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VOLUME 2 ISSUE 3  
MARCH 1989

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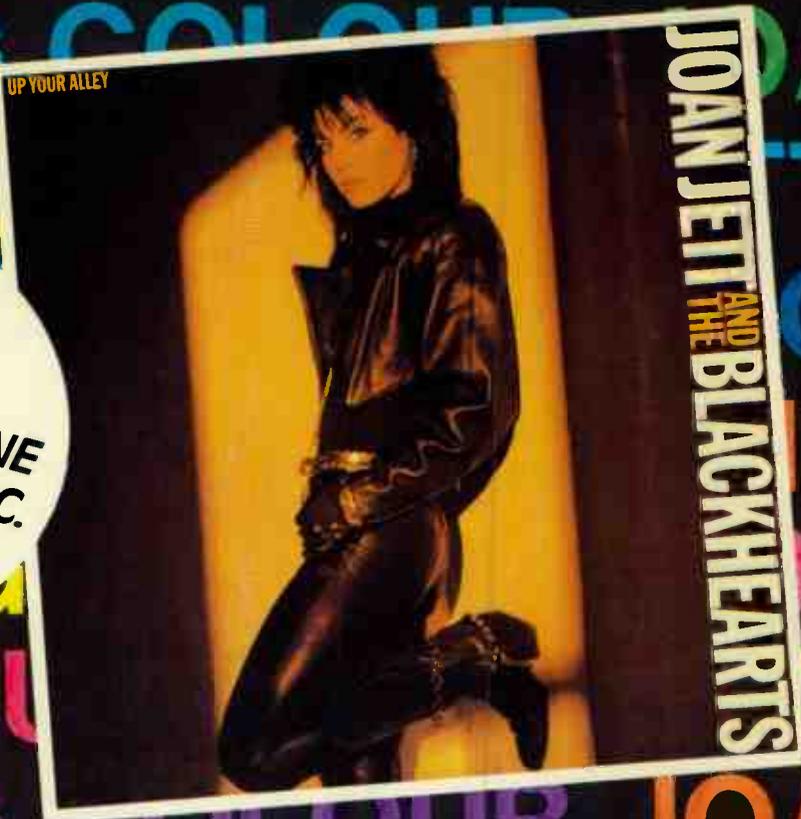
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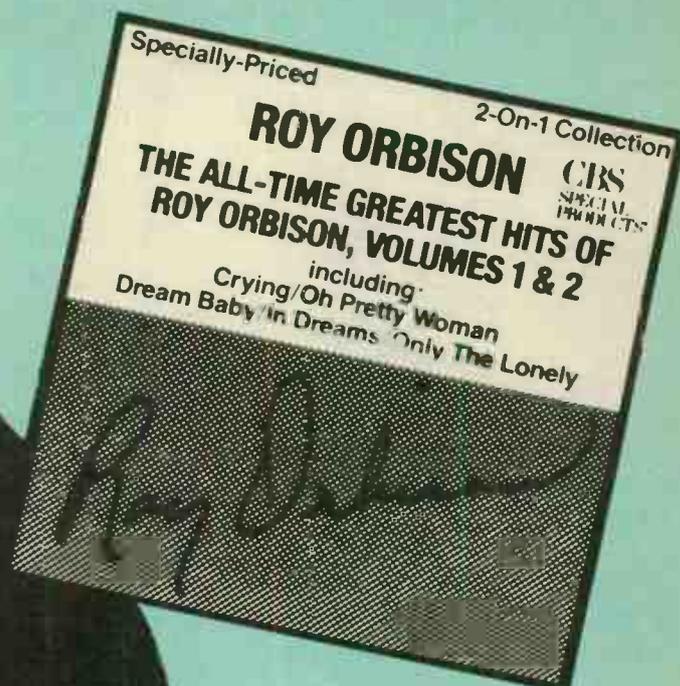
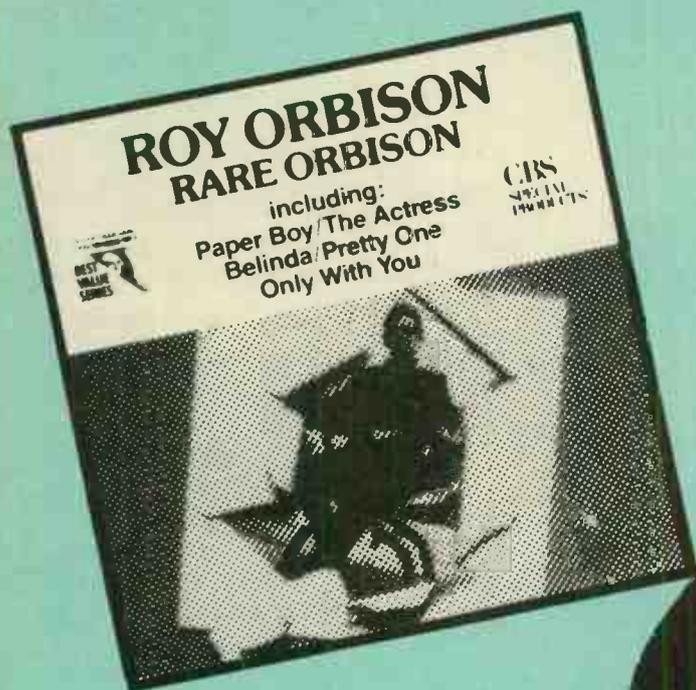
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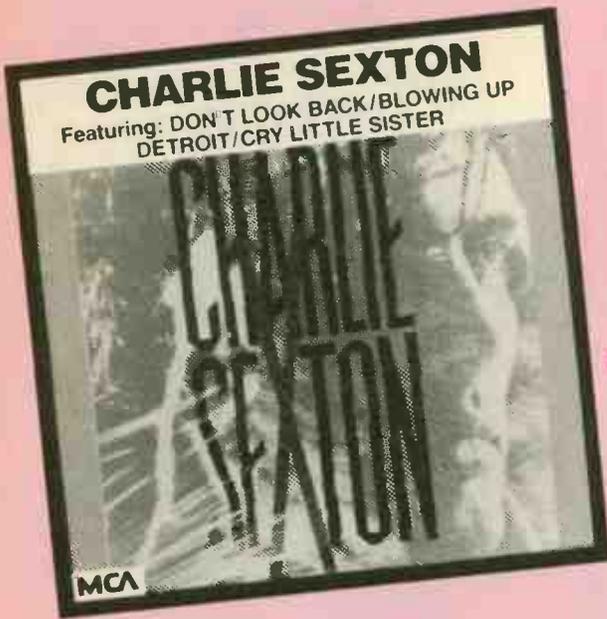
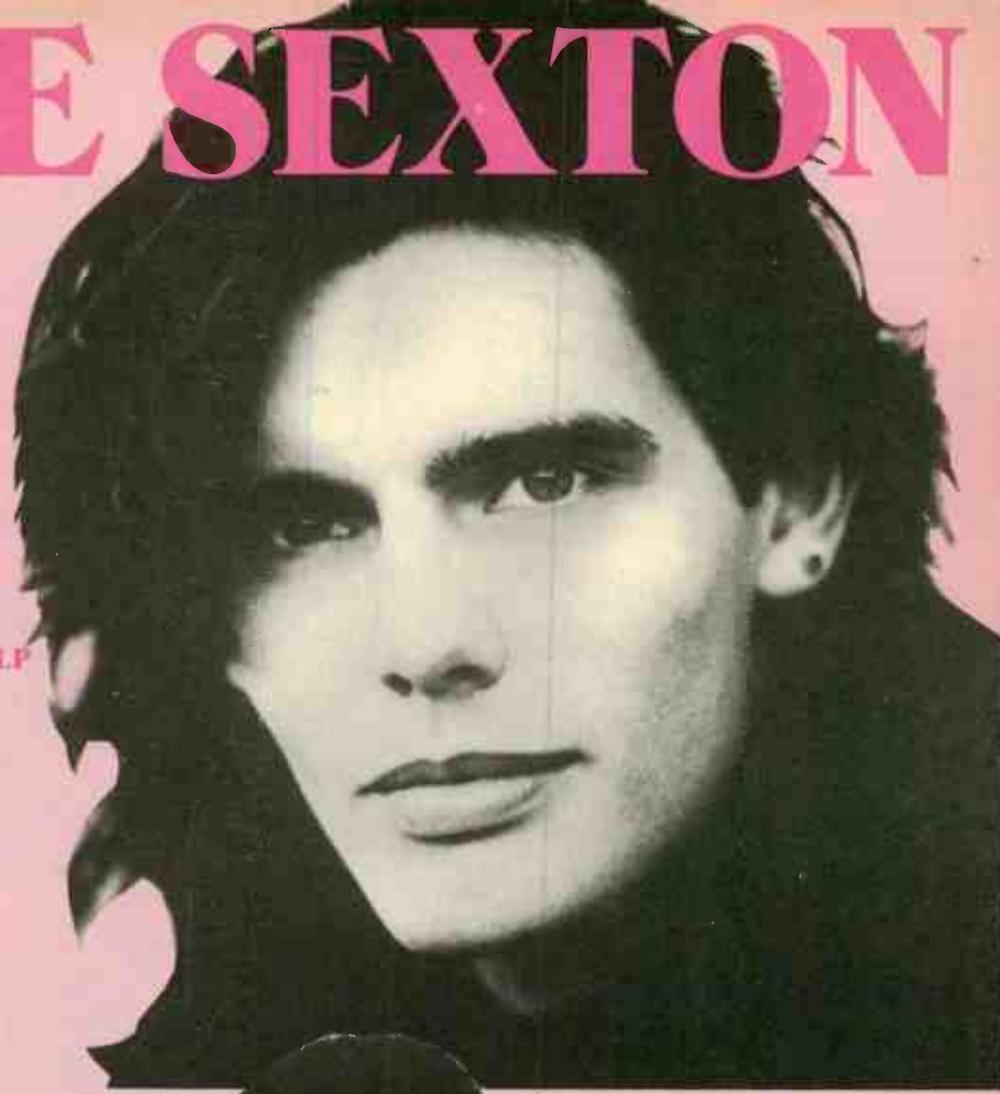
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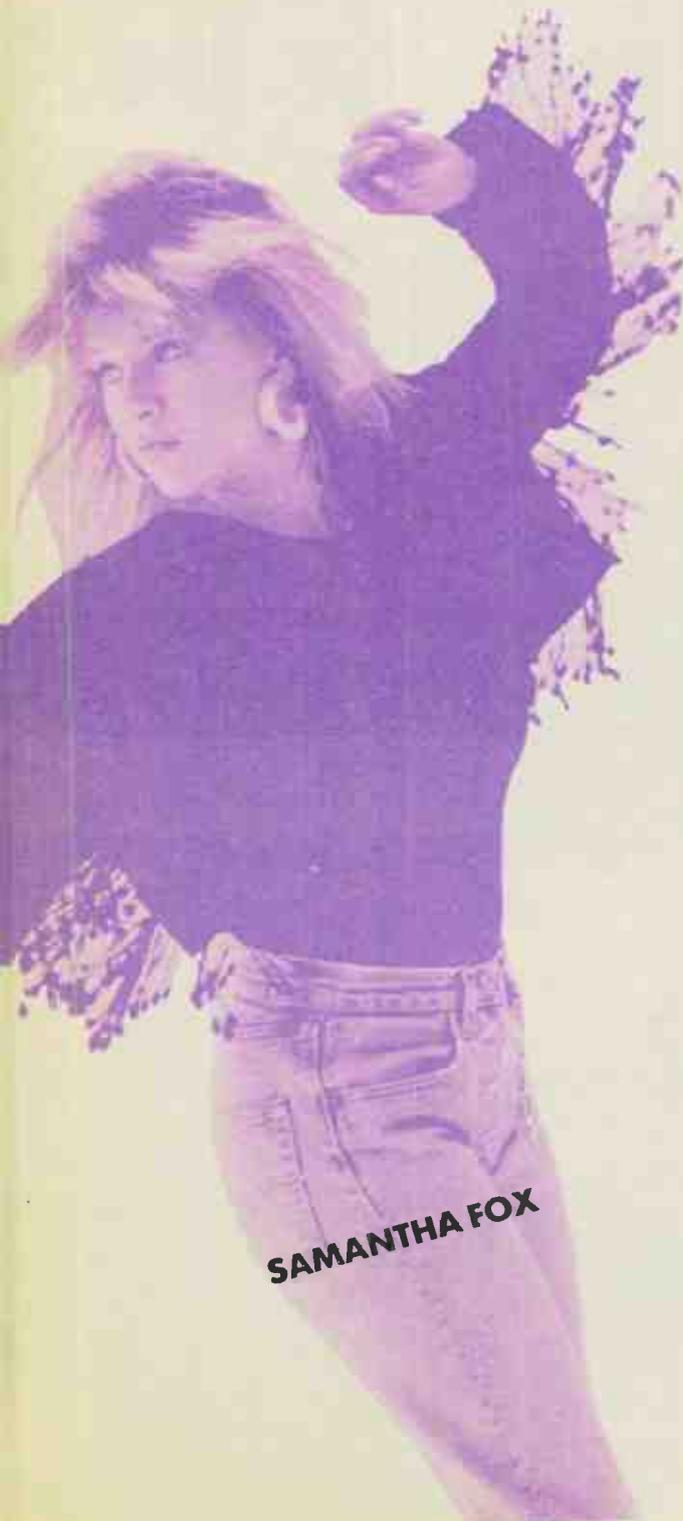
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World Radio History

# THE STREET

VOLUME TWO ISSUE THREE MARCH 1989



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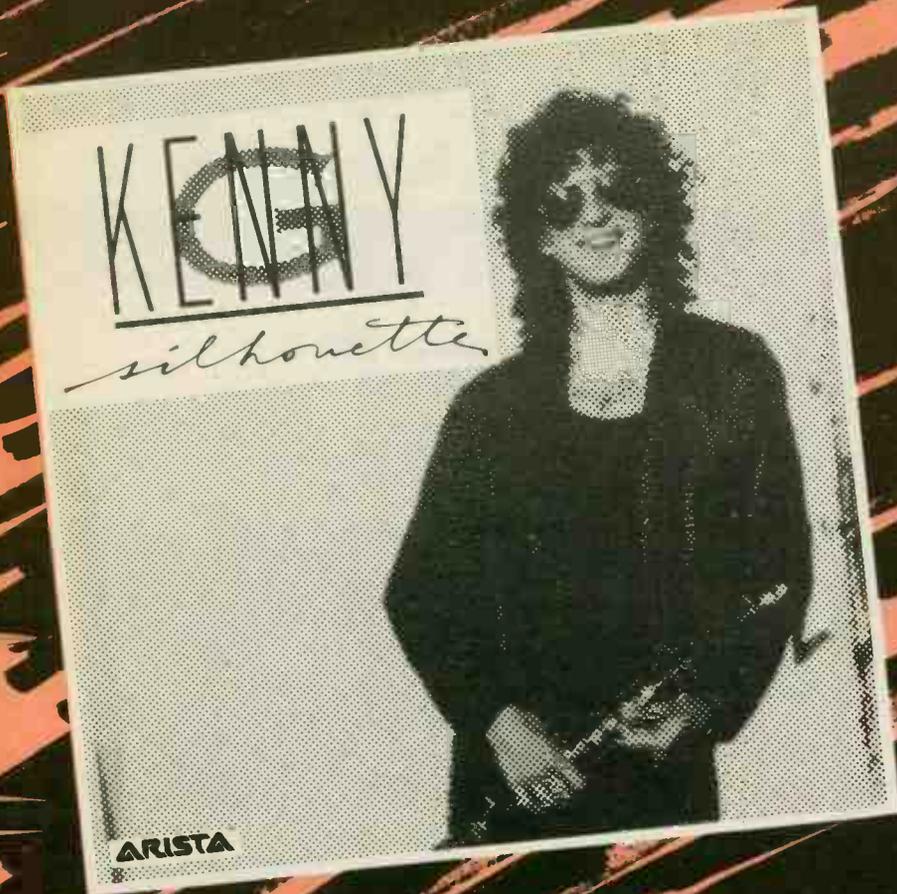
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MARCH  
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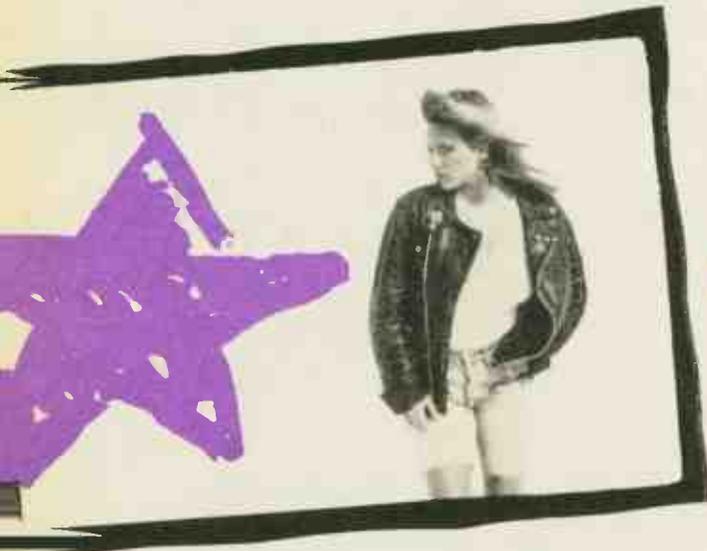
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## EDITOR'S PAGE



They say March comes in like a lion and goes out like a lamb. So too does Samantha Fox, this month's cover girl. The lady is a knock-out, a powerhouse of pure rock 'n' roll who pulls no

punches and tells it exactly like it is. She also does exactly what she wants to do, hides behind nothing, and shoots straight as an arrow. She uses what she has as well as what she is. Make no mistake about it, Sexy Sam is a force to be contended with. In the male dominated world of rock 'n' roll, this lady has not only survived, she will endure as well. Yes, Sam Fox comes in like a lion.

And yet, she's really as gentle as a lamb. Behind the self-made facade is a true woman; soft, sexy, sensitive, even a little shy. A woman whose values are intact and whose priorities are in order.

Samantha Fox effectively balances out both sides of the coin and comes out a real winner.

Check out Sam's article on Page 16. THE STREET is sure you'll agree.

