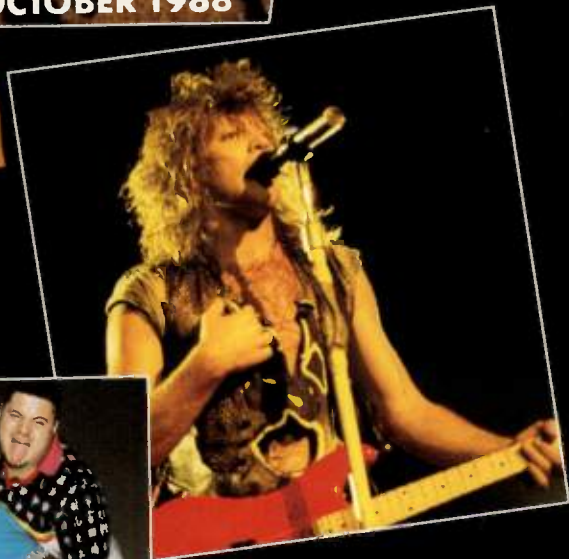


**MUSIC...
FROM THE STREETS
TO THE STARS**

THE ★★ STREET

**VOLUME ONE ISSUE TWO
OCTOBER 1988**

**BON JOVI:
The Jersey Giants**

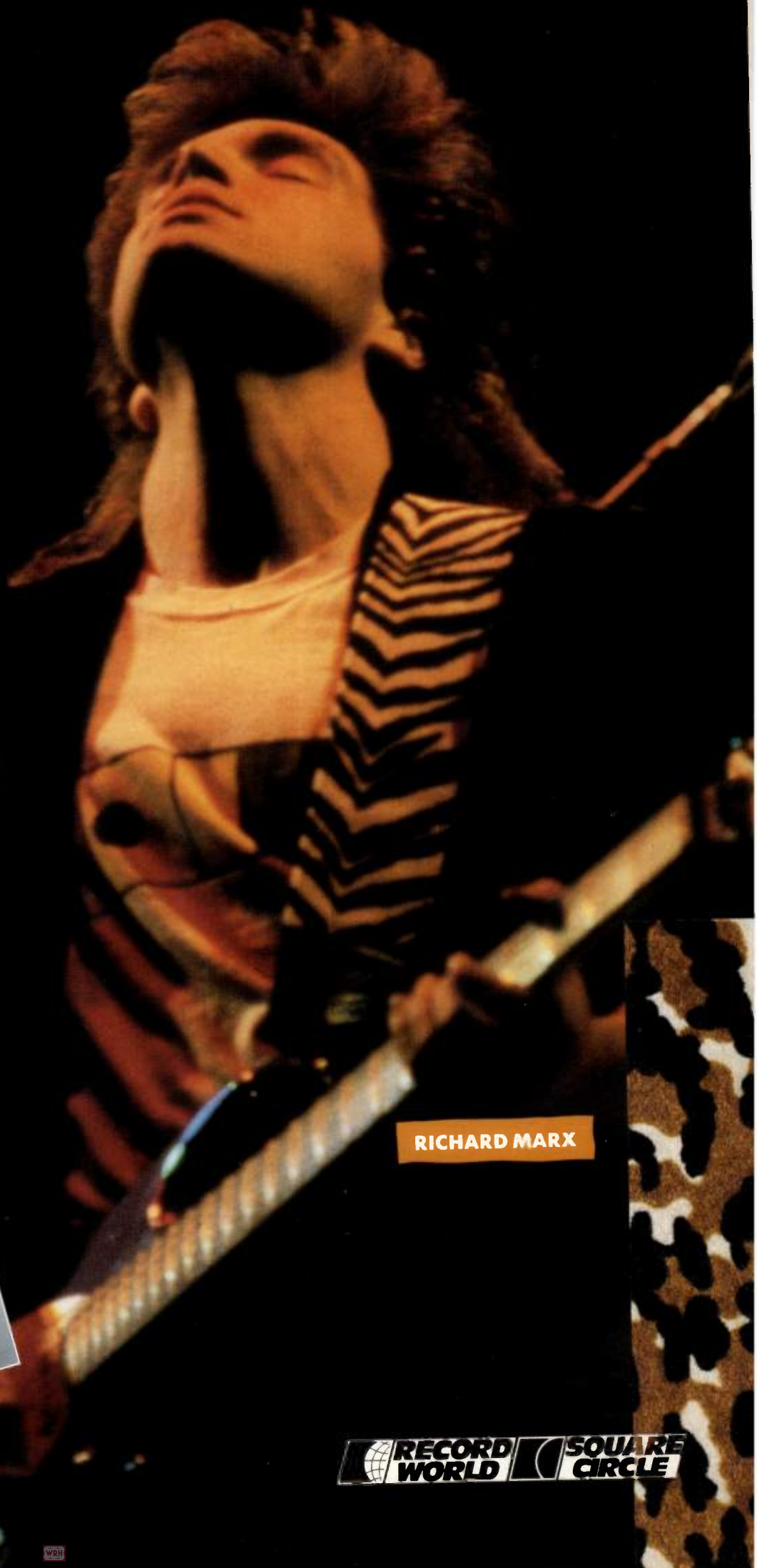


**THE FAT BOYS:
Three Tons of Fun**

**THE SUGARCUBES:
Thinking about Iceland**



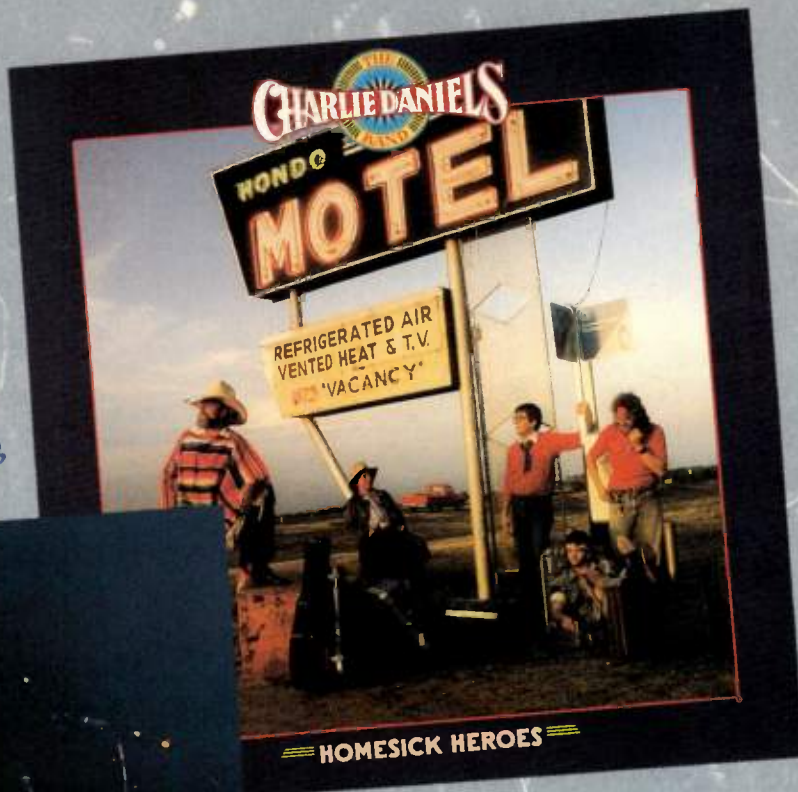
**THE PRIMITIVES:
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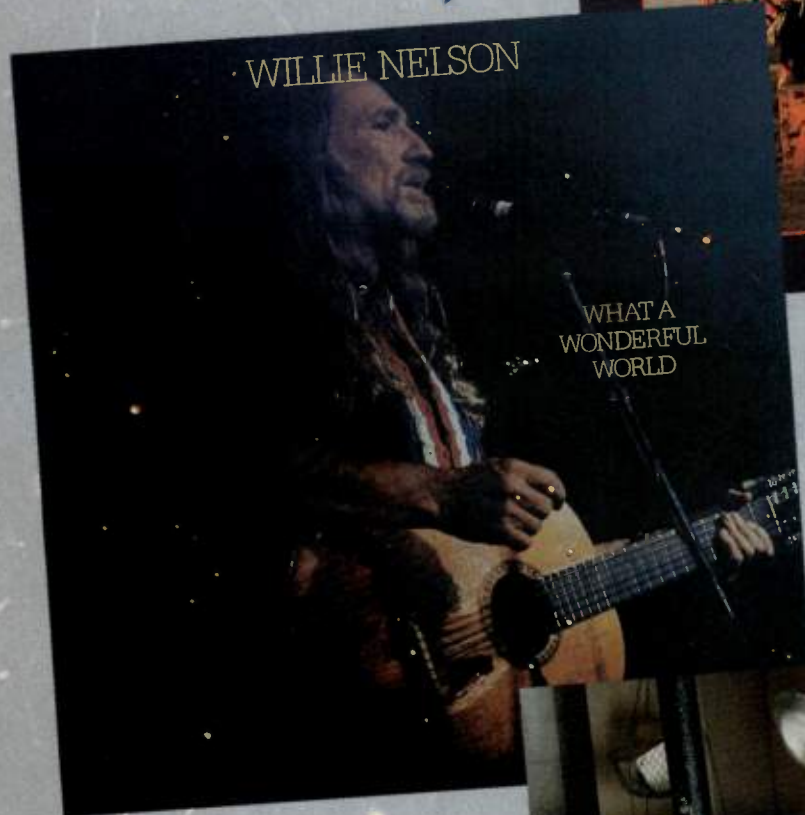
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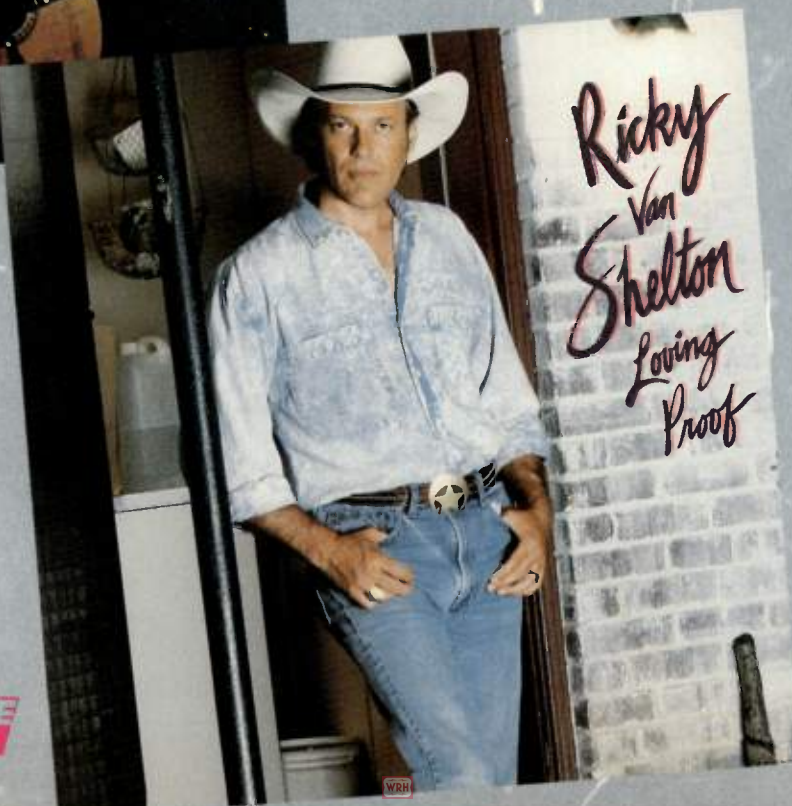
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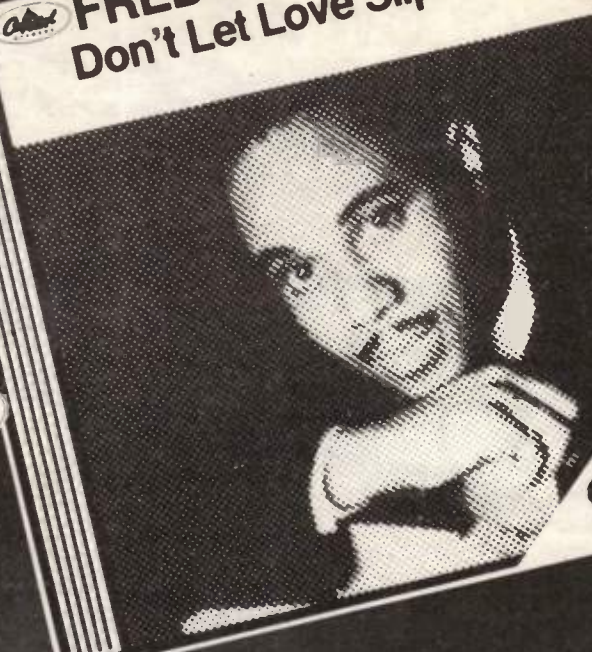
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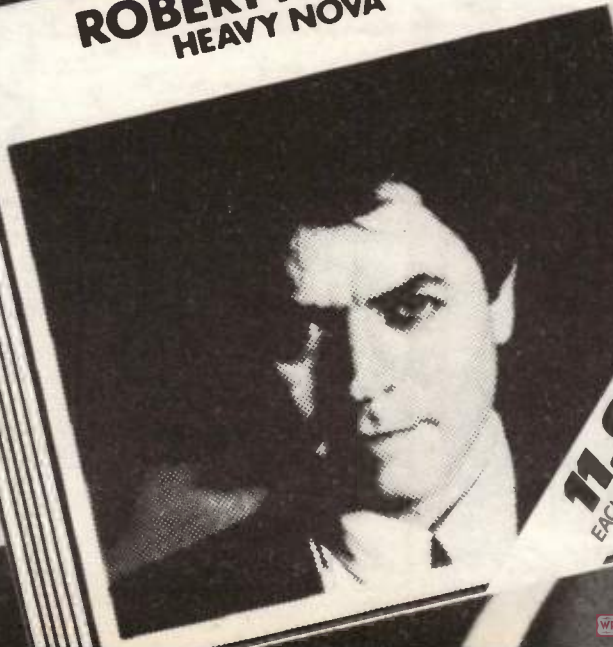


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ON THE COVER

Cover photo of RICHARD MARX by Nels Israelson

Jon Bon Jovi by Ebet Roberts
The Fat Boys by Richard McLaren
The Sugarcubes by Paul Cox
The Primitives by Nils Jorgensen



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OCTOBER
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ISSUE TWO

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EDITOR'S PAGE

October, one of the nicest months of the year. Everyone's out on the streets. The air is crisp and fresh. Energy is high. The whole world is alive again. Things are happening.

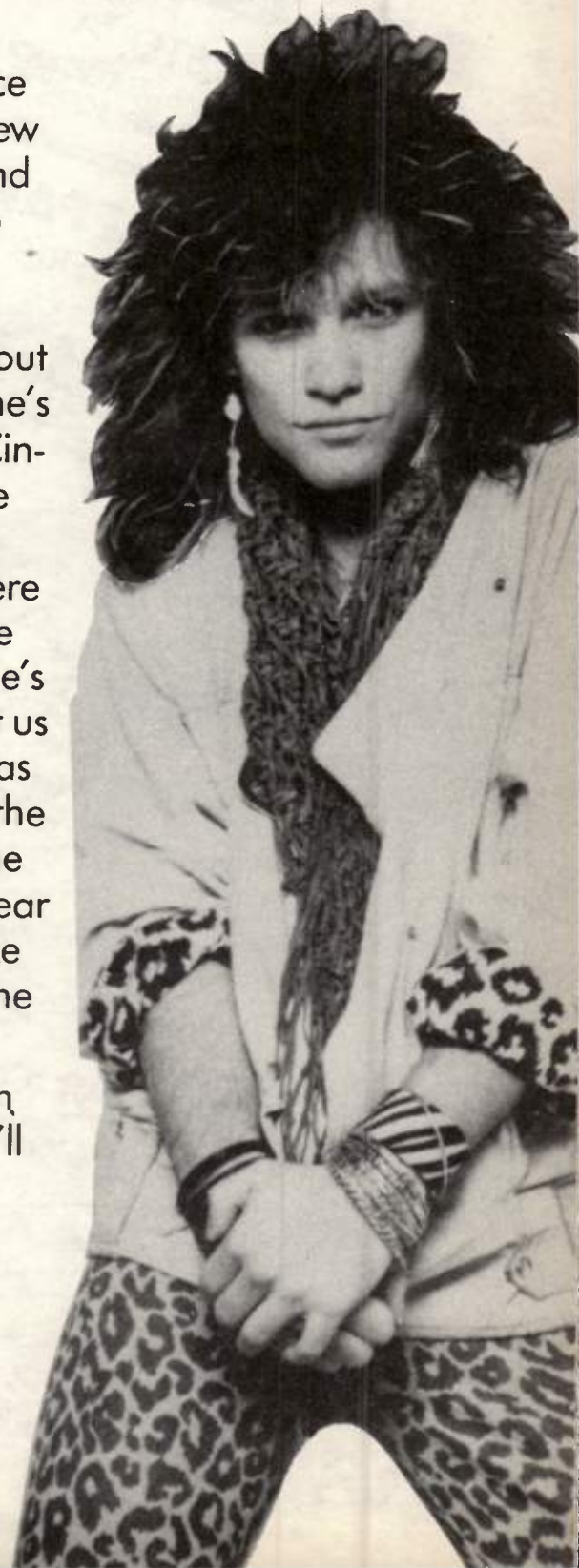
And Bon Jovi is about to explode. The guys from Jersey have done it again. Their new album, aptly titled NEW JERSEY, is a knock-out. THE STREET wishes them well. Because they're real nice guys.

