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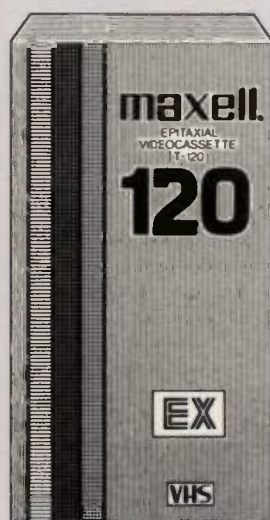
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MAY 1989



M A Y



- 12 WHITE LION:**
No Cowardly Lions Here



- 14 MILLI VANILLI:**
Dapper Dudes

- 16 COVER STORY:**
ELVIS COSTELLO



- 27 SKID ROW:**
The Bowery Boys



- 30 WENDY & LISA:**
To The Barricades

- 33 THE WONDER STUFF:**
The Whiz Kids



IN EVERY ISSUE

- 6 EDITOR'S PAGE**

- 8 STREET PATROL:**
Catch up on all the news
from London to L.A.

- 25 NEW MUSIC ... FROM THE
STREETS TO THE STARS:**
New and Developing
Artists.

- 42 CROSS STREET:**
Puzzling Rock 'n' Roll.

- 44 STREET SIGNS:**
Get a preview of new
releases and videos.

- 46 STREET ATTACK:**
Brace yourself for the
attack of the Bangers.

- 48 SIDE STREET:**
Take a look
outside of rock.

- 50 STREET LIFE:**
Concert reviews.

- 52 BACK STREET:**
What's happening on the
Record World & Square
Circle Charts.

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EDITOR'S PAGE

Last year, just before Christmas, an extraordinary concert took place in London. Called "Musicians for Armenia," the benefit featured a roster of multi-national classical superstars from the Irish James Galway to the Russian Mstislav Rostropovich. Proceeds from the concert went to the Armenian Earthquake Appeal, as do virtually all the proceeds from the BMG Classics recording and video of the benefit.

Special and worthwhile causes are not new to the record industry. All the labels

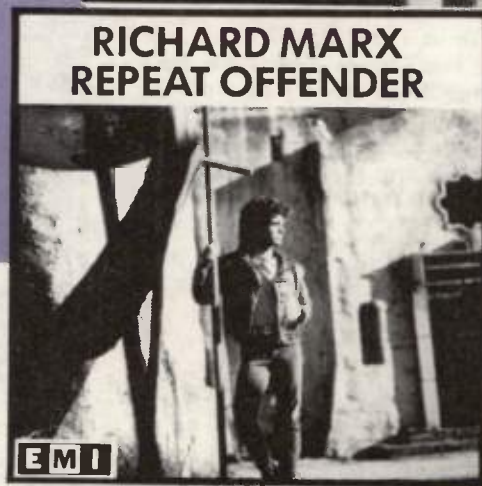
have been virtually tireless in giving both time and money where needed. Perhaps the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research represents this best, as does the industry wide commitment to "Rock And A Hard Place," a major AIDS Benefit scheduled for later this year in New York City.

Do your part. Help the record companies help the helpless. Pick up the recording or the video of MUSICIANS FOR ARMENIA today. Every little bit helps...Thanks.

Patrick Hanson

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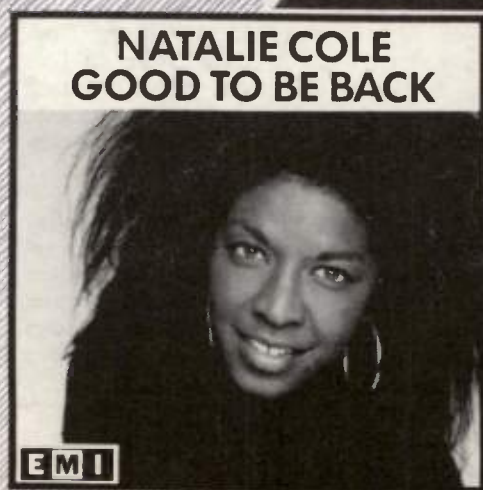


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"Breathless" was the way Liza Minelli summed it up. We couldn't agree more—"Jerome Robbins' Broadway" is the best thing to hit the New York stage in a long time. The show is made up of vignettes from musicals which span the master choreographer's forty years in the biz—scenes from "On The Town," "Peter Pan," "Fiddler On The Roof," and perhaps best of all, "West Side Story" make for a truly memorable evening on Broadway. Incidentally, between acts, Liza told us she had just signed with Epic Records and is about to do an album produced by none other than The Pet Shop Boys...

A FEW DAYS LATER we had a delightful breakfast with Animation, one of Polygram's fast-rising stars. The group, spear-headed by Cynthia Rhodes of "Dirty Dancing" fame, couldn't have been nicer. The band's new self-titled album is a real winner and should skyrocket Animation to a star of its own. We hope so...



The California Raisins: Something special for the kids

Atlantic Records has just released a new California Raisins video. "Meet the Raisins" is as cute and as catchy as you would expect. Great for the kids...

Speaking of Atlantic, the label hosted a terrific party at New York's Cat Club for new artist Bernie Shanahan. This guy has got pure and pretty rock 'n' roll down to a tee. Pick up his new album, BERNIE SHANAHAN, and see for yourself...

Debbie Harry, TV Star? You bet. The former Blondie did a series of episodes on the couch potato mega-hit, "Wiseguy," recently. To celebrate, Warner Brothers threw an intimate, yet very downtown, supper for her at the end of the series...

Speaking of celebrations, A & M hosted an elegant dinner at Manhattan's current "in" club, MK, in honor of Breathe's ALL THAT JAZZ going platinum. Despite their super success, the three guys who make up the band couldn't have been nicer...

Another group gone platinum—Columbia's New Kids On The Block. Their second album, HANGIN' TOUGH, pushed them over the magic mark...



Waterfront: On the river's edge

Chris Duffy, one of the two guys who make up Polygram's new act, Waterfront, called THE STREET the other day to say hello. Among other things, Chris told us the influences on the band run the gamut from Sam Cooke and Wilson Pickett to the Stones and INXS. He's very excited about Waterfront's new self-titled album, as we are, especially because "We got to live out all our musical fantasies on the album." Incidentally, the duo took its name from Marlon Brando's classic film, "On The Waterfront"...

The fourth annual New York music awards were held here last month at the Beacon Theater. Always a star-studded event, this year's ceremony was hosted by Lisa Lisa. Among the performers at the festivities were White Lion, The Ramones, Rob Base and D.J. E-Z Rock, Brenda K. Starr and Long Island's own Debbie Gibson...



Mike Mainieri: Jazzman extraordinaire

Congratulations to Mike Mainieri of Capitol's Steps Ahead. This year marks his tenth as the main man behind this extraordinary jazz fusion band...

NOTABLE QUOTABLES

Dave Malone, lead singer/guitarist of The Radiators, on the group's new Epic LP, ZIG-ZAGGIN' THROUGH GHOSTLAND. "The title comes from a saying of American G.I.'s in Vietnam. During the war, they never walked a straight line through no-man's land. If they did, they'd be sitting ducks. So, they sort of zig-zagged through ghostland." Dave also added that this album "has a much bigger sound" than the first....

Patrick de Vee, lead vocalist of Sweden's Time Gallery, on the group's music: "We have sought inspiration in English and American pop music. We try to capture some of the best stuff in today's pop, without losing our own originality"... See you next month...

Animation: Movin' and shakin'



Bernie Shanahan: Pure and pretty rock 'n' roll



Breathe: Platinum One

New Kids On The Block: Platinum Too



WEST

BY ROY TRAKIN

Anne Sperling

Concrete Blonde:
Back in actionBelinda Carlisle: At Hollywood's
wedding of the year

MADONNA was everywhere you looked, not just here in Hollywood, but all over the country—magazine covers, television, newspapers, billboards... The Material Gal showed up at an AIDS Dance-a-Thon at the Shrine Auditorium, with constant companion Sandra Bernhard in tow, to kick off a fund-raising benefit sponsored, in part, by local radio station Power 106 and air personality Jay Thomas. The soon-to-be ex-Mrs. Penn's hair was blonde this time, her body lithe and muscular as she boogied provocatively with Bernhard, Andy "Coatimundi" Hernandez and Madonna wannabe Stacy Q. Madonna was asked to appear by her very first dance teacher, Christopher Flynn, a local AIDS activist who himself is dying of AIDS and made a moving introduction of the multi-media superstar. Of course, the tabloids were humming with news of a romantic intrigue with the likes of 19-year-old Jason LeFargo, a production assistant Madonna met while filming the Pepsi commercial, and "Flashdance" choreographer Jeffrey Hornaday, not to mention an on-set shouting match with her "Dick Tracy" co-star and director, Warren Beatty. Oh yeah, almost forgot she also put out a record...

Elsewhere, prominent music and film manager Danny Goldberg's wedding to lawyer Rosemary Carroll was the social event of the season. Goldberg clients Don Johnson, looking very cozy with fiancée Melanie Griffith, Sheena Easton, Belinda Carlisle, Steve Jones and Bonnie Raitt were there, as were famed groupie Pamela Des Barres, Ally Sheedy, Richard Dreyfuss, Jimmy Iovine, Michael "Miami Vice" Mann, Spin publisher Bob Guccione, Jr. and a slew of notable California politicians, a tribute to the groom's role as an ACLU leader. Danny's come a long way from flinging TV sets from the Continental Hyatt House with Led Zeppelin...