*Patrick Hanson*

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## Billboard *Top Rock'n'Roll Hits*

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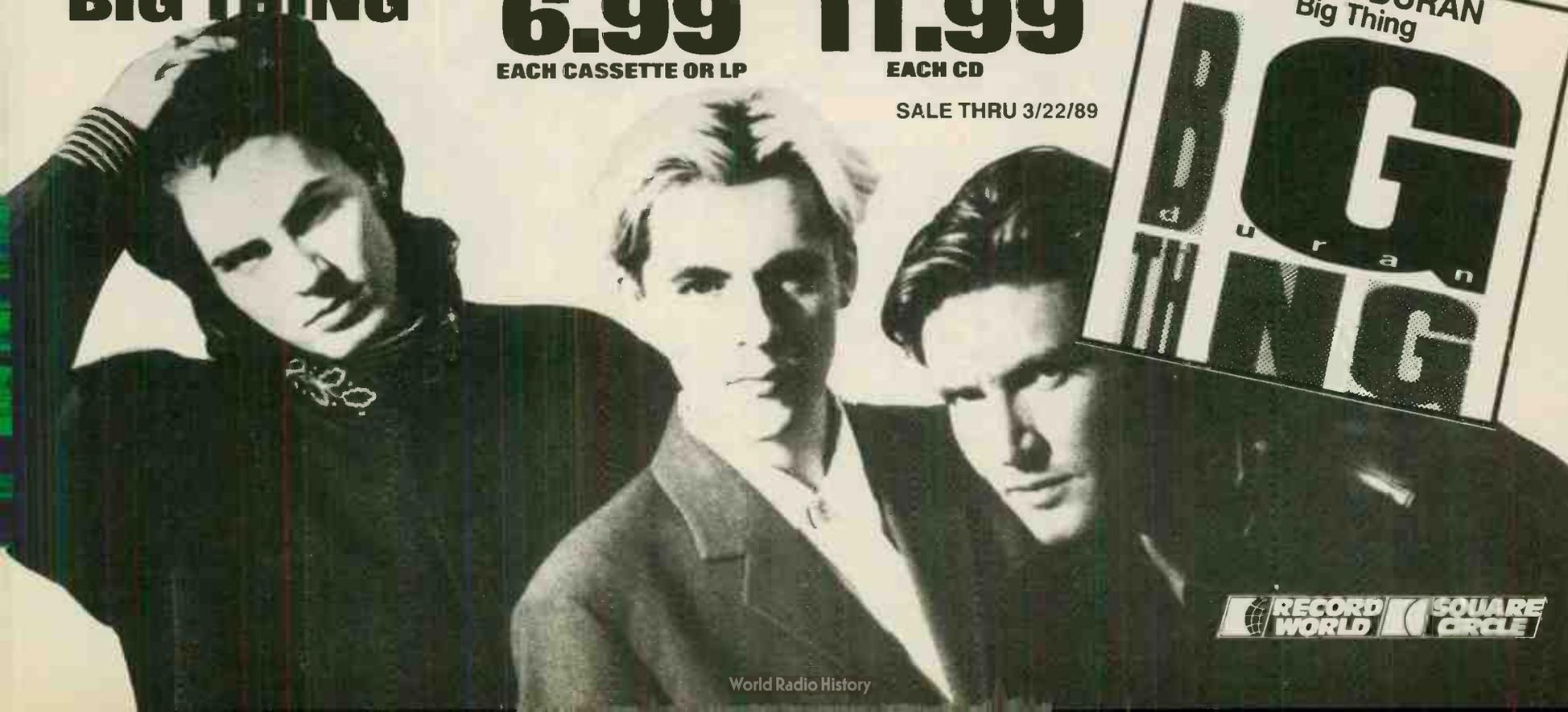
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Atlantic Records LeVert is very excited about its third album, **JUST COOLIN'**, primarily because the trio handled all the production responsibilities themselves. The album, an ambitious, diverse collection, features some of the hardest-hitting funk the group has released to date...

**THE STREET** hit a number of hot parties in New York last month. First, there was the party Atlantic Records threw for Debbie Gibson at that quintessential bastion of rock 'n' roll, the Hard Rock Cafe (what did we ever do without the Hard Rock?). Debbie spent the evening graciously receiving compliments on her new album, **ELECTRIC YOUTH**. She deserved the praise. She wrote and produced the entire album herself...

**NEXT**, **THE STREET** stopped in at MCA's big bash for Bobby Brown and New Edition. Unfortunately, Brown himself, felled by the killer flu that's put half of New York's record industry to bed, couldn't make it. Some of the stars who stopped in to wish the 20-year old boy genius well (in absentia) were Diana Ross, Heavy D & The Boyz, Brenda K. Starr, LL Cool J, Will Sexton... Well, you get it. It was a terrific party...

**THE STREET** also attended a truly memorable evening in the annals of the theater. At a Carnegie Hall benefit for homeless teenagers, the entire original cast of "Chess," the Broadway show which ran for only 63 performances last year, was reunited to perform the musical's brilliant score to a sold-out house. The music is so moving and so powerful that it made for an evening which will be hard to forget...

## DID YOU KNOW

pop superstar Kylie Minogue is one of the top actresses in Australia? The young lady is currently filming "The Delinquents" with David Bowie. She's also won a number of Logies, that country's equivalent to our Emmy Award, and is currently in L.A. talking to the major studios about some American film projects. Good luck, Kylie. Hope, with a little "loco-motion," you go all the way...

**SPEAKING OF MOVIES**, **THE STREET** had an interesting conversation last week with blues and jazz great Etta James, who along with Eurythmics' Dave Stewart, penned the first single, "Avenue D" from "Rooftops," a movie about drugs and life on the streets of NYC's lower East side. The film, scheduled for a March 17 release, features a Capitol soundtrack with cuts by the Eurythmics, London Beat, Charlie Wilson and Janiece Jamison. Ms. James told us the film contains a powerful anti-

drug statement and that she, an ex-heroin addict, feels a strong responsibility to educate others about the horrors of a life lived on drugs. Touché to you, Etta James. More public figures should do the same...

March 3 is slated for the nationwide release of the much anticipated movie musical, "Sing," starring Patti LaBelle and Rachel Sweet. The film's Columbia soundtrack, released two weeks ago, is a knock-out, featuring tracks by Mickey Thomas, Johnny Kemp, Paul Carrack, Terry Nunn and, of course, the incomparable Ms. LaBelle...

**THE BULLETBOYS**, whose self-titled, debut album is on Warner Brothers, have a real winner on their hands. The Boys' music has been described as "power groove rock played by the Marx Brothers." It's also been said that what the Boys do is "sexy, sleaze rock." With press like that you gotta love em...

Motown's latest discovery, **The Boys**, is spearheading the charts with its debut album, **MES-SAGES FROM THE BOYS**. Talk is these California kids have just negotiated a development deal for a TV pilot and series appropriately titled "The Boys"...

Speaking of the wonderful world of TV, **THE STREET** had dinner a few weeks ago with a couple of honchos from the old boy network at CBS. Who should be sitting next to us but the incredibly stunning, long time star/villain of ABC's popular soap "All My Children." Yes, it was Susan Lucci... and those harried CBS execs were fumbling all over themselves trying to figure out a way to sign her. Come on, Piccolo, Murphy and Donnarumma... the real questions is: "Can the lady sing?"...

**FINALLY**, **Poison** is justifiably revelling in the smash success of its number one single, "Every Rose Has Its Thorn," from the band's triple-platinum album, **OPEN UP AND SAY...AHH!** Incidentally, watch for the pretty poison boys themselves on next month's cover of **THE STREET**...

## NOTABLE QUOTABLES:

**KYLIE MINOGUE**, on her overnight success: "I have to pinch myself sometimes, because it all seems like a fairy tale. Quite honestly, I can't see myself doing anything else..."

**LeVert**, on **JUST COOLIN'**: "This is our first attempt at doing some of the harder-edged, funk stuff that the young people listen to...we want to see if we could capture a new and younger audience"...

**LOU REED** on the Cowboy Junkies' version of his classic "Sweet Jane": "It's the best and most authentic version of the song I've heard"...  
On that note...

Deborah Feingold



BulletBoys: The Marx Brothers in drag—or vice-versa?



Etta James &amp; Dave Stewart: Shuffling down Avenue D



LeVert: Fastidiously funky

# WEST

BY ROY TRAKIN

Indigo Girls: R.E.M. pals



Indigo Girls



Burning Tree: Jimi Hendrix in Southern California

## IT WAS MUSICAL

chairs for a pair of classic West Coast rock bands as both The Byrds and Jefferson Airplane look to come back—at least in part to stake claims to their respective group's names. Roger McGuinn, David Crosby and Chris Hillman played three SoCal shows as The Byrds to strengthen their legal case against two other original band members—drummer Michael Clarke and bassist Gene Clark—who have each performed club dates under the famous moniker. Crosby manager Bill Siddons, who is working with the reunited band, hints it could lead to a more permanent arrangement, with promises of an album and tour...

Meanwhile, in the Bay Area, Grace Slick, who left Starship a year ago, has apparently patched things up with ex-husband Paul Kantner and is trying to re-unite the original Airplane. As for Mickey Thomas and company, they are in the studio with producers Mutt Lange and Tom Lord-Alge, working on the next Starship LP, described as a return to its original "AOR roots"...

**LOU ADLER**, mastermind behind "The Rocky Horror Picture Show," the Monterey Pop Festival, Cheech & Chong and the Mamas & Papas, among others, has resurrected his old Ode label at A&M. Adler and A&M head Herb Alpert were once struggling L.A. songwriters cutting demos in the latter's garage. First releases will be the reggae band Native and R&B outfit Cool'r...

Epic has just inked Orange County power trio Burning Tree, described as "Jimi Hendrix fronting Cream," with lead axeman Mark Ford being touted as a guitar hero for the '90s...

**NEXT** big thing from Atlanta, GA, the folkish Indigo Girls' were in Hollywood's Ocean Way studios with producer Scott Litt, putting the finishing touches on their label debut for Epic, which featured cameo appearances by fellow Georgians R.E.M. and Irish huskers Hothouse Flowers. The Girls will open for R.E.M. on their upcoming tour, which includes shows at arena-size venues like the Omni in Atlanta, Madison Square Garden in New York and the Forum in LA...

That's it for now from the West Coast.

## OVER THERE

BY MARTIN TOWNSEND

Level 42: Looking towards America



One Hand One Heart: Another Maggie May on tap?

## CALLING SHARON SHOTTON,

somewhere in America—Level 42 would like to hear from you. Sharon was the inspiration behind "Tracie", the ballad about schoolboy love written by new band member Gary Husband. Gary had a crush on Sharon when they both attended St. Michael's Primary School near Leeds in the north of England—but he hasn't seen or heard from her since she emigrated to America seven or eight years ago. If you're out there, Sharon, contact THE STREET and we'll forward your address to lovelorn Gary...

## MEANWHILE, LEVEL 42's

Mark King has been thrilling audiences on the band's European tour with a Bon Jovi-style trapeze act, although it was initially unclear whether British regulations would allow him to continue the stunt for the band's six London shows. "I'm hoisted right up—then fly out over the audience," Mark told THE STREET, "it's real Peter Pan stuff"...

On the subject of fairy-tales, new Welsh band, The Darling Buds, has been celebrating the huge suc-

cess of its jangly-guitar driven second single, "Hit The Ground." It was certainly one in the eye for the 200 or so U2 fans who turned up for the Buds' gig at



Darling Buds: "I look NOTHING like Bono!"

The Town and Country Club thinking they were really U2 in disguise. "It's quite flattering, musically, I suppose," lead singer Andrea told THE STREET, "but I look NOTHING like Bono!"...

## ANOTHER NEWCOMER

who's been getting a few second looks from gig-gogers is honey-voiced Mark Adams from One Hand One Heart. Onstage, he's the spitting-image of a young Rod Stewart—a fact which probably didn't escape the band's manager, former Animals' star Chas Chandler. The band has found the sort of rehearsal studio to make even Rod green with envy: a Georgian lookout tower in the centre of their home town, Newcastle. The band's sound is a highly-melodic sixties soul, as showcased on their Smokey Robinson-style first single, "Miracle Heart"...

See you next month...

# A

little over three years ago, Mike Rutherford was struggling to be heard. Don't get us wrong. It's not like this guy was dialing 550-TALK to get his message across. Hell, he's an equal partner in one of the world's biggest song writing cartels: Genesis. That's got to be the ultimate conference call.

But Rutherford was looking for a change in the formula that lifted him to the highest peaks of the music industry. No one's saying he didn't savor the trip to the top: he just wanted to try a different ride.

That's when he called in a few grease monkeys who provided him with a whole new vehicle for his music.

Mike & The Mechanics built a winner from the ground up in 1985. Their self-titled Atlantic debut album carried two top-10 hits in the trunk, "All I Need Is A Miracle" and "Silent Running," and finally found itself firmly parked on the year's list of gold records. At the same time, Mike Rutherford was driving down a new avenue to express his musical ideas.

"Being apart from Genesis is like a breath of fresh air," Mike told THE STREET. "You would never find an orchestra member or a jazz player who would consider playing in the same situation for 20 years. It's much too limiting.

"You need new experiences. You need to work with new people. Otherwise you go stale."

New experiences can also be a little frightening. Pulling away from Genesis, even on a temporary basis, is like leaving your check book on a park bench while you take ten minutes for an idyllic stroll. But Rutherford was up to the challenge.

"I never stood on a stage and performed without Phil (Collins) and Tony (Banks) before," he says. "The first few times were terrifying. The material was still very new and I had no idea how people would react."

Well, nobody threw any tomatoes and the second album, LIVING YEARS, is on its way up the charts, so draw your own conclusions. And while the first album was an experimental project that Rutherford treated almost as a recreational diversion, this time both Mike and the music have taken on a more serious note. He's freed his calendar for a full year to tour and promote the new album.

Time was a missing element when the Mechanics opened up shop in '85. When the record started to really hit, Mike was forced to honor his contractual obligations with his "other" band and cut short the Mechanics' tour.

"The last record was never meant to do as well as it did," he laughs. "It's the kind of success you hope for, but don't expect the first time out. This time I'll allot a little more time to promote it."

That's no surprise when you consider how important the album is to Rutherford. He considers it his finest work to date and the material draws from some experiences that hit pretty close to home.

Rutherford threw himself into the writing of LIVING YEARS after a particularly difficult period in his life. Mike was hit with two personal tragedies and one frightening near miss during Genesis'

grueling year-long "Invisible Touch" tour in '86 and '87.

His wife Angie, who was pregnant with their third child, nearly lost the baby while she was traveling with Rutherford and Genesis in Europe. Flown home in a hospital plane, she was confined to bed for two months. Then both his father and father-in-law died. The impact of all this forced Rutherford to delay writing the material for LIVING YEARS for two months.

"I just couldn't get going," he remembers. "It was a very difficult year for me and I think my mind was so full of worry that it made it impossible for me to write."

Yet those same difficulties were the inspiration for the intensely personal material that became LIVING YEARS.

"I began writing in January and everything just flowed. It was as if all that build-up, all that worry, all that emotion, finally had a chance to get out."

The song, "The Living Years," expressed Rutherford's wish that he had bridged the distance between himself and his father while his father was still alive.

"It's the most personal song I've ever written," he confided to THE STREET. "I wrote it with B.A. Robertson who had also recently lost his father. It's about how you can never say the things you want to say to your father. He was an older parent. He died when he was 80. He knew a completely different time; a different set of standards. We had a lot of ground between us.

"But it's also about how you, in turn, can never really force the benefit of your own knowledge and experience on your children. It's a funny situation."

But no matter how personal a tone the album takes, Rutherford likes being in a crowd when he makes an album. He released two solo records several years ago. SMALLCREEP'S DAY and ACTING VERY STRANGE, but found the experience as rewarding as box seats in Yankee Stadium in February.

"I don't enjoy working alone so much," Mike says. "I love working with other musicians. I like it in Genesis, and that's the kind of situation I wanted for Mike & The Mechanics. This is a great bunch of guys. I really wanted to develop something with them and keep it going."

Who wouldn't? Take a look at the lineup he's assembled. First, there's the twin towers of tonsils, Paul Carrack and Paul Young. Then you've got drummer Peter Van Hooke who's been charting a few "Wavelengths" with Van Morrison in recent years. Rounding out the pit crew is keyboardist Adrian Lee.

And with the group intact for the second go-around, Rutherford had the luxury of a good feel for the people he was writing for.

"It made it so much easier to write this time," he says. "On the first record, we established a sound. This time I knew exactly where we were going. Now I have a rough idea of which Paul will sing the song as I am writing it."

With such high powered help, you might have expected a revolving door in Mike's garage, but no

# The Garage Gang





Mike Rutherford

Paul Young

Peter Van Hooke

Adrian Lee

Paul Carrack

LOCO

**"Being apart from Genesis is like a breath of fresh air... You need new experiences. You need to work with new people. Otherwise you go stale."**

**Mike Rutherford  
of Mike & The Mechanics**

one's punched out yet and Rutherford's not worried about the possibility.

"This band is unique," he says. "Everybody is involved in other things, so there's less pressure to go out and prove yourself. But if people did leave, we'd survive. As long as there's good songwriting in a group, it can survive changes." Good songwriting is the one thing Rutherford will take with him to any band. LIVING YEARS is living testimony to that. The first single, "Nobody's Perfect," features mature observations on the setbacks we often suffer in a typically ear-catching Rutherford pop format. In "Nobody Knows," we get a seldom-seen view of the good side of failed relationships—a view few people would have the sensitivity and intelligence to provide.

"I have so many friends who have had ruinous relationships," he says. "You tend to think about

the bad things, how you couldn't make it work. This song is about all the good things you may have forgotten, appreciating what was right about it."

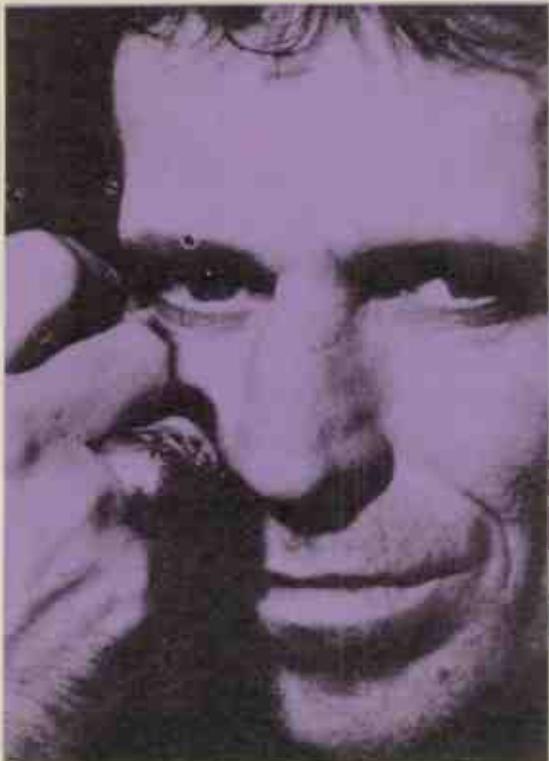
Rutherford's finding a lot right about his current relationship with Mike & The Mechanics, but he's still not ready to draw up divorce papers for Genesis. He looks at the Mechanics as a pleasant contrast to, rather than an escape from, one of the world's mega-groups.

"It'll never be quite the same as the early days of Genesis," he says. "Then, I lived and breathed the band for 365 days a year. With the Mechanics, I can start and stop when I need to. I love Genesis but I'm not trying to duplicate anything anyway. The Mechanics give me a chance to do something different, not necessarily better."

*By Mike Hammer*

# STREET ★ Life

Continued from page 42



Santé D'Orazio

Keith Richards: "Kool Keef" is back and smokin'

## KEITH RICHARDS AT THE BRENDAN BYRNE ARENA AT THE MEADOWLANDS

BY ANNE M. RASO

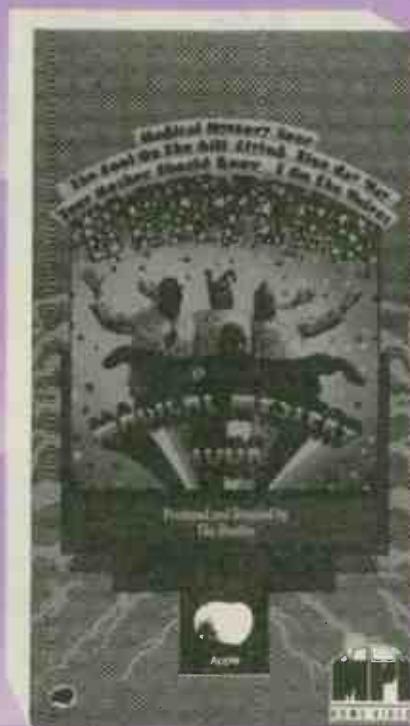
Is "Kool Keef" still cool? That was the big question being asked everywhere at the guitar maestro's Meadowlands birthday bash. And the answer is... well, Keef definitely still has that bad boy appeal and still handles his axe with vim and vigor, but this particular show left something to be desired.

The sound system fell flat on its face, and at times, Mr. Richards seemed to not be sure if he was playing "Happy" or "Before They Make Me Run." Tempos were changed significantly on many of the Stones' tunes he performed, but let's not blame Keef entirely—obviously, a lot of it had to do with his band—the X-Pensive Winos (which consisted mainly of the session players he used on the album, including drummer Steve Jordan and baritone/tenor sax player Bobby Keys). The highlights of the show were definitely the romantic duet with ex-LaBelle lady Sarah Dash, "Make No Mistake," and the rocker "Whip It Up" (both off Keith's current Virgin LP, TALK IS CHEAP).

Make no mistake about it—while a Keith Richards show is something definitely not to be missed (due to its rarity), it ain't no Stones' concert! But it is pretty cool to see Keef with his trademark ciggie dangling out of the corner of his mouth and it's not hard to see where Guns N' Roses' Slash and hundreds of other top guitarists got their inspiration.