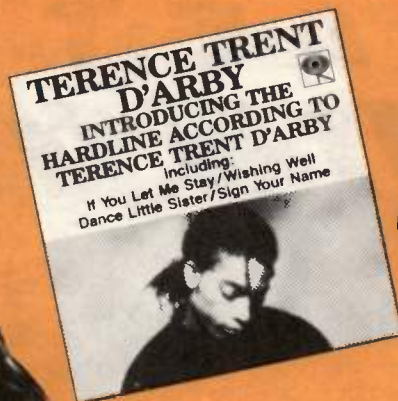
At a recent press conference announcing the release of the new album, the band came down and worked the crowd, chatting it up with everybody, shaking hands, slapping backs. Just like normal people. Jon modestly told us about his attempts to help new bands he's discovered, like Britny Fox and Cinderella. He also talked about the kids at Covenant House, a home for troubled teens. Jon works there a lot. He has neither the pretense nor the ego you might expect. He's also got a sense of humor. He let us know the album's original title was SONS OF BEACHES. Finally, at the end, he told us that being with the press for the first time in over a year was like being with family and like going home for Christmas. And he meant it.

Check out the article on Bon Jovi on page 10. We're sure you'll like it.

Until November...

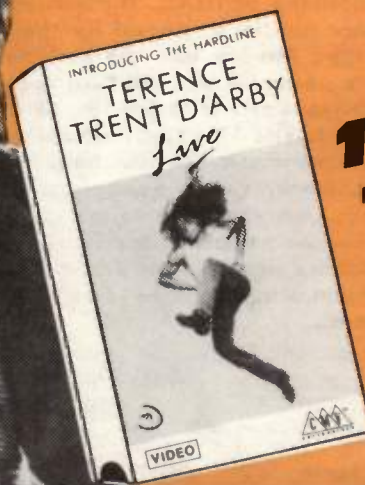
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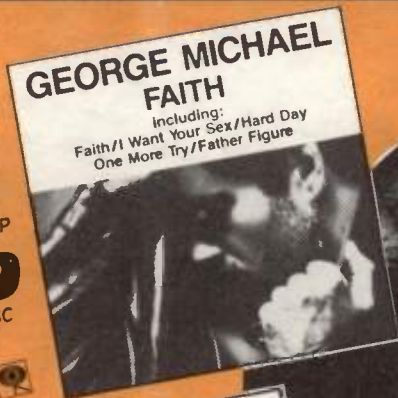
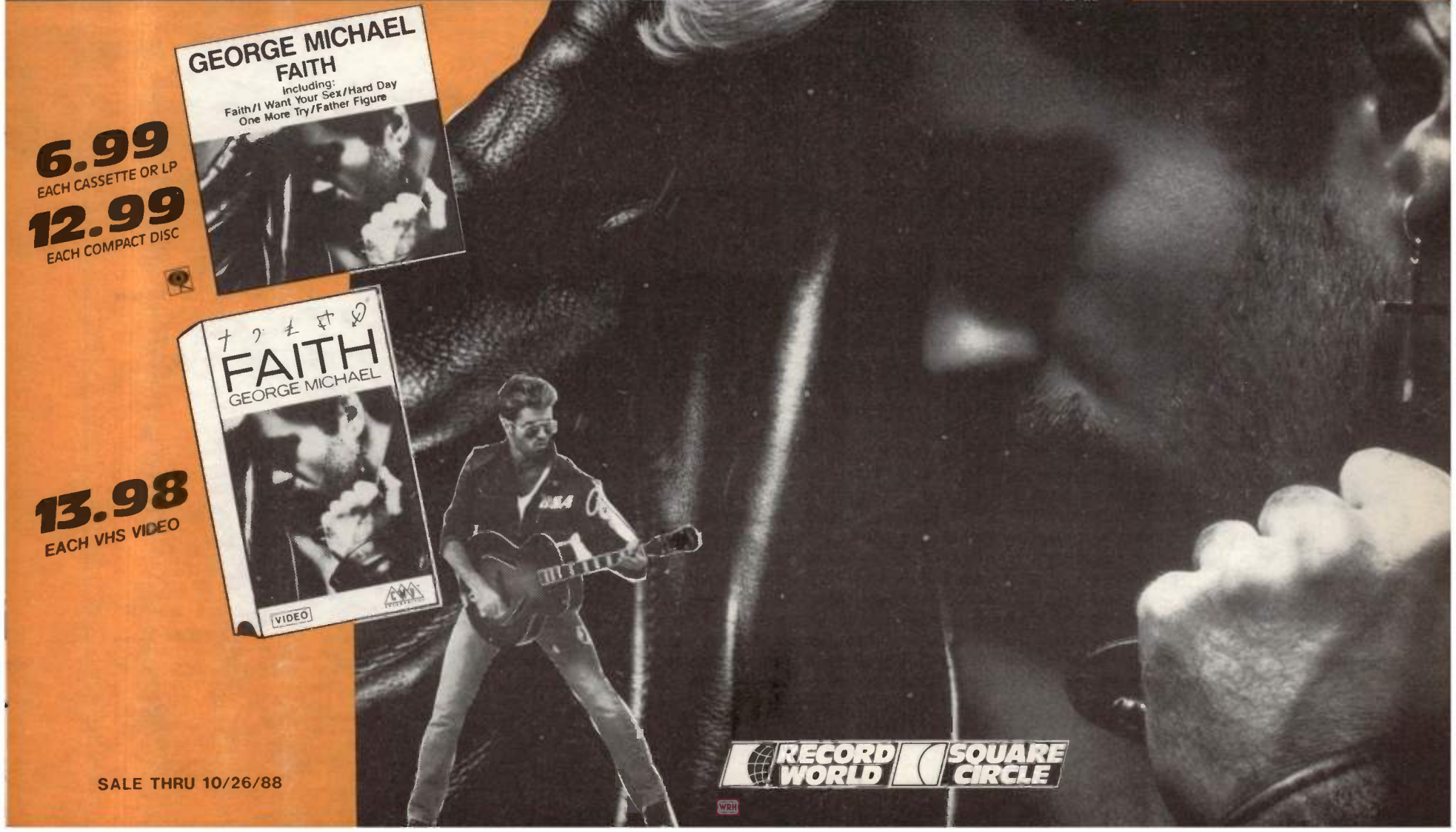


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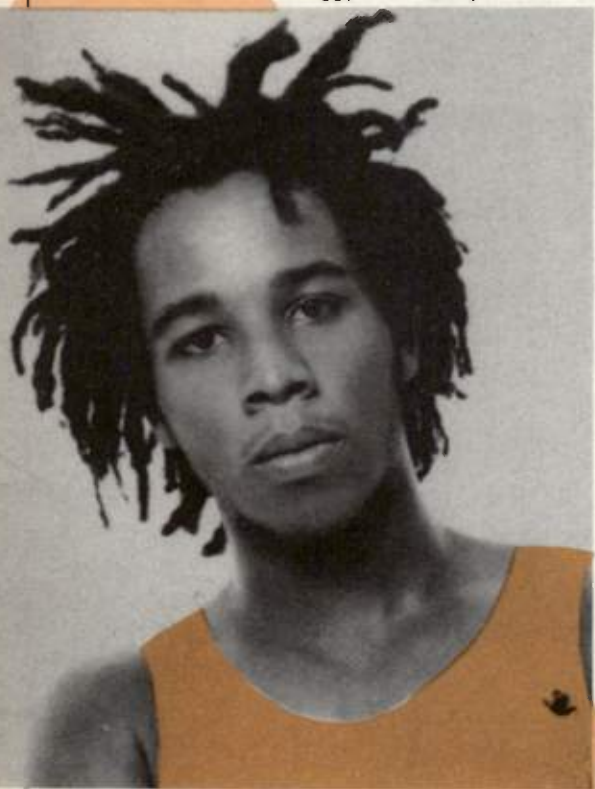
EAST BY P 'n' P

THE STREET

ran into Keith Richard and Patti Hansen at INXS's blockbuster gig at Madison Square Garden. Keith, looking good, was the perfect gentleman, shaking hands, chatting with fans, while Patti, a vision in white, looked every inch the glamorous super model she is....

Speaking of INXS...the Australian rockers were nearly upstaged by their opening act, Ziggy Marley and the Melody Makers. Ziggy's powerful and political reggae music blew the roof off of the Garden. Afterwards he confided to THE STREET. "I'm confident in myself and my music. The reason is because I'm doing something for the people, and that must succeed. That's success to me...doing something for the people"...Incidentally, The Melody Makers' debut Virgin album, CONSCIOUS PARTY just went gold and is well on its way to platinum....

Ziggy: On the way to Platinum



Bruce and Patti Scialfa are big fans of George Michael. They led the applause at Michael's recent NYC show. THE STREET'S spies report the lovebirds were spotted after the concert sitting at the bar in the Film Center Cafe, knocking down a few brews just like ordinary folks...a few days later the Boss was spotted beaching it in Southampton. The town was a buzz with the big question: "Is Patti with him?" Nobody ever got the answer....

THE STREET had a pleasant lunch with Jane Wiedlin a bit back. The diminutive former Go-Go was extremely excited about her upcoming tour with Crowded House. In fact, she told us, "I'm really proud to be their opening act because I think Crowded House is the best band around." Although Jane has just finished working on her fourth feature film, she still prefers doing videos. The reason? "In videos I have complete artistic control, in films I have none."....

GREAT WHITE had a great summer. The group's been getting physical while on the road...no not that kind of physical! We're talking athletics. The guys spent their summer water-skiing and camping while touring with Whitesnake....

THE STREET had dinner in New York a few weeks ago with one of Geffen Records' rising stars—the delightfully refreshing Kylie Minogue. Not yet twenty years old, Kylie laughed



as she told us, "I can't even get into the clubs to hear my own music." She did, however, manage to do some shopping on Columbus Avenue, but she couldn't find anything to fit her ultra petite, porcelain doll-like figure....

Well, thanks primarily to the efforts of Julian, John Lennon finally got a long-overdue star on Hollywood's Walk of Fame. It was officially unveiled yesterday....

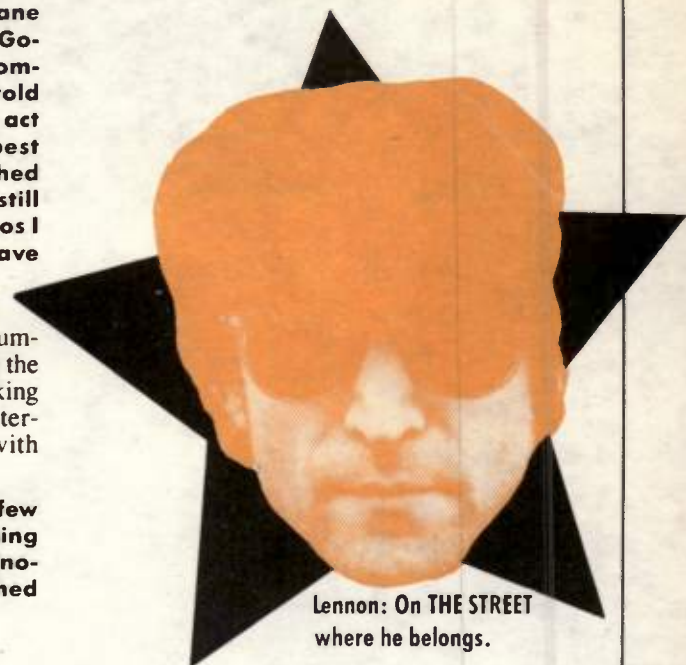
The Beach Boys

CHRISTMAS ALBUM (on Capitol) is due to hit the streets in a couple of weeks. The disc, first released in 1964, features such classics as "White Christmas", "Frosty The Snowman", "Santa Claus Is Comin' To Town" and "I'll Be Home For Christmas". Hard to believe the holidays are almost here....

Scritti Politti has been around for nearly ten years and the group's music has come to represent a purified vision of synthetic white soul. As lead singer Green Gartside puts it: "Gospel and soul used to give strength to black people in the States. The same strength and passion is there in our music, but I'm trying to re-locate it in a new sense of faithfulness."....

Kudos to MCA Records—in an attempt to help save NYC's popular street vendors, the label brought a hot dog vendor into its offices to feed the crowd invited to listen to Glenn Frey's new album SOUL SEARCHIN', which, by the way, THE STREET thinks is terrific....

...continued on page 20



Lennon: On THE STREET where he belongs.



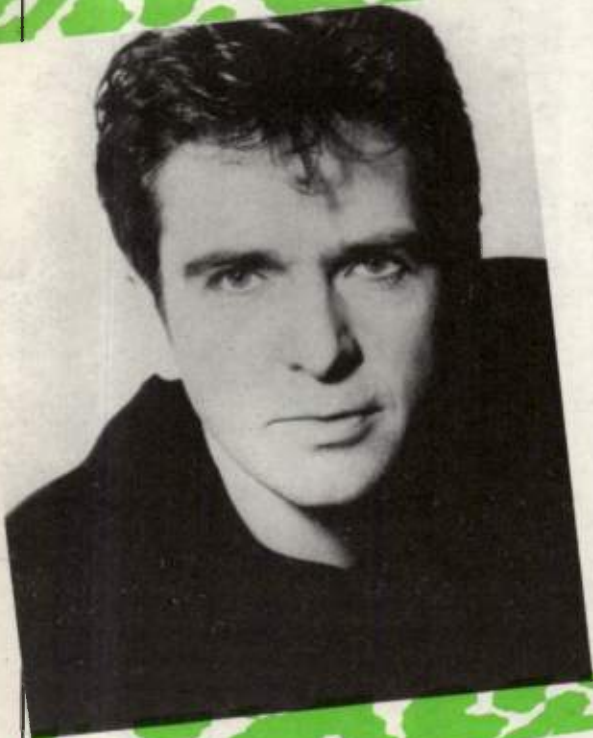
How Green is Scritti Politti?

Glenn Frey: A STREET favorite



WEST

BY ROY TRAKIN



Peter Gabriel: Top Billing

THE BIGGEST EVENT

of the West Coast's fall season was the Amnesty International Benefit held in the sold-out, 80,000 seat LA Coliseum. The show, featuring Sting, Peter Gabriel, Bruce Springsteen, Tracy Chapman and Senegalese musician Youssou N' Dour, is slotted for a fifteen city, six-week worldwide trek to commemorate the 40th anniversary of the Universal Declaration of Human Rights. The Tour, originally spearheaded well over a year ago by Sting, faced two big questions: (1) "Who would get top billing?" and (2) "Would the Boss don Reeboks for the athletic shoe company which was underwriting the tour to the tune of \$12 million?" The first issue was resolved when Peter Gabriel suggested the performers be listed alphabetically (which meant *he* came first), while the second should be settled by the time you read this....Speaking of Bruce, the man dropped by a trendy Melrose Avenue shop to purchase a two-sided black-and-white crucifix with a skull attached. Perhaps to ward off those persistent rumors that galpal Patti Scialfa is carrying a Boss, Jr. around?...

The other red-hot must-see this fall was Aerosmith, whose sizzling opening act (and Billboard's top-of-the-charts) Guns N' Roses, distinguished themselves by throwing up on-air during a syndicated radio interview for the call-in show, "Rockline."...

OVER THERE

BY DEBORAH LAW



Michael Hutchence: Hot, Hot, Hot

THE Elton John collection auctioned off at Sotheby's here in London last month was a marvel. Among the most sought after items were the spectacular pieces of jewelry, and some of the costumes, he was famous for wearing in his concert performances...Speaking of Elton John, he's just announced Wet, Wet, Wet will open for him on his American tour, which starts in New York on October 17. This marks the first U.S. tour for these British dynamoes...

Michael Hutchence of INXS hires a female masseuse when in Britain, to help with his bad back—whatever you say Michael!!!!...

Clark Datchler of Johnny Hates Jazz has nightmares of being chased across a field by a bunch of bananas????...Whatever....Anyway, the group now has a fan-club. Write to them at Johnny's Secret Jazz Club, P.O. Box 13, Mildenhall, Suffolk, England....

There was a "Riot On Sunset Blvd" recently as cops and punks clashed in front of the Hollywood Palladium during a Slayer show. Ticket-holders claim they were roughed up by police and told the concert was overbooked....

THINGS

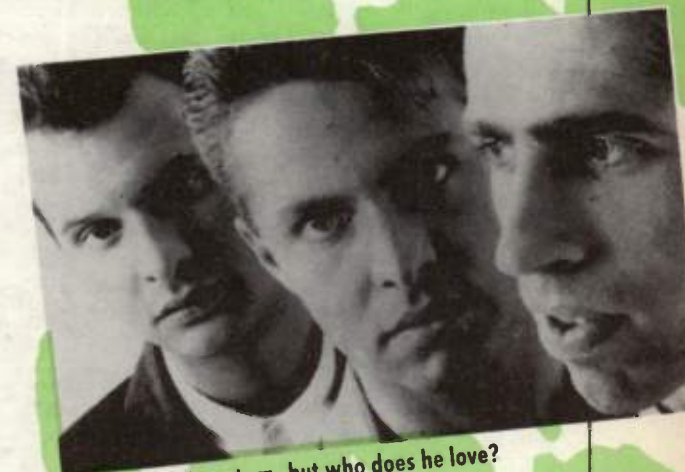
ain't so safe out in the heartlands, either. Poison lead singer Bret Michaels claims the band has been receiving death threats while out on the road with David Lee Roth. One such missive was from "a guy who was crazed because his girlfriend hung out with us backstage," according to the vocalist. Geez, ain't life tough?....

Jon Bon Jovi and company debuted their new album, NEW JERSEY (pronounced *Joisey*), with a trans-continental listening party and a live satellite press conference originating from New York, piped into a West Hollywood eatery for the left coast press corps....

Likewise, Pat Benatar and her band hosted a release party for their latest, **WIDE AWAKE IN DREAMLAND**, from the historic rooftop of the Sunset Hyatt Hotel, scene of many a Led Zeppelin TV toss and the climax of *Spinal Tap*....