LOCAL PHENOMS,
CONCRETE
BLONDE,

who have been out of action for a couple of years while they sorted out business and legal problems, have re-emerged with their second I.R.S. album, FREE. The first single is an anti-gun rock anthem, "God Is A Bullet"... Where are they now? I.R.S. Records has inked Black Sabbath, techno-pioneer Gary Numan, Mountain man guitarist Leslie West, Spirit and Wishbone Ash. "This ain't classic rock," I.R.S. told THE STREET. "It's *class* rock!" We'll see about that...

OVER THERE

BY SUE HUMPHRIS

While the diminutive Kylie Minogue is clocking up hit singles in the U.S., her boyfriend, Jason Donovan, is topping the U.K. charts. The pair scored a hit with their love duet, "Especially For You," and seems set for world domination. They originally starred as young lovers in a hugely popular, but lightweight, Australian soap called "Neighbors" (or Neigh bores to those who watch it). Jason will be invading America soon. Keep an eye out for him...

U2 can finally own a TV station! We've all been wondering what the Irish rockers have been up to since they completed RAT-TLE AND HUM. Seems they've stumped up \$30 million in a bid to get the franchise for Ireland's proposed third TV station...

Cynthia Lennon

serves up Penny Lane Pate, Trout Julian, Sgt. Pepper Steak and a Strawberry Fields Cocktail in her central London rock cafe called "Lennons." Ex-Beatle Ringo Starr and old Stone Bill Wyman are regular diners...

See you next month...

The Fixx are finally beginning to get the recognition they deserve here—their recent gigs at London's Borderline Club were so packed that many fans simply couldn't get through the door. The London-based band has always enjoyed fame in the U.S., but until now, they couldn't get arrested back home...

The peace of a sleepy Saturday morning was shattered when wild Wayne Hussey from Gothic-rock band The Mission was taken to the hospital with violent stomach pains. The poor guy was whisked into surgery—and two days later the doctors still didn't know what was wrong with him. But Wayne was more worried about a charity gig he had to cancel. The Mish, as they're affectionately known in England, had planned to play a benefit for the Lockerbie Air Disaster Fund just days after Wayne was taken ill...

Kim Wilde enjoyed a late skiing holiday with new love Calvin Hayes, from Brit band Johnny Hates Jazz...and then went straight into the studio to start work on a new album. Kim, one of our most popular female songbirds, has had five hit singles from her previous LP...

The Mission: Good guys for a good cause

The Fixx: They finally got arrested



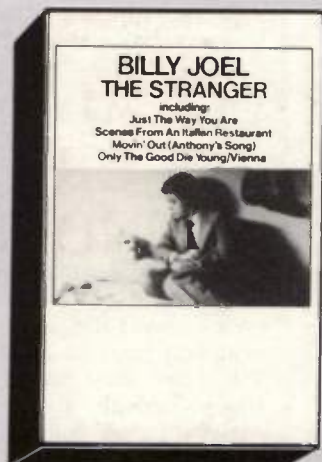
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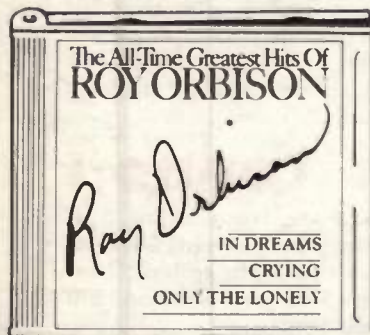
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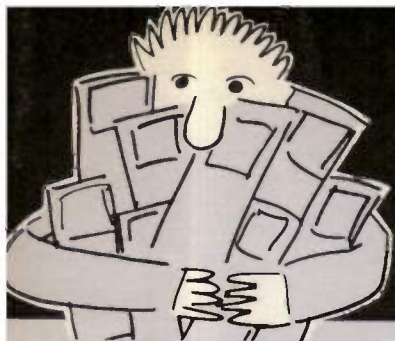
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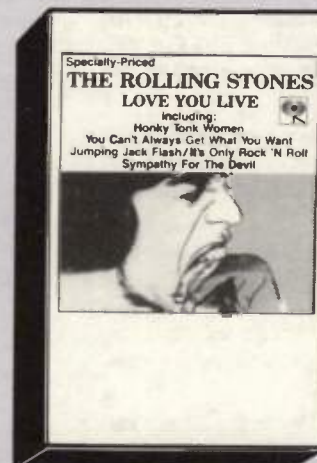
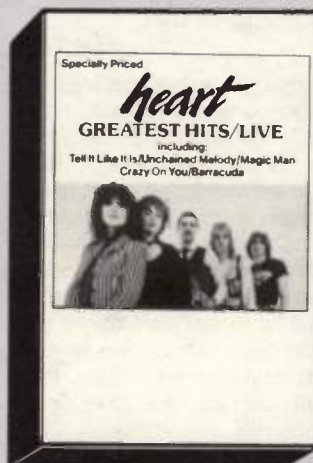
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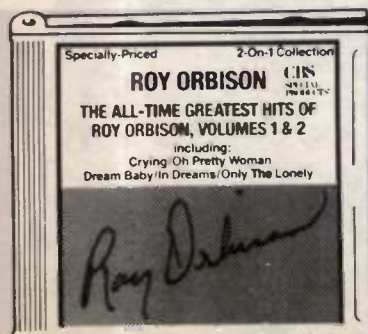
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NO COWARDLY LIONS HERE

Is success easier the second time around? That's a good question to ask the guys in White Lion, for as you probably know, their debut Atlantic LP, PRIDE, hit double-platinum and their new disc, BIG GAME, is going to hit the record stores at the end of the month.

There's no doubt that following up a platinum-seller creates a high pressure situation for a band, but the Lions seem to have the situation under control.

While the band may be a little tense over whether their new platter will be accepted by their fans, they're well prepared to promote it. They're about to embark on a tour that starts out with five stadium dates at the end of May. It's a really exciting package deal with four other superbands—Tesla, BulletBoys, Winger and Poison.

To help boost things along were the band's numerous nominations at last month's New York Music Awards. The Lions performed their most recent hit, "When The Children Cry," at the ceremony and were greeted with cheers at the post-show bash at the Tunnel. "We were honored that we were nominated for so many awards. Although we're hometown boys, it's still true that New York is the toughest place to make it. If you can make it there, you can make it anywhere," Vito Bratta, the band's guitarist, told THE STREET.

White Lion is one of those bands that any Boy Scout den mother would be proud of—that's because they're always prepared. As a matter of fact, they had some of the material for the new album written way back before their first album was released two years ago! Comments lead singer Mike Tramp, "We've been writing the whole time we've been on the road, which goes back to two weeks before

PRIDE came out. We're probably much more organized that way than other bands. We make use of every free minute we have."

Now, if you're starting to think that this band is a bunch of goody-two-shoes sitting around knitting after their shows, wait a second. As Mr. Tramp, the Lions' resident Scandinavian love-god explains, "It's definitely *not* the Boy Scouts. But, on the other hand, there are no drugs or alcohol allowed in the dressing room, either. As I've said before, we don't believe in self-destruction. When Vito and I put the band together, we carefully screened all the applicants. Under no circumstances would professional musicians like ourselves tolerate people not being able to hurl their butts down to rehearsal because they're strung out on something. Plus, when you're starting out, everyone has to be operating on a real high-energy level."

Not surprisingly, Mike moved from Brooklyn to the shores of Malibu once PRIDE took off in late '87.

Despite the fact that he lives 3,000 miles from the rest of the band, Mike does keep in constant touch with them. He and Vito write new material by sending cassettes back and forth to each other. Explains the blond-maned howler, "Vito and I are a team; he's the sophisticated one and I'm the playful one. He's a hard worker and drives all of us to do our best. He's the ace musician."

