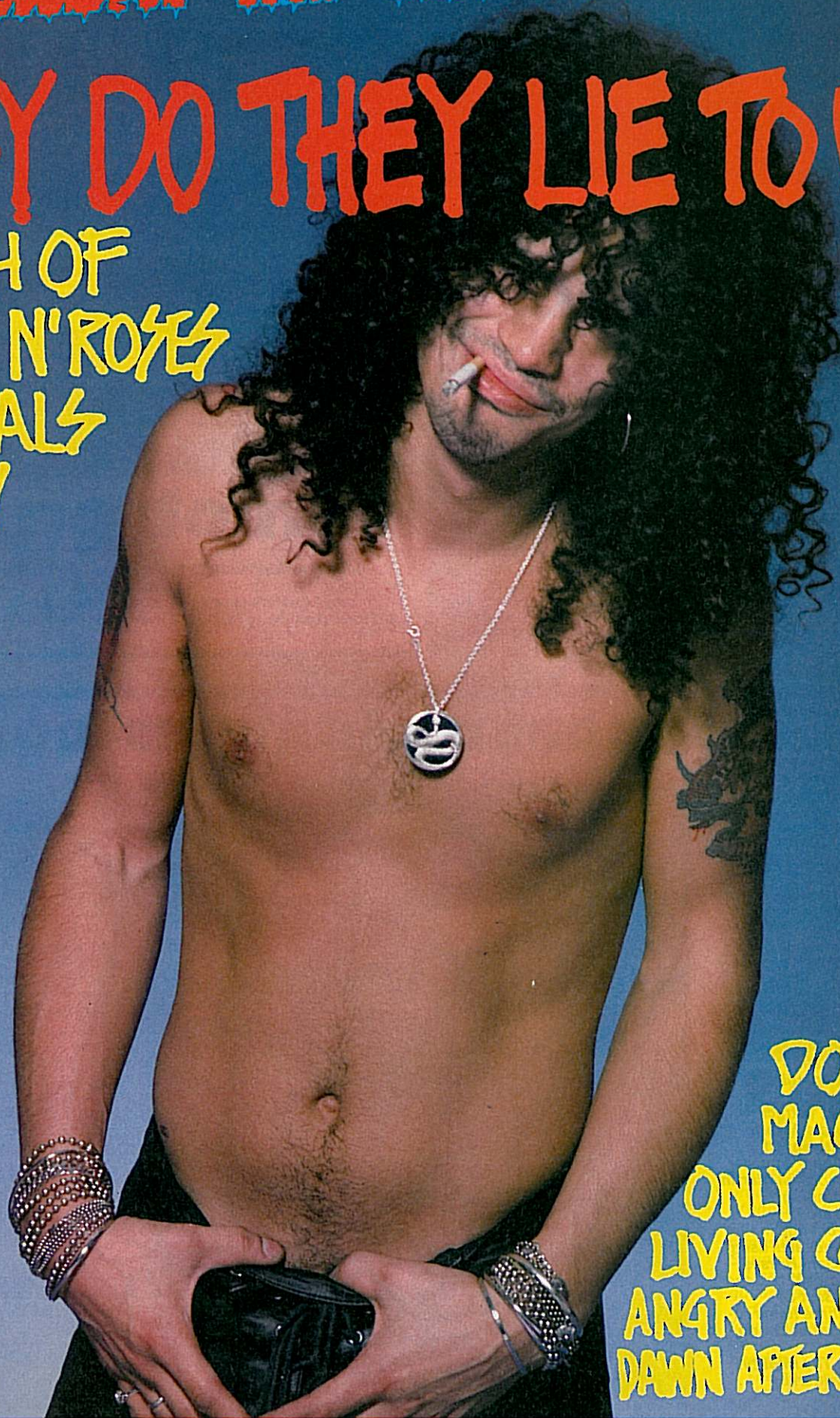


WILD ABOUT

WHY DO THEY LIE TO US?

SLASH OF
GUNS N' ROSES
REVEALS
ALL!



DOKKEN
MAGNUM
ONLY CHILD
LIVING COLOUR
ANGRY ANDERSON
DAWN AFTER DARK

THE **Slash** I USED TO HAVE CHICKS UNDER THE TABLE!