BEASTIE BOYS

has been working in a local studio on its long-awaited follow-up album which reportedly includes a ditty called "My Baby Does the Jerry Lewis," a new dance craze sung to the tune of Tommy James' immortal, "Hanky Panky"...That's it for now from the West Coast....



Johnny May hate jazz, but who does he love?

GEORGE MICHAEL

is now living in Hampstead, London, next door to Sting. Did you know George pays his back-up band 2000 pounds each a week to mime on stage? What you really hear is a 50,000 pound music computer, but George *does* sing live...

Yasmin Le Bon, wife of Simon, is now earning 4000 pounds a day modelling....October is the month when Duran Duran hits the US shores with a concert tour. Make sure that you have your tickets...

...continued on page 20

THE JERSEY GIANTS GO

So you're tired of New Jersey jokes. OK...after all, somebody's got to live there! Pop metal king Jon Bon Jovi is proud to say he's from the same town that houses the Tomb Of The Unknown Bowler. If Jersey's good enough for The Boss, it's definitely good enough for JBJ.

Bon Jovi's latest Polygram LP, **NEW JERSEY**, hit the streets two weeks ago to out-and-out hysteria. Many critics wanted to see the nice guys finish last, claiming they were turning into a teenybop version of the Bay City Rollers. But the band fought back with strong material which pleased both pop and metal fans alike. The guys apparently wanted to make sure New Jersey ruled bigger and badder than ever, and their "top secret" recording formula worked.

Now that the album is on the record store shelves, will the band reveal its secrets for the magical follow-up to 1987's megaplatinum **SLIPPERY WHEN WET**? Well, perhaps it's Axeman Richie Sambora who best sums up the magic behind the music: "I'd have to say it was mostly hard work with a little bit of luck as well. When I met Jon, the reason I really enjoyed being with him, and respected him, was because he has talent, and mostly because he went for it! You *live* rock 'n' roll, man, it's not one of those nine-to-five jobs where you leave it. It's your life...you live it. It's a choice you make, and it's not something you get out of. Even if you go home, you're still a rock 'n' roller. It's a lifestyle. You brush your teeth with it before you go to bed, and you wake up with it in the morning, 'cause it's hanging on your shoulder. You gotta give it 100 percent devotion and then some. And if you don't think you've got that much dedication in you, you should choose another career!"

Sambora is the backbone of the group, providing not only hot guitar licks but playing the straight man to the rest of the band's wild road and recording studio antics. He reminisces about his interest in playing the six-string professionally, explaining, "I was 14 years old when I decided to teach myself how to play the guitar. You know, some kids are talented at things like sports and stuff like that. Well, I had to work really hard at sports, even though I pulled it off O.K. Musical instruments were always for me because of my ear. I have a good ear, like if I hear a song on the radio, most of the time I can go into the dressing room and within five minutes, I know it. I can hear the intervals of the chord changes and the melody lines, so I really never had a problem."

Despite the one-for-all, all-for-one attitude that presently exists within Bon Jovi, Jon originally formed the group in 1983 on nothing more than a hunch. It was strictly a tentative line-up.

Explains the blue-eyed Wonder Boy: "When I put this band together, it was with the attitude that...Tico was in Frankie & The Knock-Outs, and he was between albums, Richie had his own band going, and Alex was a part of that as well. So I thought maybe it would last about a month or so. We'd play a couple of the local clubs and I could keep writing. It was just that kind of thing. But jeez, it just hit off so well right then that I knew that was it. So we worked hard to keep it together."

"The whole thing was so new to us when we got the deal and went in to make our first record together," interjects Sizzlin' Sambora, "we really didn't know how to relate to each other. With time, we've continued to grow as a band, and even now, the longer you play together and the more you play together live, you come to know each other musically and also personally."

"Being in a band, it's not enough that you just know how to play your instrument. You have to really connect with the other band members. You have to become a family. That comes in time. You live together for years on the road, so it's a lengthy process, uncovering that band identity, so that you know for yourself where the hell you're coming from."

The band admits to pulling its identity from a variety of musical influences ranging from old-fashioned blues to Led Zeppelin. "All of our influences are so disparate," states Jon matter-of-factly. "That's what makes us...they're so extreme. I was never a Led Zeppelin/Bad Company fanatic, but that was Richie's upbringing. Man, he was practically raised on Beatles' tunes. And of course, Tico was into the blues, and a lot of late-night, three-o'clock-in-the-morning-in-a-Harlem bar kind of music. Alex liked straightforward heavy metal like Judas Priest and AC/DC, whereas Dave was influenced by Deep Purple and Boston. And there was me, into grassroots rock like Tom Petty, Springsteen, Southside Johnny and such. It worked, 'cause we could turn each other on to all sorts of different music. I could show them bands like the Babys, and where I was coming from. All those different musical wavelengths hitting head on, that's what made it work."

Bon Jovi admits to writing its music for the masses—the philosophy is strictly "Let's rock 'n' roll!" Notes Sambora: "We're certainly not heavy metal and we're certainly not 50's rock! What we try to do is just make a Bon Jovi album. It's appealing to all kinds of people because it's powerful and the songs are good. Rock 'n' roll, and hopefully Bon Jovi music, is something that a lot of people can get into. It's one of the most popular forms of music. You know, I guess some people are hung up on la-



"It's your life...you live it. It's a choice you make, and it's not something you get out of. Even if you go home, you're still a rock 'n' roller. It's a lifestyle."

Richie Sambora

FOR THE GOLD.

bels. I listen to all kinds of music, I'm not hung up on one type. That's something that always ticked me off in the past, that kids don't open up their heads and listen to everything. They either listen to heavy metal exclusively, or just jazz exclusively. Personally, some mornings I'll wake up to Metal Church doing 'Highway Star,' and other mornings I'll wake up to Stanley Jordan or Stevie Ray Vaughan."

No matter how diverse the band's influences may be, their image certainly is clearcut...Bon Jovi's good looks have placed the band smack in the middle of the "hunk rock" category. However, this teenybopper image, especially apparent in the last album, is not really what the band is all about. States Sambora in a serious tone, "It's gone now, thank God. I didn't like the fact that people weren't taking the band seriously, and they weren't taking Jon seriously either. We're all serious musicians, man. We try really hard and we've been pros for years. So the worst thing that could happen is that Jon's a good-looking kid. Should he be ugly? Who's to say that a good-looking kid can't write a great song? Well, it happened! All it was was the way the record company marketed him. It had nothing to do with what he was putting across. That's why we had to take the reins last year and stop it all. That's how come we had to say (when Polygram put out SLIPPERY WHEN WET), 'No pictures on the album cover. We'll give them nothing, we'll just let the music speak for itself.' That what proved it for us. We had to put ourselves out on the line at that point. It would've been easy for us to put out an album cover with Jon's picture on the front, or the whole band for that matter."

The new minimalist monochromatic album cover is a bit of a departure, but like its predecessor, doesn't feature a shot of the group. At a recent press conference announcing the album's release, Sambora remarked on the cover's artwork: "The important thing is the music behind it. When you look at an album cover, you often decide right then if you like the album or hate it. This album cover just flatly says, 'Open the album up and listen to the music.'"

Whether you're a fan of Bon Jovi's or not, you have to admire the way the band kept its feet on the ground despite hundreds of limos rides, thousands of groupies and album sales in the multi-millions. Everything the group touches seems to turn to platinum, including the recent hit single Jon wrote for Cher, "I Found Someone."

Looks like JBJ has found his niche in life, which includes a steady girlfriend and a little house in the Jersey suburbs. But instead of bowling and going out for pizza, Jon spends his nights playing guitar and hanging around the house. Yes, indeed, nice guys finish first.

As drummer Tico Torres concludes with a nod, it's the band's Jersey boy attitude that has kept it on top for over two years now: "We grew up in the heart of New Jersey and still live in the heart of New Jersey and that's where we'll probably die. And we want to share it with the rest of the world. That's pretty deep, right?!"

by Anne M. Raso

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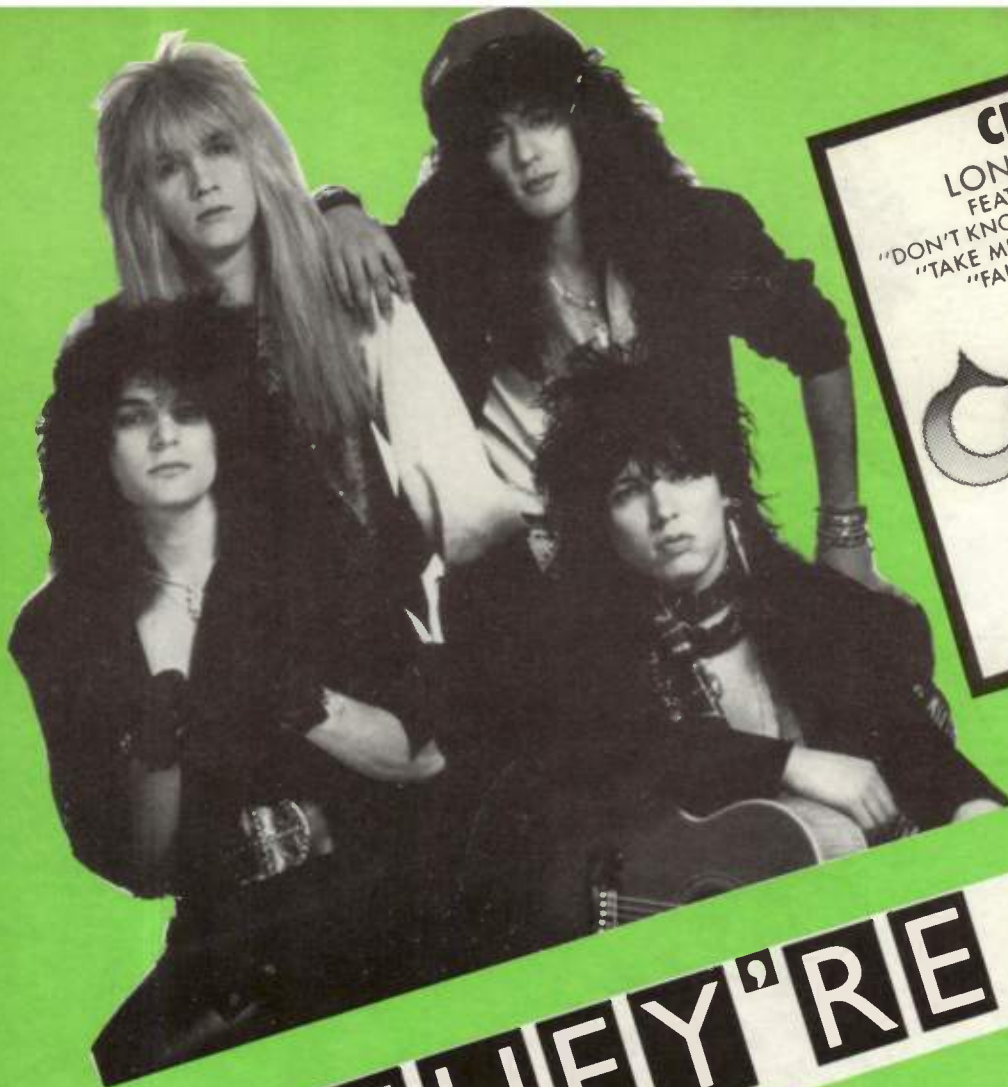
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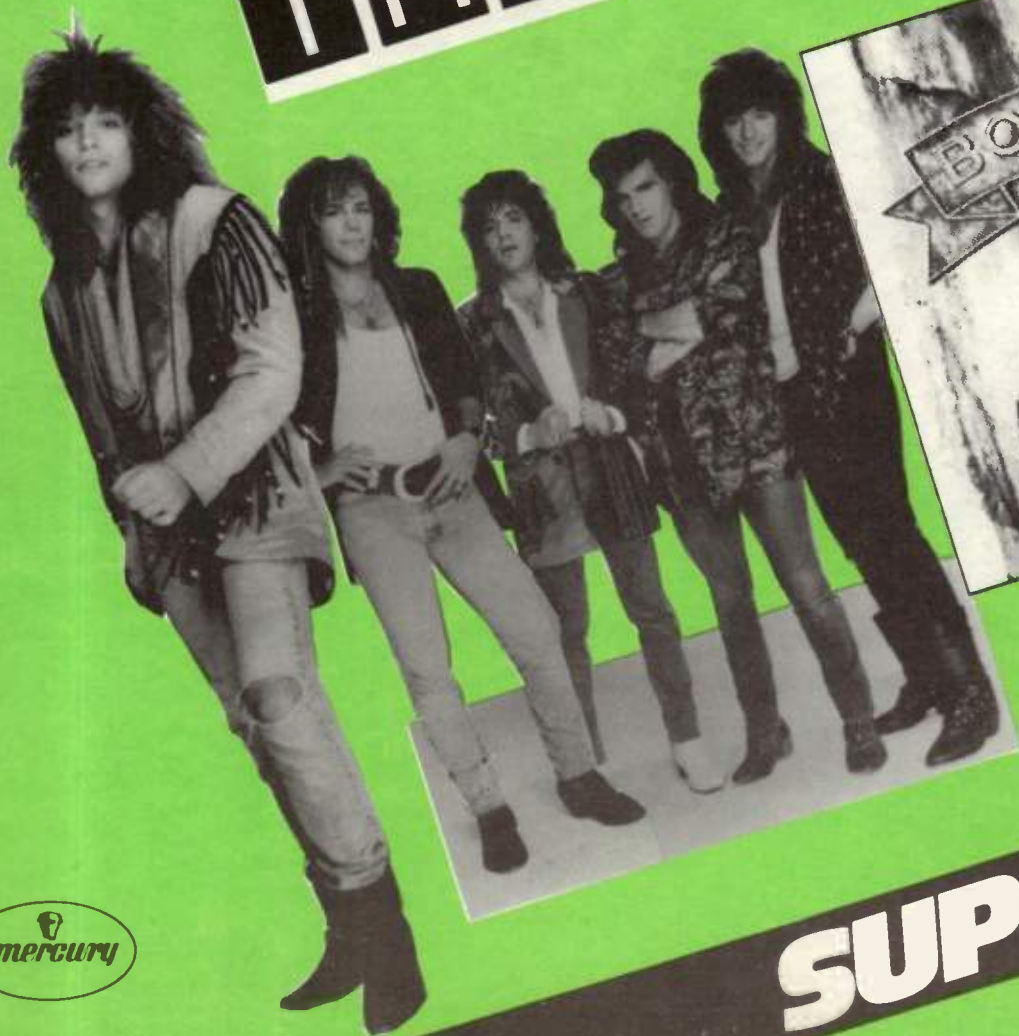


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RICHARD MARX

It is literally minutes before singer Richard Marx is due onstage, but before he bounds out into the spotlight, the slightly miffed singer has one point he wants to make clear to THE STREET, "It was my fourth single, 'Hold On To The Nights,' that was on the charts at number two three weeks ago," he insists. "Not 'Endless Summer Nights'; that was the third single. Make sure you have that right."

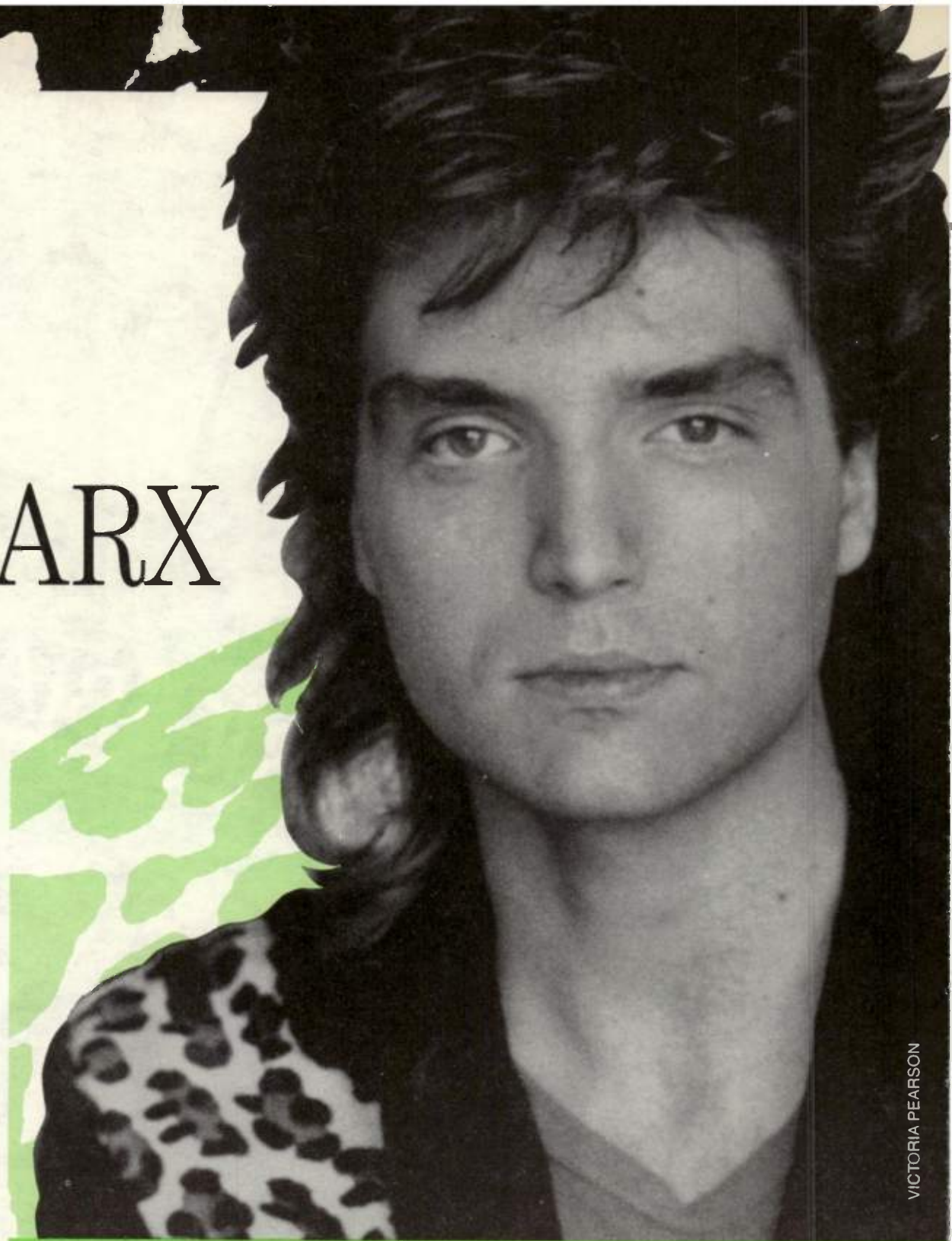
That may seem like a minor detail, but taking care of little things like that as well as following a master plan has worked for Richard Marx thus far. With a double platinum, self-titled debut album that has spawned four hit singles, "Don't Mean Nothing," "Should've Known Better," "Endless Summer Nights" and "Hold On To The Nights," and has kept him in the Top 20 for over a year, Richard Marx is riding an incredible hot streak. With that kind of track record, it's understandable Marx is proud of his accomplishments.