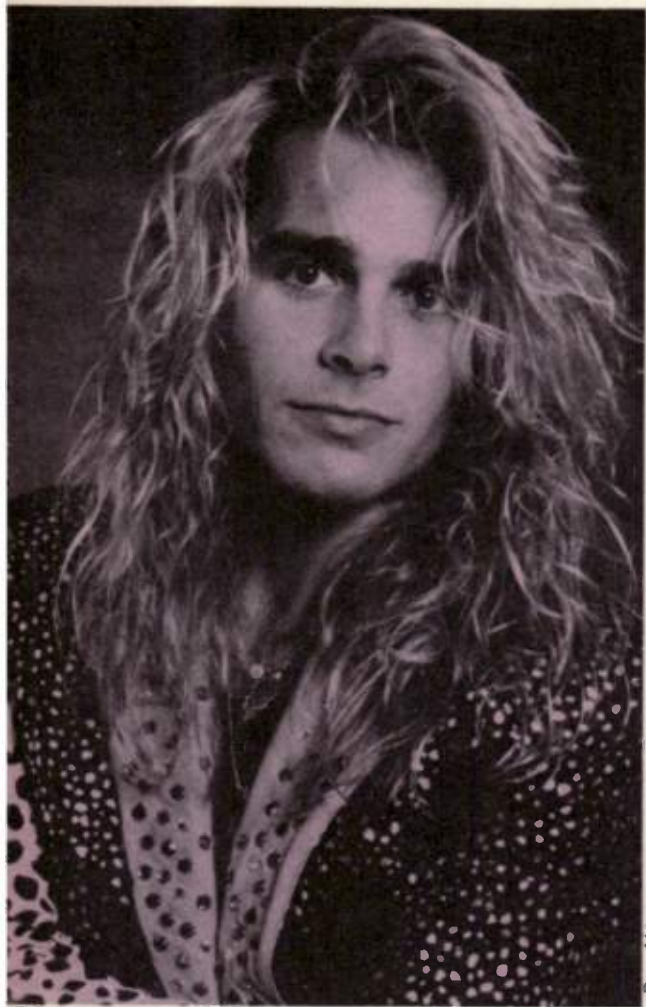
"Like me, he doesn't like to see our—or anybody else's—music get labeled. Some people call us a metal group and I don't think it's appropriate. I hope it's just a passing phase...I hope that metal's just

"...If people like the way we look, then that's fine. It's not like we're goodlooking and have no talent to back us up. We're not these Barbie dolls with guitars."

**Mike Tramp
of White Lion**

(L to R) Greg D'Angelo, Mike Tramp,
James Lomenzo, Vito Bratta





Ron Akiyama

a word of the '80's, just something for people to identify with. I've always thought that the labeling of music was the worst thing that you can do. If you ask die-hard metal fans who like Slayer or those kinds of bands if White Lion is metal, they will say no—we're some kind of glam band or something. And then if you ask some George Michael fans if we are metal, they'll definitely say that we are. So, these labels don't mean anything. If you listen to PRIDE or BIG GAME, we have all sorts of music on them.

"I think we appeal to a large variety of people... that we can appeal to people who like Metallica and that we can appeal to people who like Duran Duran at the same time."

Besides hating getting tagged a "metal" band, Mike also hates the way certain members of the media pin the group's success on his model-like looks. He explains to THE STREET, "Rock 'n' roll is about sex—the expression rock 'n' roll itself means sex. If people like the way we look, then that's fine. It's not like we're good-looking and have no talent to back us up. We're not these Barbie dolls with guitars.

"I get a little embarrassed when I read that Mike Tramp is sexy or that Mike Tramp is this-or-that. I don't think of myself as sexy, but I can see where I have a kind of exotic appeal since I'm from a country that not too many rock stars come from. There's just me and Lars Ulrich from Metallica—that's about it."

As far as solo plans go, both Mike and Vito are adamant that they're 100 per cent committed to making White Lion roar. "If I did a solo record," says Vito, "it would sound exactly like a White Lion record because I write all the music for the band. And I don't think it would make sense for me to put out an instrumental album. Nobody seems too interested in those. That's the kind of thing you do fifteen years down the road—you'd have to be a Jimmy Page to get anyone interested in a guitar player's solo album."

Mike interjects, "I see this band together for a long, long time. I see us as a kind of heavy version of The Beatles. There's some really strong songwriting talent in this group, and if you look at the bands who

have real longevity, you see that their songs have really good hooks. Like, when I stood on the side of the stage watching AC/DC when we were on tour with them. I thought to myself, 'I see why these guys have been around for so long. They have some really good hooks.'

"Plus," Mike adds with a twirl of his platinum blonde locks, "I see all the excitement when we're doing promotions and know that the fans' enthusiasm is real—that we've got a lot of people on our side. I think that having a lot of enthusiastic fans behind you who are loyal to you is just another thing that determines if a group is here to stay or just another flash-in-the-pan."



It looks like White Lion won't be relegated to one-album-wonder status, contrary to a lot of critics' predictions. Their great songwriting talent and hot live shows are just two of the reasons that the Lions will be roaring well into the '90's. Says Mike, "Whether people want it or not, I'll always be around. I don't care if I end up playing at the No-Tell Motel Cocktail Lounge. I can't picture myself doing anything else. Once I get up onstage, the energy just starts flowing—and I can't stop. I tell you, rock 'n' roll is an addiction!"

By Anne M. Raso

DAPPER DUDES

Rob Pilatus

Fabrice Morvan

“‘Nit Line’—it’s the code name for the way to the top,” Milli Vanilli vocalist/arranger Rob Pilatus explains to *THE STREET*, as he points to the cryptic inscription engraved on the CD-sized medallion both he and rapper/vocalist Fabrice Morvan wear around their necks. The awesome ornament, an original design by the fashion-hip duo, is crafted of hammered metals and depicts a running man. Projecting a bit down the road, the medallion could become a symbol of Milli Vanilli’s mystique, much like Michael Jackson’s ubiquitous white glove or the Rolling Stone’s famous tongue. This, as a direct result of the response the band’s been getting since the release of its #1 hit single, “Girl You Know It’s True,” from its debut Arista album of the same name.

As frontmen for their current lineup, Rob and Fabrice have a steamy, sexy appeal with their sensual long and lanky bodies, arty designer clothes and overplayed flamboyance. Meeting up with killer good looks, always a bit unravelling, somehow compels one to look for a flaw. So *THE STREET* asks earnestly about what appears to be an emphasis on image for Milli Vanilli. (However, we’ve already decided that just because they’re lookin’ good, doesn’t mean you stop listening to the music.)

“It’s just us,” says green-eyed Pilatus, with a slight German accent (he grew up in Munich). “For years we planned on how we want to look, how we want to dress, how our hair has to be. We aren’t so much interested in image as in having our own special mark and style—such as our Nit Line Milli Vanilli the Running Man, which we did ourselves.

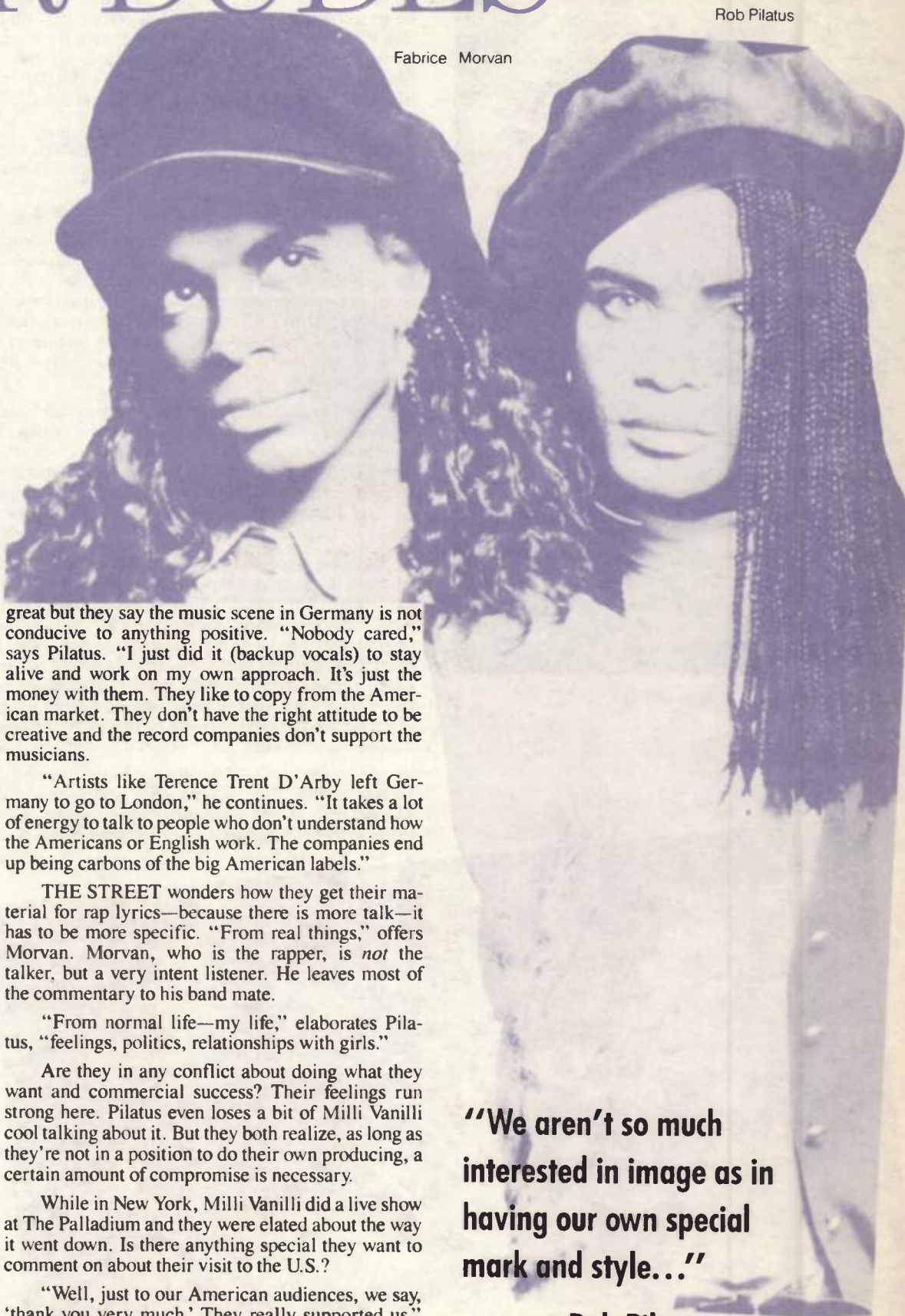
“When we first got together,” Pilatus continues, talking about his teaming up with Morvan, “we thought, if we don’t want to be cheap—we have to have style.”