12 ★ MARCH

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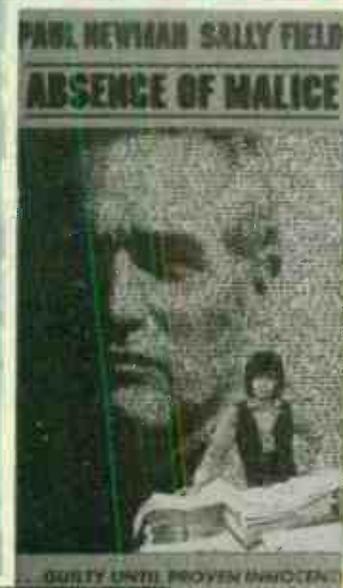
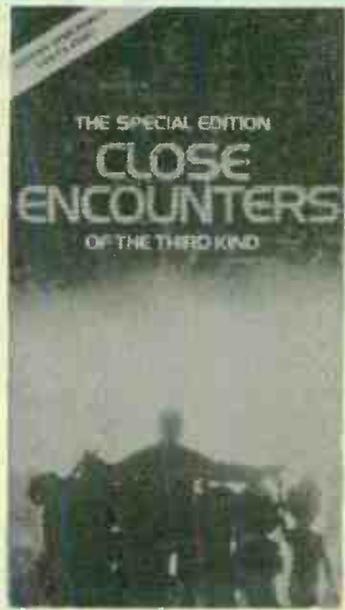
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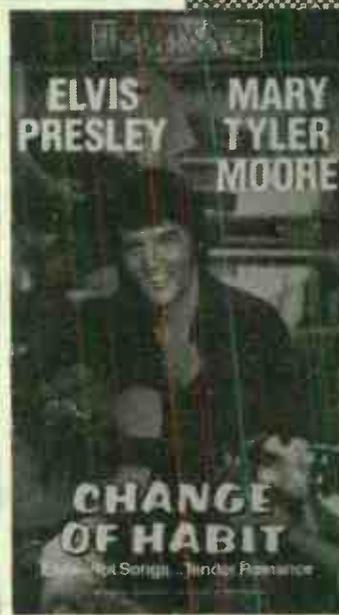


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World Radio History

# The Gaunt Geek

It's easy to see why Julian Cope—rock singer, poet, raconteur—has become such a favorite of the music press. He happens to be a great, if somewhat rambling, interviewer and he's also a walking encyclopedia of New Wave history—stories about old buddies like Pete Dinklage of Wah! and Ian McCulloch of Echo and the Bunnymen fall from his mouth like manna from Liverpool. He's got a new album out (on Island Records), the diffuse but ultimately winning, *MY NATION UNDERGROUND*.

Julian Cope moved to Liverpool from Tamworth, a small town in the Midlands of England, where he reveled in acting like a geek. Cope's gaunt but rubbery face is as comical as it is self-absorbed. His omnipresent visionary look is actually the result of being too vain to wear glasses. If anyone started to pick on this gangly, fey fellow with the "poncey" name of Julian, he would give them a big smooch right on the kisser. Then they left him alone. "It just hit me, as I was being beaten about the head by a bunch of guys four years older than I, that I wasn't going to give in—I was going to be psychotic, and good at being Julian Cope. So when people would come up and call me 'poof,' I'd kiss 'em! And it would gross these kids right out.

"When I got to Liverpool, it was great, because everybody was like me, only even more psychotic—Dead or Alive's Peter Burns would walk around with eggs and throw them at anyone who made fun of him! I never met so many me's in my life as when I went to Liverpool."

Cope became part of the seminal late '70's Liverpool music scene which included Wylie, McCulloch and future members of Frankie Goes To Hollywood, Dead or Alive and Siouxsie and the Banshees. Cope's future plans include an album un-

der the moniker: "Queen Elizabeth," which will feature Cope and former Bunnymen drummer Pete DeFreitas. He grandly promises "A post-punk Blind Faith."

Cope says he and McCulloch were never as cool as Wylie, a bit of a Fonzie-type character in the Liverpool scene. Perhaps, because he is still insecure about being "cool" (one of his favorite words), Cope veers wildly between preening egotism and intense, almost crippling self-doubt, a phenomenon well documented in the medieval cadences of "Charlotte Ann", a song from *MY NATION...*, where he wonders if he might be a "charlatan": "My splendid art, oh my sad profession/ now stick with me and I'll betray you/ or should I lose my bad depression?"

Cope eventually co-founded the Teardrop Explodes, a massive favorite of the British music weeklies, best known in this country for a minor hit, "When I Dream." The Teardrops exploded in 1983 amid a storm of egos and drugs, and Cope went on to make two idiosyncratic solo albums, *WORLD SHUT YOUR MOUTH* and the aptly named, *FRIED*. Cope took LSD constantly throughout the first half of this decade and *FRIED* documented the depths to which he ultimately sunk. "Eventually I beat acid, or rather, it finally beat me," he says wearily. He whipped himself back into shape and made 1986's *ST. JULIAN*, which featured a semi-hit single, "World Shut Your Mouth." The video, featuring Cope clambering around on his trademark jungle gym mike stand in his trademark black leathers, was an MTV Hip Clip and the mammoth video channel was bent on "breaking" Cope. It didn't happen, but Cope is still on a collision course with destiny.

An eccentric, thoroughly charming man, Cope nevertheless has a flair for self-destruction—before a Teardrop Explodes show in New York in 1981, he suddenly felt the group was not up to playing and flung himself down a flight of stairs to prevent the show from going on. To some, this might sound like irrational behavior, but the way he tells it, it couldn't be clearer—"it was going to be a bad show—what else could I do?"

After being upstaged by opening band, the Woodentops, at London's Hammersmith Palais in 1984, Cope cut up his stomach with a broken mike stand, bellowing "Infamy, infamy, they've all got it in for me!" Cope explains, somewhat hesitantly to *THE STREET*, "it was just such a far-out thing to stand up there on stage and rip myself to pieces. It was a really stupid thing to do, but I liked it." He carries around a grisly picture of his bloody belly just to remind himself not to do anything like that again.

Cope had to have two knee operations last year because of landing on his knees during shows—now he has to do a stationary bump-and-grind sort of thing. Of his live show, he says, "The assuredness of my lack of restraint is quite interesting to people, but it's gotten to the point where if it goes too much further it could be really disgusting. Luckily, I'm still enough of a spaz to do things quite badly. On my new mike stand, I can pull myself up and stretch out my arms and legs, hanging Christ-like over the audience. But what stops it from getting gross is that one in five times I fall off the stand."

By Michael Azerrad

"When people would come up and call me a 'poof', I'd kiss 'em!..."

Julian Cope



# SAMANTHA FOX



**"I've always been called sexy  
and I enjoy being sexy..."**

**Samantha Fox**

**Don't be fooled by the  
sweet smile. Samantha Fox is nobody's baby.**

When most people think of the Jive/RCA recording artist, the first things that come to mind are her most obvious assets: blonde hair and a figure that once made her one of England's most popular models.

But Sexy Sam, as the British tabloids once dubbed her, is more than just another pretty face. There's drive and a steely business ambition behind

her blue eyes that's the equal of any corporate chief executive officer. Perhaps one of her hits says it best, "Nothing's Gonna Stop Me Now."

"People always ask me the same question," Sam tells THE STREET. "Do you think your looks have helped you? I always say I don't think they've hindered me at all. If you look good, that means kids are going to stick your picture on the wall. If

you've got personality and you're having fun in what you're doing, kids can relate to that."

Kids can also obviously relate to Samantha Fox's growing recording career, which has seen her skyrocket from an English model with a singing job to full-fledged international stardom in just five years, capped by the strong American showing of her latest album, **I WANNA HAVE SOME FUN**.

"I think this is my biggest album, I really do," Fox says. "It's all about having a good time. I was smiling when singing every song except the ballads. I'd say it's still as varied as the other two albums, but more dance-oriented. The other albums always leaned toward rock, but dance music seems like it's more aggressive this year. Maybe hard times call for that sort of music."

The hard times in Fox's life haven't really been too extensive. She claims she was never traditionally beautiful as a child. In fact, her mother called her "Goofy" because of her buck teeth and glasses! The chronicles report she loved to sing as a child and had done so in school and church choirs since age six.

After leaving school, Sam briefly joined a pop group called FX. When that broke up, she tried to become a police cadet, but was turned down because she was too short.

The Police Academy's loss was the modeling world's gain. After a few forays as a poster girl, Sam was voted the "Face And Shape of 1983," by the English newspaper "Sunday People." The award brought Fox to the attention of the folks over at the London newspaper, "The Sun," known for its brash headlines and National Enquirer-type stories.

"The Sun" was also known for its tradition of running pictures of topless models on its Page Three and Sam's sweet innocence seemed perfect for the part. She was quickly signed to an exclusive contract with "The Sun."

As she would later, for an even larger audience, Fox became an instant hit with the four million "Sun" readers. Usually, the Page Three models would change daily, but Sam's blonde California-girl looks were a breath of fresh air from the detached and dark style of other British models. She became something of a regular attraction for

the staid English to enjoy with their morning tea.

Then television beckoned. Fox still remembers what she termed "a chat show" appearance as one of her biggest breaks. Soon, she became the modern day British equivalent of Marilyn Monroe, her face seemingly everywhere around the rainy island.

Sam had bigger things on her mind, though. She started her recording career with the lascivious single, "Touch Me (I Want Your Body)," and quickly became the talk of the music industry. Not that anyone took her seriously, however. In fact, most of the British tabloids used the opportunity merely to print more topless photos of her.

But a funny thing happened. Kids from all over the world began to pick-up on the hard-hitting backbeat and Sam's breathy voice on "Touch Me", and the song became a world-wide hit.

"Just because I've got blonde hair and big boobs, people think I'm dumb and can't do anything but smile," Sam ruefully told **THE STREET**. "But I wanted to shock people with the fact that I could sing."

Perhaps Sam did more than shock. She refused to be put into a box as "just another pretty face." Consequently, the friendly press she had been receiving suddenly turned vicious. How dare this model display herself and release a song about touching her body?!

"I can't help what the title of the record was," Sam complains. "I just liked it when I heard it. There are plenty of other songs around with ruder titles. It sounds raunchy, but it's just fun."

Sam's new fans understood. Many of them, in

# DYLAN & THE DEAD

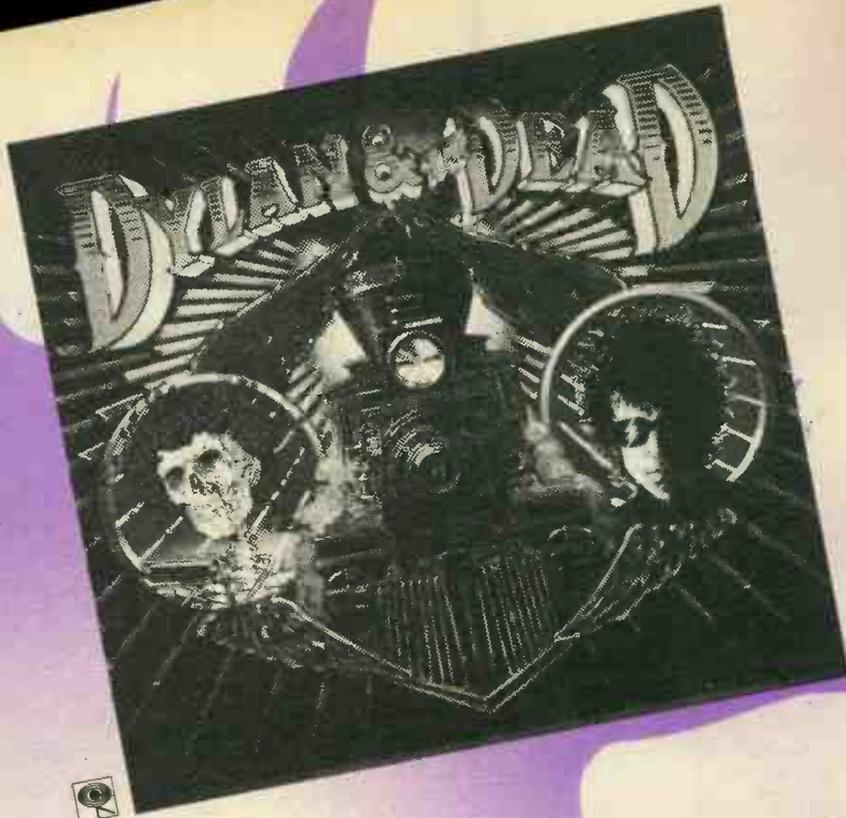
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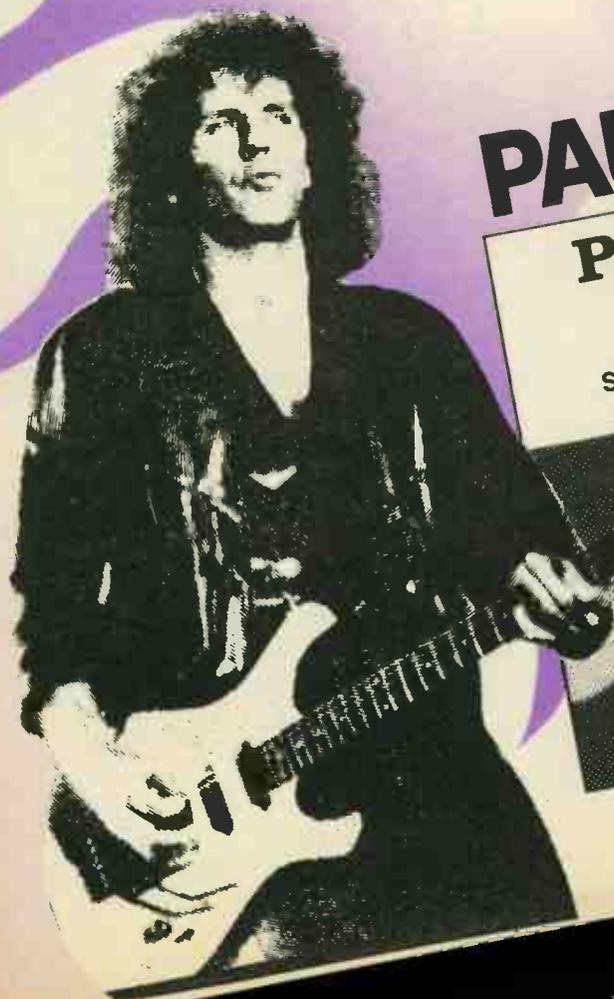
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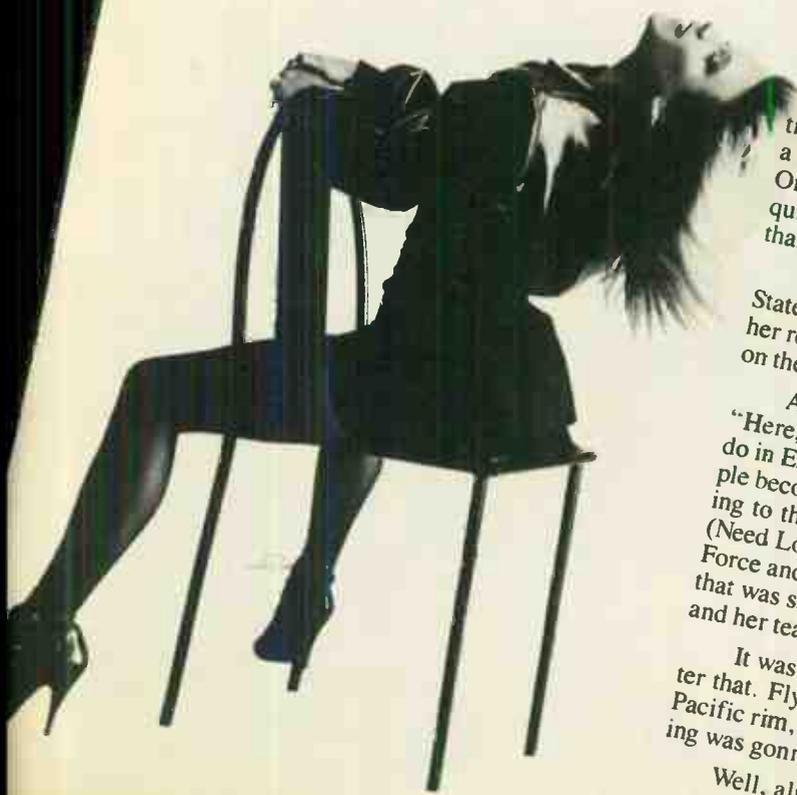
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**"Just because I've got blonde hair and big boobs, people think I'm dumb and can't do anything but smile."**

**Samantha Fox**



fact, weren't even aware of her history as a topless model. Millions of people in Scandinavia picked up on her beat-heavy sound, treating Sam Fox as a brand new English singing sensation.

Ignoring the critics, Sam soon released a follow-up single, "Touch Me, Do Ya Do Ya (Wanna Please)." The teasing little song caused the critics to react like a bull stuck with a hat pin. But that song also became a top five hit all over Europe and paved the way for the first full Samantha Fox album.

However, the road gets a little rocky at this point. With her single success behind her, the ambitious Ms. Fox released a full length album called TOUCH ME. Written by a team of young writers, it harped on the Sexy Sam theme, using such titles as "He's Got Sex," "I'm All You Need," "Hold Tight" and "Wild Kinda Love." The songs were all relatively innocent bubble-gum ditties that threatened the listener with a diabetic attack on first listen.

The press had a field day with its reviews. But many didn't treat the works as innocent bits of innuendo. One British music mag thundered, "It's an endless succession of images which invite violation. Is this healthy and normal clean fun?" Another suggested, "Although she can sing, it is with neither strength nor distinction. Ms. Fox is obviously totally ignorant in the fine art of subtlety, sensuality and emotion, like a stripper in a crowded lunchtime pub, her approach is cold, calculated, commercially-minded and professional."

The thunderbolts from the mountaintop were duly noted, but they neglected one thing: sex sells and sexy doesn't necessarily mean smutty.

The world continued to spin on its axis and Fox decided to continue making records the way she wanted to. As if to answer her critics, the next album was called, NOTHING'S GONNA STOP ME NOW, and it proved to be prophetic. It was indeed time for Samantha Fox to become a full-fledged international star.

The first single from the album was the title track, a bouncy dance tune that captured the joy of a 21-year old woman reaching for the brass ring. Once again, the fans understood, and the record quickly climbed to the number one spot in more than ten European countries.

Soon, America beckoned, and Sam flew to the States to do some promotional work. As the title of her record suggests, this was a woman ready to take on the world.

America and Sam Fox began a love affair. "Here, nobody tries to pull you back down like they do in England," Sam says. "They love it when people become successful." Americans agreed, grooving to the sound of the hit single, "Naughty Girls (Need Love Too)", an album cut produced by Full Force and featuring a big production number video that was shot in New York, stopping traffic as Sam and her team ran through their paces.

It was work, work and more work for Sam after that. Flying to Europe for concert dates, to the Pacific rim, tirelessly supporting her album. Nothing was gonna stop her.

Well, almost nothing.

Fox started to notice that her voice was sounding more and more like the scratchy sounds of Rod Stewart than her own sweet soprano. One doctor visit later, the diagnosis was in: throat nodes, a condition which, left untreated, could be the kiss of death.

"It was scary, because I couldn't speak for three weeks," she recalls. "I was thinking about a silent movie career for awhile."

The timing of the illness could not have been worse. Riding high on the international charts, Fox was preparing for her first full tour when the problem struck. "It was certainly a rough time to have throat problems," she says. "I think I developed the illness because it was so nerve-racking with the second album. I had to come out with a strong one and I tried to do everything in the world at once."

But out of the bad came some good. "I learned that I had to start singing from my diaphragm rather than going out there every night and trying to belt it out," she says. "I was basically living on airplanes at the time, going non-stop from one place to another, and I just got worn out. But I started taking singing lessons for the first time and that's helped me a lot."