Yet, strange as it seems, only a little over a year ago Richard Marx was one of the greatest unknowns in the music industry—at least to the public. Industry insiders have kept an eye on him for years. At twenty-four, Richard Marx is already a nineteen year veteran of the business.

He was a mere tyke of five when he earned his first paycheck singing advertising slogans in his hometown of Chicago. Admittedly, his career received a jump-start from a certain degree of nepotism—his dad wrote jingles for a major Chicago ad agency and when a child singer was needed, Richard was drafted. (And yes, that is Richard singing the 70's era Peter Pan peanut butter commercials.)

"It really wasn't my father's idea to use me," recalls Richard, "but they needed a kid to sing a song for a local TV show. There was this big choir and I sang this 70's kind of hip song, with words that I had no idea of their meaning. Once I did it, I was hooked."

The natural extension of that instantaneous spotlight addiction was rock and roll. Problem was,



VICTORIA PEARSON

"All my life I've known what I wanted to do.

It was a joke in high school, 'yeah,
Richard's going to be a rock and roll star,'"

Chicago at the time was far from a rocking place. But Richard's ambition was not easily contained.

"All my life I've known what I wanted to do. It was a joke in high school, 'Yeah, Richard's going to be a rock and roll star,'" he laughs. "There was never any question in my mind about what I wanted to do, I just wanted to get out of Chicago," he recalls, adding quickly, "I love Chicago, but it's very stifling musically. There's just not that much going on—the opportunity wasn't there."

Just when Marx was beginning to think the situation was hopeless, things somehow suddenly fell into place. Through a lengthy series of events a tape of his tunes landed in Lionel Richie's hands. Richie liked them. A lot.

"It's complicated," warns Marx, "so pay close attention. My best friend's college roommate grew up with someone who was working with the Commadores—this happened just as Lionel was leaving them. He got a copy of my tape and gave it to Lionel. I knew this was going on, but I figured that nothing was going to happen. Then I got a phone call from Lionel Richie. He asked me to come to Los Angeles, just to talk. He wasn't making any promises. When I got to L.A., he was great. He treated me like I was really important."

Richie is no fool—he knows talent when he hears it. But he also took the time to assure the eighteen year old Marx's parents that a move to Los Angeles, with Richie in the role of benign chaperon, would be a terrific idea. It certainly worked out for Richie: he recorded a number of Marx's tunes and used him as a background singer on ALL NIGHT LONG and YOU ARE. The Richie connection helped get Marx's name around town, and shortly he was known as *the* young hot songwriter. He penned tunes for Kenny Rogers, Chicago and Phillip Bailey among others.

But Richard's plan wasn't to be just a songwriter. He wanted to perform. With his own band. He thought his stuff was terrific. The problem was nobody else agreed. It was very discouraging. But Richard Marx is persistent and he refused to give up.

"I'd write all day for other people, and when I came home, I'd write stuff for me, in the hopes that someday I'd get a record deal. But at the time, no record company would let me through the front door," he recalls with apparent pain. "I'd just about given up. I had really decided that I was never going to get my own contract and I should accept the fact that I was going to be writing for other people the rest of my life. They didn't like the music. Or they said there was no image."

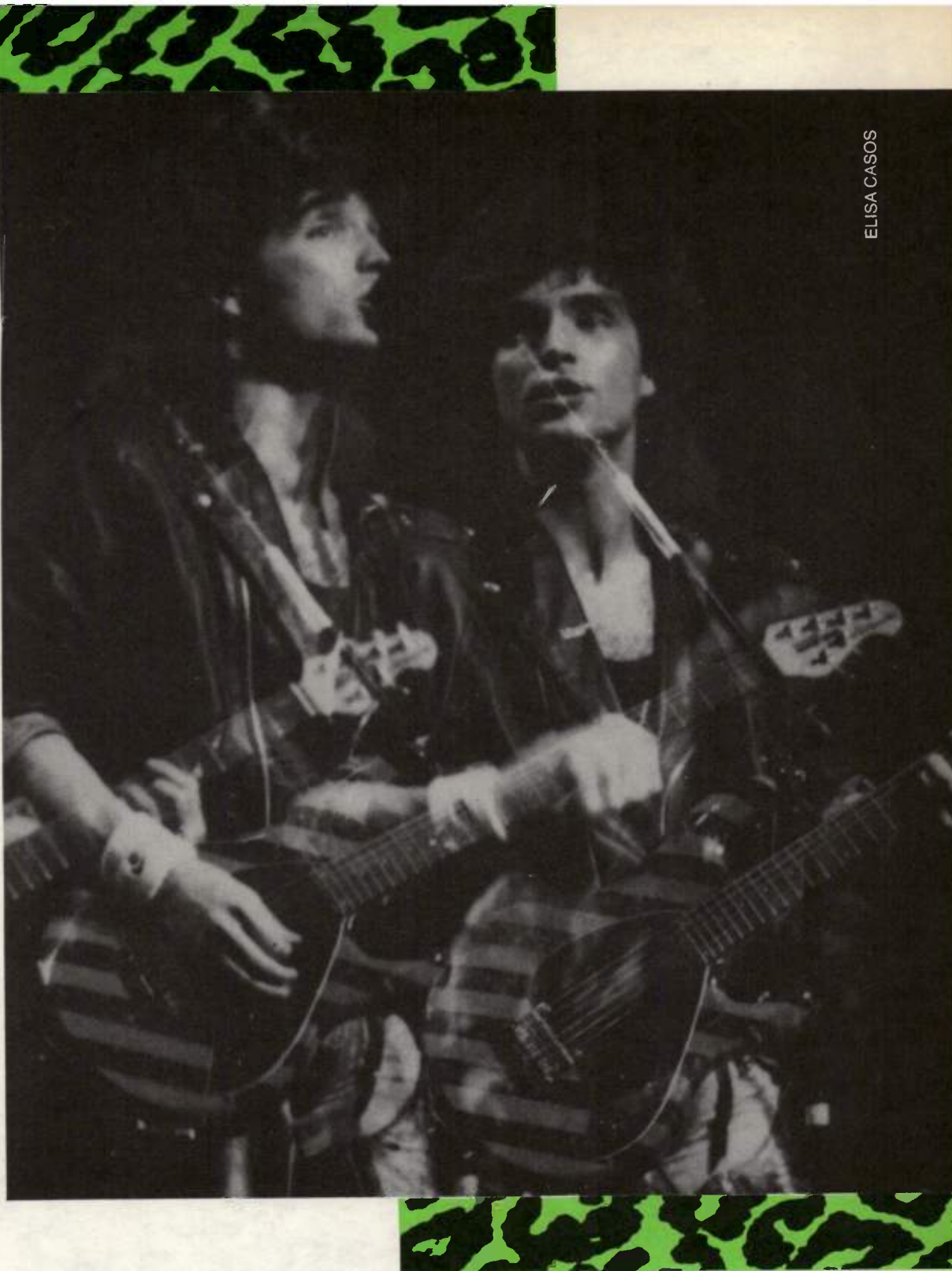
Obviously, they were wrong. Marx knew it so he kept writing and making demos. Two years ago it paid off. He was asked to meet with people from EMI-Manhattan Records. He showed up for the meeting with his demo tape tucked under his arm, expecting to chat, play the music and leave.

"I walked in carrying my 'killer' tape," he laughs. "So I was ready to play it, and they looked at me and said, 'Richard, why don't you sit down at the piano and play a few tunes.' I panicked—how do you make a rock 'n' roll song come across on a piano?"

Somehow he figured it out. When he left that night he had a record deal and a few months later he was in the studio, with some of his idols like Timothy B. Schmidt, Fee Waybill, Randy Meisner and legendary wild man and former Eagle, Joe Walsh, who played on "Don't Mean Nothing."

In theory, the idea of Walsh, the living embodiment of the term 'rock 'n' roll excess' and the extremely clean-cut Marx in a studio together seems like somebody's idea of a practical joke. In reality, it worked out well.

Says Marx, "I had heard all of the horror stories about Joe, but we had scheduled a session for noon, and I thought he'd show up at two. I got there



ELISA CASOS

"Does that make me a successful artist? I don't think so. I don't want a hit record, I want twenty years."

MCA RECORDS

Soul Searchin'

Glenn Frey

Olivia *The Rumor*

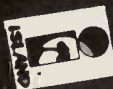


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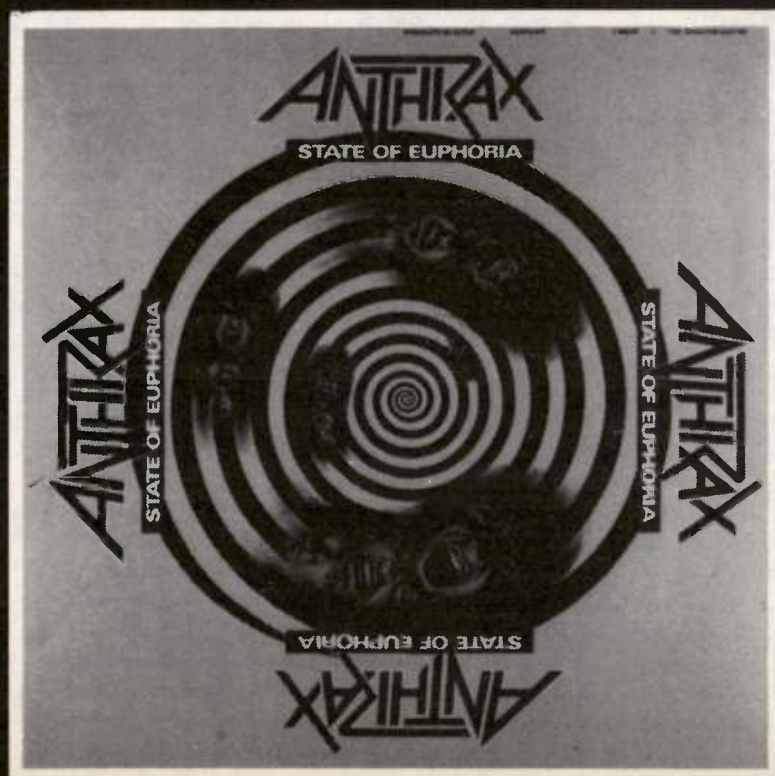


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a quarter after 12 and he'd been there for 20 minutes. It was great."

If Walsh is the picture of abuse, Marx has come to define the new generation of rock and rollers: controlled, clean and sober.

"The old days of rock and roll, and tormenting yourself, are gone. I don't think it's healthy to work that way. I don't," he says firmly. "pull all night sessions. We work from 11 in the morning until 7 at night. It's 1988, and the only people who live like that end up in the Betty Ford clinic."

Marx doesn't need Betty Ford, or even an attitude adjustment clinic. Unlike most people who rocket to success in less time than it takes many of their peers to pick their majors (can you say Sean Penn?), Richard Marx seems to be a pretty nice guy. Even the Hollywood grapevine, where malicious gossip is the mainstay as well as the best entertainment in town, is surprisingly mute on the subject of Richard Marx. He's just a nice guy. And that's the way he likes it.

"I was raised to be a nice person. Though I have just as bad a temper as anyone else, if you push the wrong buttons. I do get in trouble and freak out on the road, sometimes. I do have screaming matches with people once in a while. But in general, I'm blessed with a lot of great people in my life, so I have ways of venting my frustrations that are really healthy. But if you ask the guys in my band, 'Is Richard a very even-tempered guy?' the answer will be, 'It depends on what day you're asking.' I mean, I've gone through four road managers on this tour."

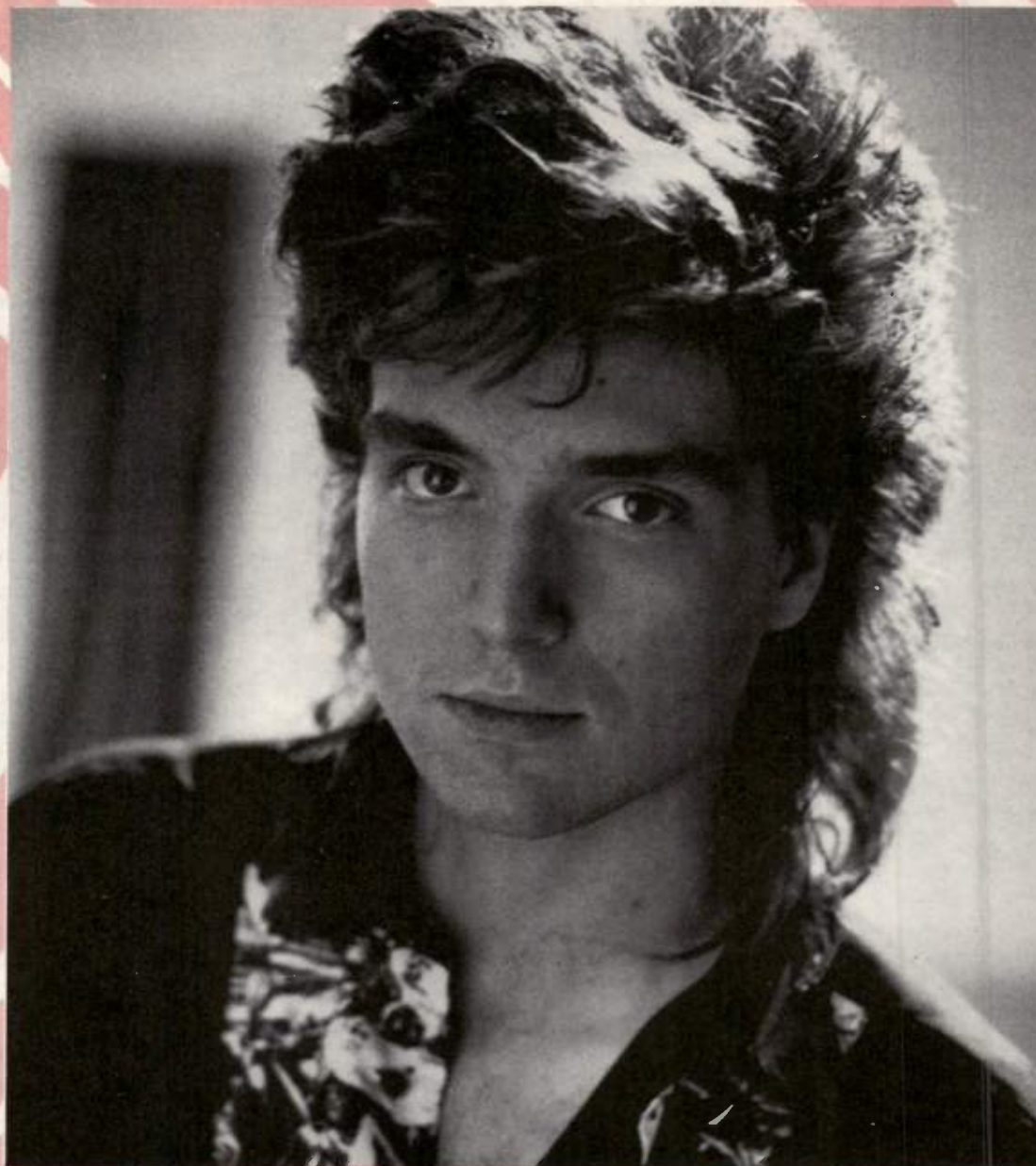
There are extenuating circumstances. For one thing, Marx has literally been on tour since July of 1987. Picture it: living on buses and in hotels with the same group of people for more than sixteen months.

The breaking point for most people (that's when the TV sets start flying off balconies and into swimming pools and fistfights become de rigor), is usually about four months. After four times that long, that no one in the Richard Marx entourage has cracked is astounding.

"I have such great people with me. The personnel part is a pleasure, even after fourteen months, when we have a day off, the band and I still go out to dinner together. But," he admits, "when I left for the road in July, I really assumed that I would be home by September—even if the record was a big success. People just don't tour for that long, especially not the first time out."

In the time he's been on the road, some of his rock peers have recorded and released two records. The point is not lost on Marx. There is, however, method to his madness.

"There were two reasons for remaining on the road this long," he says patiently. "The first is that I really wanted to nail home the fact that I'm a live performer. I'm not a video artist. I'm not a guy who makes records and videos and then stays home and watches the chart positions. I really want to be known as a live touring rock and roll act, and the only way to do that is to stay on the road for a great length of time. Also, slowly but surely, as the record



VICTORIA PEARSON

becomes more and more successful, the demand for me to tour increased. It came to the point where I could say, 'No, I'm tired. I want to go home.' Or, I could say, 'Let's keep going.' We all agreed we wanted to see where it would take us. In a year we went from playing little clubs, to opening for REO Speedwagon, to this. And it's been good for us, and has really set up the next record."