THE STREET is curious about how they came up with the name Milli Vanilli.

“Just for fun we play around with words,” explains Pilatus. “I organized warehouse parties and we tried to get strange sounding names. I liked Scritti Politti. Scritti Politti—Milli Vanilli.” Smiles from both Pilatus and Morvan.

Before it ever came to Scritti Politti and Milli Vanilli, Pilatus and Morvan first officially teamed up in 1985 when they met at a Los Angeles Dance Convention. Morvan, born in Jamaica, studied music and dance at the famous Paris Centre “Clichy.” These days he break dances and, of course, is the rapper for the band. Pilatus studied acoustic guitar and was inspired by a movie producer to pursue his interest in music. They also met producer-songwriter Frank Parina while doing backup vocals for various German bands in Munich, which led to the release of “Girl, You Know It’s True,” on the Areola Hansa German label. The single hit, #1 in Germany and Spain; #2 in Sweden, Norway, Finland and Greece; #3 in the U.K., and #6 in France.

THE STREET mentions the Scorpions, one of the few bands out of Germany who have been successful. Morvan and Pilatus agree that the Scors are



great but they say the music scene in Germany is not conducive to anything positive. “Nobody cared,” says Pilatus. “I just did it (backup vocals) to stay alive and work on my own approach. It’s just the money with them. They like to copy from the American market. They don’t have the right attitude to be creative and the record companies don’t support the musicians.

“Artists like Terence Trent D’Arby left Germany to go to London,” he continues. “It takes a lot of energy to talk to people who don’t understand how the Americans or English work. The companies end up being carbons of the big American labels.”

THE STREET wonders how they get their material for rap lyrics—because there is more talk—it has to be more specific. “From real things,” offers Morvan. Morvan, who is the rapper, is *not* the talker, but a very intent listener. He leaves most of the commentary to his band mate.

“From normal life—my life,” elaborates Pilatus, “feelings, politics, relationships with girls.”

Are they in any conflict about doing what they want and commercial success? Their feelings run strong here. Pilatus even loses a bit of Milli Vanilli cool talking about it. But they both realize, as long as they’re not in a position to do their own producing, a certain amount of compromise is necessary.

While in New York, Milli Vanilli did a live show at The Palladium and they were elated about the way it went down. Is there anything special they want to comment on about their visit to the U.S.?

“Well, just to our American audiences, we say, ‘thank you very much.’ They really supported us,” says Pilatus.

“We aren’t so much interested in image as in having our own special mark and style...”

**Rob Pilatus
of Milli Vanilli**

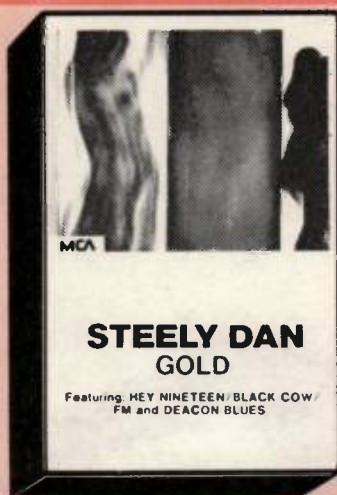
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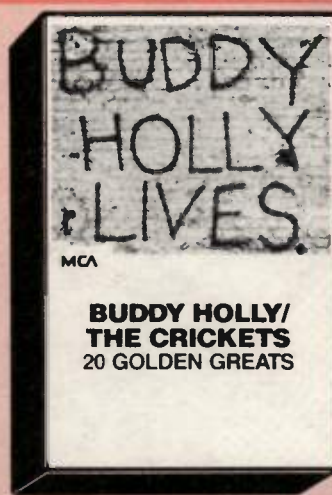
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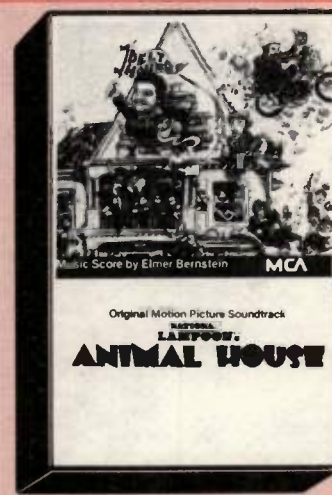
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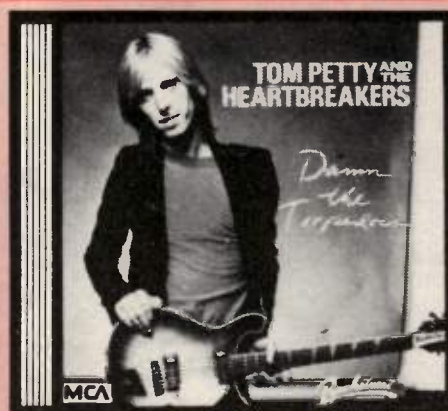
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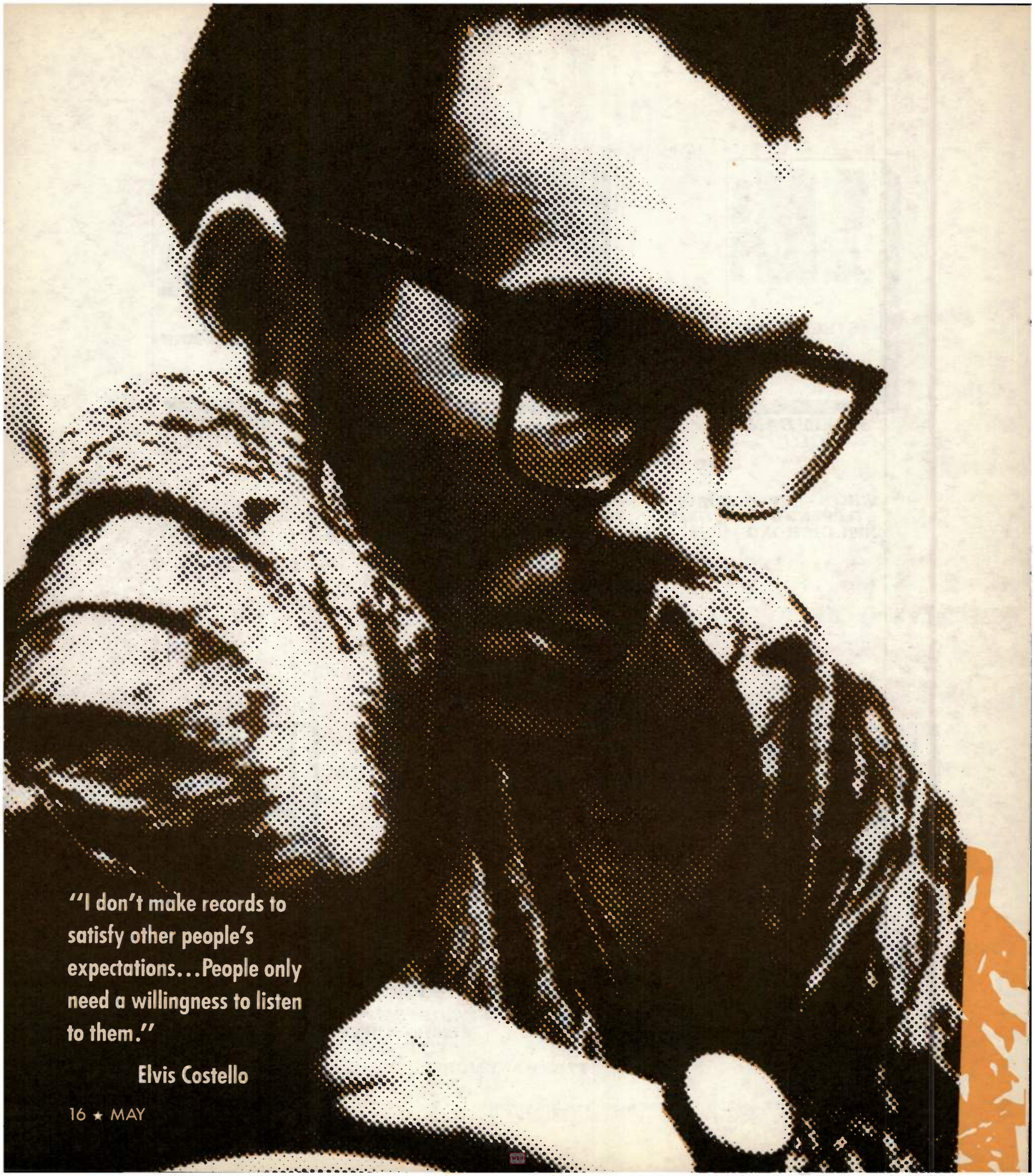
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**"I don't make records to
satisfy other people's
expectations...People only
need a willingness to listen
to them."**

Elvis Costello



ELVIS COSTELLO

Look. You're all grown up now. There's a few things you've got to deal with.