Now fully recovered, Fox promises she will hit the road in support of I WANNA HAVE SOME FUN, her new album and the bouncy dance single that once again features a steamy video. Starting in June, Fox will tour US amusement parks, hoping to capture a share of the high school graduation ticket dollar. Backing her will be two guitars, drums, keys, bass and two back-up singers. "I haven't auditioned the singers, but hopefully they'll be able to dance as well," she says.

Things are looking up for Fox on other fronts, as well. She's been offered a part in the movie, "Dick Tracy," although she confides to THE STREET, "I'm just too busy now to take it. In a year, if something great comes up, I'd love to do it."

Music is still her first love. Fox has started to take control of her music by contributing her own songs for the first time, penning the B-sides to all the four singles that will be released from the new album. "I just sat down in between dates and wrote," she says. "It was a new experience, and it was also a lot of fun."

But still, she acknowledges, it's a struggle to remind people that she's a singer, not a model, a role some people seem bent on fencing her into.

"I've always been called sexy and I enjoy being sexy," she declares. "People have been saying things about me for six years. But you don't sell five million records a year because you have blonde hair. I wouldn't change anything. I've worked hard on making a career for myself and I've seen articles on the front pages in England about me being pregnant, or articles from kiss-and-tell boyfriends. When you make it, there are always weird stories trying to pull you back down. I just keep a smile on my face and keep working hard."

And from where Sam's fans sit, they couldn't ask for anything more.

By Bruce Haring

THE STREET ★ 19

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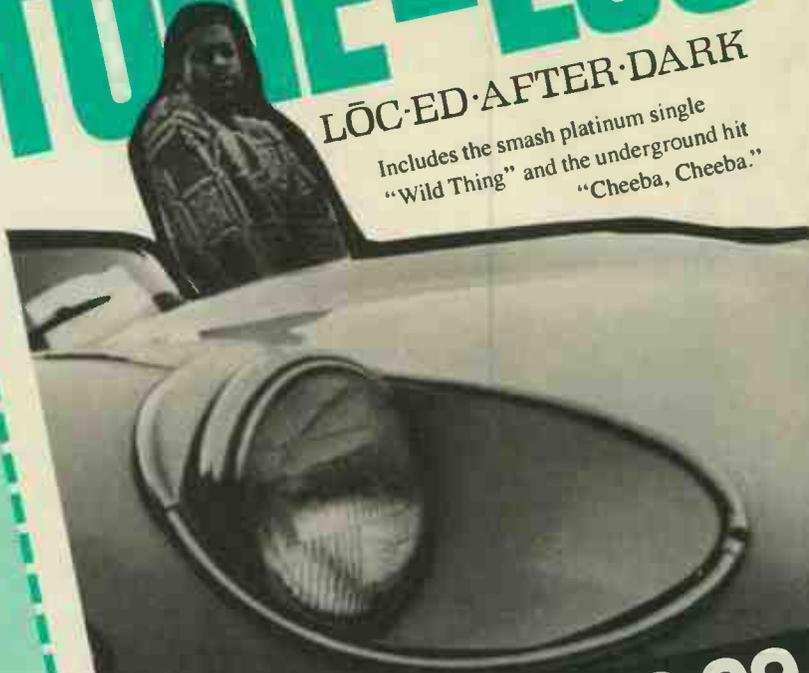
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damental ideas that society is based on are being changed now. That's the feeling we tried to capture in **WAITING FOR THE REDBIRD**." Heavy stuff, but brilliantly done.



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## PAULA ABDUL

Paula Abdul just might be one for the "Guinness Book of World Records"—after all, how many recording artists can lay claim to winning an MTV Music Award before the release of their debut album? Admittedly, the award was for her choreography, but overlook that little detail, and we're sure you'll see that the lady's debut Virgin album, **FOREVER YOUR GIRL**, deserves an award all its own. The same energy, originality and enthusiasm in Paula's choreography are evidenced in **FOREVER YOUR GIRL**, an album which presents a whole new side of its namesake! Watch it, as it moves up the charts, and into the hearts of music lovers everywhere.

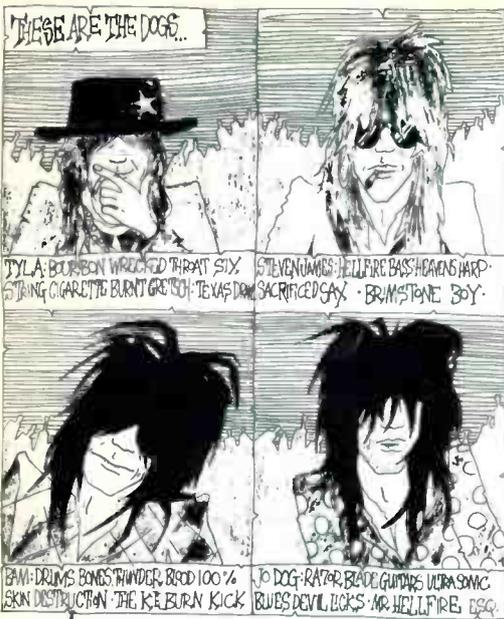


## Cowboy Junkies

At Cowboy Junkies' recent show at New York's Bottom Line, lead singer Margo Timmins' ethereal, plaintive version of Lou Reed's "Sweet Jane" both enchanted and mesmerized the **SRO** crowd. Then it brought down the house. The Junkies debut RCA album, **THE TRINITY SESSION**, creates the same kind of response

in its listeners. The album, described as "post-modern melancholic," pares the group's musical arrangements down to the essence of country, folk and blues, baring each song's soul as well as capturing the core of its meaning. In the end, both Cowboy Junkies and **THE TRINITY SESSION** are a triumphant testament to the new.





You can forget about the Englishman and the noon-day sun. These are the Mad Dogs, maddest of all in the midnight shadows, and with scars to prove it. Polygram's Dogs D'Amour are London's only surviving wild-child offspring of that tempestuous glam/trash marriage. The only ones who continue to

walk it where others merely talked it and went home for tea. The Dogs D'Amour are all about rock 'n' roll: brazen, dynamic and tuneful rock 'n' roll. They are also all about spectacle and spontaneity, chaos and commotion. If they no longer insist on being arrested, imprisoned, hospitalized and cut to

bits jumping into the audience in every city they happen to visit, then don't take your eyes off that stage just yet. If the Dogs are up there, something's dying to happen...

Catch their new album, **IN THE DYNAMITE JET SALOON...** they'll eat you up.

# THE DOGS D'AMOUR



THESE ARE THE DOGS...

# SKID ROW

"There's nothing plastic about this band." So says Skid Row guitarist Dave "The Snake" Sabo. And you better believe he's right. The band's self-titled debut album on Atlantic Records reels with a passion which ignites everything the group does, from its distinctive

songwriting to its unmatched stage presence. That passion, combined with a gritty honesty and a real down "baditude", is responsible for the remarkable popular and critical acclaim the band has already received. Skid Row is a sure-fire winner.

22 ★ MARCH



# 220 VOLT

Imagine having a recording contract all locked up and being all set to step into the studio. Then, BAM! You're drafted. Not in America, you say? You're right, but this isn't America. It's Sweden, land of a million rock bands, as well as the homeland of Epic Records 220 Volt. Anyway, after serving the mandatory two years, the group emerged from its patriotic gig hot to trot into the studio. The remarkable result is **EYE TO EYE**, an album full of blasting rockets and power ballads sure to click anyone's bic. Watch out for this one...it's explosive!

# Electric Youth



# Debbie Gibson

If you thought her last record was a dream almost too good to be true, wait 'til you hear Debbie Gibson's latest. It's got everything you loved about Out Of The Blue—that wonderful voice that melts in the air, the irresistible melodies, those lyrics that seem to speak only to you. And, it's got something...extra. Can we say it? If it's possible, this album just may be even better! (But that's something you'll have to decide for yourself!)

## ELECTRIC YOUTH



"OUT OF THE BLUE", \$13.99

includes new Debbie Gibson songs like "Lost In Your Eyes," "Electric Youth" and "No More Rhyme." And if you can't possibly get enough of Debbie, don't miss her on **HOME VIDEO!** There's the brand new hour-long **LIVE IN CONCERT—THE 'OUT OF THE BLUE' TOUR**, and there's **OUT OF THE BLUE**, a collection of video clips plus interviews from her first album. Both are available now—probably at the same store where you go to buy **ELECTRIC YOUTH!**



All songs written by Deborah Gibson. Produced by Deborah Gibson and Fred Zarr

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# "ELECTRIC YOUTH"

—In Debbie's Own Words

## ELECTRIC YOUTH

When I was in elementary school I participated in a program called "WINGS" (Widening Interest through New Experiences for Gifted Students). This program focuses on developing children's creativity outside the standard classroom curriculum. If you have children or simply remember what it was like to be a child, you realize how much energy a young person has and how many off-the-wall ideas only a child can come up with. "Electric Youth" is a song about not dismissing a young person's ideas because "he/she's just a kid". I owe a lot to my family and teachers for helping to develop my creative side and for teaching me and many other children how to channel energy and ideas into worthwhile and creative projects.

## NO MORE RHYME

This is a song about how the consistency or the "rhythm" of a relationship will keep it going even though the substance or the "rhyme" is gone. The line "waiting for the other shoe to drop" is like waiting for the last note of a scale to be played or waiting for something to go wrong in a relationship because everything is going almost too smoothly. Fred Zarr produced this song based only on a piano/vocal demo and I think that this is one of his strongest pieces of work to date.

## I GOT IN YOUR EYES

I wrote this song a little over a year ago (Fall '87). The song itself is pretty self-explanatory and straightforward. It basically says that eyes can speak a language of their own.

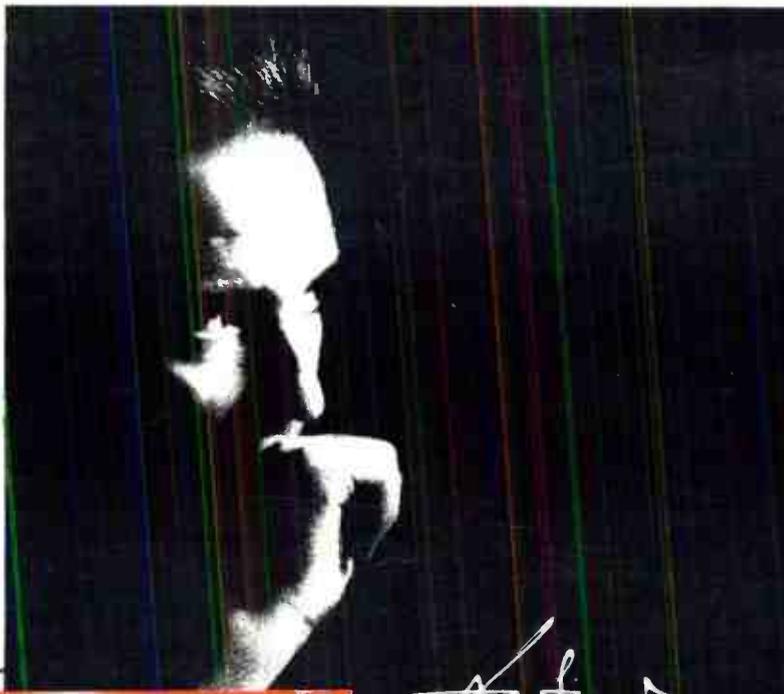
*Debbie Gibson  
December '88*



# MIDGE URE

**M**

idge Ure's musical background reads like a who's who of the entertainment industry. Ure has been involved in Ultravox, Band Aid, the Prince's Trust concerts and the list goes on... Now, adding to Ure's impressive list of accomplishments is a fine solo LP on Chrysalis Records, **ANSWERS TO NOTHING**. Ure composed all the songs, sings, plays guitar and keyboards and has assembled some of the finest musicians around including Kate Bush, Mark King (Level 42) and Ali Campbell (UB40) to help out on the record. **ANSWERS TO NOTHING** is full of compassion for the inequities in this world and Ure has presented the issues beautifully on this vital record.



*Answers To Nothing*

Midge Ure *Answers To Nothing*

**G**ene Simmons has scored a real winner with **HOUSE OF LORDS**, the first release on his new label, Simmons Records. This LA band boasts a self-titled debut album which contains hard-edged rock 'n' roll as classy as it is progressive. The band members are seasoned pros and combine a blend of new talent and diverse personality which results in pure dynamite. **HOUSE OF LORDS** is built on a crackling energy which shoots into the sky like a lightning bolt and leaves its listeners in a shattered frenzy.

# HOUSE OF LORDS



Warrant had already garnered nation-wide attention before the release of **DIRTY ROTTEN FILTHY STINKING RICH**, the band's debut Columbia LP. These dynamoes from LA set their home-town on fire and quickly became one of LA's top drawing club acts. Warrant's rise

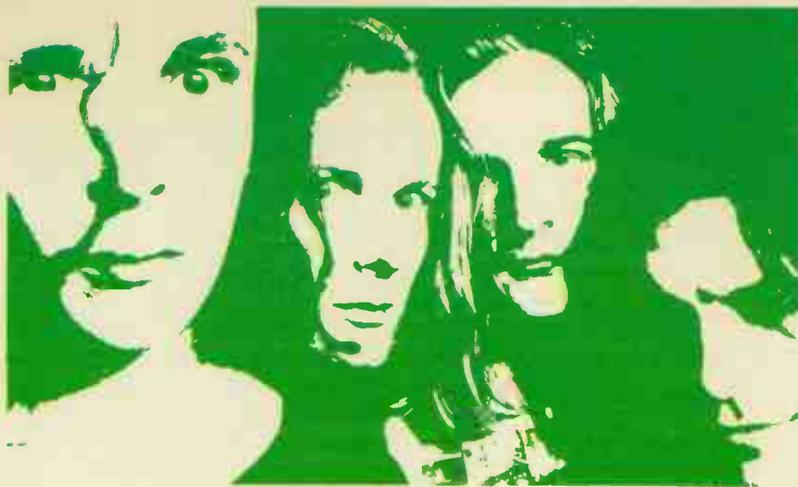
# WARRANT

to the top can be attributed to two things: the group's playfully wild stage show and an outlandish publicity campaign. However, it is their music which will keep Warrant on top. Strong songwriting

has created a solid foundation for the band's hard rocking numbers, as well as its surprisingly sensitive ballads. It's no wonder Columbia snatched them off Hollywood's Sunset Strip.

# LeVert

Atlantic Records' LeVert has been a virtually constant presence on the R & B charts since the release of the trio's 1986 LP, **BLOODLINE**. Now, two albums later, the guys are really ready to break out. LeVert's new album, **JUST COOLIN'**, is exactly the opposite. It's hot. **JUST COOLIN'** features the hardest-hitting, newest-edged funk LeVert has recorded to date. However, though the rhythmic content is a dramatic departure from anything the guys have done in the past, the group's trademark melodicism and brilliant vocals are still there. **JUST COOLIN'** is poised to make LeVert hotter than ever.



"If you can't sing along with it, it's a load of bollocks," says Englishman Miles Hunt, singer/guitarist of The Wonder Stuff. We don't know what he means, but it sound good, as does the band's debut Polygram LP, **THE EIGHT-LEGGED GROOVE MACHINE**. England's "Music Week" magazine called The Wonder Stuff "the most promising band in the land" and we couldn't agree more. The album, already a smash with both fans and critics alike in England, is sure to break the band Stateside. Keep an eye on them.

## THE WONDER STUFF



## The Choirboys



The Choirboys is one of Australia's most successful bands and, currently, has one of the biggest selling singles in Australian music history, "Run To Paradise." With the confidence of their Australian success backing them, The Choirboys are primed to take

on the States with their WTC Records release, **BIG BAD NOISE**. The Choirboys music is pure rock and roll touched with humor, but not without social commentary. If you are a rock fan, you'll love The Choirboys.

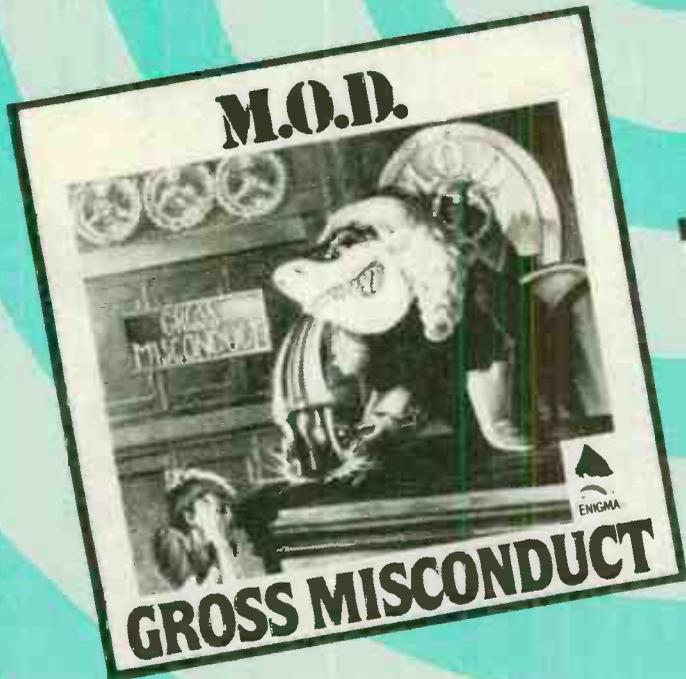


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So you wanna be a rock 'n' roll star? Then, says Joe Satriani, certified rock 'n' roll star, the first thing you do is grab your guitar.

But Satriani, riding high off two Grammy nominations for his *SURFING WITH THE ALIEN* (on Relativity Records), wasn't always a guitar prodigy. He made a choice at age 19.

Carefully planning his mission to the mountaintop, young Satriani saved the money he had earned from teaching guitar and allowed himself the luxury of a three-month vacation without outside commitments.

"I had been a player for a while and had been on the road, but I still felt uncomfortable with the instrument," Satriani explained to *THE STREET*. "So to really set me free, I took the time off and made myself play every chord, every scale in every position and all its variations. I made myself play everything I knew."

Sounds simple. But that's fourteen hours a day, seven days a week, at the exclusion of everything else, for a non-stop, three month trip into the world of guitars, a "Rocky" like sojourn that saw Satriani prove something to himself.

"I had to find out if I could mentally handle it," he says. "I figured if I practice for a few months and feel uncomfortable, I should give it up."

**"...I felt Mick and I could get along and had a lot of music to exchange..."**

**Joe Satriani**

Thankfully, Satriani discovered that practice does indeed make perfect. "I got completely comfortable with the instrument," he told us. "I think I put myself into a whole other level of playing, where I feel fantastic walking out onto the stage and there's this confidence that whatever I imagine, I can put into action. I'm human—there are still days where I feel a bit off. But at least I've come to an understanding of my known limits."

Satriani has a normal background for someone with such Zen-like dedication. Growing up on Long Island he was always surrounded by musical instruments. Satriani was fourteen years old when he got his first guitar.

"I was a drummer before that," Satriani recalls. "My Dad had previously bought me a ukelele and one of my sisters was a folk guitarist. We also had a piano in the house. It was a natural thing to fiddle around on instruments."

The young Satriani did more than fiddle. By the time he reached high school, he had achieved a reputation among Long Island's guitar god wannabe's as one of the top guns in the area.

"Basically, I started teaching when kids came to my door and started asking for lessons," he told *THE STREET*.

One of the first to knock on Satriani's door was Steve Vai, destined to become David Lee Roth's

Neil Zlozower

# Space Man

guitar buddy. Vai was about two or three years younger than Satriani and a beginner.

"That was a fantastic experience," Satriani says. "He was so talented. Although he came to me as a beginner, it was fascinating to see him change rapidly into an equal. We were both kids and I had only been playing a few years, so what I was learning, I was immediately turning around to him."

Kirk Hammett of Metallica, Larry LaLonde of Possessed and Phil Kentner of Laaz Rockit are among Satriani's other prized pupils.

But fate wouldn't allow Satriani to settle into the comfortable world of a guitar teacher. "I didn't get really serious about my own playing until about 1970," he says. "After Jimi Hendrix's death, I changed my lifestyle and dedicated myself to playing guitar."

Satriani's next critical career move came in the late '70's, when he picked himself up and moved to Berkeley, California. There he formed the Squares, a well-known San Francisco Bay Area power pop attraction.