**SHOCKING
EXCLUSIVE**

Sleazy
Guns N' Roses

rock star

Slash
tells all!!

By MICK WALL, Gutter Editor

IT'S DUSK in LA. A neon-pink moon rises slowly in the darkening copper-nickel sky. It's another Someday and the afternoon has been deathly slow. TV, beer, smokes, thoughts of stardom, thoughts of suicide. . . usual shit. Now the evening stretches out before us like an unlit alley.

LIES!

Seated at a table in a corner booth of a cavernous downtown Mexican restaurant, where the service is nervous and slow, but the drinks are served strong and without the bullshit trimmings, Slash pushes the hair out of his bloodshot eyes and surveys the scene.

"I know this place is kinda seedy and run down, but I like it here, I feel comfortable," he shrugs.

"Me and the band used to live in a garage down the street when we first started out, and we used to come here all the time.

MORE LIES!!

"We always used to sit here in the corner, right where we are now, because it's the best spot to get a blowjob under the table without anybody else in the room knowing," he says matter-of-factly.

"We used to bring chicks here all the time and get 'em to do that, or take 'em in the toilet out back. . ."

"Well, if you think I'm sticking my head under the table to pay for my dinner, you can f**k off," I tell him straight.

"F**k you, you're too ugly," he says with a twisted smile. "The food here is so bad you probably wouldn't know the difference anyway. . ."

STILL MORE LIES!!!

A surly black-eyed dwarf with blood spots on his dirty white coat and a pencil stub grafted to his lips arrives to take our order. We order the chicken fajitas, but first the drinks: I settle for a marguerita, and Slash asks for vodka and orange, "Not too much orange, either!"

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"What, no Jack?" I ask, genuinely surprised. "You ain't turning *Christian* on us, are ya, Slash?"

He laughs softly and shakes his head. Running a hand over his mouth, he says: "Nothing drastic has taken place, I've just switched to drinking vodka for a while. I'd been drinking Jack 'til it was coming out of my ears, and it was starting to make me sick. It was getting too much."

"Besides, that stuff makes me so rowdy, man. . . always getting into all kinds of weird scenes. . . I need a rest, and the vodka and orange is so much mellowier than Jack. It cools me out, which is what I need to do right now. F**kin' cool out. . . You'd think it was easy, but it's not."

The drinks arrive and we get them down quickly. Suddenly the room, with its dingy red walls and faded gold trimmings, seems much less oppressive, cheerful even. New drinks arrive and this time we are able to relax and sip them slowly.

Two more drinks later, the food arrives. Slash eyes the dish with suspicion, but heaps some of the chicken and cream and

the other mush into a pancake and rolls it between his fingers like an old-style Havana cigar, then forces the squishy end into his mouth.

"Man, these fajitas stink," he groans. "I don't know why I brought you here. You must think I don't like you or something. . . You want another drink?"

THE LAST time I interviewed Slash, Guns N' Roses were about to take a Concorde ride over to England to appear at this year's Castle Donington Monsters Of Rock festival.

"So what was Concorde like?" I ask him. "Was it glamorous enough for you?"

"It was too small," he says. "And they served these expensive high-class meals which actually didn't amount to much more than bunch of fancy-looking microwaved shit. That's what it was like. Fake gloss."

"But the stewardesses are all very nice to you, and they give you lots of champagne and shit, and three hours later you're in London. That's the thing, it's fast. . . You fly over the whole of Texas in about the space of five minutes! Other than that, it's very average."

In fact, the entire Donington trip, says Slash, left him with mixed feelings.

"The whole going to England

thing came to me. So I sat down with him and asked him what was wrong, and he told me the story and I couldn't believe it.

"I've thought about it a lot since then, though. And I've decided I can't take personal responsibility for what happened at Donington. The way I see it, it was too many people in one place and no security."

"In a big indoor sports arena, where you've got maybe 70 or 80,000 people, it's a much more controlled environment because you've got rows of seats and different sections of the crowd cordoned off into manageable sizes. And it's a lot easier to move security men into a situation quickly if there's something that needs to be taken care of fast. And it's contained."

"What really bums me out the most, though, the thing that really pisses me off, is the thought that somebody was standing on top of somebody else, and didn't care, or was too self-involved or too selfish to care. You can't stand on somebody and not know they're there. It's sick."