Lassie *isn't* coming home, Peter Pan *can't* really fly, and there's absolutely *no* way to predict what Elvis Costello is going to do next.

Here's the guy who started out pushing punk beyond its limits, shook the Grand Ole Opry by crooning country, jazzed up his music whenever he needed to and developed a case of the blues that could cheer up the most maniacal music fan. Hell, he's even changed his name a couple of times.

However, Elvis Costello's shotgun approach to creativity eventually caught up with him. Nearly everything he did was solid, but because he scattered himself in so many directions, much of his audience was lost trying to keep up.

"I don't make records to satisfy people's expectations," Elvis flatly tells *THE STREET*, offering no apologies. "People only need a willingness to listen to them."

Costello has just released his twelfth studio album, *SPIKE*, on Warner Brothers Records. True to form, *SPIKE* is completely different from anything Elvis has ever done.

Elvis approached making the album as if he were making a roast turkey one piece at a time.

"On this record I found that the obvious ways to present the songs might end up selling them short," he explains. "So I started to look a little harder into them to see where they could go. I think the result was quite different and a great deal more interesting."

Down right *fascinating* if you go by the reviews. Working without the Attractions for the first time since *MY AIM IS TRUE* hit the mark twelve years ago, Costello has gathered musicians from disciplines as spread out as the wide-open spaces in Montana to put *SPIKE* together.

Along with the expected presence of producers T-Bone Burnett and Kevin Killen, Elvis' list of hired guns includes Chrissie Hynde, Roger McGuinn, Benmont Tenoh, Marc Ribot and the Dirty Dozen Brass Band.

So with all this high-powered collaboration going on, what happens to the home team? Will the Attractions return?

"I don't know," Elvis answers. "You'll have to ask Steve Nieve (keyboard player for the Attractions). I wanted him to play on some of the tracks on this album, but he wanted to play on *all* of

them. So I said, 'No, that's not what this record is about. There are sounds I'm looking for that you can't do.' He didn't take that too well, so we agreed to disagree. Time will tell where it goes."

But before it does, Elvis will have to settle for working with the world's most prestigious walk-on talent. One day, out of the blue, he got a call from a guy from his hometown who had burned out two bands and was looking for a little songwriting inspiration.

"Yeah, Paul did call me," Elvis says. "Both of us brought unfinished stuff to the first session and worked on it as sort of an exercise. We were trying to learn each other's methods. It's a happy accident that the finished songs wound up on the record." So happy that one of the tunes co-written by the two Liverpool lads, "Veronica," was released as the album's first single. Of course, the second Liverpool lad was Paul McCartney!

Costello lights up right away when talking about the collaboration and bristles just as quickly when criticisms of McCartney's recent work are raised.

"It's a load of crap, really," he says. "McCartney represents a lot of dreams and mythology which don't really belong to him. Being in the Beatles was rather like being shot to the moon and back and being completely normal afterwards. But everyone says, 'You've been to the moon. What was it like?' They want him to be some person who doesn't exist. They can't accept that he's been a songwriter and done very well for himself for more than twice as long as the Beatles existed, and so whatever the Beatles represented, God knows it was a lot to me, he's a different person. We're all different people. We're not part of someone else's dream."

With the arrival of Elvis' first album, *MY AIM IS TRUE*, on the charts in 1977, he established himself as a high-powered gun of power pop. Live performances that first year were laced with powerful artillery as a young, brash and angry Costello managed to whip unsuspecting American audiences into a similar state of unrest. *THIS YEAR'S MODEL* was released only a few months after the first record, foreshadowing Costello's prolific years to come. If possible, the music was more frantic and furious than ever. Another volley in the barrage was fired just a few months later when *ARMED FORCES* took the record stores by storm.

By now, it was clear Costello wasn't looking to become the Pat Boone of punk. Shows were short, powerful and to the point. If there was any interaction with the audience, well, it usually wasn't anything that couldn't be cleared up in court later.

Elvis was the artist America loved to hate. He was the Don Rickles of rock. Nobody wanted to take him home to dinner, but everyone knew what he could deliver and was more than willing to pay to get it. But Elvis got tired of it.

"The emotion of the music got to be a mania," he explains. "We had enormous fun winding people up. We'd start fights in the audiences. People expected it, and after a while, I started to play up to it. But then it got out of control."

So once the vicious vaudeville routine went the way of roller discos and other laudable accomplishments of the '70's, Costello was free to tackle the more ambitious pursuits of the '80's. When everybody was waiting for the follow-up assault to *ARMED FORCES*, Elvis gave them 1980's *GET HAPPY*, a 20-song record library of upbeat party cuts.

Next came the collection of country standards that made up the critically acclaimed *ALMOST BLUE*, the tortured tunes of *TRUST* and the lush pop brilliance of *IMPERIAL BEDROOM*. His creativity sagged a little with *PUNCH THE CLOCK* and *GOODBYE CRUEL WORLD* but rebounded strongly with *KING OF AMERICA* and *BLOOD AND CHOCOLATE*. He scored one movie, "The Courier," and starred in another, "Straight To Hell," and, oh yeah, got married to the Pogues' beguiling Cait O'Riordan. Unfortunately, while most of his work received great reviews, none paid big dividends. However, all that should change with *SPIKE*.

It will be difficult to ignore what the album has to offer. There are the musicians and the unique combinations of their gifts. There are the trademark Costello passion plays like "Tramp The Dirt Down," an angry indictment of the British government and its daily abuse of its people. There is the story of torn allegiance of a British soldier of Irish descent in Dublin during the uprisings of 1916 in "Any King's Shilling."

And there is always Elvis—always delivering, no matter what the route.

By Mike Hammer

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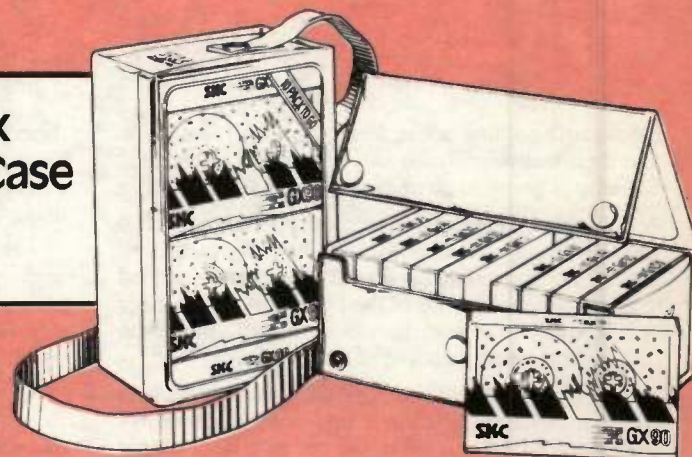


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Continued from page 42

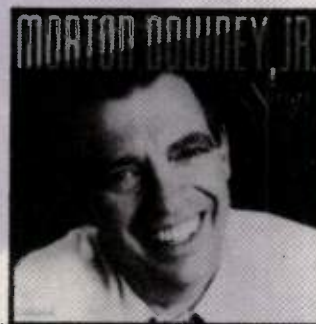
were sparse and far between; a drum kit, a standard set of keys and three lone microphones set forward towards the lip of the stage. A bit reminiscent of the Supremes? In town to promote the Polygram album, **BANANARAMA: THE GREATEST HITS COLLECTION**, the most successful female group in British pop music history performed a ninety minute set that went a long way towards cementing a vivid stateside image.

Keren Woodward, Sarah Dallin and the newest Banana, Jacqui O' Sullivan put together a show that was heavy on glitz, fun, rhythm and crystal clear voices. The stylized choreographed moves felt spunky, naughty, naive and sometimes overblown. Three male dancers echoed almost each and every Rama-move, not so much because they were classic, but rather just because they were fun.

Musically, the group delivered a tight set of, no surprise here, Bananarama's greatest hits, among which the highlights were "Cruel Summer," "Venus" and a medley of "Shy Boy," "Robert DeNiro's Waiting" and "He's Really Saying Something." "I Heard A Rumor" benefitted most from the sexy stage antics of Keren Woodward, who can get your attention with a throw of her hip the way Diana Ross used to when she extended her palm to declare, "Stop, In The Name Of Love."

The evening's biggest surprise came at the end, when Bananarama closed the show with Bon Jovi's "You Give Love A Bad Name." It was a winning touch and a stellar moment. Say what you will about Fizz-pop, these girls are loaded with personality and voices to match.