To that end, Marx has not been wasting the twenty-two hours a day he's offstage. Instead, he's been working on material for **RICHARD MARX II**. From the sound of things, this album will have a more raw, live sound. It makes a lot of sense.

"I've been writing songs, not for an album really," he says, "but I've been writing for a tour and a live show. I'm trying to figure out what kind of songs the audiences are going to get off on. We've played a couple live and they get just as great a reaction as the hits have."

By presstime Marx should—in theory—be off the road. It's not going to be exactly a vacation time. In the six months he allotted between tours he plans to not only record his new album, but produce

former Tubes singer Fee Waybill's return as well as produce several newcomers. (His first project was the first single for the all-girl hard rock band Vixen, which he wrote and produced during three days off this spring.) It's all part of the plan. Marx is aware of the fickleness of rock and roll audiences, and he's in this for the long run.

"I'm really interested in producing and working with other people. I'm much more interested in working with new people than in somebody forty years old singing 'Endless Summer Nights.' I don't think I'm a success yet," he muses, "but the first stab at it has certainly been successful. Does that make me a successful artist? I don't think so. I don't want a hit record, I want twenty years. I want a career. it doesn't necessarily have to be as an artist, but I want to be making music that is seeing the light of day in one way or another for the next twenty years."

With his proven determination and eye for detail, Richard Marx could very well be 2008's Renaissance Man. Why not? His plan has worked so far.

by Sharon Liveten



RICHARD MARX

Q: *How many Richard Marx
albums does it take to produce
Four Hit Singles?*

A: ONE.

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Arista's **DIONNE WARWICK: GREAT-EST HITS**, due out any day now...so is the label's hot, new rock 'n' roll band from Atlanta, **Dreams' So Real's** debut, **ROUGH NIGHT IN JERICHO**....

Capitol has also announced the October worldwide release of a boxed set containing the Beatles' entire collection of studio works. Just in time for Christmas...

This Saturday and Sunday MTV is presenting an INXS weekend, featuring a variety of segments from the group's current tour, as well as intimate interviews with members of the band...Two weeks later, MTV is airing its annual World Series Weekend (October 15 & 16). The show focuses on the game's players, their favorite music and even has some of them introducing clips. Can you imagine Keith Hernandez introducing Vixen?....

ON A MORE SERIOUS NOTE, the T.J. Martell Foundation for leukemia, cancer and AIDS research has announced that the proceeds from two all-star compilation albums, **THE HEART OF ROCK** and **THE HEART OF SOUL** will go to its research facilities. Nineteen of the world's top-recording acts, including Bruce Springsteen, Michael Jackson, Kenny G, Billy Joel, Richard Marx, Suzanne Vega and the Grateful Dead have donated their talent, as well as their royalties, to the foundation. As Tony Martell, president of the Martell Foundation, puts it: "There are no more compassionate people in the world than artists, especially artists who make music"....

OVER THERE BY DEBORAH LAW

FLASH...the American shores are about to be invaded by a number of hot, young, robust Irish bands. Chief among them are In Tua Nua, whose Virgin album, **THE LONG ACRE**, has just been released; That Petrol Emotion, a group from Northern Ireland, whose LP (also on Virgin), **THE END OF THE MILLENNIUM PSYCHOSIS BLUES**, is as revolutionary as you would expect; and Tuesday Blue, discovered by U-2 and signed to EMI-Manhattan last month. Incidentally, one of the early members of In Tua Nua was none other than Sinéad O' Connor. **THE STREET** caught up with Tuesday Blue recently in Limerick, Ireland

Shriekback just finished shooting a video in London for Island Records. "Get Down Tonight" is a re-make of the original song by KC and the Sunshine Band and the video features a cameo appearance by KC himself....



Stump: What would you do with 1000 frogs?

Speaking of video shoots, Stump, a group which Chrysalis Records calls "a cross between Captain Beefheart and XTC", used over 1,000 live frogs shooting "Charlton Heston", the band's tribute to cinematic and biblical excess. Talk about making a statement....

NOTABLE QUOTABLES

THE BIBLE: "Pop music has become a lot like the film business, everything has to be huge. We don't agree with that. We like things to be powerful, but on a personal level."...

Paddy McAloon, of Prefab Sprout, on success: "I'd love to have a string of number one records, but I couldn't do it if it was at the expense of my writing."...

BON JOVI, on being asked what he wanted an early morning dj to tell his audience: "Tell them to go back to bed!"....

...See you next month....



Prefab Sprout: Would you name your kids after these guys?



NICK KNIGHT



In Tua Nua

where all five band members live and had a nice chat with lead singer Michael Ryan. Among other things, Michael told us he wasn't concerned about the inevitable comparisons to U-2. In fact, he welcomes them, as long as, in the end, "People realize we're not U-2. We're really a band in our own right and with our own music." He also explained the mysterious title of the group's new album, **SHIBUMI**. "It's a Japanese word which means 'the pursuit of excellence in whatever you do.'" Well said, Michael, and it certainly applies to Tuesday Blue's new album....Until next month....

Tuesday Blue



The Irish Invasion

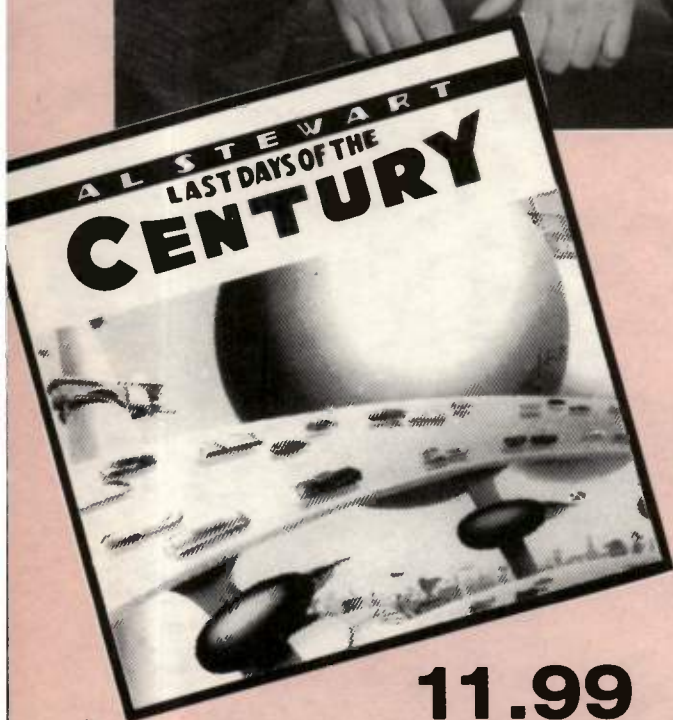


That Petrol Emotion

ANDY CATLIN

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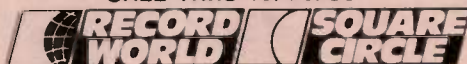


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Lorraine Lewis

FEMME FATALE

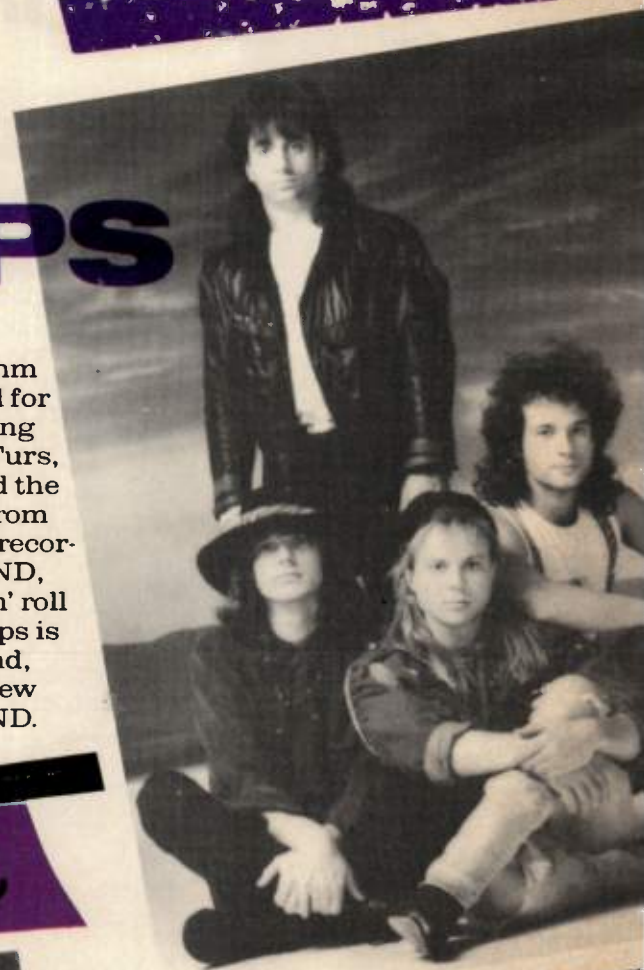
When Femme Fatale took the stage at The Whiskey over a year ago, the female-led hard rock band created an excitement and electricity generated by few bands. Immediately, the band was recognized as having the potential to go to the top. You can judge for yourself by listening to **FEMME FATALE** on MCA Records.



RHYTHM CORPS

Raised in the heartland of America, Detroit, Michigan, Rhythm Corps is an authentic musical reflection of today's cultural and political realities. Their music is a combination of acoustic and electronic guitar rock with lyrics packed with meaning and substance. All of this can be heard on Rhythm Corps' first Epic LP, **COMMON GROUND**.

COMMON GROUND. Rhythm Corps has been around for several years performing with the Psychedelic Furs, the Jam, Billy Idol, and the Romantics. Drawing from their experience, they recorded **COMMON GROUND**, an album full of rock 'n' roll anthems. Rhythm Corps is the thinking mans band, producing one great. new LP, **COMMON GROUND**.



WINGER



"I came to N.Y. in 1985 to get a recording deal," remembers Kip Winger. "I waited on tables for eight months..." Sound like another aspiring actor? No, it's Kip Winger founder of the hard rock band Winger which is certain to rank among the major rock debuts this year. Kip stopped waiting tables after he got into Alice Cooper's band and went on the road. After this experience, Kip felt ready to go out on his own, and with guitarist Reb Beach, drummer Rod Morgenstein and keyboardist Paul Taylor recorded **WINGER** on Atlantic Records.

JEFF HEALY BAND

Canadian headlines have proclaimed Jeff Healy "a marvel of speed," "another Hendrix," and "a guitar wizard." The legendary B.B. King stated "I've never seen anything like it...stick with it and you'll be bigger than Stevie Ray Vaughn, Stanley Jordan and B.B. King." Pretty demanding and scary attributes to live up to but the proof is in the performance and Jeff Healy delivers it in his Arista debut LP, **THE JEFF HEALY BAND**. Based in Toronto, Healy has played everything from jazz, heavy metal and reggae to R & B and country, and already his concerts are being hailed as an experience few will ever forget. Don't miss Healy when he comes to your town and definitely check out **THE JEFF HEALY BAND**.

Zydeco, the exuberant dance music of Southwestern Louisiana's French-speaking Creoles, has been enjoyed for decades on its home turf and now, thanks to Buckwheat Zydeco, the music has gotten worldwide attention. Stanley "Buckwheat" Dural, Jr., is the driving force behind the band inspired by the rich culture and history of the region. The New York Times called Buckwheat Zydeco's debut LP, **ON A NIGHT LIKE THIS** one of the "Ten Best Recordings of 1987." Now, they are back with **TAKING IT HOME** on Island Records featuring a cover version of Eric Clapton's "Why Does Love Got To Be So Sad." Seems like Buckwheat Zydeco is creating a history of their own.

BUCKWHEAT ZYDECO



So what and who are Suicidal Tendencies? Don't ask this band because they refuse to be categorized. As founder Mike Muir states, "Everything we do is inevitably misinterpreted anyhow." While you could conjure up decadent thoughts, the ST's originally

intended to open lines of communication with their name of a very taboo subject. Now, it's 1988 and the most powerful speed core/thrash metal/skate slam/anti-political personal freedom rock 'n' roll band has created **HOW WILL I LAUGH TOMORROW WHEN I CAN'T EVEN SMILE TODAY** on Epic Records. Produced by Mark Dodson and the ST's, the LP is a chilling depiction of personal frustration, lack of communication and suburban fundamentalist backlash; all at a speed approximating whiplash. This album is yet the speediest and heaviest ST record to date. Hold on and enjoy—if you can keep up.

SO SUICIDAL TENDENCIES





Roxy Petrucci
DRUMMER

Born: Detroit, Michigan

Background: Roxy started out a conservatory trained clarinetist who had a passion for drumming. She would play clarinet with the symphony during the day then do a rock gig at night. She finally decided rock 'n' roll was in her veins and moved to L.A. Prior to joining VIXEN, Roxy was with the L.A. glam-rock band Madame X.

Janet Gardner
LEAD VOCALS

Born: Juneau, Alaska

Background: Janet studied voice most of her life. Her first professional job was with the Young Americans which toured all over the world. Janet's voice has been called "one of the most expressive and powerful voices in rock 'n' roll."

Share Pedersen
BASS

Born: Minnesota

Background: Share was a varsity athlete in high school who had an ongoing love affair with the Fender bass. She attended the prestigious Berklee College of Music in Boston where she mastered music theory. Back in Minneapolis, she was making a name for herself as one of the hottest bassists in town. She then landed a role in a commercial for a female bass player who could act. Share made the decision to stick with music and moved to L.A. where she met VIXEN.

Jan Kuehnemund
ELECTRIC GUITAR

Born: St. Paul, Minnesota

Background: Founder of VIXEN. Started with acoustic guitar but traded it in for electric model. Jan had the idea of forming an all female band when she was a little girl. Formed her first band in junior high school and over the years, up-graded the personnel and musicianship. Jan started getting professional gigs and VIXEN were on their way.







Vixen

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KARLA BONOFF

As Karla Bonoff travels around the country, performing live, one question always comes up from her fans: when will she release another album? Well, she has and the album, *NEW WORLD* debuts on Gold Castle Records. Bonoff is best known for her songwriting abilities penning tunes like "I Can't Hold On" and "Someone to Lay Down Beside Me" for Linda Ronstadt. While she has recorded several albums in the past, *NEW WORLD* is her first solo record in years capturing Bonoff's "renewed sense of self acceptance" and "living up to your potential." By the sound of *NEW WORLD*, the wait for another Bonoff record has been worth it.

GRAYSON HUGH

As fate would have it, an elevator in an apartment building in Manhattan was the place for the beginning of a relationship producing Hugh's debut record *BLIND TO REASON* on RCA Records. It



was there where Hugh met producer Michael Baker who would later liken Hugh to Al Green, Otis Redding and Buddy Holly. Baker found the dichotomy of the shy guy in a leather jacket and long hair who wrote incredibly poetic and sensitive music amazing. Early on, Grayson taught himself to play piano and saxophone and learned to sing by imitating his favorite singers. Since then, he's developed his own style which can be enjoyed on *BLIND TO REASON*.

VIXEN

They say for a woman to be equal to a man—whether it be in business, politics or rock and roll, she has to be twice as good. Vixen is equal to the challenge or better. On *VIXEN* their self-titled, debut EMI-Manhattan LP, Vixen shows their stuff—hard rock played by four highly-trained and talented women. The marvel of Vixen is that they excel in a male-dominated field and are said to musically surpass most all-male bands. There has never been a major all female hard rock band and according to Kerrang, "Never have I heard females so tight. This is the biggie." Vixen has been around for seven years and according to Jan Kuehnemund, founder and

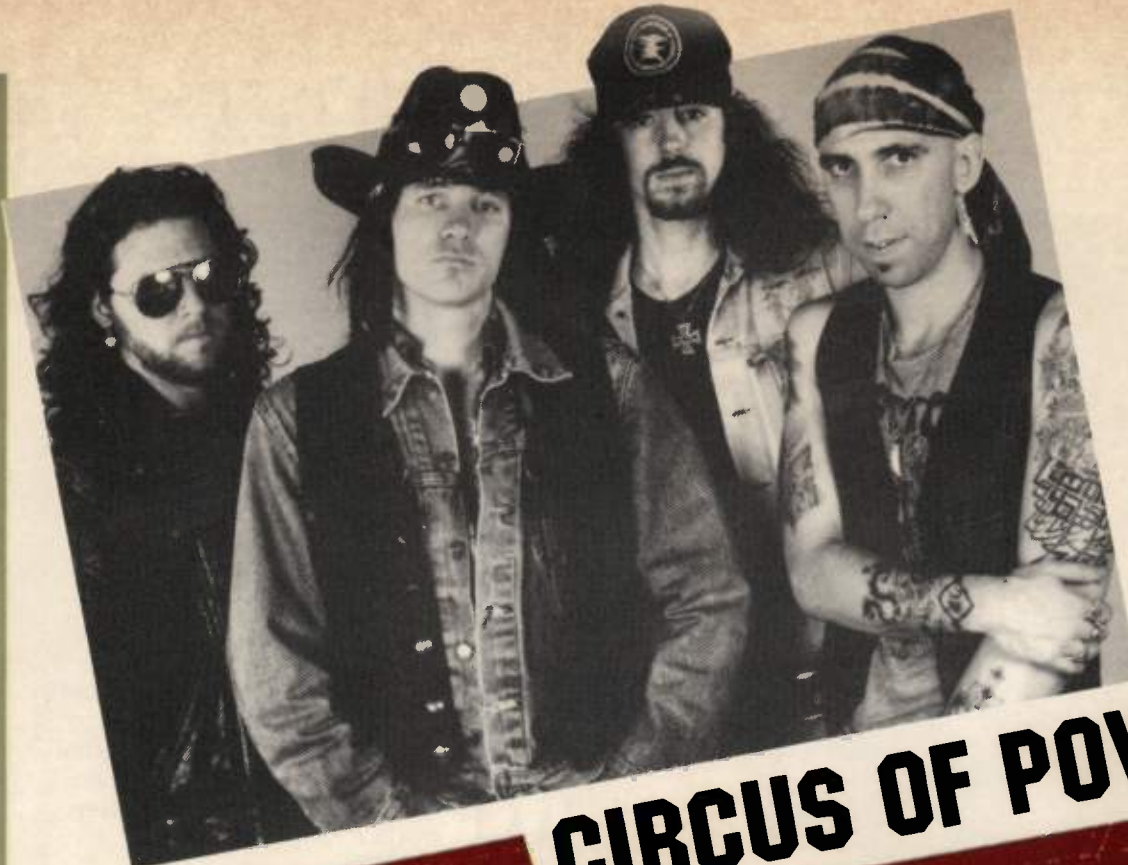


guitarist, they are one of America's "most famous unknown bands." With two full-scale U.S. tours, one world tour, a featured role in a major film and a

soundtrack under their belts, Vixen is a band with lots of experience and ready to make the transition to a major rock and roll band.