Although the band is still remembered fondly by Bay Area music fans, it wasn't the proper outlet for Satriani. The solution? "Do something crazy like record an album by myself."

Thus was launched NOT OF THIS EARTH, recorded in 1985 in San Francisco. Satriani wrote and arranged the music, played almost all the instruments and co-produced the album with engineer John Cuniberti. Live drums, DX programming and percussion were added by Jeff Campitelli.

In October, '85, Satriani added guitar tracks to Greg Kihn's LOVE & ROCK & ROLL album and subsequently toured with him. As his fame increased, he picked up studio work with Tony Williams, John Gibson, Stuart Hamm and added backing vocals for Crowded House. As well, he did commercial soundtracks for the Public Broadcasting System, Dole Pineapple and Atari.

Finally, it was 1987, time for Satriani's piece de resistance: SURFING WITH THE ALIEN, an all-instrumental work that began his climb to national notoriety.

"I had been playing and singing for about fifteen years in conventional rock formats and I got into the instrumental thing as a way to grow as a musician and get a break from doing the same thing," he explains. Building momentum with word of mouth, select club shows, and virtually no radio play, the record began a slow climb up the charts,

eventually cracking the top 100 tier of Billboard's Top Pop Albums chart, an unusual feat for an instrumental album.

Change is the one constant in Satriani's life. Just as SURFING WITH THE ALIEN began to break out in a big way Stateside, Satriani was offered the once-in-a-lifetime chance of touring with Rolling Stone Mick Jagger. Fighting conventional wisdom, but following his heart, he accepted the gig.

"It was an internal battle," he admits to THE STREET, "once you go out with your own band and especially when I was making a great connection with them, it was hard to put that on hold. But there was certainly time to take a break from my own tour. I had played the West and the East coasts, and although the record was breaking into the Top Pop Albums 100, the club scene hadn't responded to it. The band really didn't seem to be that big a road block."

The audition was "a charged environment," Satriani recalls. "But I felt Mick and I could get along and had a lot of music to exchange, so that's really why I took the chance and jumped off my own tour. If a situation presents itself and I feel it clicks, it's my artistic temperament to take a chance."

In retrospect, the Jagger tour was probably the best career move Satriani has made to date. The whole project attracted unlimited press attention and Satriani's new album was given prominent notice right alongside Jagger's. When the two-month tour ended, Satriani returned to what he terms, "a different world."

"The Jagger tour did amazing things for my popularity around the world," he says. "The clubs and theaters finally began responding to what radio and the record charts had been showing."

Satriani followed up SURFING with a four-song all instrumental EP titled DREAMING #11 in November of last year, essentially a breather to allow him time to gear up for his next album, set for release next month.

Now that he's made his mark with the unconventional instrumental albums, the ever-changing Satriani is about to throw us a new curve; he may sing on the new album.

"I have quite a few songs that I really like," he says. "I think I have an unusual voice, but if I can't get the songs to sound unique, I might pass on putting them on the album. I don't want to just offer somebody a song with another vocalist on it. I want to fool around with my voice and see if I can get a unique quality."

"Right now, I'm just trying to bring together the best of all the ideas present, and make sure they get heard," he says. "I'm editing out what I think doesn't belong in this sort of collection."

For the future, Satriani hasn't ruled out anything. "There are lots of people out there I'd really like to work with as a producer or as a player," he says. "I could see myself joining people on an album; I don't know about touring. It would have to be a unique situation." Which, judging from his life and work, seems to be the only kind of situation Joe Satriani feels comfortable with.

By Bruce Haring

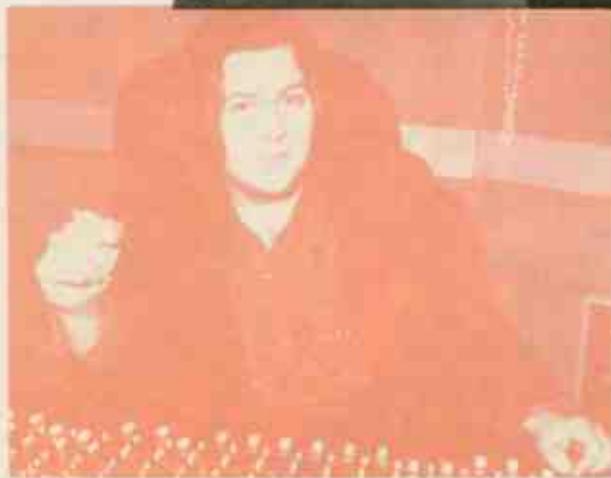
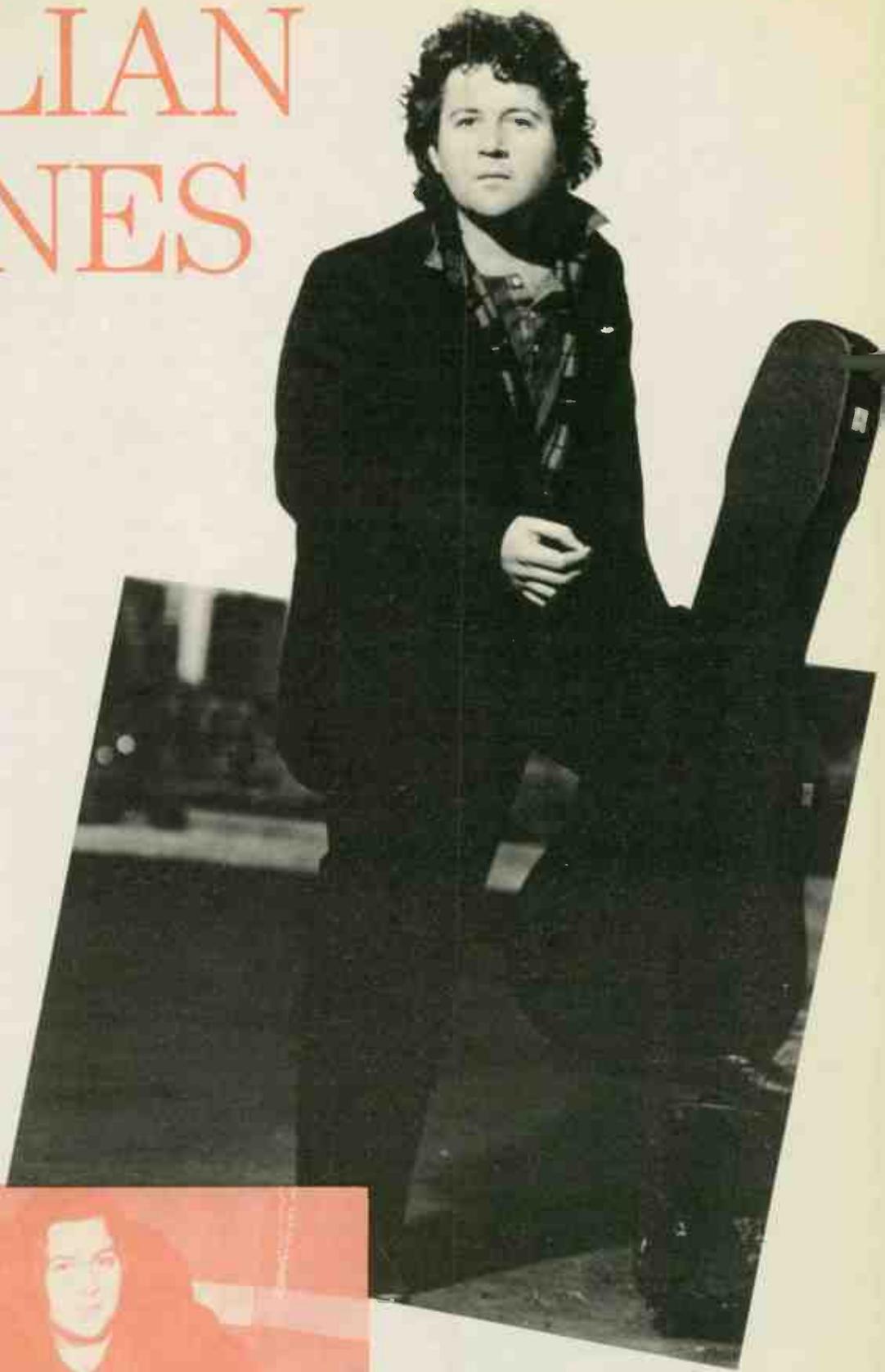
# AUSTRALIAN ABORIGINES

Chris Bailey, lead singer/songwriter/guitarist of the legendary Saints, is alert and friendly as he answers our early morning phone call from New York. No, he assures us—it's definitely not too early for THE STREET to call. Having just returned from the tropics, he's accustomed to these hours, so we get right down to talking about the band's newest TVT album, PRODIGAL SON.

Released on the heels of ALL FOOL'S DAY, which was hailed by many critics as one of the top LP's of 1987, PRODIGAL SON is an exciting progression of the music of a band that was recognized in the seventies as one of the seminal forces of the punk movement and about whom musician Bob Geldof sagely observed: "Rock music of the 70's was changed by three bands, the Sex Pistols, the Ramones and the Saints."

THE STREET was hooked after a couple of listens to both of the Saints' albums. There's Bailey's reflective, gritty lyrics and compelling voice. There's also a lot of unpredictability and immense creativity from brass-powered soul to Irish folk, strings, middle Eastern sounds and classical Spanish guitar riffs, big band and marching band sounds, soul, blues, folk and punk influences, convincingly fused with the signature sound of the Saints propelling this band not into mainstream pop but definitely into the eighties. THE STREET wants to know, since Bailey has been able to take the music in whatever direction that seemed to work, if that translates into ultimate artistic freedom?

"I've been making records for a few years now," says Bailey, "and one thing I've learned is that music—whatever it is—whether it's rock and roll, metal, punk, speed metal—it doesn't matter—it's limited partly by the pressures you get from the corporations that sell your music—but forgetting about all the commerciality and the hype and the selling part of it, in the actual creation of the thing, you're only limited by your own imagination. And each different musical instrument that's been invented has a capability that should be stretched. The greatest joy that I have in making records is in putting together things that maybe shouldn't be together. For instance, put a trumpet with a bass clarinet, using instruments and then putting that together with heavy metal guitars. It creates a nice effect. The Saints have been very lucky in one respect, we've never become international superstars, but by the same token, we've had an awful lot



"... We're quite a fun bunch of girls live."

Chris Bailey of The Saints

of musical freedom and, to me, that is more important than having a cover on Rolling Stone."

Over the years, Bailey has been acutely aware of having to work on the fine balance between marketing and musical integrity. Initially under contract to EMI UK, the Saints had hit records, a considerable cult following and critical acclaim abroad, but no commercial success in the United States. When they were signed by TVT Bailey viewed the collaboration as "an interesting marriage" and he told THE STREET he couldn't fantasize a better setup.

ALL FOOL'S DAY was a Top Five Alternative Album for eight consecutive weeks. The band had a 24-city tour of America last year, including a headlining show at the Ritz in New York, a Westwood One broadcast of that concert and an MTV Special. In the face of commercial success, THE STREET speculates on how Bailey now feels about TVT's marketing strategies and artistic sensibilities. "Well," ponders Bailey, "the course of true love never runs smoothly, (pause) but that doesn't detract from the greater ideal...if you follow me," —he laughs, "that sounds like a quotable quote." THE STREET compliments him. "Whew!" he sighs, immensely relieved.

In the early days, Bailey changed the lineup of the band several times and does seem to pretty much run things. THE STREET wonders if he is sometimes tyrannical. "From the PR point of view," admits Bailey—"I'm the person who always gets to do it so it probably appears as though I'm some kind of meglomaniac." Reflecting on the history of the band, Bailey continues, "In my very early days in rock music the Saints were sort of just like any other kiddie group with democratic ideals and what have you (Bailey was 15 at the time). Then after a few years, it became obvious—and I don't want to sound like Benito Mussolini here—but it became more and more my vehicle and it just evolved that I would be taking care of the business, taking care of writing the tunes, the direction and when a couple of the people I had been working with didn't have the same ideas, we agreed to disagree. I sort of decided to run the group like a radical feminist collective because for years I didn't play with other musicians and when I started doing that I realized that to get input from different people is one way to remain fresh and to get inspired and to come up with things you wouldn't even have dreamed about."

Although Bailey is looking forward to an upcoming Saints U.S. tour, he says his first love is still making records. "Live performance is a weird animal. Given that I've mainly been in the studio the last few months, I kind of miss live performing when I'm not doing it." He maintains it's good to stop once in a while to keep a fresh approach and consider the responsibility you have on stage no matter what you do as an entertainer.

"I'm still young enough to like raucous rock 'n' roll, and basically, that's what I think the Saints should be—a rock 'n' roll band. When I'm in the studio I like rock 'n' roll but I also like to experiment with other things. So I don't necessarily think there's a live entertainment in which you have to recreate the sound of your records... We're quite a fun bunch of girls live," quips Bailey.

By Carol Tormey



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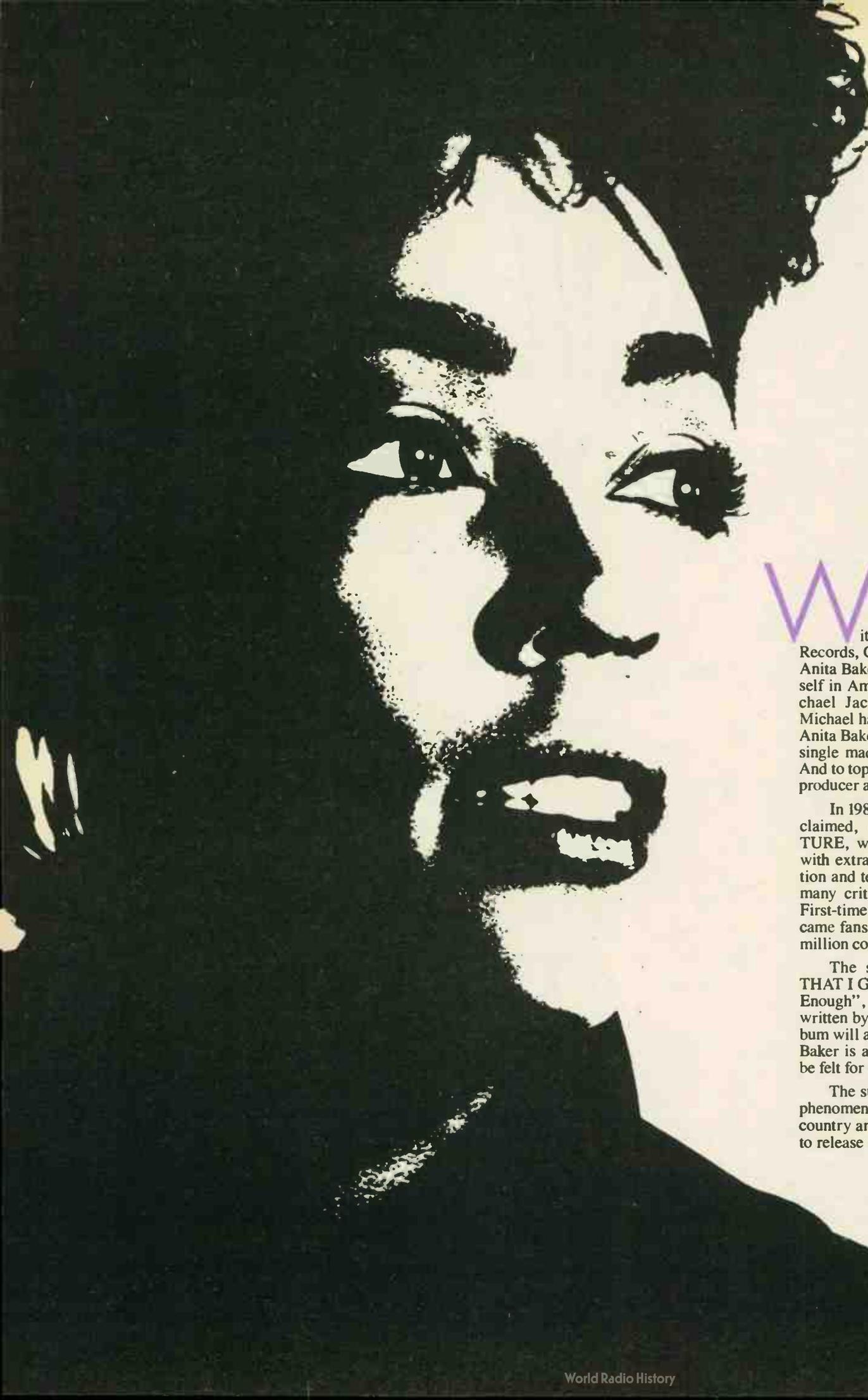
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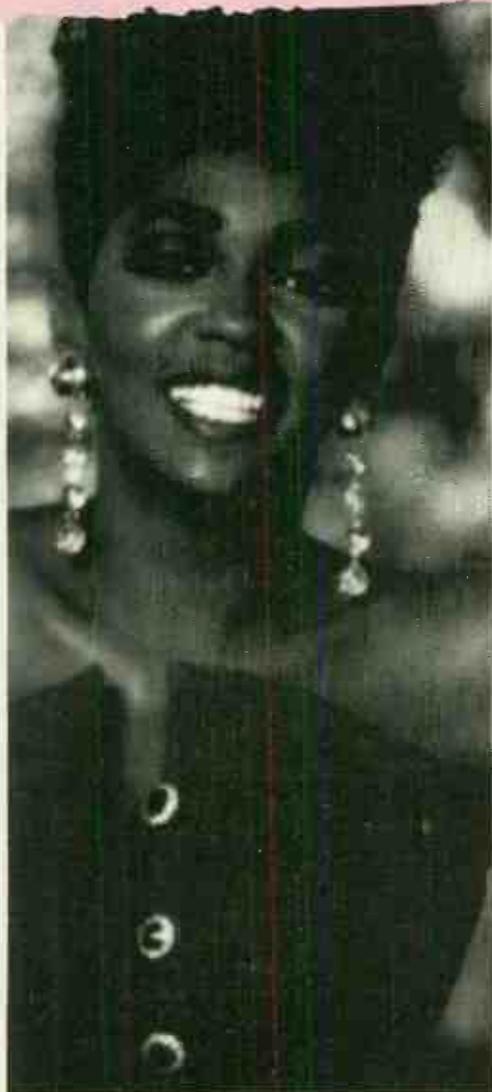
ith the release of her second LP on Elektra Records, **GIVING YOU THE BEST THAT I GOT**, Anita Baker has carved out a special place for herself in American music. Not since artists like Michael Jackson, Whitney Houston and George Michael has a singer dominated the charts the way Anita Baker has. Both the album and the title-track single made it to the top of the Billboard charts. And to top it all off, Baker also served as executive producer along with producer Michael Powell.

In 1986, Anita Baker released her critically-acclaimed, commercial blockbuster album, **RAPTURE**, which firmly established her as a singer with extraordinary vocal abilities. Her interpretation and technical mastery of music has prompted many critics to proclaim her as truly "unique." First-time listeners all across America soon became fans, as **RAPTURE** went on to sell over five million copies.

The songs on **GIVING YOU THE BEST THAT I GOT** are finely toned and crafted. "Good Enough", co-written by Baker and "Priceless" written by Gary Glenn are both standouts. The album will affirm for critics and fans alike that Anita Baker is a musical personality whose impact will be felt for many years to come.

The success of this latest album by Baker is a phenomenon: it's on every major chart (except for country and classical) but she was reluctant at first to release the title track. "I thought it was the best

# Best We Got



Buckmaster/1988

**"The chords usually have certain colors...If the chords are blue, then the lyrics end up being a little blue. The music is primary for me and the lyrics reflect the mood of the music."**

**Anita Baker**

single, and consequently, I didn't want it to be the first release," she explained to *THE STREET*. "I don't know why I had this mentality (saving the best for last), but I guess I was a little bit insecure." Baker felt the song was special and wanted to "hold it close" to her, only to use it in "a real emergency." But Elektra believed in the song and convinced Anita to release it. "They said to me, 'Anita, this is the best song on the album. You've been away for a while, so you've gotta come out with both guns blazing.'" And the charts proved the label was right. As of this printing, *GIVING YOU THE BEST THAT I GOT* holds the number one position on Billboard's Album chart, and the title-track has reached the number one position for three straight weeks on the Rhythm and Blues chart and was a top five national radio hit. The numbers are as amazing as the singer herself.