Morton Downey, Jr. Sings

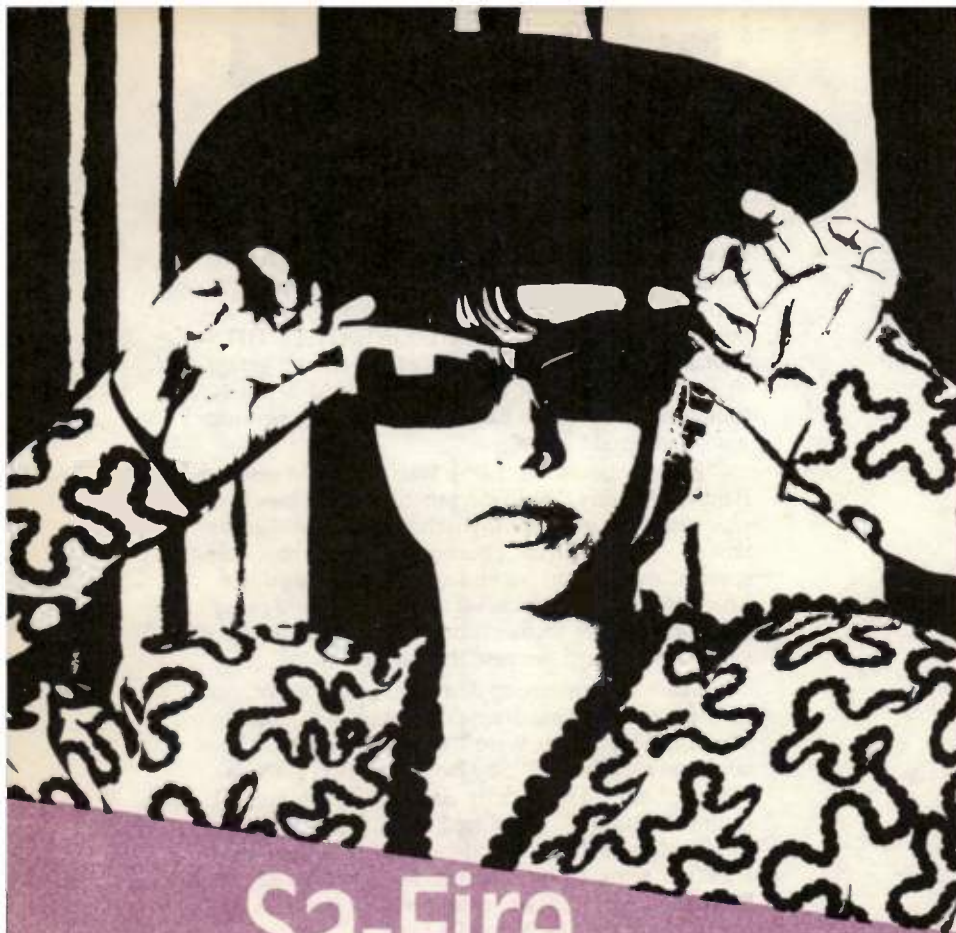


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THE PROCLAIMERS



With its sparse acoustic sound and heartfelt folk-inspired songwriting, The Proclaimers' 1987 debut album, *THIS IS THE STORY*, on Chrysalis Records, immediately established the duo of brothers as a major new act in England and won them an underground cult following in the States. Now, the much-acclaimed duo's second effort, *SUNSHINE ON LEITH*, seems a natural to broaden the brothers' audience on both sides of the Atlantic. Many fronts have declared The Proclaimers a political band. Brother Charlie disagrees. "Between our two albums there's maybe five songs that are overtly political. I think we concern ourselves more with the emotional and spiritual aspects of things than with politics." Judge for yourself, on *SUNSHINE ON LEITH*.

SARAYA is the name of the band. The music is "like an acoustic guitar run over by a freight train..." The furor and excitement generated by the band began on the East Coast and is about to explode nationwide with the release of its debut Polygram album *DROP THE BOMB*. Saraya will soon become a major force to be reckoned with in the world of hard-hitting rock 'n' roll. As lead singer Sandi Saraya puts it, "This band would rather be hated for what we are than loved for what we're not."

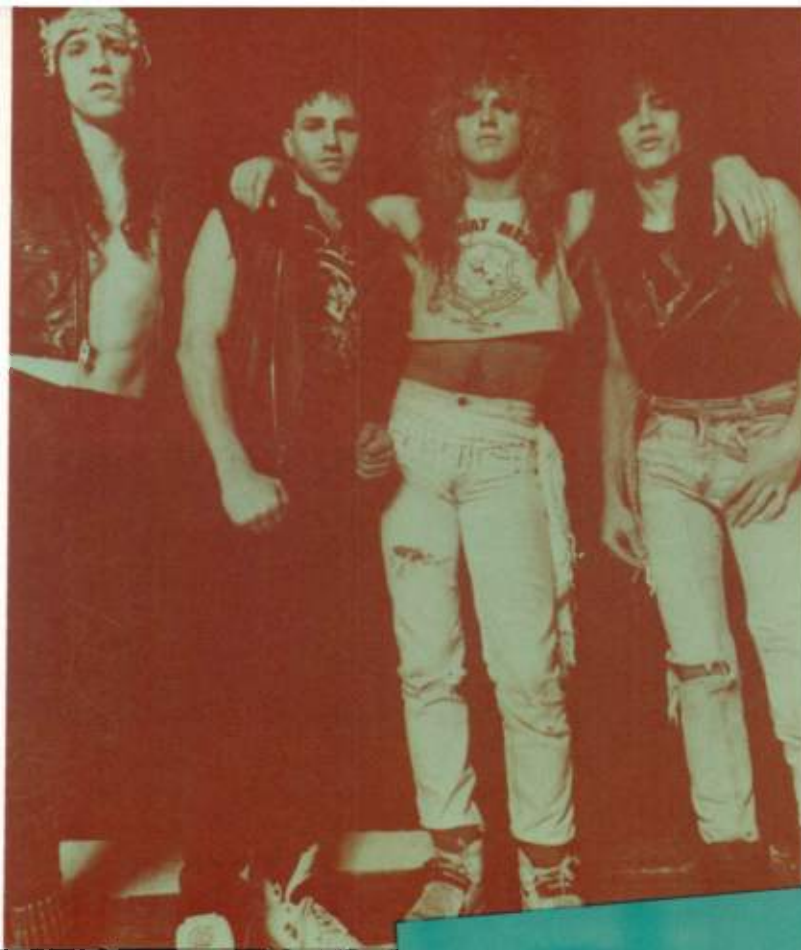


When Big Bam Boo signed with UNI/MCA Records, it was on the strength of an impromptu office audition. No spotlights, no sound check, no screaming fans. Just two guys and two guitars. The result is an overpowering debut album *FUN, FAITH & FAIRPLAY*. Although they've been compared to the Everly Brothers, Big Bam Boo belongs strictly where it is—in 1989. Big Bam Boo is a totally contemporary band—two solid voices, wrapped around strong, magnificent melodies creating music without any embellishment. The band is terrific. But, as to its name, who knows?

Once in a while a great band comes along breaking new ground and changing the course of hard rock 'n' roll—bands like Led Zeppelin and Van Halen. But great moments sometimes flicker out, crowns fall off and loose their luster, only to be picked up and worn by younger, more passionate,

EXTREME

larger than life talent. Extreme is just such a band. The group's self-titled A&M album is perhaps one of the most outstanding debuts of this or any other year. The band's hard rock assault is both unique and challenging. Pick up a copy of EXTREME and we're sure you'll agree.



ROACHFORD

Extreme mix up all sorts of music from Jimi Hendrix to Stevie Wonder, James Brown to Little Richard—and it just comes out unlike anything else." So says Andrew Roachford when describing his self-titled debut album on Epic Records. The album serves up a bit of pop, a bit of dance, a bit of boogie, a bit of jazz and a bit of metal guitar, all bound together with generous doses of warmth, wit and melody. The result is an energetic, somewhat raunchy, and dynamic album, unique in both its quality and its character. ROACHFORD is all about music which is accessible to everyone.



PHOEBE SNOW

Last year, Phoebe Snow spent a lot of time doing exactly what she had done at the start of her career—playing the club scene in New York's Greenwich Village. You could catch her on Wednesday nights at the Acme Cafe blurting out blues, soul and rock 'n'

roll with a powerful passion unique to herself and undiminished by time. The result of those intimate nights at the Acme is *SOMETHING REAL*, Phoebe Snow's first album in eight years and her debut for Elektra. "Those nights were like my early days in the Village," she says. "Everything I loved about music came alive again." Just as it does on the new album.