Like the band itself, Circus of Power's debut release CIRCUS OF POWER is uncompromisingly raw – street rock – for those who wear *real* faded jeans, not the bleached type. Also, if you're into "make-up and big hair" forget it, these guys just want to have fun. And fun they have. C.O.P. originally got together "to have fun, meet girls..." But as luck would have it, the band clicked and their reputation spread getting them gigs when they wanted them. Not that working ruined their fun, it gained them notoriety, got them signed to RCA Records and really allowed them to go crazy. After "mellowing" during the recording of the LP, the band returned to its wild ways. However, their energy is now channeled into live shows. If it's a good time you want, don't miss Circus of Power.



CIRCUS OF POWER

BOY

Meets Girl are singers/songwriters Shannon Rubicam and George Merrill who until recently were probably best known for two smash songs they penned for Whitney Houston. "How Will I Know" and "I Wanna Dance With Somebody (Who Loves Me)." However, the duo have been in the music business for twelve years and recorded an album in 1985. While the record met with moderate success, their songwriting abilities overshadowed their performing. After "feeling a bit removed from their songs in the hands of others," Boy Meets Girl has put out "REEL LIFE" on RCA Records—a dynamic album highlighting the struggles and victories of love and life through the pleasures of pop music.



BOY MEETS GIRL



BRITNY FOX

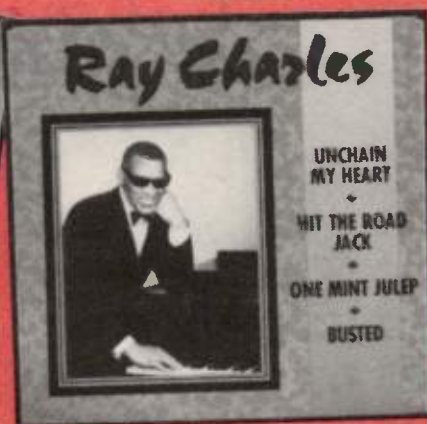
B

Britny Fox, a four-man, hard rock band from Philadelphia, has the rare combination of musical creativity and business common sense. These guys are serious about their music and with the success they are meeting with the release of their current Columbia record, BRITNY FOX, they are on their way to a very bright future. "We're definitely in this for longevity," said Dean Davidson, singer/guitarist, "and we feel with the release of our first album.....it's all starting to happen." The music on BRITNY FOX is filled with high energy rock 'n' roll revealing a vital and potent force in rock music.



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PUT A LITTLE SUGAR IN MY BOWL

When was the last time you
thought about Iceland?

—that tiny island country tucked away somewhere in the chilly North Atlantic. Not recently, right?

Two years ago, the European record industry felt much the same way.

But that was before the arrival of The Sugarcubes.

The Sugarcubes, an off-the-wall rock 'n' roll sextet, literally taking the pop world by storm, has drawn hordes of press, photographers and record label bigwigs to the group's hometown of Reykjavik. "The Sugarcubes are the last band anyone here expected to score", wrote *Melody Maker*, "they broke all the rules and walked away with the game."

Like a cameraman looking through a fish-eye lens, The Sugarcubes have observed the world from a relatively secluded vantage point, and, as a result, have fashioned their own innocent, although at the same time twisted, version of music. Lead guitarist Thor fashions primal, stirring filigrees that degenerate into oblique riffs, augmented by such oddities as an unexpected trumpet blast, courtesy of vocalist Einar. But the real strength of the band is 22-year old lead vocalist, Bjork. Giving new meaning to the phrase "from a whisper to a scream," this unassuming singer can work her voice into a sharklike frenzy and just as easily swim back down to earthy,

wooden tones. Most of The Sugarcubes' lyrics are written in English and revolve around simple, everyday life in Iceland, branding Bjork a folk singer of sorts. The complexities of the band lie in deceptive simplicity—if one listens to their Elektra-distributed debut album, *LIFE'S TOO GOOD*, their real influences—Crass, The Fall, Psychic TV—quickly become obvious.

All this from frosty fjord farmland? Bjork, in New York for a recent promotional stop, made it clear to *THE STREET* she's no country bumpkin. She wasn't even awed by the city's omnipresent sky-high skyscrapers, which Iceland simply doesn't have. "I've seen many, many movies that have been made here," she yawns, "so I had a picture in my head of what to expect."

Having hoofed around the Big Apple for two days straight, Bjork succinctly sums up the metropolis. "In New York, it doesn't matter what the weather is like, you always feel like you're inside. It's very exciting, but I could never, ever live here. In Iceland you can smell the sea and see the mountains all around..."

In her homeland, Bjork says, "You just have to count nature in." And The Sugarcubes heritage, from ancient Norse mythology to a commonplace belief in ghosts, fairies and demons, has certainly helped shape their startlingly original approach.



PAUL COX

Ask Bjork to define it and she'll mince no words, "To me, ours is one of the most real musics going on—it's about people sitting in chairs, eating food, and they're happy, they're sad."

"But," she counters, letting a bit of the businesswoman show, "we realized that what's special about The Sugarcubes is they're not part of the music industry. The minute we lose that we're not special anymore."

So how did fame come knocking in such a desolate place? Musicians are far from idolized in Iceland, where the average 25-year old has a good job and owns two cars and a spacious apartment. Bjork can remember annoying her mother by singing on the bus as a child, and later annoying her hard-working peers by disavowing Iceland's popular corporate lifestyle.

"I've been in bands for eight years now," she says, in near-perfect English. "I've always known what I wanted to do. But the rest of Iceland was just not interested because they thought we were strange, and they wondered why we didn't behave normally and settle down and buy ourselves flats."

One of Bjork's early incarnations, a group called Kukl (a pseudonym for witch), ended up on England's elitist Crass Records, and released two somewhat successful records. The outfit regrouped last year as Sykurmolar, or "Sugarcubes," and recorded a debut single, "Birthday," which skyrocketed to the top of the British indie charts, as did the band's followup, "ColdSweat."

Not long afterwards the major lables caught a whiff of something big in the works and began sniffing around. Soon the 90,000-population Reykjavik was a record world mecca.

"We were extraordinarily lucky," admitted Bjork. The Sugarcubes' inaugural American tour was just being pieced together as she spoke. "We didn't expect anything and we weren't striving for anything. It just sort of came along. We asked the people who started coming to see us what they wanted and what they could give us in return. We hired some lawyers and figured out that, in most

cases, what they wanted was much more than they could give."

Through a unique licensing deal, The Sugarcubes album has just been issued Stateside on the Elektra label, guaranteeing the band healthy distribution here, as well as in Europe.

Now people in Iceland, Bjork sighs, are finally proud of their own. "They didn't notice The Sugarcubes until we got all this attention in Great Britain. Then they suddenly decided we were good and started buying our album. They, in effect, imitated the British!", she laughs at the irony.

Like a modern-day Janis Joplin, Bjork can get to the heart of an issue like agnosticism ("Deus") with a throaty warble that, in this case, culminates in canine yelps. There is scarcely a frame of reference in contemporary pop for the other tracks on *LIFE'S TOO GOOD*, an album reviewed in *Melody Maker* as "honestly, hearteningly, gushingly, incomparably great."

There is a lot going on in The Sugarcubes camp. On word of mouth alone, the group has sold over 150,000 copies of its debut album in America and shows no sign of slowing down. The just concluded U.S. tour was a huge success. "This is all great and we're enjoying ourselves," confided Bjork as she looked out a window at the New York skyline. "But we're aware that it's important for us to remain sane. So we're going to keep on living in Iceland and playing our music. We've got to defend what we've worked so hard for."

by Tom Lanham



PAUL COX

"We realized that what's special about The Sugarcubes is they're not part of the music industry. The minute we lose that we're not special anymore."

Bjork of The Sugarcubes

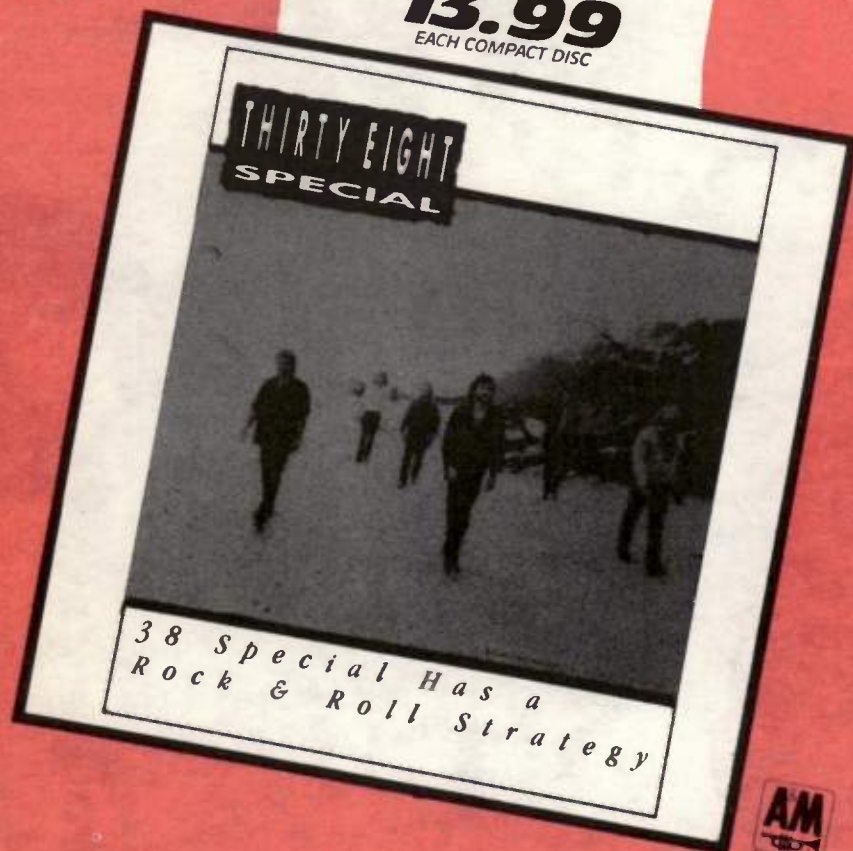


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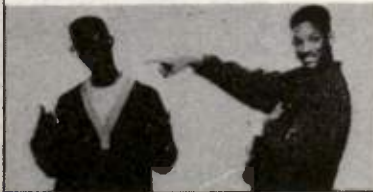
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THIS BUBBLE WON'T BURST

Chew on this: Bubble gum is back,

but not the saccharine-sweet brand we all o.d.'d on with the Archies and the Ohio Express or the sugarless variety manufactured by the Osmonds. No, the happening kind is a flavorful mix of adult sentiment and nonsense set in a framework of simple melodies so expertly executed that you can't stop humming the tunes to yourself. Among the prime purveyors of this tasty trend are the Primitives, Britain's answer to an updated version of Blondie.

Lead singer Tracey, who also happens to be a petite blonde, isn't put off by the comparison, at least not much. "I can see the similarities to Blondie. I'm even a fan. Anyway, I suppose it could be a lot worse, so I don't really mind." She says the Primitives have been influenced more by R.E.M., Australian groups like the Triffids and the Go-Betweens, and old Motown and Phil Spector records. "But I really wouldn't compare us to anybody," Tracey adds.

She can afford not to be too upset by misguided attempts to describe the Primitives' music. After all, the pop quartet is coming off a top five British single, "Crash," and has just released its debut RCA album in the States, *LOVELY*. After a European tour at the end of the year, the group plans to cross the Atlantic for its first U.S. tour early in 1989.

"Success in the United States is very important to us," says Tracey. "We're going to do everything we can to make it happen. Make sure you tell *THE STREET*'s readers that we hope they like 'Crash' very much and we'll be out to see them soon."

THE STREET found out the last names of the other three Primitives: guitarist and chief songwriter Paul Court, bassist Steve Dullaghan and drummer Tig Williams. All are listed by just their first names on the sleeve of *LOVELY*, but only Tracey absolutely refuses to divulge her surname. "I've never really used my last name, so people would get a bit confused and say, 'Tracey what? Tracey Tracey?'" explains the enigmatic singer, "I just say, 'Yeah, that'll do,'" which is why some press accounts list her as Tracey Tracey. She also won't give her age other than to say "It's in the twenties somewhere."

The members of the group came together three years ago after Tracey, who had previously been part of an all-girl group called the Pebbles, an-

swered an ad for a singer taken out by Paul, Steve and Tig. "They had a male singer, but I went for an audition and they chose me," says Tracey. "We were all pretty desperate at the time," she adds.

They needn't have worried. Two of the three singles the group put out on its own label, *Lazy*, hit the top of the English indie charts almost immediately and the major labels soon came a courting. "There was interest from a lot of record companies," says Tracey. "Ultimately we decided to go with RCA." Fame brought them a picture on the cover of *Sounds*, *Melody Maker*, and *NME*, if not *Rolling Stone* (at least not yet) and appearances on the British television show "Top Of The Pops."

Despite their rapid rise to the ranks of stardom, the Primitives still live in their hometown of Coventry. "We're all good friends," says Tracey, "which is good because there are only about three pubs in Coventry, so it would be impossible not to see each other on the weekends."

It's doubtful the Primitives will be spending much time at the pubs, or anywhere else in Coventry, for that matter. The band has already begun to plan its second album and the demand for live appearances is growing daily. "We'll just take it as it comes," says Tracey, "there's been a natural progression from the beginning, so we're just happy to go with the flow."

by Jean Rosenbluth

"Make sure you tell *THE STREET*'s readers that we hope they like 'Crash' very much and we'll be out to see them soon."

Tracey of The Primitives

THE STREET ★ 31



NILS JORGENSEN

SUPER



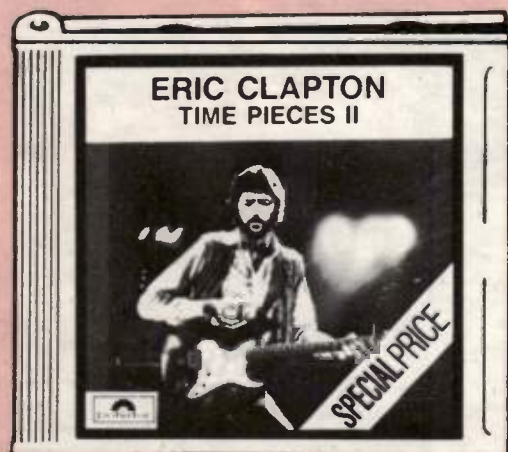
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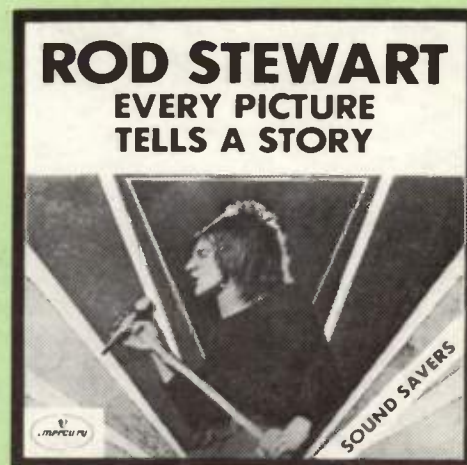
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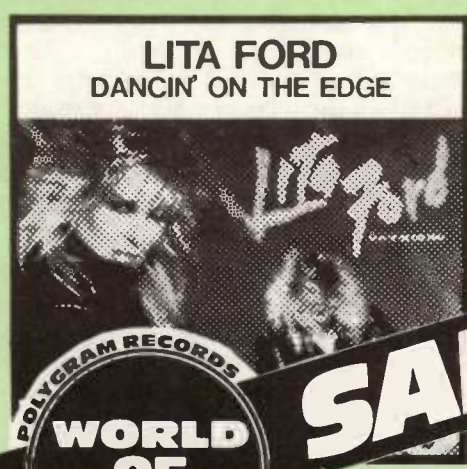
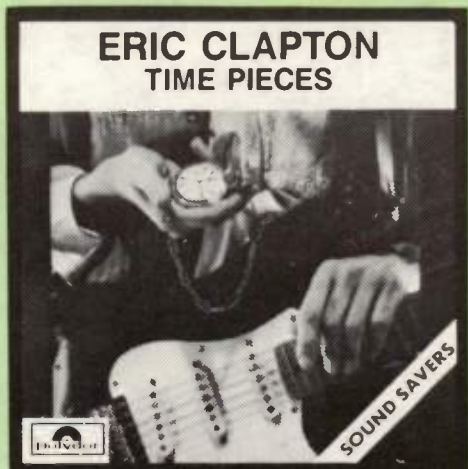
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HEWING THE FAT

Damon "Kool Rock" Wimbley is stretched out across the sofa in his suite in Hollywood's Sunset Marquis hotel like a beached whale. He has just come back from judging a Twist-off contest at the Sherman Oaks Galleria to promote the hit re-make of the song the Fat Boys recently recorded with Chubby Checker. Tomorrow, the Boys will film a video with Freddy Krueger for the title track of "Nightmare on Elm Street, Part IV." "Are You Ready For Freddy?" In the fall, it's off to a series of Toga parties on college campuses around the release of "Louie Louie." After a quick chat with **THE STREET**, the Boys' harried publicist informed "Rock" and Darren "Human Beat Box" Robinson, or just plain "Buff," that they're off to the *Urban Network* and the *R&B Report*. This kind of hectic pace has already taken its toll on the absent Mark "Prince Markie Dee" Morales. He's back on the East Coast because his voice suddenly disappeared.