Would Guns N' Roses consider playing at Donington again, though?

"I don't know," Slash shakes his head. "I mean, it was a big f**kin' rush for us to play there. If we did it again it wouldn't be

thing came to me. So I sat down with him and asked him what was wrong, and he told me the story and I couldn't believe it.

until the year after next, and yes, I'd like to do it. But if we were headlining then I'd change a few things otherwise I wouldn't do it."

"First of all, I'd want the crowd sectioned off, and I'd want a lot more people out there policing what's going on – not stopping people having a good time, just making sure as best you can that people aren't put in a position where they might get hurt."

"There's a lot of money made out of that gig, so the promoter can afford it, and I say it's worth every penny if it stops people getting killed."

"I'd been wondering about whether we should write something to the parents of those kids who died. But then I thought that nothing that comes from us, out of our mouths, is gonna be that much of a statement to make to those people anyway."

"They don't want to read some shit from some simple-minded rock band who the parents haven't even heard of but were responsible, as far as they're concerned, for the demise of their children. So in the end I decided to leave it alone."

APART FROM their controversial appearance at Donington, Guns N' Roses spent the rest of the Summer touring with Aerosmith in America, where their 'Appetite For Destruction' album spent most the Summer months jostling with Def Leppard's 'Hysteria' album for the Number One spot in the charts.

The tour became one of the two hottest-ticket-in-town draws of the year – only Leppard's own tour did comparable business in America in '88. "Aw, man, it was great. . . Some funny shit went down on that Aerosmith tour. We were so similar, and yet we made such a contrast."

They're all straight now, clean. And their whole operation runs like clockwork; they stay in one place for four or five gigs, then when the tour moves a little further up the road they move to another place and make that their base for the next five gigs, or whatever.

"The whole thing is kept well under control. . . Which is exactly the opposite, of course, from the way we usually get things done. We travel the whole time, and very little of what we do is done, uh, straight. . ." he says, scratching his belly.

"But it didn't seem to matter. They were exposed to us the whole time, and we got to hang out together a lot. Which was really cool, because those guys have all been heroes of mine since I was a kid and first started listening to rock 'n' roll."

Did they preach to you about the evils of drink and drugs?

"No, not once. They don't do any of that shit any more, but it

until the year after next, and yes, I'd like to do it. But if we were headlining then I'd change a few things otherwise I wouldn't do it."

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"There was once when Steven (Tyler) came into the room I used to use for tuning my guitar in, and I had one empty, one half-empty, and one full bottle of Jack lying around in there. I'd stepped out of the room for a minute and when I got back there was Tyler standing there looking through my tapes and stuff."

"And I walked in and we started talking. And he says, 'Did you drink all that today?' And it was, like, yeah, I did. And he just gave me this look. He started to say something, but then he changed his mind. He's been through some scenes of his own, I guess."

"As far as everything else to do with the tour, we just went out and had the time of our lives! It was such a good tour to be on, and the guys in Aerosmith are such cool people to be on the road with. Whenever one of us had a problem, something he was having trouble dealing with, he could always go to them for help."

"I REMEMBER Steven (Adler), our drummer, was very disillusioned about just about everything at one point, and he sat down and talked to Tyler about it, and Tyler gave him some good advice."

Did you get up on stage and play together at any point on the tour?

"Oh yeah, when we came to L.A. It was a gas! We did 'Mama Kin' together. . ."

"It was nice, too, because we were told by the people that worked for them that they would never go to the side of the stage and watch any of the bands that opened for them, usually. But for us they were there just about every night. There was always one or two of them there, and sometimes the whole band."

Did that freak you out at all?

"The first time I looked over and saw them all standing there watching us play, yeah, that f**ked with me. It was weird. . ."

All of a sudden I look over and Joe's standing there watching me, and I almost froze. It was like, 'Wow! What do I do now?'" he laughs.

In the end, it was a real family vibe going on between the two bands. They used to watch us – we used to watch

them, and the rest of the time we'd hang out together.

"But there was even more personal stuff that happened between us, and I can't really get into it right now."