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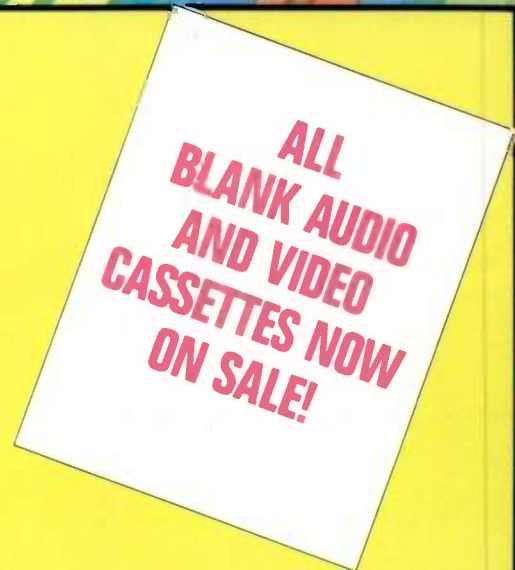
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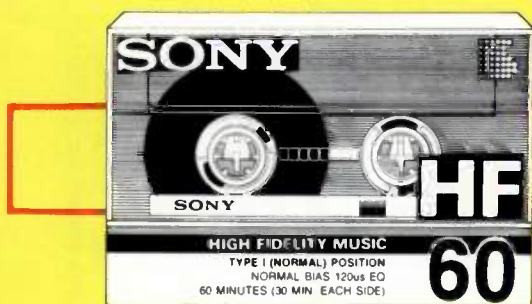
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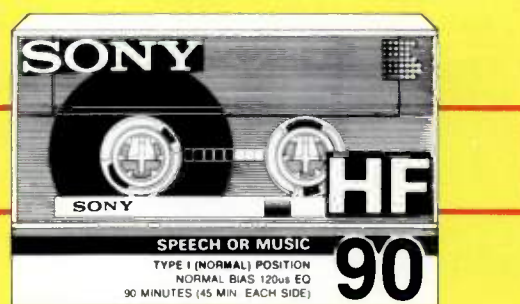
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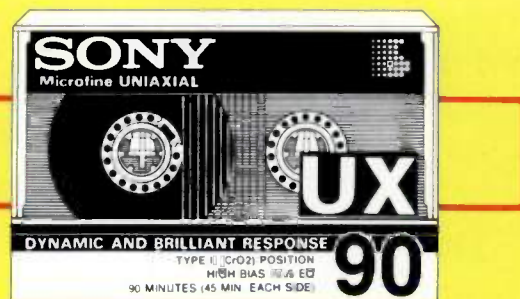
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WALK IN THE FIRE, on RCA Records, plunges Strangeways right down to the real nitty gritty of rock 'n' roll. Nonconformity is the name of this group's game. They know they're dancing on hot coals. And they love it. That's why the album is called WALK IN THE FIRE. Love, death and racial

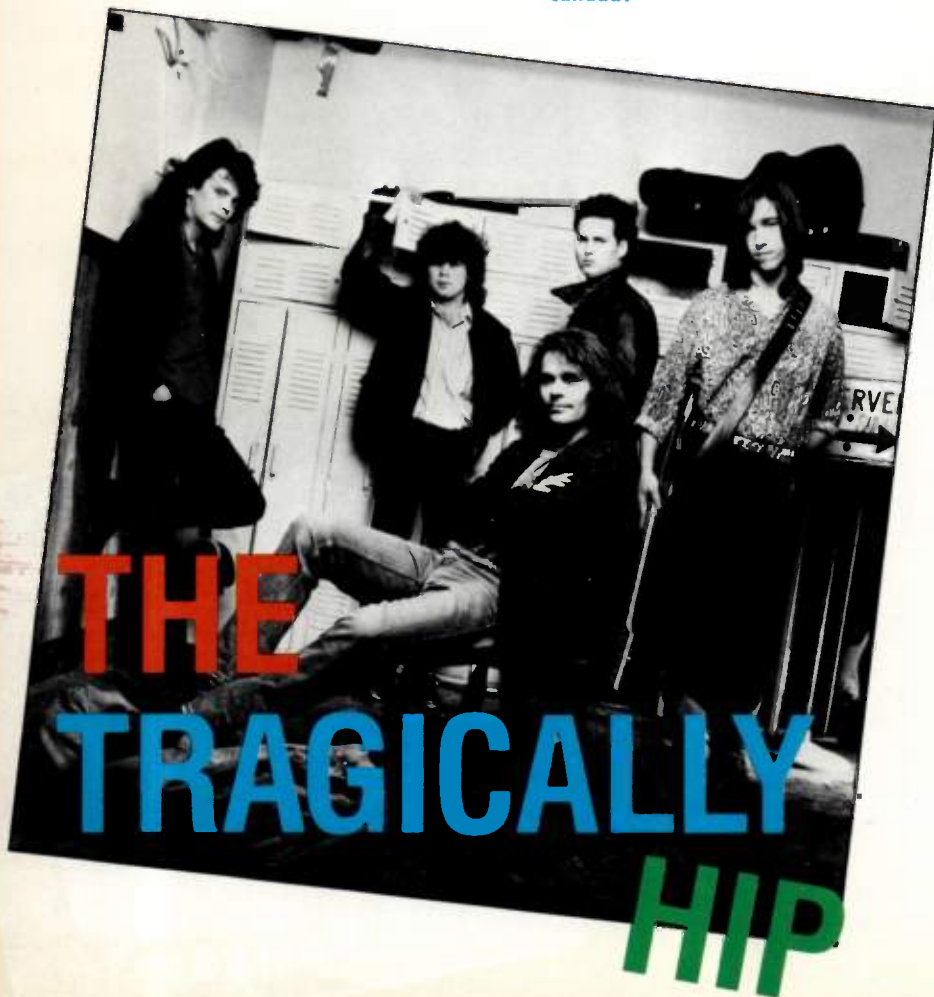
inequality are just some of the explosive issues the band deals with. And it's easy to see how much this band believes in the music they play and the issues they confront. What Strangeways would love to do is headline their own tour—both here and abroad. When the time comes we'll all have a chance to see for ourselves what makes WALK IN THE FIRE such a power-packed album.



STRANGEWAYS

TRYING to pigeon-hole Canada's The Tragically Hip is tough. The group has been compared to everyone from The Georgia Satellites to The Doors to R.E.M. This is a band whose love and exuberance for its craft is palpable, who conveys passions without pretense and who creates an immediate bond

with all those who love good music. *Melody Maker* has described the band as "Preposterous, stropky, ugly, damn near ecstatic." With a description like that, what more do you want? MCA Records has just released the band's self-titled EP, which up until now, had only been available in Canada.



THE TRAGICALLY HIP

New Music... New Artists...



JOHNNY DIESEL & THE INJECTORS

CRANK down the windows, crank up the volume and get ready for a real rockin' ride! Johnny Diesel & The Injectors high octane debut is ready to blast out of Australia. With guitars revving, saxes wailing and a highly explosive mixture of

straight ahead rock and brain storming blues, Johnny and his Injectors are about to land on America's shores and rip the land apart. You can be part of the explosion on the band's new, self-titled album on Chrysalis Records.



When destiny called, Marchello answered. Marchello is the band. **DESTINY** is the album, on Epic Records. 19-year old guitarist and vocalist Gene Marchello leads this New York based hard-rock quartet. Gene is the son of Peppi Marchello, legendary lead singer of the Good Rats as well as producer and co-composer of **DESTINY**. As a band, Marchello is, in Gene's own words, "Really song-oriented. Some bands have lots of energy, but not much technique; some are exactly the opposite. But we've always had the fire and the musicianship." We couldn't agree more and **DESTINY** proves it.

MARCHELLO



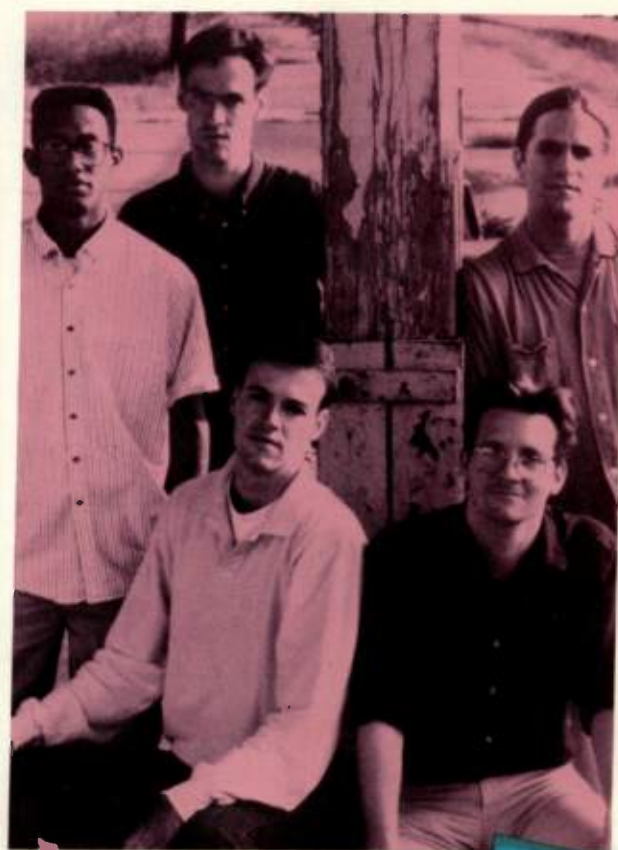
There's nothing impish about The Pixies. The hottest band in Boston has already scored big in Europe and has a solid base of fans throughout the world. The Pixies is a mesh of glittery guitars, intriguing lyrics and unusual harmonies. Think of sets of contrasts—ironic narratives and minimalistic chants, bright pop guitars

and jagged shreds of sound, nervous rhythms and catchy beats. Then, drop all the comparisons, and you'll end up with The Pixies. No fairytale music here. This is the real thing—the sound of hard reality that's going to open your eyes and your ears. **DOOLITTLE**, the band's new album on Elektra Records, is what it's all about.