Baker draws a definite distinction between a "singer," and a "song stylist." She aspires to the latter. "A singer can sing anything," she told *THE STREET*, "but it's like elevator music. It becomes so generic. When I think of stylists, I think of the main-stays in the business—the greats who have been around for a very long time: Ella Fitzgerald, Dionne Warwick, Barbra Streisand, Nancy Wilson. They personalize whatever it is that they sing. I hope people will consider me a singer of that caliber."

The most important things to Baker are maintaining "continuity" in her music and establishing a bond of "trust" with her audience. "When I find out that a certain artist has released a new album, I don't even have to hear what's on it. I trust them and I just go out and buy it. When I get home, I'm happy." While Anita feels continuity is vitally important to her work, so, too, is artistic experimentation. "I figure that if I do eight tracks on an album, I'm allowed to be adventuresome on at least one." For adventure, she often drifts deep into the realm of jazz. "It's just something I naturally love and enjoy performing."

Recording sessions with Anita reflect her nightclub beginnings. She often sings along with the band while they're laying down the instrumental tracks. Baker insists that this recreates with greater immediacy and accuracy the energy and mood of a nightclub performance. She says she most enjoys playing to a live audience, and she wants her albums to capture and reflect that feeling. An Anita Baker album is a rare one-on-one experience. The lady sings from the heart and draws the listener in, and one can't help but react with honest, deep-rooted emotion.

Baker is an outstanding solo performer. She is also a fine composer and her approach to songwriting is equally individualistic. "I'm never able to sit in a room with someone else and write a song," she told *THE STREET* recently. "Collaboration with me doesn't take place in the traditional sense. 'Giving You The Best That I Got' is a good example of that. I was given the music but I didn't like the lyr-

ics. It didn't have a bridge—just this beautiful little groove going on. So I called the writer and asked if I could re-write it and he said, 'Go ahead and do what you want.' So I had my keyboardist put it on tape with an acoustic piano and we started from scratch."

It is the music—as opposed to the lyrics—that comes first for Anita Baker. "The chords usually have certain colors. For instance, if the chords are blue, then the lyrics end up being a little blue. The music is primary for me and the lyrics reflect the mood of the music," she explained.

Baker is unquestionably a star of the first magnitude but without the all too frequent star complex. She prefers to view her success as a tool for leading a better life, enabling her to "take advantage of opportunities as they present themselves." But she also enjoys a degree of normalcy and anonymity. "Going to the airport, the shopping mall, the grocery store—I'll see people there and I'll tell them. 'You're going to see me here all the time, so get used to it. I'll see you again next week,'" remarked Baker, who chooses to present herself to the public as a "regular person." She feels people can sense that and appreciate it. If she went "Hollywood," things would be different. "If I came out of a limo wearing dark sunglasses and travelled with an entourage and started saying things like, 'Don't touch me' and 'No pictures,' then it would get crazy."

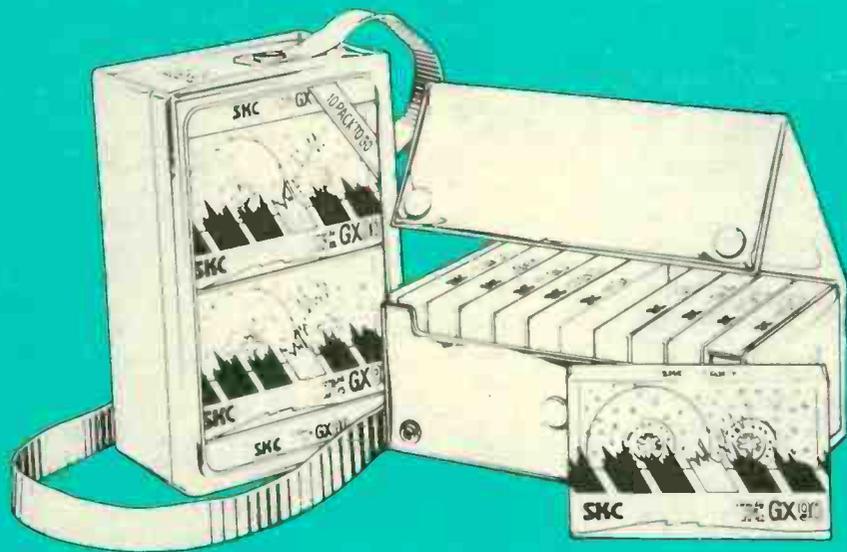
Women—especially minority women—have had to "fight to be heard...in the music industry" and Baker sees her success as one more triumph for her gender which, she feels, is too often not "taken seriously." On a lighter note, Anita echoed the sentiments of Randy Newman ("Short People"), when she said, "...if you're a short woman of any nationality, it compounds your problems: being a short, ethnic woman can be a triple whammy."

Early in her career, Baker learned the importance of assertiveness—of "fighting to be heard." She had originally signed with Beverly-Glen Records for which she recorded and released her first album, *THE SONGSTRESS*, in 1984. But a major disagreement with the record company over her future led to litigation. She eventually won the suit but lost the label. She was released from her contract in January, 1985. She reflects back on the incident light-heartedly, "Of course, I immediately sought employment elsewhere," she laughs. "I really didn't have much of a career at the time, although I might add, I had one album out (*THE SONGSTRESS*) and it was marginally successful." Baker certainly wasn't afraid that the litigation would ruin her career. She laughs again, "I had good typing skills, if you know what I mean. Nothing like having a skill you can fall back on." No need for typing, though—a few months later she signed with Elektra Records and *RAPTURE* was released in early '86.

While she has enjoyed great commercial and critical success, Anita credits college radio stations with supporting her career "before anybody else did." She's very grateful for that. "I really owe them a lot of thanks." Were it not for college radio—who knows—Anita Baker might still be honing those "typing skills."

*By Jesse Nash*

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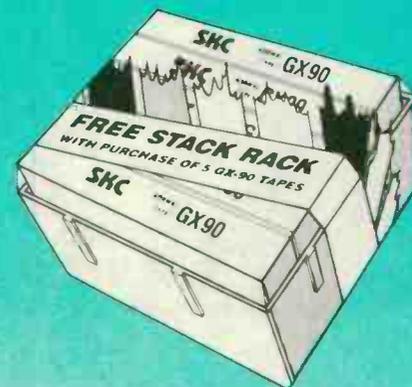
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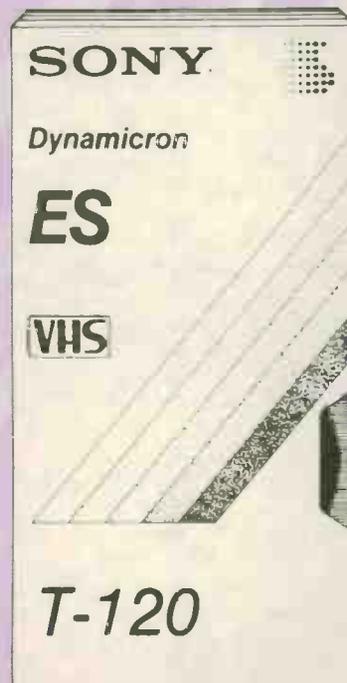
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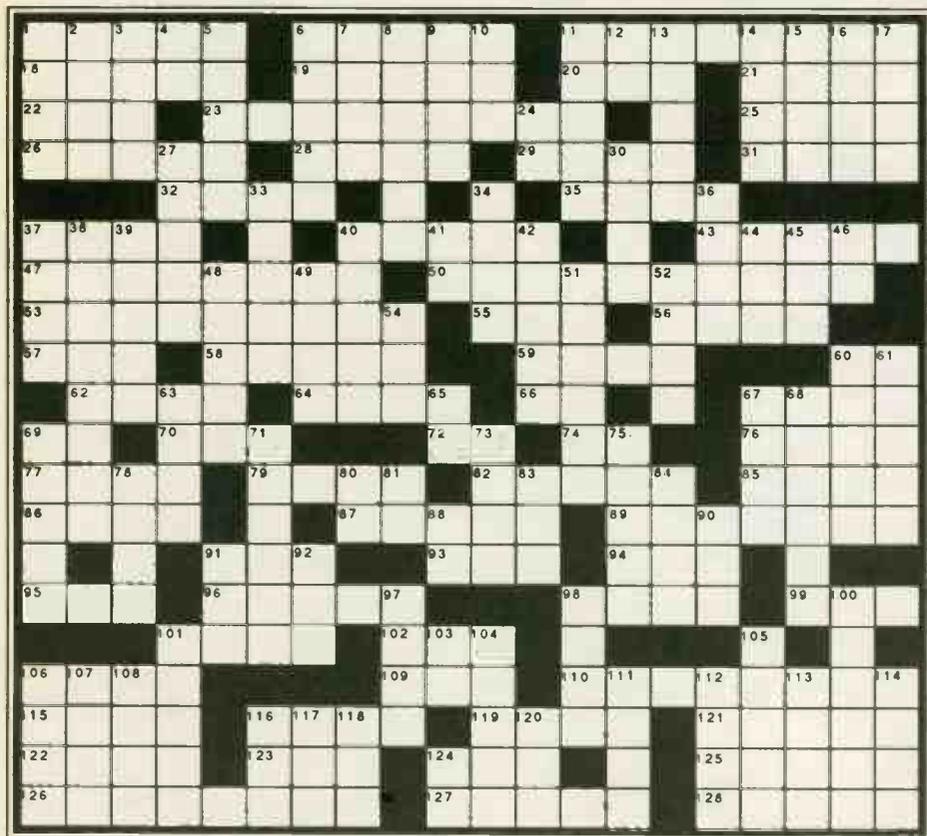
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SALE THRU 4/5/89

# CROSS STREET

BY J. PAUL



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- 1 International flamencos, Gypsy \_\_\_\_\_
- 6 Elizabeth Fraser's, Cocteau \_\_\_\_\_
- 11 Striking the palms to keep time?
- 18 Unsuitably awkward
- 19 Cotton Club's Gregory or Maurice
- 20 "\_\_\_\_ Ng", (TMBG)
- 21 You can tow it or stand on it
- 22 6l
- 23 The Police are watching this
- 25 Ingests
- 26 Country's K.T.
- 28 Belonging to Speedwagon
- 29 Expectorate L.I. club
- 31 Guitar neck is home to it
- 32 \_\_\_\_ Star, (Texas/NYC club)
- 35 Rock the Cradle w/this
- 37 Murder
- 40 Painting tool
- 43 Drum brand name
- 47 "\_\_\_\_-\_\_\_\_", (chubby)
- 50 "\_\_\_\_-\_\_\_\_ Be" (blues staple)
- 53 Once-\_\_\_\_\_, (fairy tale opening)
- 55 Often paired w/flow
- 56 Shed from eye
- 57 A boy to Madonna is one
- 58 Isle in the Indian Ocean (good luck!)
- 59 "Got to Get You \_\_\_\_ My Life"
- 60 "Rockin' \_ the T-Dance" (Rainmakers)
- 62 Padres city, state (init)
- 64 Very long periods of time

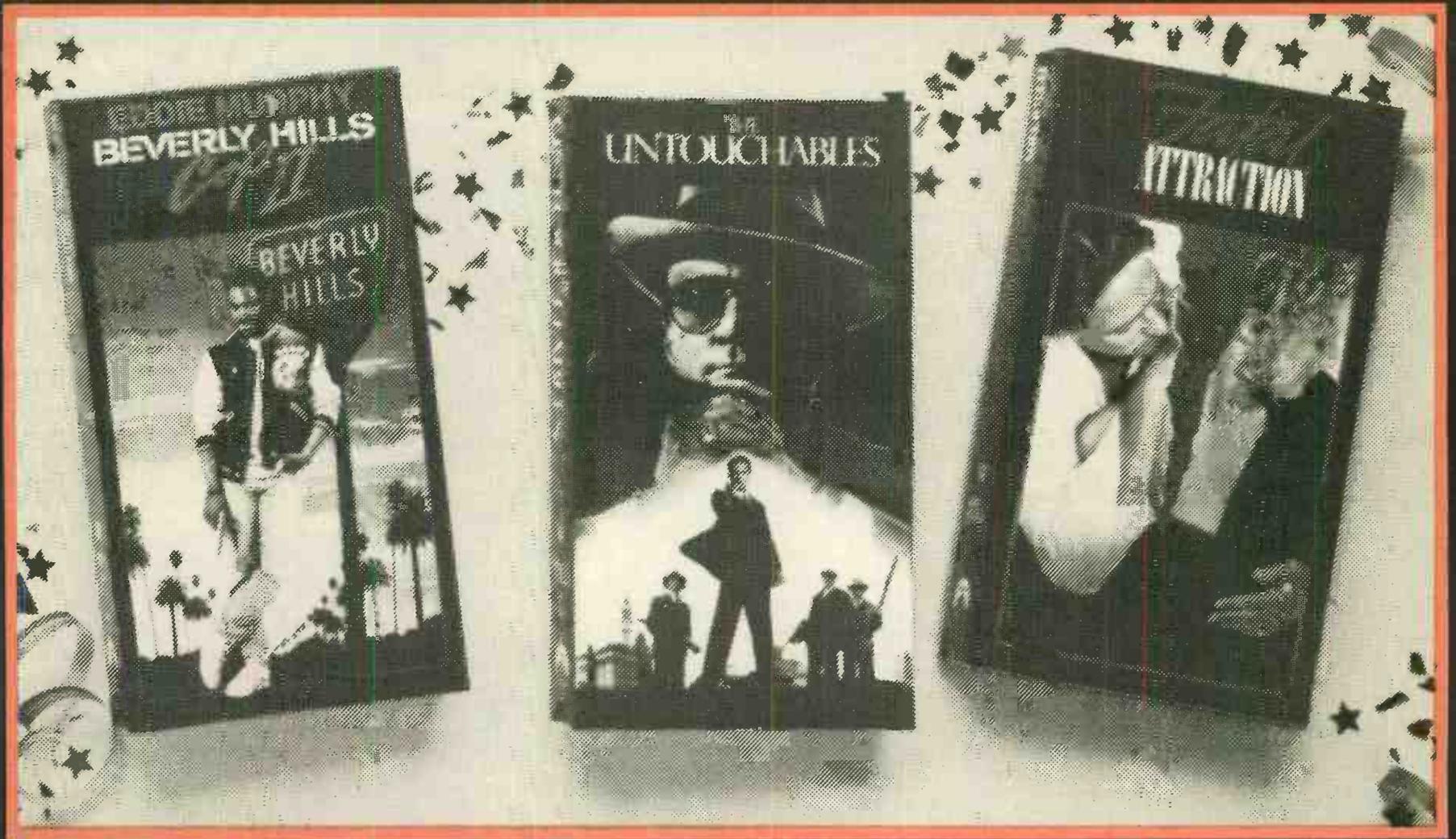
- 66 Early period of time prefix
- 67 Country crooner Lovett
- 69 Billy Idol's guitarist (init)
- 70 Boss's birthplace (init)
- 72 Hit w/"Goody 2 Shoes" (init)
- 74 Accordion flavored cajun (abbr)
- 76 Feel your \_\_\_\_\_, (having ego)
- 77 First rock flutest?
- 79 Women activist's fav singer, Holly
- 82 Man has 2 of 'em, wimp has none
- 85 Mash's "Hot Lips"
- 86 Leave out
- 87 Zep tune or dog's name
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- 7 "A Bell Is A Cup..." is their LP title
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- 103 The Wizard or batman (init)
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- 113 Govern
- 114 Prefix meaning 6
- 116 "\_\_\_\_ A Wonderful Life"
- 117 3 Stooges flung it often
- 118 Exclaim
- 120 Electric fish
- 124 Deriving from



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# STREET ★ SIGNS

BY JIM BESSMAN

THE STREET bumped into Lou Reed at the CMJ Music Marathon in New York recently, right before he spoke on "Music As a Social Force: The Struggle for Human Rights." We asked him how his album was coming along.

"It's the album that everyone has always wanted me to do," he said, his customarily dry matter-of-fact tone not hiding his proud satisfaction.

During his talk, Reed said that he had always believed an artist's political views should be expressed implicitly, but, he explained, "certain things have happened now that you can't ignore such as AIDS, drugs, crime and homelessness. The Reagan Administration has cut back on every major social service we take for granted," he went on. "You can't understand the depth of social problems from the three-second snippets you see on TV. I think music can change the world, and you should too."

Listen, then, to Reed's new album, *NEW YORK* (Sire/Warner Brothers), which, by confronting the deep-seated ills of America's flagship city with such chilling directness, will double you over, if not spin you completely around. Vividly depicted is a street-real world familiar to anyone who rides a subway or looks out a window, one which is so gritty you can spit it out. But we can't escape from it, "We who have so much, more than any one man does need, and you who don't have anything at all." ("Strawman").

As a piece of journalism, Reed's unrelenting New York City vignettes are worthy of a Pulitzer Prize. But unlike his flimsy pop attempts of recent years, this is also a hot record, mainly because of the bluesy, two-guitar interplay which gives Reed's talking blues vocals a sizzling urban energy.

There are other noteworthy releases this month as well, starting with David Byrne's Brazilian pop compilation *BRAZIL CLASSICS I—BELEZA TROPICAL* (Fly/Sire). The ace Talking Head has taken his fascination with world music, which has resulted in some of his band's most exhilarating records, to the next level, assembling a collection of Portuguese language songs which not only sparkle seductively by themselves, but also provide the perfect overview to a foreign musical style which is currently making deep inroads into our town.

Two of today's spacier bands also have new albums. The first is The Fixx's *CALM ANIMALS* (RCA). The persistent problem with this British

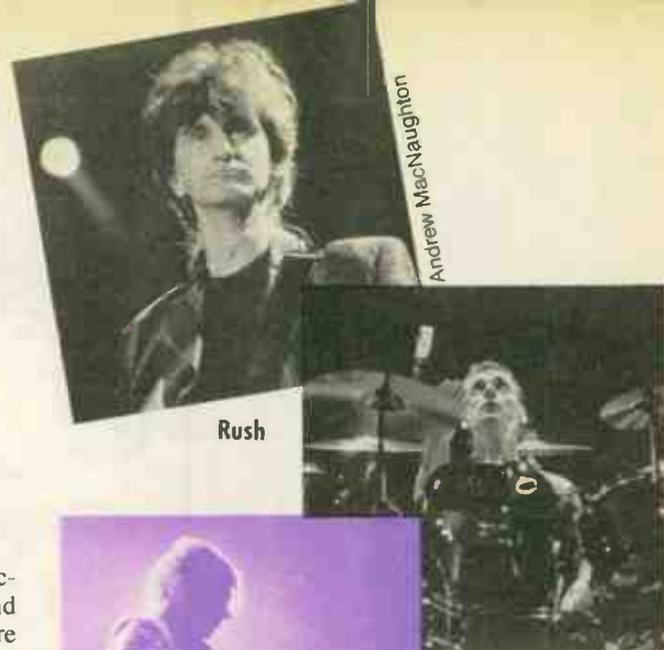
quintet is that distinct songwriting is too often sacrificed for atmospheric instrumentation and equally airy themes. While the production is more solid here, only the outstanding first single, "Driven Out," and the dreamy, "The Flow," make the album more than just likeable.

The second is Rush's live double-album *A SHOW OF HANDS* (Mercury/Polygram). This, the most out-of-spacey bands, seems a lot more down-to-earth in the live concert, where it always shines brightest anyway. Credit the Canadian trio's production for giving the material (culled mostly from the last two album tours) a dazzling sheen and a greater sense of reality.

Let's close with a couple of young female singers, starting with the phenomenal Debbie Gibson, whose second album, *ELECTRIC YOUTH*, is out on Atlantic. If you loved *OUT OF THE BLUE* and all its hit singles, you may be left a bit wistful by the maturing of Gibson's songwriting tone. There simply aren't enough of the endearingly girlish hooks of the first LP in the new one, which sounds more like adult leftovers from the last Olivia Newton-John album (Gibby says that lead track "Who Loves Ya Baby" was actually written with Olivia in mind).

