right Next Door To Hell" is shorter, but just as grating.

Axl Rose is more pissed than ever. He's either pleading to be understood or lashing out at pet hates. Women are a favorite target and the press gets a special dishonorable mention—

including *Circus* magazine—in "Get In The Ring," an adrenalin-rush rocker marred by Axl's spoiled-brat temper tantrum. But Rose still has one of the most dynamic and expressive voices out there, and when he marshals all that explosive emotion constructively, the results are incredibly moving.

Ozzy Osbourne/*No More Tears* (Epic)

o o o c

The ninth solo disc from metal's venerable godfather presents the ex-Black Sabbath singer at his fiendish best, but also at his hammy worst. Rockers like "Zombie Stomp" (despite its cool riff) and "Hellraiser" are quite corny, the former featuring Ozzy's voice straining at its ear-shattering worst. But others such as "Mr Tinkertrain" and "I Don't Want To Change The World" present the Ozz rockin' at his most wicked and irreverent. The majestic "No More Tears," with its mysterious-sounding, Beatle-esque interlude, is as good as anything Ozzy's ever done. Softer tunes, like the ballad "Mama I'm Coming Home," feature Ozzy at his heartfelt best, and provide the album with some of its most melodic and moving moments. Welcome back.

Tuff/*What Comes Around Goes Around* (Atlantic)

o o

No surprises on the debut disc from this L.A.-based pop-metal quartet, just lots of big, sugar-coated vocal harmonies with anthemic, hit-'em-over-the-head choruses. Stevie Rachele—who looks like Bret Michaels' twin brother, just the latest addition in a growing slew of Bret brats, bandana and all—has got a clear, bright, pretty voice. However, as far as soul, power and emotion are concerned, forget it.

The rockin' stuff is bearable and might sound a lot better if these guys didn't sound so happy and ungritty. As for the schmaltzy power ballads, they should've included Alka Seltzer.

Circus Discs

- o o o o o Kaboom!
- o o o o Pow!
- o o o Bang!
- o o Fizzle!
- o Splat!

Tesla/Psychotic Supper
(Geffen)

o o o o c

"Go straight to hell!" that's what Jeff Keith sings on the acoustic ditty "Government Personnel." Tesla's got plenty to fume about on its fourth and most ferocious disc, from Thomas Edison to self-proclaimed guardians of public morality.

The whole crew puts in strong performances, but Jeff Keith's undoubtedly the star of this show, belting out his Steven Tyler-inspired vocals with bad-boy spunk. Best tracks: "What You Give," a gutsy seven-minute plus ballad with a Stones-y feel, and "Toke About It" a bluesy Lynyrd-Skynyrd-meets-Aerosmith riff rocker that packs all the brain-rattling kick of an angry mule.



ANASTASIA PANTSIOS

To reaffirm that they still rock hard, Jeff Keith and Tesla went for a heavier sound on 'Psychotic Supper.'

Pearl Jam/Ten (Epic)

o o o o o

Keep 'em comin'! Yet another great group from Seattle. Featuring members from the defunct Mother Love Bone and the one-shot Temple of the Dog, Pearl Jam writes powerful songs and executes them with life-or-death urgency.

Lead guitarist Mike McCready's Page/Hendrix-tinged wails are drenched with feeling. Eddie Vedder's deep, soulful voice has a profound yearning that lends a dramatic flair to each song. The music, with its crisp guitar riffs and beautiful vocal melodies, creates a mood of eerie intensity, envelops you and takes you to strange and exotic places.

**Soundgarden/
Badmotorfinger (A&M)**

o o o o c

Soundgarden is opening for



Guns N' Roses on their fall-winter tour, and these four Seattlers are bound to give Axl and the crew a run for their money.

These intense grinders play like the mongrel offspring of Black Sabbath and Pink Floyd—uncompromising, bone-crushingly heavy rock with a spacy proclivity. They give it everything they've got. Chris Cornell's powerful vocals are the most frightening in rock, from low moans to gut-wrenching shouts. Along with Kim Thayil's nuclear-powered-lawnmower-from-hell guitar drones and drummer Chris Cameron and bassist Ben Shepherd's ballsy grooves, the music on this disc,

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EXPLICIT EVERYTHING

their fourth, leaves the listener completely mesmerized.