"Aw c'mon," sweet-talks "Kool Rock," "Just let us have the keys to the Lincoln."

"How am I gonna explain I lost a \$20,000 car and the Fat Boys?," the publicist says with exasperation as she leaves us all alone again to chat.

It's easy to forget that the Fat Boys are barely out of their teens. **COMING BACK HARD AGAIN** (on Polygram Records) is already the rotund rappers' fifth album, and the trio has also starred in two major motion pictures, "Krush Groove" and its own "Disorderlies." Last year's Beach Boys collaboration, "Wipe Out," was a Top Ten record on both the pop and the urban charts, and this year's "The Twist" is headed in the same direction.

"We never dreamed of singing with Chubby Checker," says Damon, (the Three Stooges Larry to Markie Dee's Moe and Buff's Curly) "He came to the studio, brought us some cheesecake, did his vocals real fast...and left. We had to be there for, like, three days."

You think it's easy being a Fat Boy? Think again and then take Buff. At 5'3", he says he weighs in at 350 pounds. His manager claims he tops 400. Wherever he tips the scales, the Human Beat Box is an impressive specimen. For all that amazing girth, he wears his obesity proudly, as if he were some sort of ancient African God. Like the hippo ballerinas in "Fantasia," he sports his grotesquery with an amazing grace. Like football star William "Refrigerator" Perry, his sheer bulk makes him a giant in a land that worships thin. On the new album, Buff proves worth his weight with the Barry White *basso profundo* of "All Day Lover" and the dub toastmaster of "Big Daddy."

"That's me," he says, the impact heightened by a glimpse of Buff's solid gold-capped choppers, studded with diamonds. A gaudy gold ring in the shape of a dollar sign too big to be real adorns one of his bratwurst-sized fingers. "I can be serious when I want. You have to get low when it's time to relax with your lady...or your music. I had them turn down all the lights in the studio when we recorded 'All Day Lover,'" he adds characteristically.

After being assured that the Human Beat Box was in tip-top physical shape, **THE STREET** wondered about the guys' reputations as ladies men.

"I'm fat, but I carry a frame, see?," boasts Buff, rolling slowly across the room like the boulder in "Raiders of the Lost Ark." "Let me tell you...it's a damn shame how many girls we got. A damn shame. I can do anything a thin person can. I don't smoke, don't do drugs. And I don't eat sweets. Just good solid food. Steak and french fries. People think we eat six pizzas a day. It's just not true."

And neither are the rumors that Robin Givens left Kool Rock for heavyweight champ Mike Tyson, though the feud between the two men is very real.

"No girl leaves me for another guy," says Damon softly. "I let her go. She was too much woman



RICHARD MCLAREN





"I'm not scared of Tyson, man. Hey, I'm a super-duper heavyweight. I'll knock him out. If he pushes, he ain't gonna budge me, know what I'm sayin'?"

Darren "Human Beat Box" Robinson

for me. I did run into her with Tyson in a nightclub and he was mad. He said (at this point Kool Rock launches into a devastating parody of the champ's high, lispy voice), 'You're leaving with me now, OK?' And I said, 'No, she isn't,' so we had this shoving match. If somebody pushes me, I'm gonna push back no matter how big he is."

"I'm not scared of Tyson, man," blusters Buff. "Hey, I'm a super-duper heavyweight. I'll knock him out. If he pushes, he ain't gonna budge me, know what I'm sayin'?"

Sure, Beat Box. Just like Michael Spinks.

Despite, or maybe because of, the Fat Boys' crossover pop success, other groups have charged them with being "bubble-gum" rappers, a charge

that riles the usually passive, good-natured chubsters.

"All you young sucker rappers out there, let me tell you something," fumes Buff. "If it weren't for us, rap wouldn't have been raised to the next level."

"Nobody's the king of rap," says Kool Rock. "That way, you'd have to listen to just one person or group. If people want to listen to Run DMC, LL Cool J or the Beastie Boys...let 'em. There's enough room for everybody..."

Not with you guys taking up the space.

"There are many different ways of doing rap," insists Kool Rock, brandishing a set of gold knuckles in the shape of the NYC skyline. "We find old songs and hit 'em with a hip-hop beat."

The guys are so benign, they're not even upset with Joe Piscopo and Miller Lite's rip-off of their act, though their lawyers and managers are.

"At first, it was an honor for us," claims Damon.

"They asked us to do it, bet we weren't old enough," adds Buff.

"We didn't want to influence our young fans," says Rock. "When kids here our name, I want them to think of Pee-wee Herman or the Little Rascals or even the Three Stooges. I want them to think of fun, not beer. Other rappers hear us, they laugh..."

"We're laughing all the way to the bank," chorales the humongous Buff, his solidly-packed body quivering with delight. "While they're hangin' on street corners, wearin' gold chains and sayin', 'What's up, baby?'"

Tin Pan Apple, The Fat Boys' management and production company, has turned the tubby trio into a cottage industry, befitting the fact they're as big as houses (rim shot-cymbal crash). Of course, that's precisely the lads' level of yocks. Their film debut, "Disorderlies," was a slapstick comedy aimed at an adolescent audience and it did have a certain silly cartoon-like innocence about it. Which makes it no surprise that a Saturday morning animated series, "Superfats" is also on the boards.

"Movies are cool, but they're a lot of hard work," complains Kool Rock. "We had to wake up at six in the morning and work all day and all night."

"A TV show is worse," opines the Buff. "You gotta shoot the whole thing in a week. At least a movie takes two months."

The lardy lads will start making a second feature in February of 1989. Dubbed "Fat Wolf," you can almost guess what it's about.

"Markie wanted to be a werewolf," Damon attempts to explain the sketchy plot, "I try to tell Buff Mark's a wolf, but he doesn't believe me. We gotta catch the wolf who bit Mark, so he can turn back into Mark. We go after him with three silver bullets and these girls, who disappear one by one."

Yeah, yeah, yeah. Coming to a theatre near you. And somewhere a 400-lb. Fat Boy who can make drum machine noises with his mouth is laughing uncontrollably while counting all those gold teeth.

by Roy Trakin



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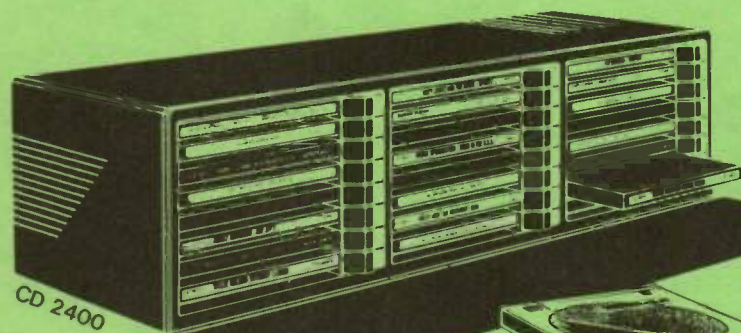


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**BROS BRITISH
TOUR**

BY DEBORAH LAW

Bros is brilliant! Matt and Luke Goss, and Craig Logan just completed their first tour of Great Britain, called "The Big Push UK Tour" and proved they have taken over from Duran Duran and A-Ha.

The lights go down, the audience screams, the sound of "I Owe You Nothing" blares out through the speakers, more screams, beacon lights flash on and off. There are road signs, traffic lights, a stuffed ginger cat (??) against a skyline of London and a curtain that looks like a wall with fake bricks in the center. Dry ice fills the stage and shadowy figures sweep across. The music gets loud and pow! There stand Craig, Matt and Luke.

Luke runs to his drums, discards his jacket and Craig straps on his guitar. Matt grabs his microphone and they're off.

With the help of seven musicians they sing their way through "Love To Hate You", and "I Quit". The group goes on with "Cat Among The Pigeons" and "Madly In Love"—"Are you enjoy-

ing it?", shouts Matt, "Good, cos if you weren't I would be 'Shocked'", he says and launches into the song of the same name.

"Drop The Boy" and "When Will I Be Famous" finish the set and it's off to the next gig, leaving Bros and the fans hot, sweaty and exhausted.

They've conquered Britain, now for the rest of the world—are you ready?!!



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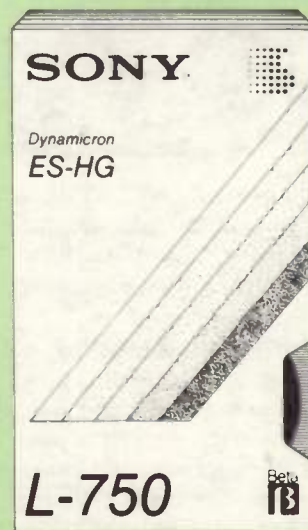
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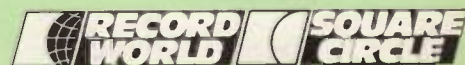
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STREET ★ SIGNS

BY JIM BESSMAN

With an esteemed cast including Dylan, Springsteen, Mellencamp and U2, **FOLKWAYS: A VISION SHARED—A TRIBUTE TO WOODY GUTHRIE AND LEADBELLY** (Columbia) is a major release any way you look at it. That it's also excellent is a bonus.

The star participants left their egos at the door, so to speak, singing the Guthrie and Leadbelly songs with the proper respect. On Guthrie's "Pretty Boy Floyd," Dylan appropriately reverts to the solo acoustic guitar/harmonica format of his early albums, when his debt to Guthrie was greatest. Springsteen turns in a very affecting version of Guthrie's "I Ain't Got No Home" with a lonely high pitched moaning at the end (however, his version of "Vigilante Man" is less effective), and U2's "Jesus Christ" (also by Guthrie) shows a melodic concision to go with the group's usual passions.

But the surprises come with Little Richard and Brian Wilson. Backed by Fishbone, Richard turns Leadbelly's "Rock Island Line" into a revival meeting and leads one to wonder whether he shouldn't join the Bones permanently. Wilson's "Goodnight Irene" sounds like leftover from his solo LP, which makes it a far cry from the original Leadbelly classic, yet still so natural that it's amazing the Beach Boys never recorded it.



Of course, the true importance of **A VISION SHARED** is that it puts us back in touch with the country, folk, and blues roots of music, through the interpretations of those rock greats who were directly influenced by them.

In **SHADOW MAN**, (Capitol) Johnny Clegg & Savuka have similarly built upon the collective's native African roots and created a new sounding, other-worldly rock. The best songs go well beyond the traditional scope of Clegg's former band Jaluka and into the transcendent spiritual realm conjured up by INXS or U2. But Clegg takes it a step further, via the African influenced guitars and keyboards, and above all, the dual blend of language and musical structure (in "Human Rainbow" the evocative chorus, "Same old human story", emerges out of the more traditional African verse).

UB40's new self-titled album (A&M) doesn't shift musically from the group's customary reggae underpinnings, but it does diverge from the social/political focus in the lyrics and leans towards more personal and romantic concerns. The change has resulted in an upbeat, catchy and brighter sound, and as such is most welcome.

Now to a personal favorite but much underrated band: **The Icicle Works**. **BLIND** (Beggars Banquet) places the Liverpool trio firmly among the most exceptional pop groups of the 80's thanks largely to lead singer/guitarist Ian McNabb's Costello-ish lyrical bite and uncompromising pop song craftsmanship, as well as his commanding deep baritone. From the harsh martial beat of lead track "The Kiss Off" to the eerie intimacy of "Little Girl Lost" ("And though you say your door is never open to the world, I envy those who you let in"), **BLIND** places the Works at the tops of contemporary rock songwriting, where variety and concision of statement are the overriding factors.

On the corporate rock side, Europe's **OUT OF THIS WORLD** (Epic) is very good. Videogenic good looks and predictable material aside, Joey Tempest, on songs like "Open Your Heart," can write and sing on the level of Foreigner, for whatever that's worth. You don't have to like it, but you can at least understand why a whole lot of kids do.

Now let's extend a congratulatory handshake to Little Feat, whose **LET IT ROLL** (Warner Brothers) proves beyond a doubt that there is life after Lowell George. Of course, the surviving Feats were wise to keep it all in the family by bringing in singer-songwriter Craig Fuller, ex of Pure Prairie League and former Little Feat opener Kaz Fuller Band. So he was especially well-suited to fit into the Feat mold, which remains remarkably tight instrumentally and compositionally following a long separation.



Lastly, video fans would do well to pick up Talking Heads' "Storytelling Giant" (Warner Reprise Video), which includes ten clips (among them the highly rated "Once in a Lifetime" and "Burning Down the House") and linkage material featuring common folk reminiscing about common events in common lives. In other words, it's uncommonly terrifying.



UB40



The Icicle Works



Little Feat

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RECORD WORLD **SQUARE CIRCLE**

STREET ★ ATTACK

BY ANNE M. RASO

Kingdom Come lead vocalist, the totally "wolfy" Lenny Wolf, recently remarked to *THE STREET* that he is absolutely sick and tired of rock journalists comparing his band to Led Zeppelin, some even going as far as calling the group "Kingdom Clone"! Lenny told us, as he cut into a well-done filet mignon at New York's "in" restaurant Novotel, "People who call us 'Kingdom Clone' are journalists who have lost their creativity and have nothing else to write about. Some journalists just love to pick on new bands and right now the trend is to accuse all new metal bands of sounding alike. The only similarity between us and Led Zeppelin is that both our sounds are based on the blues. There's nothing wrong with that. It's the rawest, most honest form of music that there is." Not to change the subject, but has anyone out there noticed the strong resemblance between Kingdom Come bassist Johnny B. Frank and Tom Petty? The only differ-



ence between the two musicians is that one hits the AquaNet and Clairol Nice 'N' Easy a little heavier...

Those princes of Satan Rock, King Diamond, are out on the road promoting their new LP, which entered the Billboard charts at Number 107. 112,000 copies were gone in no time, thanks to the album's shock rock subject matter, which includes an axe-murdering grandma. Fortunately, the PMRC has pretty much left this band alone despite the fact that they openly practice Satanism and have a stage show that makes Alice Cooper's look like "Sesame Street." Leader King has no intention of changing his image or material for the sake of a mainstream audience. He tells *THE STREET* that this is one band that's true to itself first and foremost: "We've always done exactly what we feel at the time. We've never been told what to do. I'd never get enough out of playing mainstream rock. We've always played

stuff that we backed up 100 per cent. We've created a small niche of our own. There really aren't any other bands writing concept horror stories like we do. And the music we play, I haven't heard any other band play in the style we do...there's definitely nobody else who sings like I do. People love us or hate us, but we're definitely original." A footnote about King: he's a horror movie freak who spends many an hour in front of his TV watching "The Shining" and the "Nightmare On Elm Street" series. But there's no truth to the rumor that the Danish star is Freddie Krueger's long-lost brother!...

Kibbles 'N' Bits: Metal Blade Records guitar maestro Alex Masi comes from an unusual background. Raised in Venice, Italy, his father is a world renowned photorealist and artist...Ex-Animal Eric Burdon is writing the quintessential Jimi Hendrix bio in which he claims Jimi took his own life due to his disgust with the music business. Burdon asserts that Hendrix's manager, Chas Chandler, was asked to destroy hundreds of hours of tapes so that the guitarist would not be exploited after his death. Burdon's book, tentatively titled *Inside The Dream*, will feature a lot of Hendrix's own artwork, including concert posters...Like Damien's new video, "Every Dog Has Its Day"? Well, believe it or not, it was done by Pantelich Productions, the same people who produced Lisa Lisa and Debbie Gibson's most famous clips...Whitesnake guitarist Vivian Campbell does a guest solo on Vixen's debut LP. Check it out...

Some Quick Album Notes:

SOUTH OF HEAVEN (Def Jam) This is Slayer at its slayin' deadliest and their longtime followers will not be disappointed. The guitar licks are fast 'n' furious, the lyrics poignant and the attitude nice 'n' nasty. As Ms. Tina would say: "These boys never do things nice 'n' easy, they only do things nice 'n' rough..."

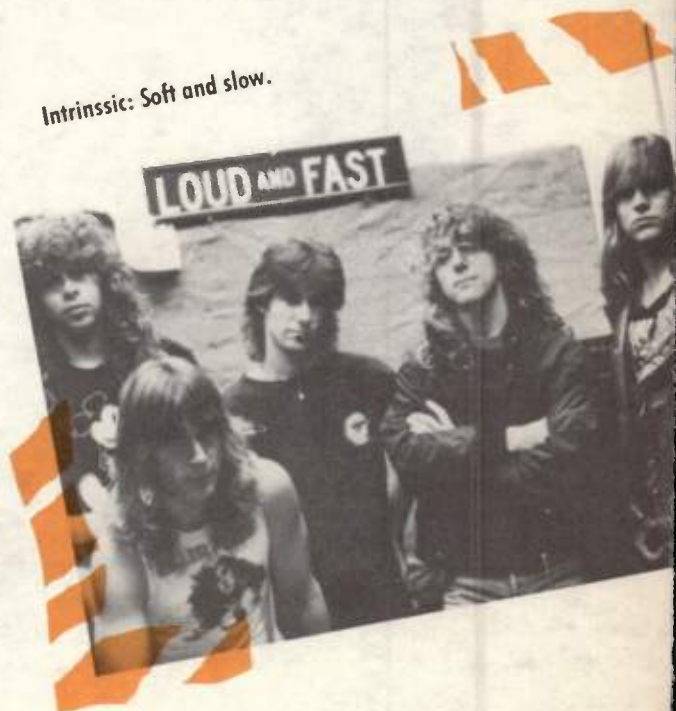
ROCK HARD (Backstage) You say you don't like pretty boys like Britton? Then this LP ain't for you, babe. There's a very Val Halen super high-tech sound on this debut disc, not unlike many other records by emerging LA bands. No doubt these boys can get the girls, but can they get the meat 'n' potatoes hard-edged rock fans? That's a good question. If rock 'n' roll doesn't cut it for these boys, they could always start up a discount cosmetics outlet...