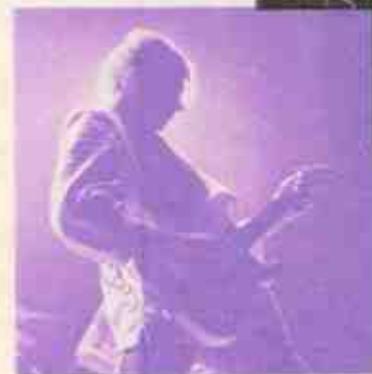
In marked contrast to 18-year-old Gibson's efforts is the stunning debut album by Britain's 19-year-old Tanita Tikaram, *ANCIENT HEART* (Reprise). The album has such depth of feeling and poetic vision that the youngster holds her own against venerable idols like Joni Mitchell and Leonard Cohen, from whom she's learned how to support the songs and her low singing voice with sparing arrangements, often featuring acoustic and even classical elements. This one you have to listen to more than once.

The month's video is a blockbuster: "Bruce Springsteen—Video Anthology/1978-88" (CMV Enterprises). Eighteen songs (his complete output of performance and conceptual videos) are chronologically arranged, with the first, a crudely filmed but lively version of "Rosalita," unintentionally reminding us how comparatively stiff the now body-built Boss has become in concert. What's amazing about the concert clips is, that even though they earned Springsteen numerous awards and nominations, they're generally marked by awful acting and repetitious technique. Of course, the big sales that are bound to reward the tape goes to show how much we know.

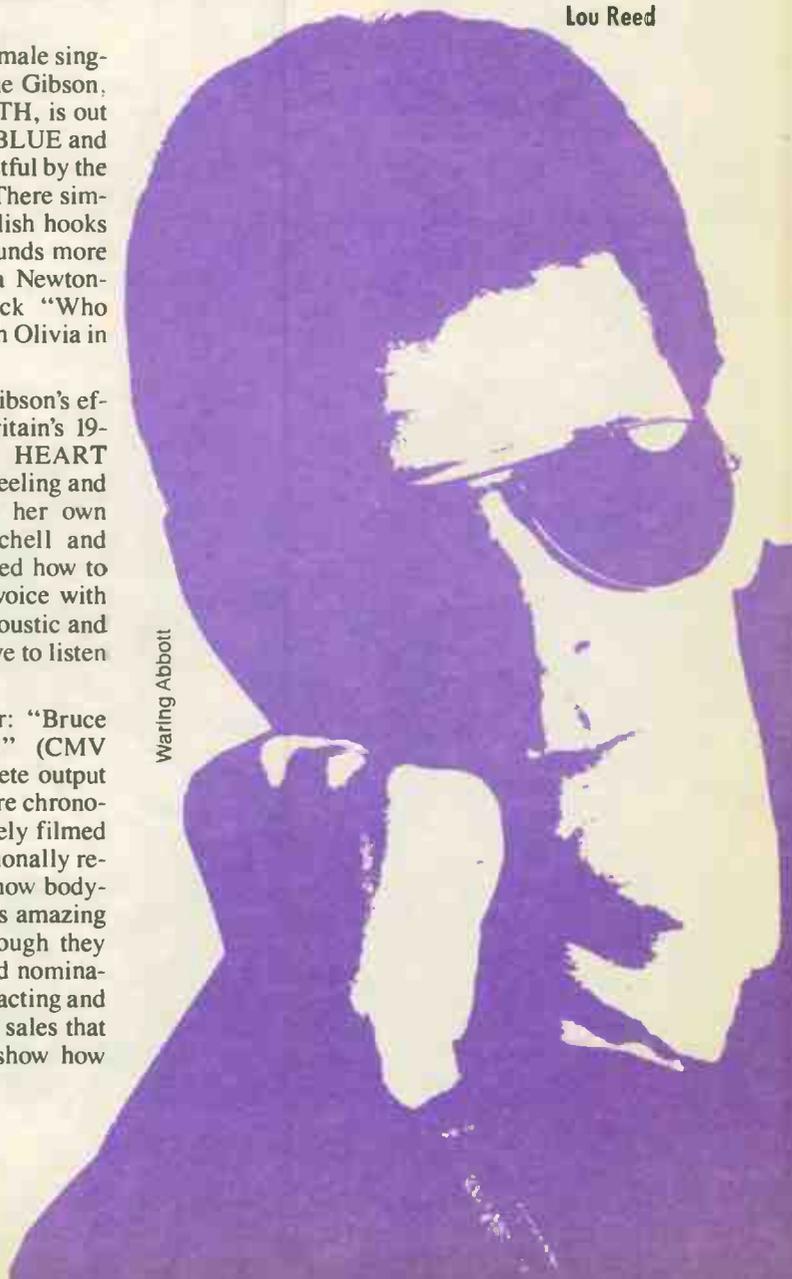


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# STREET ★ ATTACK

BY ANNE M. RASO

To what does Winger sticksman Rod Morgenstein attribute his band's mega-successful debut? "Luck, mainly!", Rod "The Mod" tells THE STREET. "Somehow we got affiliated with all the right people who are making all the right moves and, like with everything, we have had a little bit of luck on our side.

"You can have everything in place, and if you don't have a little luck, it won't happen. I'm speaking from experience because I went over to Germany a couple of years ago to join a band that had signed a humongous record deal that broke all records in record deal history—in terms of the most



Winger: On the way to the top

money and the big machine being behind it. And it stiffed, *totally*, for whatever reason. But anything a band could've asked for, we had—in terms of promotion, billboards all over London and a tour—and it just stiffed. We just didn't have that little bit of luck.

"In case you're curious, the name of the group was Zeno. There was so much hoopla about the group. And to me, well, I thought it was a great band, but you can't always figure out why it didn't happen. But everything sort of has to come together as one, and if any one of the pieces are not in place, it has a good chance of not happening."

Look for Winger to star on a hot triple bill with BulletBoys and Cinderella starting this month. It'll definitely be worth checking out!

**KIBBLES 'N' BITS:** Who in metaldom hates to schmooze the most? Why none other than Ozzy Osbourne, who says he hates to have to be nice to people he really can't stand. He displayed his true feelings at a recent bash given by CBS to celebrate **NO REST FOR THE WICKED** going platinum. The Oz showed up two hours late and then split less than half an hour later...Helloween is currently negotiating a tour deal for the U.S. THE STREET'S heard, via the metal grapevine, that they've been talking about opening up for Kiss or

Ratt...Never A Dull Moment Dept.: Someone recently put a bullet hole through the window of Poison's tour bus when it was parked outside of a hotel. According to mischievous skinpounder Rikki Rocket, "No one was on the bus at the time." Our speculation is that the man behind the gun was probably the father of one of the underage girls who were recently evacuated from the bus for participating in some rather risky activities!...THE STREET spotted Joan Jett at the post-concert party for comedian Andrew "Dice" Clay's New Year's show at the Beacon Theater. By the way, the ultra-cool "Dice" is a close friend of Motley Crue skinpounder Tommy Lee. Tommy shares "Dice's" famous philosophy: "If you can't party with the big boys, don't show up!"...Did anyone out there catch Dana Strum of the Vinnie Vincent Invasion on Fox Television's "Hour Magazine" recently? Dana and his mother were on a panel discussing—what else?—his involvement in heavy metal. Not surprisingly, his mom expressed her disapproval despite his success. It was quite an interesting program... Celtic Frost's "Cherry Orchards" video (about the life and death of Marilyn Monroe) was directed by Xavier Russell, son of noted British film director Ken Russell and rock critic for England's "Kerrang!" magazine...

**HOT WAX DEPT:** Here are some albums you might like to buy and others that are more suitable as dinner plates:

Wrathchild—**CLIMBING THE WALLS** (Atlantic)—This band rocks hard and this LP should definitely not disappoint their devoted following. Check out tracks like "Hell's Gates", "Silent Darkness" and "Day Of The Thunder." You won't be able to stop yourself from playing air guitar!

Metal Church—**BLESSING IN DISGUISE** (Elektra)—While The Pope probably doesn't like this band, you diehard headbangers probably will. Check out top-notch tracks "It's A Secret" and "Powers That Be."

Skid Row—**SKID ROW** (Atlantic)—This band looks a little too pretty but that doesn't mean they can't play. This is most definitely a worthwhile debut LP. How could you not like a band whose lead guitarist is nicknamed "The Snake"?!

Violent Playground—**THRASHIN' BLUES** (Big Chief)—The album cover depicting a fifth grader who's just had a bad swing accident is real cute, fellas. On your next cover, you'll probably have a picture of granny falling out of her rocking chair. We have neutral feelings about this disc—it seems to just be another one of the hardcore assembly line.

'Till next time, keep on headbangin'!...



Helloween: Opening for Kiss or Ratt?

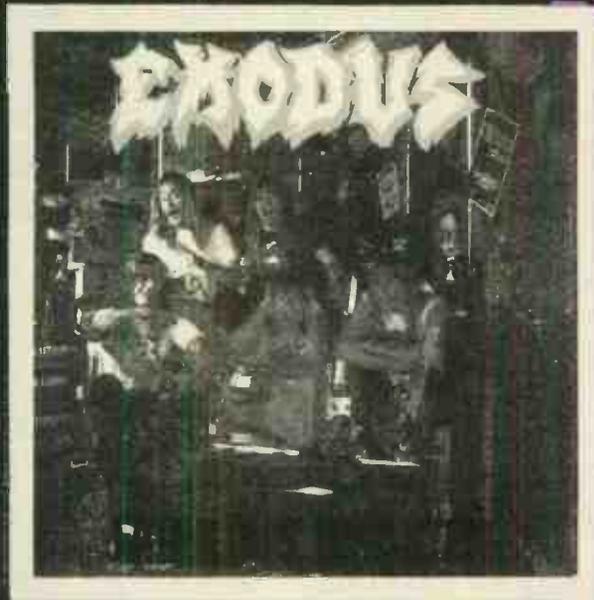


Skid Row: More pretty boys, but they can play



Violent Playground: Hardcore assembly line

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# SIDE ★ STREET

BY JOEL VANCE

As the latest Kurt Weill revival (they usually happen every decade) continues, Germany's Ute Lemp is already being compared to Marlene Dietrich as an international star and to Weill's widow, Lotte Lenya, as the premier vocal interpreter of Weill's music. London Records has released UTE LEMPER SINGS KURT WEILL in a program of fourteen songs from such Weill works as "Silverlake," "The Three Penny Opera," "The Rise and Fall of The City of Mahogany," "Berlin Requiem" and "One Touch of Venus" with the RIAS Berlin Chamber Ensemble conducted by John Mauceri. Lemp, a singer/dancer/actress, has already won raves for her recitals in New York and Berlin as well as for her performance as Sally Bowles in the Paris production of "Cabaret".

For those just getting acquainted with Weill's music, or who have only heard The Doors' version of "Alabama-Song," Weill's career had two phases, the first in Berlin until 1933 when the "Caesar Song" from "Silverlake" (included in this album) brought the Gestapo to the theatre door just as Weill and Lenya escaped out the back. Weill emigrated to America, became a citizen, never spoke German again, and composed some of the most compelling American musicals of the '30's and '40's including "Lost In The Stars." He died in 1950. There were purported "successors" to Lotte Lenya—Martha Schlamme and Giselle May—but Lenya herself bequeathed the palm to Theresa Stratas. Ute Lemp, however, is very much a contender. Lenya's original 1931 recording of "Alabama-Song" was done in broken, phonetic English which lyricist Bertolt Brecht had picked up from American jazz records. Lemp's rendition faithfully reproduces the phonetics in homage to Lenya, but she herself speaks perfect English as evidenced in "Westwind," "I'm a Stranger Here Myself" and "Speak Low" from "One Touch of Venus."

If you've been watching the Arsenio Hall late-night talk show you may have noticed the drummer in the studio band, Terri Lynne Carrington. Her debut album, REAL LIFE STORY, is out on the Verve/Forecast label. She's toured with many of the major jazz names—Stan Getz, James Moody, Wayne Shorter—and has a stellar lineup of musicians on the album, including Shorter and Grover Washington (tenor sax), Hiram Bullock and Carlos Santana (guitars) and Patrice Rushen (keyboards).

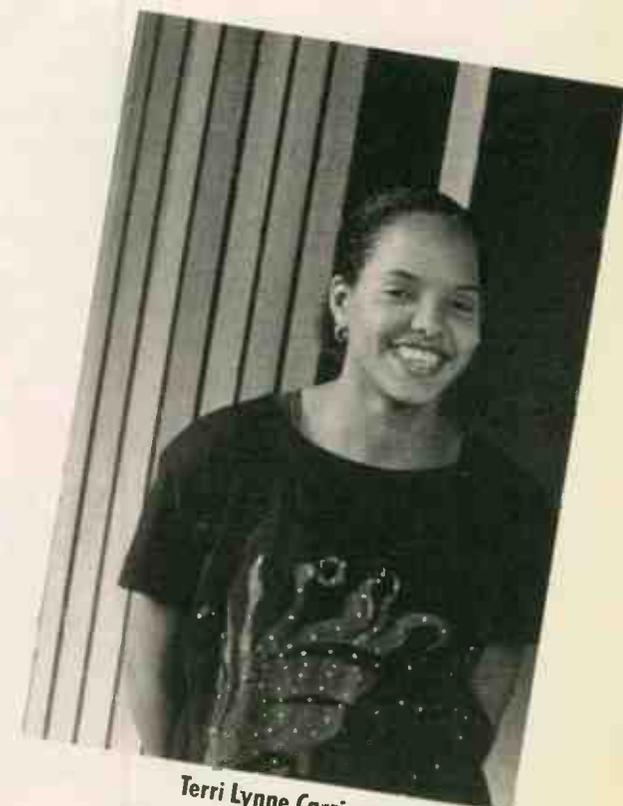
Collectors, rejoice! If your LP copies of RCA's "Vintage" series of 1920's-1940's folk, jazz, country and "personality" re-issues from the 1960's have worn too thin, much of the vault material is now being released in CD format on the new "Heri-

tage" series with computerized sound restoration. ...At Columbia, they have a 5-CD set, BING CROSBY, THE CROONER, 1928-1934. Much of the song material is, shall we say, sub-average, but forty years before Elvis slogged his way through all those ghastly movie soundtracks, Crosby proved that a great artist can be a Lazarus to his material... At Capitol, and you may greet this one with whoops of delight or howls of mirth—they have re-issued on CD one of the gee-whiz albums of the 1950's, Yma Sumac's VOICE OF THE XTAHAY. Ms. Sumac has a 5-octave vocal range and was supposedly singing her native songs of pagan passion from the Latin American jungle. In actuality, her real name was Amy Camus and she was from Brooklyn. One of the many camp delights of this CD, with its increased sound capacity, is to hear her hyperventilating at the end of the title track.

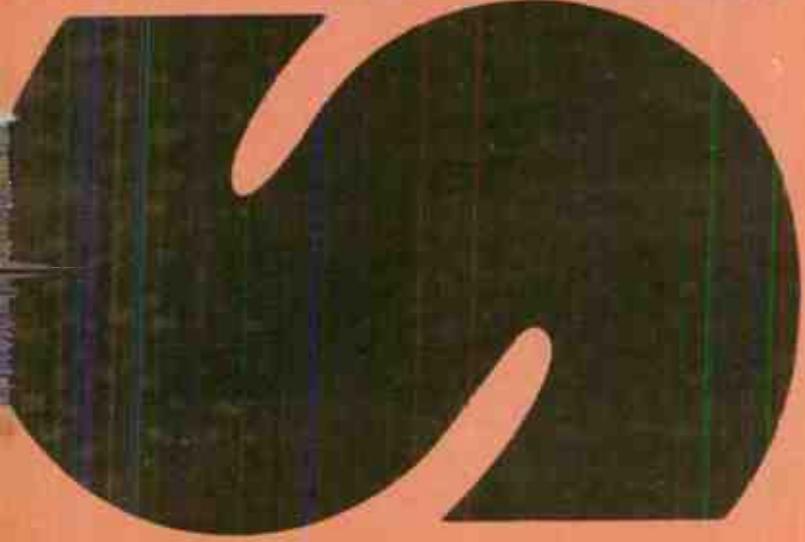
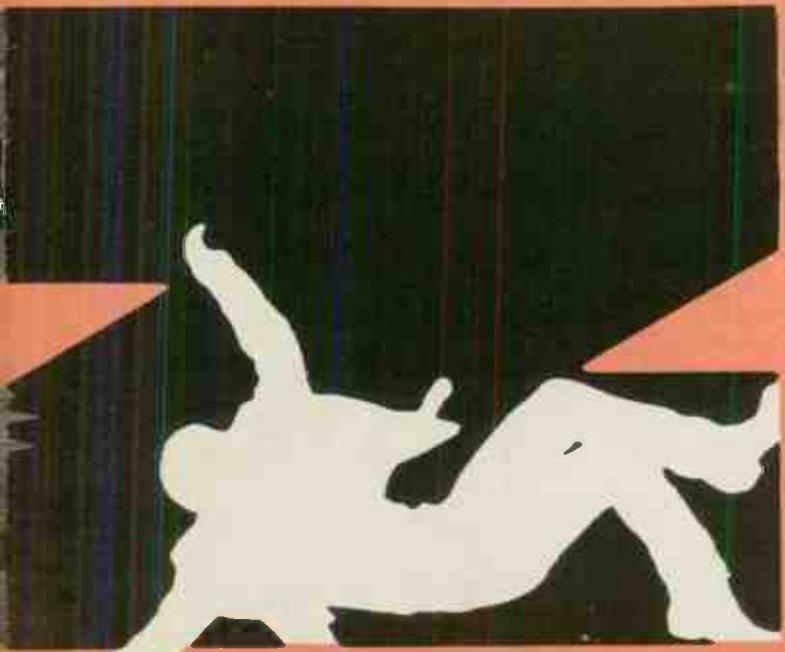
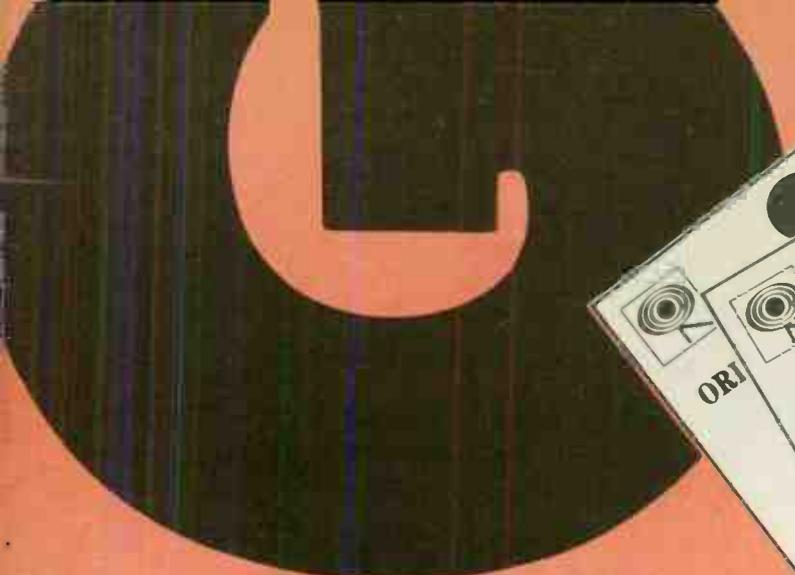
Alanna Nash has done for country music what Joe Smith did for pop in her "oral history" volume titled, "Behind Closed Doors: Talking With the Legends of Country Music", compiled over a 12-year period. Chet Atkins recalls Dolly Parton: "One time we were rehearsing a TV show out at Opryland. She came walking across the stage with a pair of real tight pants on and she walked up to me and said, 'I saw you lookin' at my crotch.' It embarrassed the hell out of me. And I said, 'Well, you do that, too, once in a while, don't you?' And she said, 'Oh sometimes,' and went giggling off. She loves to tease, Dolly does." According to Dolly herself, "I've looked the same since I was just a kid. I started doin' my hair like this when I was in high school. Then later on I started wearin' wigs, because I was so involved with my music that I couldn't sit under a hair dryer at a beauty shop. But my sex image—what does that mean? I've always worn tight clothes, I've always had big boobs, I've always been well-developed." Lacy J. Dalton rejects the image of the honky-tonk outlaw gal: "I drink beer occasionally because it relaxes me and it relaxes my throat. But I don't want people to think all I ever do is drink beer and ride motorcycles and get tattoos. That's just not how it is. What I always say to my manager is that I'm a middle-aged housewife who's having a fling."... Finally, Minnie Pearl remembers Elvis: "When we went to Honolulu with Elvis... he was making 'Blue Hawaii.' All the rest of us were down on Waikiki Beach and we were all cavorting and having a good time. He was standing on the balcony of his penthouse alone, looking down at us. We hollered and he waved. He was lonely looking. He literally was a prisoner because of his fans."