**Red Hot Chili Peppers/
Blood Sugar Sex Magik
(Warner Bros.)**

○ ○ ○ ○

The Chili Peppers sixth disc is much

like their others—hot-blooded funk laced with rap and metal. True, there are some fine ballad-y departures, like “Breaking The Girl” and the mellotron-laced “I Could Have Lied,” songs about love’s pain, replete with acoustic guitar. But the planet’s funkiest white boys sound best groovin’ rather than croonin’, and on this whopping 17-track, Rick Rubin-produced LP, they’re

at their bawdiest. “There’s a devil in my dick and some demons in my semen,” brags Anthony Kiedis on “Sir Psycho Sexy.” With bassist Flea and drummer Chad Smith’s tight, steamy rhythms backing him, Kiedis could recite the Pledge of Allegiance and still sound wicked.

**The Cult/Ceremony
(Sire/Reprise)**

○ ○ ○

Much of *Ceremony*—like its predecessor *Sonic Temple*—feels like ceremony, just a ritual without spirit, never reaching the lofty sonic heights of The Cult’s earlier efforts: the psychedelic *Love* and hard-rockin’ *Electric*. Weak songwriting is the culprit, though there are some notable flares of brilliance.

Aside from “White,” a mysterious, acoustic guitar-laced pounder, most of the shining moments appear at the end. “Indian,” a pretty-but-bittersweet ballad, features Ian Astbury’s most emotional singing. “Sweet Salvation” is a quirky power-ballad with a gospel feel. “Wonderland,” a swirling, furious heavy rocker with some wailing guitar statements from Billy Duffy, closes the set with a wallop.

Ian Astbury and The Cult use studio drummer Mickey Curry on ‘Ceremony.’ They lost Matt Sorum to GN’R.



ANASTASIA PANTSIOS

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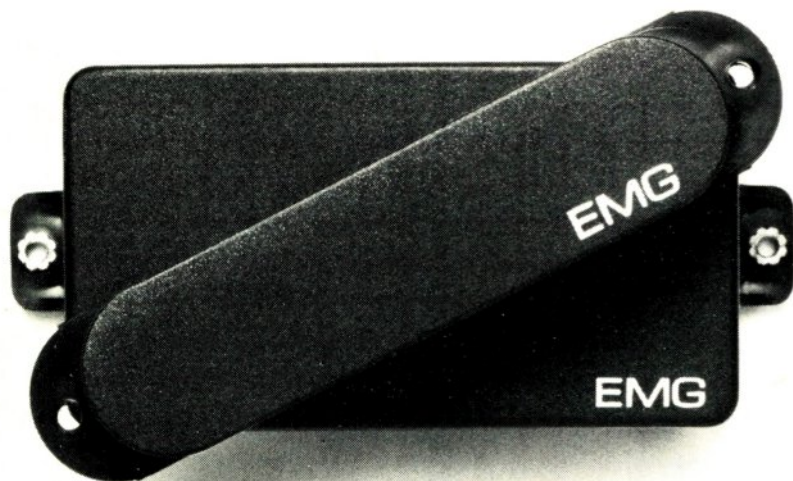
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BACK PAGES



by Lou O'Neill Jr.

Guns on target, but Axl misfires Richie Sambora steps out solo

CREDIT WHERE IT'S DUE DEPT.:

There's no doubt about it. Axl Rose and his Guns have fired off instant classics with their now multi-multi-platinum releases, *Use Your Illusion I* and *II*. With 30 tracks in all (two covers included), Guns have provided an in-depth demonstration of their formidable musical talents. The music is brilliant.

But let's re-focus on this individual, born Bill Bailey, who has so viciously turned on the hands that fed his early appetite for attention and fame. Namely, the press. You want to "Get in the Ring," Rosie? Who do you think you're kidding?

Ax', old pal, we remember you back in '87 just before Vince, Nikki and the rest of the Cruie gave you a jump start in the opening slot. Oh yes, you loved the press back then when they all wished you well, gave you support, and pushed you into the spotlight a year before any "Child" of yours could turn sweet. And you were such a soft-spoken, easy-going kinda dude, Billy Boy, as we recall. And Steven Adler, remember him, what a good guy he was and the way it all went down? Sorry, Rosie, friends do forgive each other from time to time.

Let's take it from the top one more time. There's little question about your musical talents or your ability to drive a crowd berserk, but straighten up and fly right! No one can stand a whiner. Maybe supermodel Stephanie Seymour can bring you down to earth.

SECRET STUFF: Insiders in the rock-video field are highly amused by the posture of a superstars 60's band from jolly old England. When a producer wanted clearance for a 90's retrospective of the old days, the answer was a flat "no." Reason: They just didn't want their new fans to know they've been around that long. To them, the future hasn't passed.



Axl Rose between shows, with the fetching Stephanie Seymour. *Amore?*

VICTOR MALAFRONTÉ



Lou (l.) with Richie Sambora. A tour could be in the cards.