"It was like no other tour that we've done, as far as just being really close with the people you're touring with. The only other band that we've ever been that close with was Mötley, because we already knew them from L.A. . ."

"But this was different, because we managed to earn a little bit of their respect just by being a half-decent rock 'n' roll band, just really going out there and f**kin' trying to kick some ass, regardless."

"I did a guitar solo one night – one of those finger-pickin' slow blues things – and after the show, Tyler got me to one side and said, 'That was amazing!' I just stood there and said, 'Well, thanks', and couldn't think of anything else to say. I was blown away."

"Seriously, that's something I'll never forget. . . That, and a couple of other things he did, which I won't mention because it would get us both into too much trouble. . ."

WHEN 'APPETITE For Destruction' went to Number One in America this year – 13 months after its release in 1987 – Slash says he was as surprised by the news as anybody.

"Last time I saw you I didn't know it was gonna happen, and it's the same now. I mean, did that really happen to us? Now what?"

"It's like, there's that, and then there's regular life. The rest is just words and numbers that don't really mean a thing."

Why did it go to Number One at all, do you think?

"I'm not sure. I think the only reason it could have possibly gone to Number One is we're filling some sort of void."

"That's really the only thing I can attribute it to. It's not because the songs are all huge hits – that's the last thing they are, they're just a bunch of dirty rock 'n' roll songs."

"So I figure, we're just like the resident down and dirty rock band in town at the moment. Everybody wants to have that record because it's not really that safe. . . and it looks cool next to the George Michael records in their collection," he sniggers.

You and Metallica must be the most fashionable bands around at the moment

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"I mean, it's really nice to be able to afford an apartment, and know what my financial situation is and all the rest of it. But I don't need any of that to help me write songs, and that's all that really counts for me."

"I mean, don't get me wrong. This is not some dumb muso telling you he doesn't care how many records he's sold as long as he's got strings for his guitar – I'm not that f**kin' humble! I'm very business-oriented when it comes to knowing what all the figures mean and making sure we don't get ripped off."

"But I won't take it to the point where it's going to have an effect on my personality, because then I'll turn into one of those heavily insecure whacked-out-of-their-heads rock star types that actually doesn't know the limits of what being a f**kin' pop star is all about."

THEY SAY a rock band is only a phenomenon once. That no matter how long their fame and fortune endures, there is never another time in their lives when the Godless waves of mass acclaim roll in quite so high or so fine as that fated moment when they hit the front pages for the very first time.

For some bands it can come and go over the lifespan of a hit single. For most, the glow of the 'new' lasts for an album or so – or for as long as it takes for them to deliver the by-then grossly over-hyped 'follow-up', which, with very few exceptions, almost invariably turns out to be a disappointment on all levels for everybody concerned.

"Our next album will come out, and it'll sell a lot, but I don't think it will be like this, the way things are right now: crazy," he says with a crooked smile.

"But it doesn't matter. What matters is whether the next album is actually any good or not. As long as the material is all there, I'm happy."

"We'll just make the best record we possibly can, as sincerely and as honestly as everything else we've ever done, and that's it. After that, it's not our problem any more. . ."

"I know damn well that the reason 'Appetite. . .' is going where it's going is because we hit a certain f**kin' particular place and time and the sparks just flew."

"But I'm not gonna walk around with my nose in the air thinking I'm hot shit, because if you think about it rock bands on the whole – with the exception of the Beatles and Elvis – are

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KONTINUEZ OVER PAGE



GUNS N' ROSES: thankfully no sign yet that a Number One album is gonna upgrade their dress sense

Pic Gene Ambo

CALL OF THE WILD!

AS THE mighty *Kerrang!* goes from strength to strength, so does the luxuriously loud Livewire service...

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● **Line Two - 0898 121320** - carries a hotter than hot interview with whoever's hard, heavy an' happening that particular week. Dial the digits this week for even more of Dave Reynolds' cupboard-crackin' *Poison parlez*, as part two of the terrifyin' tape is unleashed!

● **Line Three - 0898 121321** - the competition line. This week you've got a chance of winning one of 10 assorted Metal albums, includin' the likes of Jimmy Page, Acid Reign, Quiet Riot an' Kiss. Get to it!