INTRINSIC (Important) If you're a fan of heavy European rock à la Deep Purple, then Intrinsic is the band for you. They take a no-nonsense approach to breaking eardrums with tracks like "Possessor," "Rip!!" and "Wasted Life." These boys might have an unusual name for a metal outfit and might look more like the Ramones than Motorhead, but don't let these things fool you. Intrinsic has wowed fans on the West Coast for quite a while now, and it's about time for them to break in a big way. Let's hope this self-titled album does it...



The Prince of Satan Rock

Intrinsic: Soft and slow.



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LUDICHRIST POWERTRIP



LUDICHRIST

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OR GIVE ME DEATH



DEATH

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side ★ STREET

BY JOEL VANCE

BAM, the Brooklyn Academy of Music, presents its Sixth Annual Next Wave Festival featuring fourteen dance, theatre and music events from October 19 to December 17. Two of the highlights this season are "The Warrior Ant" (October 19-30) and "The Forest" (December 2-10). "Ant," by writer/director Lee Breuer and composer/arranger Bob Telson, creators of the highly acclaimed "The Gospel at Colonus," is a music/theatre pageant tracing the mythological life of a hero Samurai ant. Over 100 musicians, singers, actors and narrators will perform in a combination of Latin rhythms, African staging and special figurine creations from three masters of the Osaka Bunraku, the national puppet theatre of Japan, in its first collaboration with Westerners in the Bunraku's 400-year history.



Lee Breuer and Bob Telson on the set of "The Warrior Ant"

The actual ant, however, is an American creation—an eighteen foot puppet designed by Alison Yerxa and built by the Costume Armor company...

"The Forest" is a music-theatre collaboration between director/designer Robert Wilson and composer David Byrne of the Talking Heads (an Academy Award winner for the score of "The Last Emperor"). Based on the ancient Babylonian legend of the tyrannical King Gilgamesh whose people pray to the gods for deliverance and are sent the wild man Enkidu as their champion, the script also uses themes from the Industrial Revolution such as the rise of technology over arts and crafts, the dominance of urban life over rural life and man's alienation from his natural environment. Byrne's music will be pre-recorded for the cast's live vocals while

Hans Peter Kuhn is creating the environmental sound score. Scenery and props will include special mechanical creatures of the forest...

Speaking of creatures of the forest, CBS Masterworks is releasing a rather unusual version of Prokofiev's PETER AND THE WOLF—without an orchestra. The instruments representing the animals are portrayed on synthesizer by Wendy Carlos and the narrator is—yo, none other than "Weird Al" Yankovic. The cartoon cover depicts a bucolic Al strolling through the woods with various furry feathered denizens of the forest (Wendy is a bird in a tree). The other side of the album is Carlos' interpretation of Saint Saens, "Carnival of the Animals", for which Wendy and Al wrote the goofy liner notes...CBS is also releasing Kurt Weill's THE SEVEN DEADLY SINS, featuring Julia McGuinness with Michael Tilson-Thomas conducting the London Symphony Orchestra. This recording was made shortly before Tilson-Thomas was announced as principal conductor of the orchestra....

Sting's recently formed Pangea label will release a new version of Stravinsky's L'HISTOIRE DU SOLDAT with Kent Nagano conducting the London Sinfonietta, but with narration and spoken dialogue. Sting plays the soldier, Ian McKellan the narrator and Vanessa Redgrave the devil. The plot has been described as "Peter and the Wolf sideways through Faust"...

Finally, Rykodisc's delightfully quirky October releases include African drum master Babatundé Olatunji's DRUMS OF PASSION: THE INVOCATION, produced by the artist and fellow percussionists Mickey Hart of the Grateful Dead and Brazilian folk-jazz star Airto and ECLIPSE, the fourth album by Hamza El Din of the Sudan, who plays the oud, a stringed instrument that may be described as an Islamic variant on the mandolin and the balalaika. Speaking of balalaikas, there is a new self-titled album by the Golden Gate Gypsy Orchestra, a/k/a The Travelling Jewish Wedding, with their repertoire of Russian, Jewish and Gypsy music to transform listeners into moustachio'd males and smouldering-eyed females. Play on!...

Finally, The Metropolitan Opera's 1988 season opened last week with Luciano Pavarotti appearing in "Il Trovatore". A week earlier, the maestro appeared at the Met in recital with James Lapine, all this leading up to the release of London Records' PAVAROTTI AT CARNEGIE HALL (release date, October 16), recorded in his historic return to Carnegie Hall in November, 1987...

Photos by Linda Alaniz



"The Warrior Ant"



Ian McKellan, Sting & Vanessa Redgrave in L'HISTOIRE DU SOLDAT.



Moustachio'd males & smolder eyed females.

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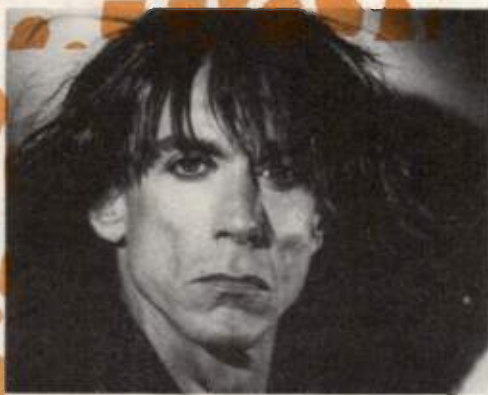
IGGY POP at the RITZ

BY JIM BESSMAN

There's Dick Clark...and now there's Iggy Pop. Despite a life-time of rock 'n' roll, neither one of them shows any outward sign of aging.

In reality, Iggy's in his early forties. But the rippling torso he exposed during his *INSTINCT* album tour set recently at the Ritz in New York City looked virtually identical to the torso he flaunted twenty years ago as head of the Stooges. The music, both new songs and old Stooges' standards, was delivered with the same energy and athletic abandon which marked his initial head-first plunge into rock 'n' roll history.

That's not to say he still dives off the stage and into the audience, though nearly every other trademark Iggy move has remained intact. That includes his grotesque habit of winding his elongated arms around his body, twirling the mike stand like a baton, and then flinging it over his shoulder without any concern for where it lands. And lying on the floor and rolling around so those up front could stroke his hair. And pulling out all the stops on the



Stooges' canine classic "I Wanna Be Your Dog," by obscenely acting out the lyrics, dousing himself with water, lolling his tongue crudely and getting down on all fours.

Meanwhile, Iggy's crack four-piece band was worthy of backing rock's top dog. Besides providing as much thrash as any Stooges-derived metal band, it answered the musical question, "Whatever happened to Hanoi Rocks guitarist Andy McCoy?" (Answer: He's with Iggy). The Ritz show even had a surprise guest guitarist, *INSTINCT*'S collaborator Steve Jones, who sat in on the single "Cold Metal."

But the most memorable aspect of the show was Iggy's attitude: Alluding to his drug addiction prior to the new LP's "High On You," Iggy expressed no regrets for past excesses. And why should he? Drug-filled or drug-free, he represents eternal youth.

SQUEEZE WITH THE SMITHEREENS at the MERRIWEATHER POST PAVILION AND WHITESNAKE at the MERRIWEATHER POST PAVILION

BY KATHI WHALEN

Scads of bands play innocuous pop music, but only a few are capable of giving theirs a smart, witty spin. Count Squeeze and the Smithereens champs in that area. New York City's Smithereens served up the American version, naturally—Pat DiNizio's nasal love-gone-sour tales boring through the densest sounds from the '60's. "Groovy Tuesday" glanced back beyond its title as guitarist Jim Babjak gave it a psychedelic wind-down and the George Harrison style licks of "Something New" were straight out of the Merseybeat. But, one of the Smithereens' greatest strengths is its ability to contradict the bright sound with moody, even cynical, lyrics and DiNizio provided the contrast by drawing most of the night's set from the melancholia of their recent album *GREEN THOUGHTS*.

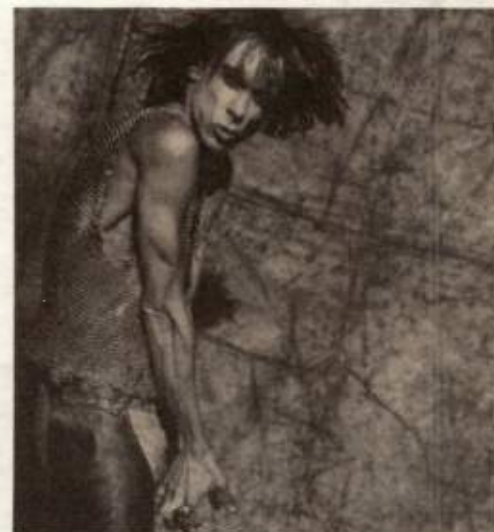
Grungy psychedelia gave way to the ragtime, jazz and blues that Squeeze takes with its pop. As if to further underscore the continental difference, the band began its set with a touch of British reserve—but by the time "Take Me I'm Yours" bobbed to the surface, Glen Tilbrook and Chris Difford had loosened up their throats, textured the harmonies and begun to lead a madcap choir. The energizing continued as "Pulling Mussels (from the Shell)" was dosed with heavier guitars and piano frivolity courtesy of Jools Holland. The closer "Annie Get Your Gun" finally soared to a sweaty, uptempo anthem.

The forces of radio have linked Whitesnake to its ballads, but the group's earbashing set proved that David Coverdale has not forgotten his days with Deep Purple. Or any of hard rock's history, for that matter. The blues tags he crooned fleetingly resuscitated Zeppelin, "Guilty of Love" was a pure glam bash from the old school, and the two wailing guitar solos of fifteen minutes each made the crowd listen to metal squall whether or not it wanted to. Highlights, however, were straight from the rule-book of stadium rock: a pulsing, compact "Here I Go Again", featuring Coverdale's range and a shout along chorus and mesmerizing time-keeping abilities on his mammoth drum kit. Midway through a solo he decided to toss his sticks and finish up with his bare hands. Whitesnake was back at stadium rule number one—what's talent without showmanship?

Smithereens: Boring through the sounds of the 60's



DEBORAH FEINGOLD



IGGY's dog days of summer



Whitesnake

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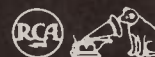
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BACK ★ STREET

TOP 50 ALBUMS AND CASSETTES

1. Bon Jovi—NEW JERSEY
2. Tracy Chapman—TRACY CHAPMAN
3. Steve Winwood—ROLL WITH IT
4. "Cocktail"—SOUNDTRACK
5. Guns N' Roses—APPETITE FOR DESTRUCTION
6. Def Leppard—HYSTERIA
7. Bobby McFerrin—SIMPLE PLEASURES
8. INXS—KICK
9. Rick Astley—WHENEVER YOU NEED SOMEBODY
10. "Imagine"—SOUNDTRACK
11. Van Halen—OU812
12. Metallica—...AND JUSTICE FOR ALL
13. George Michael—FAITH
14. Taylor Dayne—TELL IT TO MY HEART
15. UB40—LABOUR OF LOVE
16. Debbie Gibson—OUT OF THE BLUE
17. Europe—OUT OF THIS WORLD
18. Bruce Springsteen—"LIVE" SPRINGSTEEN
19. D.J. Jazzy Jeff & The Fresh Prince—HE'S THE D.J., I'M THE RAPPER
20. Gloria Estefan & The Miami Sound Machine—LET IT LOOSE
21. Robert Palmer—HEAVY NOVA
22. Huey Lewis & The News—SMALL WORLD
23. 10,000 Maniacs—IN MY TRIBE
24. Poison—OPEN UP AND SAY...AH!
25. Richard Marx—RICHARD MARX
26. A.B. Sure!—IN EFFECT MODE
27. Smiths—RANK
28. New Edition—HEART BREAK
29. Sugarcubes—LIFE'S TOO GOOD
30. Carly Simon—GREATEST HITS LIVE
31. Midnight Oil—DIESEL AND DUST
32. Bob Marley—LEGEND
33. Pat Benatar—WIDE AWAKE IN DREAMLAND
34. Joan Jett And The Blackhearts—UP YOUR ALLEY
35. UB40—UB40
36. Robert Cray—DON'T BE AFRAID OF THE DARK
37. Erasure—THE INNOCENTS
38. Siouxsie And The Banshees—PEEP SHOW
39. Keith Sweat—MAKE IT LAST FOREVER
40. Public Enemy—IT TAKES A NATION OF MILLIONS TO HOLD US BACK
41. Various Artists—A VISION SHARED—A TRIBUTE TO WOODY GUTHRIE & LEADBELLY
42. "Dirty Dancing"—SOUNDTRACK
43. Aerosmith—PERMANENT VACATION
44. Information Society—INFORMATION SOCIETY
45. Rod Stewart—OUT OF ORDER
46. Michael Jackson—BAD
47. Brian Wilson—BRIAN WILSON
48. Pink Floyd—DARK SIDE OF THE MOON
49. Four Tops—INDESTRUCTIBLE
50. Freddie Jackson—DON'T LET LOVE SLIP AWAY

TOP 25 CDS

1. Bon Jovi—NEW JERSEY
2. Steve Winwood—ROLL WITH IT
3. Guns N' Roses—APPETITE FOR DESTRUCTION
4. INXS—KICK
5. "Cocktail"—SOUNDTRACK
6. Tracy Chapman—TRACY CHAPMAN
7. Def Leppard—HYSTERIA
8. Huey Lewis & The News—SMALL WORLD
9. 10,000 Maniacs—IN MY TRIBE
10. Debbie Gibson—OUT OF THE BLUE
11. Van Halen—OU812
12. Robert Palmer—HEAVY NOVA
13. George Michael—FAITH
14. Bruce Springsteen—"LIVE" SPRINGSTEEN
15. Rick Astley—WHENEVER YOU NEED SOMEBODY
16. Europe—OUT OF THIS WORLD
17. Gloria Estefan & The Miami Sound Machine—LET IT LOOSE
18. Bob Marley—LEGEND
19. Pat Benatar—WIDE AWAKE IN DREAMLAND
20. UB40—LABOUR OF LOVE
21. Bruce Hornsby & The Range—SCENES FROM THE SOUTHSIDE
22. Bobby McFerrin—SIMPLE PLEASURES
23. "Imagine"—SOUNDTRACK
24. Rod Stewart—OUT OF ORDER
25. Metallica—...AND JUSTICE FOR ALL

TOP 10 VIDEOS

1. Def Leppard—"HISTORIA"
2. "GOOD MORNING VIETNAM"
3. George Michael—"FAITH"
4. Madonna—"CIAO ITALIA LIVE FROM ITALY"
5. "FERRIS BUELLER'S DAY OFF"
6. Pink Floyd—"WALL"
7. Kiss—"CRAZY NIGHTS"
8. Metallica—"CLIFF 'EM ALL"
9. Depeche Mode—"STRANGE"
10. "HERE'S DONALD"



Bon Jovi: No. 1 Album



Bon Jovi: No. 1 CD



Def Leppard: No. 1 Video

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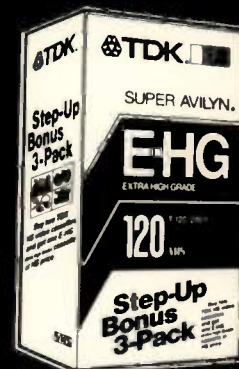


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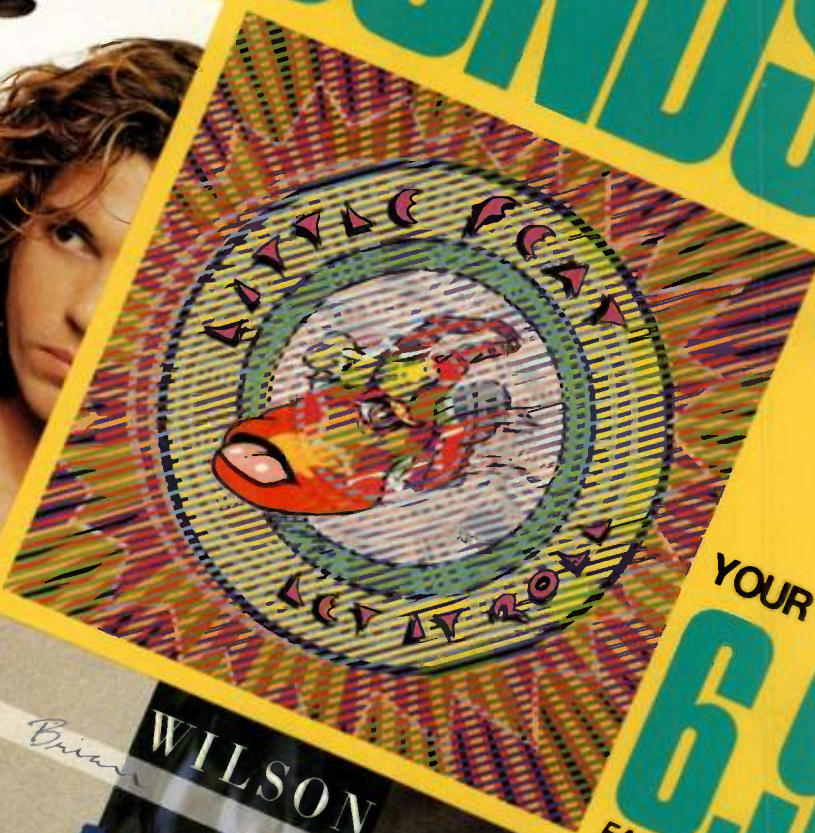
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