Ute Lemp: Successor to Lotte Lenya?



Terri Lynne Carrington: Pure jazz



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**RECORD WORLD** **SQUARE CIRCLE**

# STREET ★ Life

## COWBOY JUNKIES AT THE BOTTOM LINE

BY J. PAUL

SSShhh, the Junkies are playing. Toronto's Cowboy Junkies latest RCA offering, **THE TRINITY SESSION**, was recorded in 14 hours with only one microphone dangling from a church ceiling. The band brought that same religious purity to its recent Bottom Line gig.

The family act of Michael, Peter, and Margo Timmins core the group, employing additional cowboys Alan Anton, Jeff Bird and Kim Deschamps. The six make about as much noise as a 40-watt bulb casts light, but their musical prowess shines much brighter. Their sound is noticeably country anchored—fiddle, steel pedal guitar, accordion and mandolin all make appearances—but often blends towards blues or folk or both.

Shunning the standard stage introduction, the humble boys broke into the triple-metered "Blue Moon Revisited" and all of a sudden it feels like one of those grainy b/w westerns from the 40's. The camera starts a slow, agonizing zoom-in from somewhere deep in a starry Montana sky. As it closes in on a sleeping wagon train, a distant harmonica gradually fills the crisp night air rising softly above the chirping brush and crackling campfire. And just as one of those dusty old Hollywood-tenor cowpokes opens his mouth to sing... WHAM! A quick cut to the lovely Margo Timmins as she ices the room with her frosty delivery.

On and on it went. From the brooding "Misguided Angel" to the bluesy "I Don't Get It," Margo and family mesmerized the appreciative crowd until startling applause capped each number. The Junkies' already popular cover of Lou Reed's "Sweet Jane" was right on target, but it was the spooky version of Hank Williams' "I'm So Lonesome I Could Cry" that sparked brightest in misty eyes. Margo's "Blue By You" Ronstadt-ish croon is mixed with a Newton-John-like personable sweetness in a bowl of "bathroom acoustics" resonance to create a concoction that hangs like icicles above the brewing instrumental bottom. On occasion a scattered harmonica or steel guitar solo would rise to her register for a playful game of melody tag, but it was the sugar-sweet Timmins who held the attentive audience.

The coy singer held herself tightly as well, as if chilled by her own Frigidaire vocals, and claimed that the eerie silence made her nervous. Nervous enough to forget her entrance once, but not too shaken to include an inspired solo, accompanied only by clinking bottles and whispered drink orders. Without a wall of sound to hide behind, Margo displays remarkable confidence for a woman coaxed into a singing career by her brothers.

Calm, cool, and classy, these Junkies bring on a new high. The Cowboys shoot up with lamenting

blues, pretty folk, and train-a-rollin' country. They are a sweet smelling rose in a perfume factory world, attracting the discriminating nose. A rare beauty of a band.

## DURAN DURAN AT THE NASSAU COLISEUM

BY STEVE MATTEO

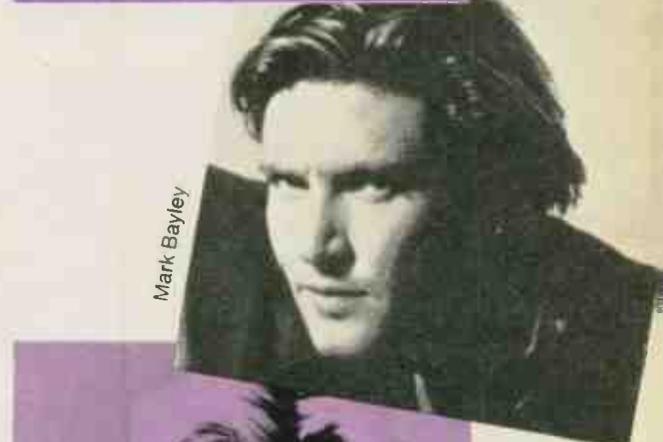
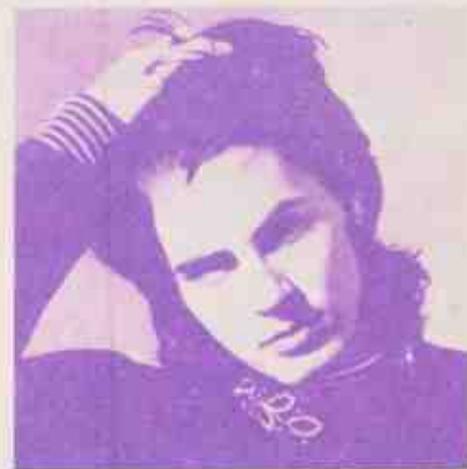
As a crowd of mostly teenage girls awaited the arrival of the pin-up pop idols, the cavernous rock arena pulsated with the disco sound of England's latest musical fad, "acid house" music. Such was the disparity between Duran Duran's latest musical phase and the expectation of its fans. The group's new album, **BIG THING** (on Capitol), was obviously influenced by this new sound, particularly "Big Thing," the album's opening cut, which also began the show. The booming number drew rapturous applause and screams from the adoring audience, which seemed to convey not just a gesture of the fans' boundless enthusiasm for the group's return to New York, but also a genuine approval of the new song. "I Don't Want Your Love," also from the new album, drew an equally enthusiastic response; the band then went back to its previous album, **NOTORIOUS**, and kicked into the sleek sassy funk of that period with fine results. In fact, of all the different periods Duran Duran covered, the music that sounded best came from the sparse and lean funk sound of that album. Near the end of "Election Day," from the Arcadia project, the group added a slightly reworked touch of "Some Like It Hot," with only so-so results.

The rest of the concert was filled with music from the group's new album and a cross-section of its biggest hits. "All She Wants," from **BIG THING**, was overwrought with machinery and featured a Prince-like dance routine. "Girls On Film" had a funkier edge and both the title cut and "Skin Trade," from **NOTORIOUS**, were very good. On "Planet Earth," Simon LeBon struggled with a strained voice and "Wild Boys" was mildly overblown. From the group's breakthrough **RIO** album came a nice version of "Save A Prayer" and a reworked "Rio" with a perfunctory reading of "The Reflex," from **SEVEN AND THE RAGGED TIGER**, sandwiched in between.

The show closed out with more new music. There is no doubt that Duran Duran is moving forward. Warren Cuccurullo, formerly of Missing Persons, makes a nice replacement for Andy Taylor on guitar; though both he and keyboardist Nick Rhodes were somewhat buried in the live mix. It's a shame that former Average White band drummer Steve Ferrone has not continued with the band in its live shows. John Taylor, the group's bassist, still appears to be the musical leader and the best musician of the group. No doubt some day he'll take his talent to a more sophisticated musical amalgamation.



Cowboy Junkies: A sweet smelling rose

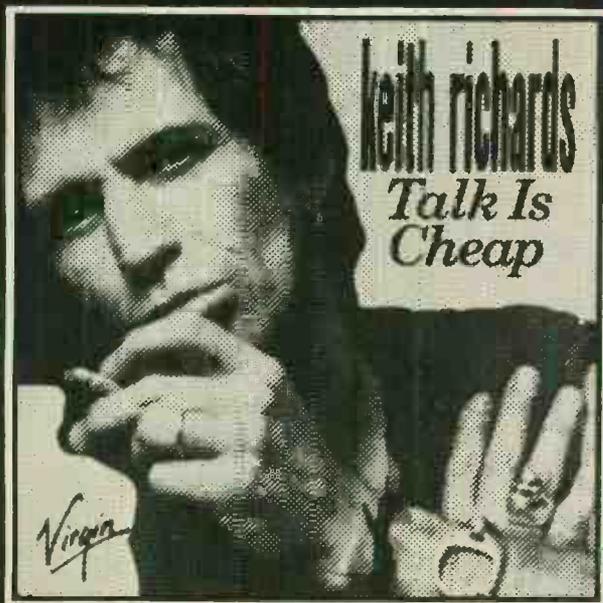


Mark Bayley



Duran Duran: Pin-up pop idols

# KEITH RICHARDS



Includes The Singles:  
**Take It So Hard, Struggle,  
You Don't Move Me**

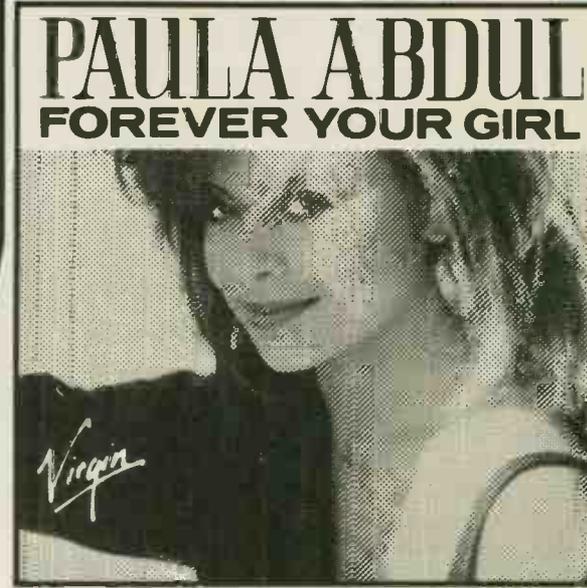
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# PAULA ABDUL



Includes The Singles:  
**Knocked Out and  
Straight Up**

# BACK ★ STREET

## TOP 50 ALBUMS AND CASSETTES

1. Debbie Gibson—ELECTRIC YOUTH
2. Tesla—THE GREAT RADIO CONTROVERSY
3. Roy Orbison—MYSTERY GIRL
4. Traveling Wilburys—VOLUME ONE
5. Poison—OPEN UP AND SAY...AHH!
6. Edie Brickell & New Bohemians—SHOOTING RUBBERBANDS AT THE STARS
7. Bob Dylan & The Grateful Dead—THE LEGENDARY MEETING
8. Tracy Chapman—TRACY CHAPMAN
9. Anita Baker—GIVING YOU THE BEST THAT I GOT
10. Enya—WATERMARK
11. Guns N' Roses—GN'R LIES
12. R.E.M.—GREEN
13. Bobby Brown—DON'T BE CRUEL
14. Pink Floyd—DELICATE SOUND OF THUNDER
15. Def Leppard—HYSTERIA
16. Tone Loc—LOC'ED AFTER DARK
17. Bon Jovi—NEW JERSEY
18. Mandy Patinkin—MANDY PATINKIN
19. Samantha Fox—I WANNA HAVE SOME FUN
20. Paula Abdul—FOREVER YOUR GIRL
21. Fine Young Cannibals—RAW AND THE COOKED
22. "Sing"—SOUNDTRACK
23. Kenny G—SILHOUETTE
24. New Order—TECHNIQUE
25. Elvis Costello—SPIKE
26. David Crosby—OH YES I CAN
27. White Lion—PRIDE
28. Guns N' Roses—APPETITE FOR DESTRUCTION
29. Rush—A SHOW OF HANDS
30. Taylor Dayne—TELL IT TO MY HEART
31. Journey—BEST OF JOURNEY
32. "Beaches"—SOUNDTRACK
33. Guy—GUY
34. New Kids On The Block—HANGIN' TOUGH
35. Melissa Etheridge—MELISSA ETHERIDGE
36. Karyn White—KARYN WHITE
37. Barbra Streisand—TILL I LOVED YOU
38. Boys—MESSAGES FROM THE BOYS
39. Erasure—THE INNOCENTS
40. Bobby McFerrin—SIMPLE PLEASURES
41. BulletBoys—BULLETBOYS
42. Skid Row—SKID ROW
43. Joan Jett & The Blackhearts—UP YOUR ALLEY
44. Winger—WINGER
45. Chicago—19
46. Escape Club—WILD WILD WEST
47. New Edition—HEART BREAK
48. Pink Floyd—THE WALL
49. Slick Rick—THE GREAT ADVENTURES OF SLICK RICK
50. George Michael—FAITH

## TOP 25 CD's

1. Debbie Gibson—ELECTRIC YOUTH
2. Traveling Wilburys—VOLUME ONE
3. Roy Orbison—MYSTERY GIRL
4. Edie Brickell & New Bohemians—SHOOTING RUBBERBANDS AT THE STARS
5. Tracy Chapman—TRACY CHAPMAN
6. Anita Baker—GIVING YOU THE BEST THAT I GOT
7. Paula Abdul—FOREVER YOUR GIRL
8. "Beaches"—SOUNDTRACK
9. Mandy Patinkin—MANDY PATINKIN
10. "Sing"—SOUNDTRACK
11. Bob Dylan & The Grateful Dead—THE LEGENDARY MEETING
12. Bobby Brown—DON'T BE CRUEL
13. Tesla—THE GREAT RADIO CONTROVERSY
14. R.E.M.—GREEN
15. Pink Floyd—DELICATE SOUND OF THUNDER
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18. Tone Loc—LOC'ED AFTER DARK
19. Journey—BEST OF JOURNEY
20. Barbra Streisand—TILL I LOVED YOU
21. Kenny G—SILHOUETTE
22. Poison—OPEN UP AND SAY...AHH!
23. Bon Jovi—NEW JERSEY
24. Rush—A SHOW OF HANDS
25. Guns N' Roses—GN'R LIES

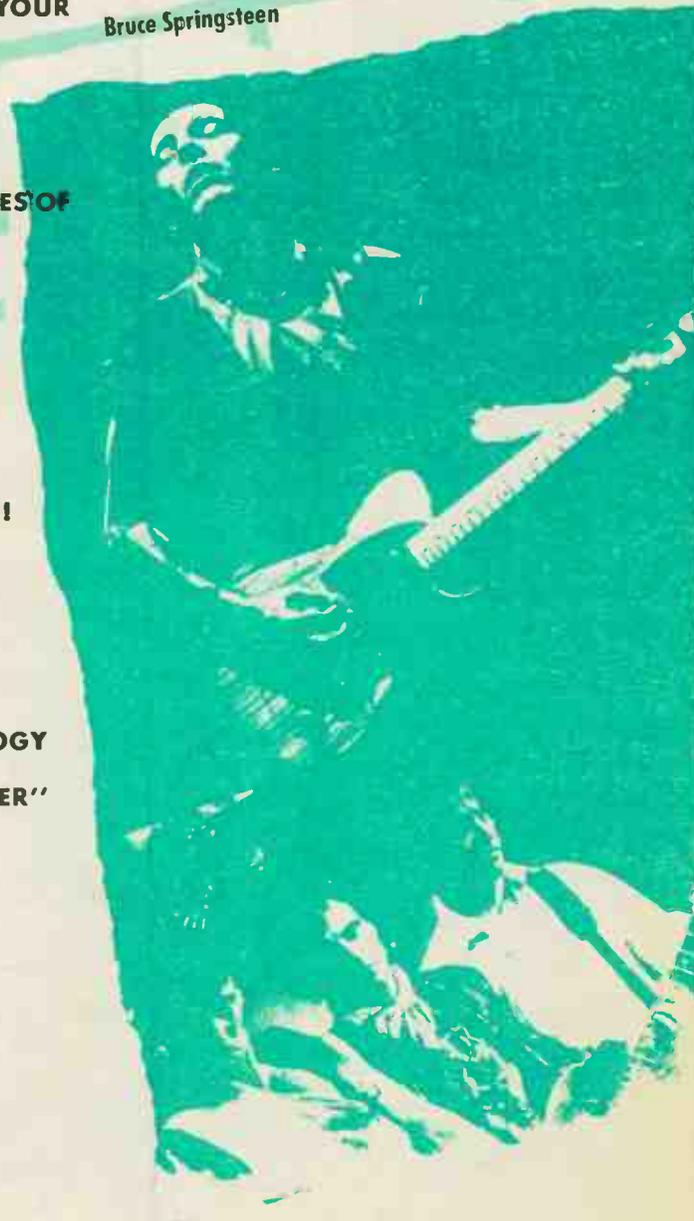
## TOP 10 VIDEOS

1. Bruce Springsteen—"BRUCE SPRINGSTEEN—VIDEO ANTHOLOGY 1978-88"
2. Michael Jackson—"MOONWALKER"
3. U2—"RATTLE AND HUM"
4. "E.T."
5. "CINDERELLA"
6. Def Leppard—"HISTORIA"
7. Metallica—"CLIFF 'EM ALL"
8. "FATAL ATTRACTION"
9. "BEVERLY HILLS COP II"
10. George Michael—"FAITH"



Debbie Gibson

Bruce Springsteen



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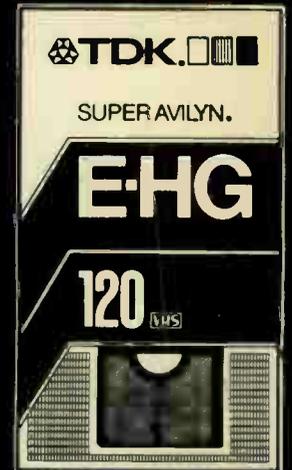


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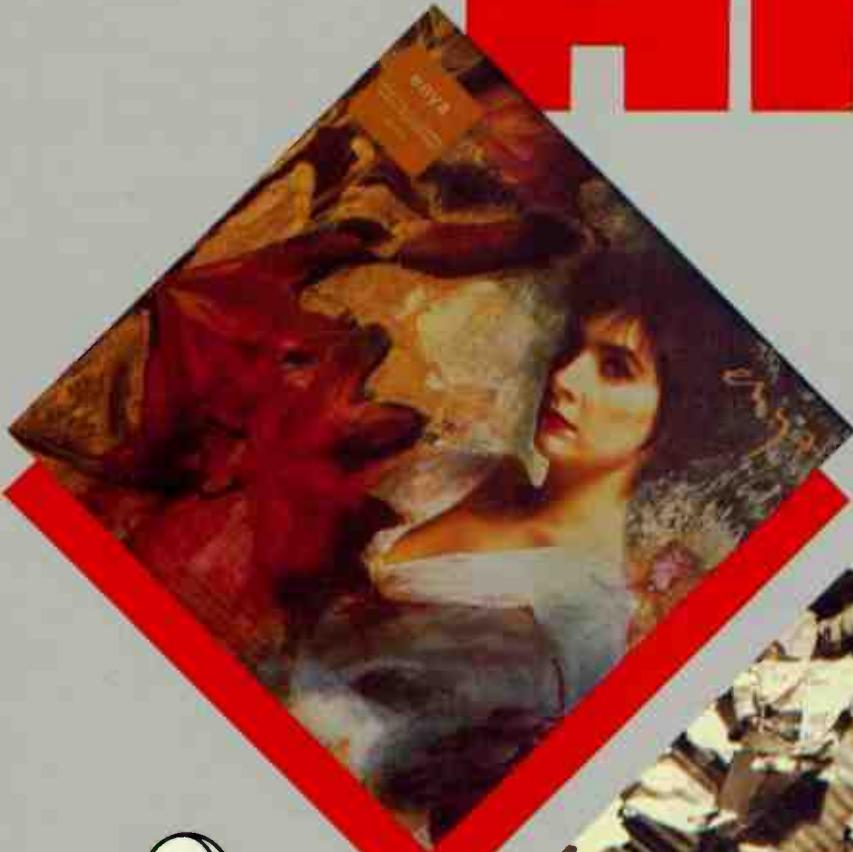


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