● **Line Four - 0898 121322** - the album preview line. This week



we're givin' ya the chance to check out 'Bullets & Lipstik', the new dazed an' dirty six-tracker from Vancouver sleazebags Pretty Boy Floyd. Pacemakers at the ready!

● **Line Five - 0898 121323** - brings the shockin' Top 30 singles rundown and some suitable earbashin' by the very best on offer.

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Calls cost 38p per minute peak rate and 25p per minute cheap rate.

KISS: one prize in the lucky dip of a competition line, on 0898 121321



THE *Slash*

FROM PREVIOUS PAGE

pretty insignificant. You're only there while you're there, and when you're gone there's somebody else... you know what I mean?

"Compared to what goes on in the world, a rock 'n' roll band is no big deal, really.

"So we'll just go out and do another record. In the meantime, I'm just a guitar player in a band that's doing really well right now, and I'm gonna have the best time I can have while I'm here... doing it."

THE LAST time we met, Slash was still living out of a suitcase, staying in hotels in L.A.

Recently, though, he wised-up and took some of that extra drinking money Guns N' Roses earned him, and bought himself an apartment in North Hollywood.

"It's five minutes drive from the Roxy and the Rainbow and all those other cheap dives I often find myself in," he says. "And if I get too out of it to drive myself home I can always roll myself down the hill..."

"Other than that, it's just a little

"Our next album will come out, and it'll sell a lot, and I don't think it will be like this, the way things are right now; crazy" - SLASH

apartment; already furnished. It came with this f**kin' couch and cheap table and a refrigerator and stuff - like one of everything.

"It's the first apartment I ever lived in that actually belongs to me... It's a whole new experience. And I can't live off everybody else forever; if I can afford to have a place, then I should have a place. I can't just keep being, like, a total f**kin' gypsy all my life..."

It doesn't sound like the kind of place I imagine Keith Richards or Jimmy Page would like to live in, though. Aren't you gonna go for the full rock star's mansion at some point?

"Mmmm... Well, I'm gonna buy a house, when the money comes through. I mean, I know about money and stuff and I know what I'm gonna do. I'm not gonna go crazy.

"I mean, I'm gonna buy a house. I don't think I'm gonna buy a car for a while, though... I'm too psychotic behind the wheel. I'd kill somebody.

"I lost somebody's car the other night. I borrowed a car to drive myself home from a friend's, and I was so drunk that I parked it somewhere, but I can't remember where. It's just gone, kaput. I have the keys sitting on the table in my living

room, and I don't even know where it is.

"And the thing is, I always want to drive when I'm drunk. It doesn't really interest me as much when I'm sober. I get drunk and I want to drive fast, and I just know it's gonna get me into big trouble one day if I don't watch out..."

"I've been through the experience once already of hitting somebody in a car... I hit a van, it was when we were recording the album. But I managed to get out of it, and I realised pretty quickly then that one drunken night just isn't worth years in jail, or being responsible for somebody else's misery..."

WITH GUNS N' Roses now off the road for the first time in 18 months, Slash says he's going to be spending the time up until Christmas sitting at home in his new apartment writing songs for the next Guns N' Roses album, in time for recording to begin in the New Year.

"In between all this other shit that goes on in my daily life, I do write a lot. And so I've already started writing. I've got an eight-track which I'm using to put down the best ideas on tape.

"I'm pretty productive, I work all the time. A typical day for me

might mean getting out of bed at 8.30 or nine o'clock in the morning; going down to Geffen Records; talking on the phone to some of the radio stations that want interviews; doing all this other promotional shit... Then writing at night. And later, going out, maybe.

"One morning they woke me up at 5.30 am talk to some guy on the phone who was calling from a magazine in Greece... But that's not every day. And it's a small price to pay, anyway - for not having to worry about your rent, and getting to work on time every day, and all these other horrors that our music has helped us escape.

"To pay for those privileges, you have to f**kin' be there for the few responsibilities you do have as a band member.

"Anybody can sit around all day just getting out of their heads... and I should know," he chuckles. "I'm still not very good at looking after myself in lots of ways, but I take the best care of my music I can, and my music takes care of me..."

"Jesus," he grunts, reaching for his glass. "I'm starting to sound really f**kin' corny, man... What are you trying to do to me? Turn that f**kin' machine off!"

Click. Burr...