GEORGE DESOTACIRCUS



The Cruie's Vince Neil models the latest in anti-Axl wear.

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SAMBORA SPEAKS: After all those years with Bon Jovi, Richie Sambora is finally flying solo with his impressive debut, *Stranger In This Town*. The talented guitarist went one-on-one with Back Pages in this *Circus* magazine exclusive.

LOU: After 30 million albums sold, you're finally steppin' out?

SAMBORA: It's a very unique situation because it gave me a lot of artistic freedom. I didn't have to worry about financial overhead, they [the record company] were backing me. It gave me the chance to become a better guitar player, a better singer, a better producer and a better writer because I had the time to do it.

LOU: It must be nice to finally show all that you're capable of...

SAMBORA: I was pigeonholed [in Bon Jovi]. There was a very narrow parameter of music there.

LOU: Let me ask you something many want to know. How is Bon Jovi?

SAMBORA: We're just on hold right now. Last time I checked, we were still a band. Shit was still happening. Basically, I was never one to break up that situation. I thought this was a healthy break.

At the end of the tour, we were arguing over some stuff and the press made that into a very volatile situation. We argue every once in a while, we're human beings, ya know? You put five guys in close quarters for sixteen-and-a-half months and if you don't let 'em go home...

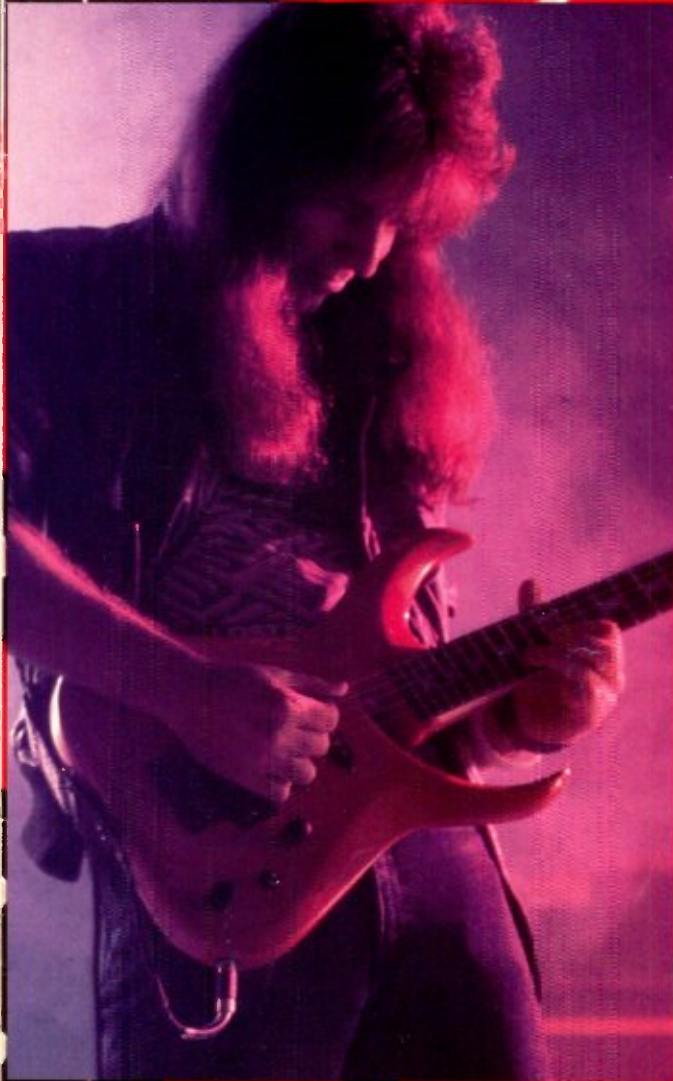
COMMENT: Watch for Richie, plus David Bryan, Tico Torres and Tony (Double Fantasy) Levin, to mount a quickie tour beginning this month. Who knows, maybe this Jersey-born cowboy may sled into your town spreading Christmas cheer.

CRUE-SIN' THROUGH A DECADE: Has it really been ten years since the Cruie strapped on the axes and took Los Angeles by storm? *Decade of Decadence*, their collection of classics, is a must-have for any true metal fan. This sucker smokes! And by the way, the T-shirt that Vince wore on the Cruie's '91 European jaunt clearly shows his feud with Axl hasn't cooled. Yikes!

'92 & ROCKIN': It really is hard to believe. Another year has come and gone. Here's to you—and 1992! May you all enjoy this holiday season. Most of all, a Happy New Year to every *Circus* reader!

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