THE PIXIES



24 ★ MAY



THE CONNELLS

FUN & GAMES, The Connells' latest release on TVT Records, is laced throughout with a new depth and urgency in the rolling guitars and soaring melodies which have propelled the group to the forefront of America's music scene. With both irresistible melodies and powerful driving guitars, The Connells have established themselves as one of the most popular, as well as compelling, young bands to emerge from the heartland of America. The album's first single, "Something To Say," says it best. Be sure to give it a listen and you'll see.



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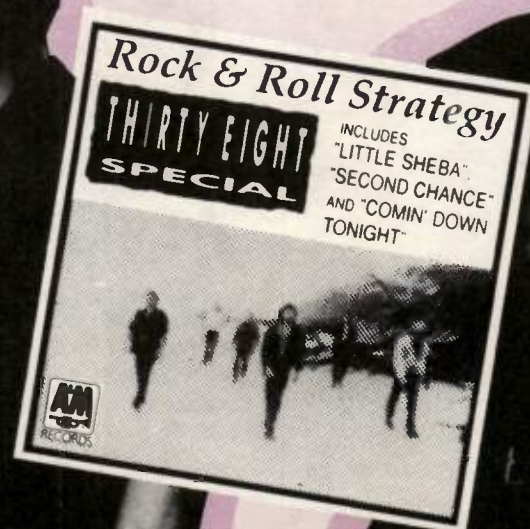


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THE BOWERY BOYS



Ron Akiyama

"...Satisfaction is the beginning of failure... We'll always strive for something better.... So, ya gotta stay hungry."

**Rachel Bolan
of Skid Row**

When guitarist Dave "The Snake" Sabo and bassist Rachel Bolan formed Skid Row two-and-a-half years ago, they were both still working day jobs at a record store in Toms River, New Jersey. Little did they know that in early '89 they'd have a self-titled Atlantic LP and be opening for fellow Jerseyites, Bon Jovi.

Although success seemed light years away in the days when the guys still had to work odd jobs, Rachel tells *THE STREET* that if he didn't make it in the music biz, he would have been in big trouble. "I hated working, I couldn't stand it," he says. "I'd rather be the guy onstage at an arena instead of the guy who cleans up all the garbage after the show."

One of Rachel's more amusing jobs was popping popcorn at a central Jersey movie theatre. "On some days, I'd pop 100 pounds of popcorn, which is a lot of popcorn! I also did various construction jobs until I couldn't deal with it anymore."

Everytime Rachel is exhausted from touring—and everything that goes with promoting a debut album—he thinks about the days of popcorn and plaster and immediately comes back to life. "Some days I just pass out and don't get up until 3:30 p.m.," "Rach" explains. "But then I remember what the old days were like. You know, I still believe that you've got to stay hungry in order to be successful."

"The Snake" agrees that the road is all it's cracked up to be and more. "Everything that I expected this to be," he tells *THE STREET*, "well, it's been even better."

A lot of fans wonder just how Skid Row hooked up with Bon Jovi. The rumor about the guys meeting up one day in a Jersey bowling alley is totally unfounded. "The Snake" tells the real story: "We were throwing around tapes to any record company person we might meet in a club, or whatever. One of the people we decided to give a tape to was Bon Jovi and he liked the stuff. The rest is basically history. Bon Jovi did the same thing for us that he did for Cinderella, except that he discovered them via a club performance and he discovered us via a tape."

Since their LP was released in December, the Skids have enjoyed the success of the raunchy single, "Youth Gone Wild," and its video, which is presently on medium rotation on MTV.

"We couldn't be happier," "Snake" continues, as he rolls around on his motel bed. "To me, after being on the road for a month and a half and being on MTV rotation—and all the other great things that have happened—I'm still pinching myself to make sure that this is all real. It's been an incredible thing." "But," he quickly points out, "everyone in the band is really level-headed about our success."

Part of the group's so-called down-to-earth approach includes the basic philosophy that, as "Snake" puts it, "This is a 24-hour-a-day thing, and whatever it takes, we'll do it!" Adds Rachel, "The whole motto that we live by is that satisfaction is the beginning of failure. We'll always strive for something better. So, ya gotta stay hungry."

(L) Dave Sabo, (R) Sebastian Bach.



THE STREET asked the band to pinpoint the major landmark in its career thus far. Each member came up with a different answer—one will tell you it's the day they first saw the album cover, another will tell you that it was the day they signed with Atlantic, still another will tell you it's the day they first opened for Bon Jovi. "Each thing takes you to a little bit of a different level," explains Rachel. "First, we got signed. Second was finding (producer) Michael Wagener. And then, we went into the studio and actually recorded the album—that took us up to another level."

"Then you see the LP...you listen to it on your own stereo—the same stereo you listened to Kiss and Alice Cooper on all these years! Then, you go out on tour, and each thing just blows your mind a little more."

Success has led the guys to meet up with some of their old idols. For instance, when the Skids went down to MTV's New York studios to tape an appearance on "Headbangers' Ball," they met up with ex-Kiss axeman Ace Frehley. Recalls Rachel, "We walked into the green room and Ace was sitting there having a cup of coffee. Our minds just totally fried on the spot! We were so flattered when he told us he liked our album—and he knew that we do the old Kiss song, 'Room Service,' in concert. I was flabbergasted—they could barely get me to go out and be interviewed!"

Looks like these guys' minds will be "frying" a lot in the future, as more and more musicians and fans alike are moving to Skid Row...It's not just a place for Bowery burns anymore!

By Anne M. Raso

MILLI VANILLI



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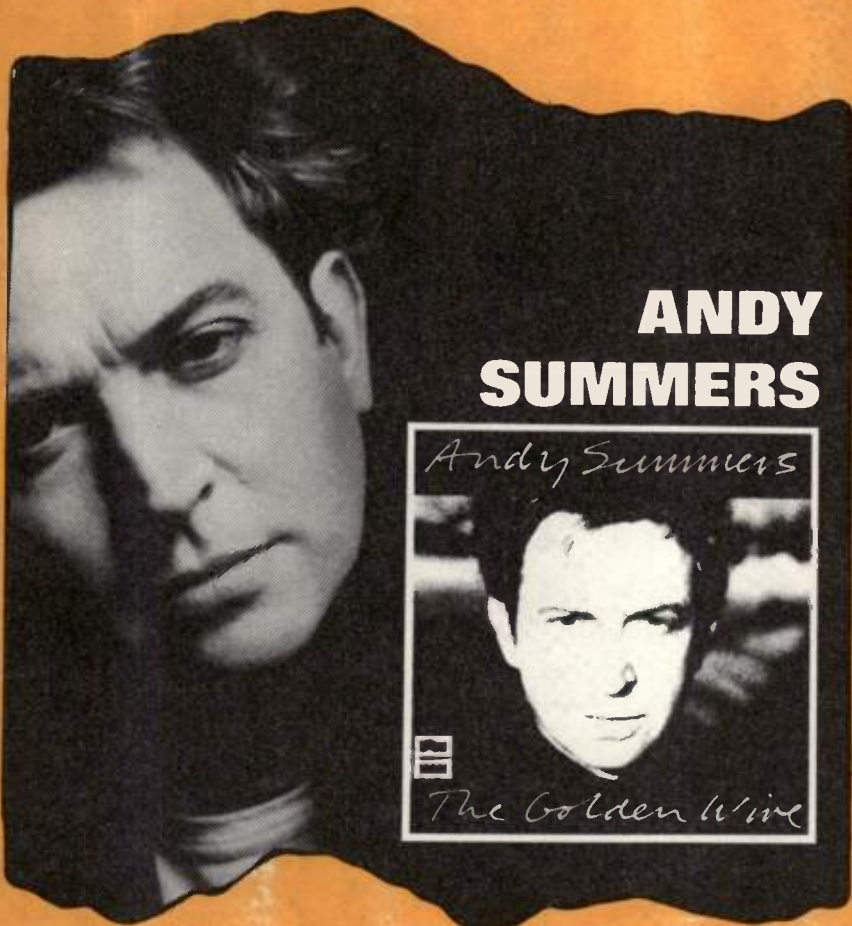
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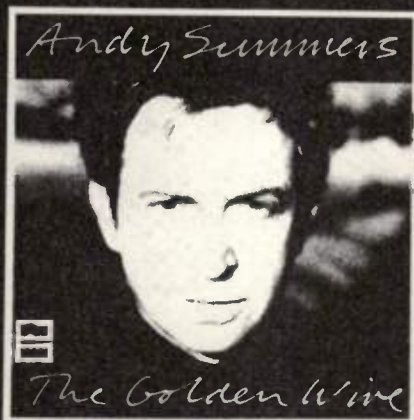
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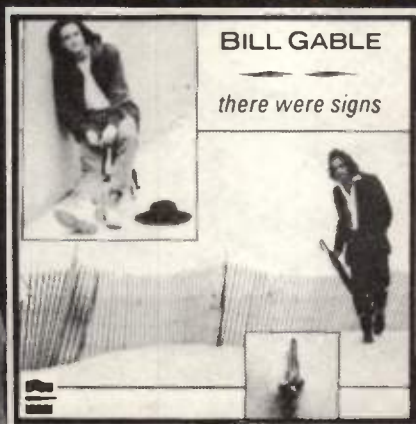


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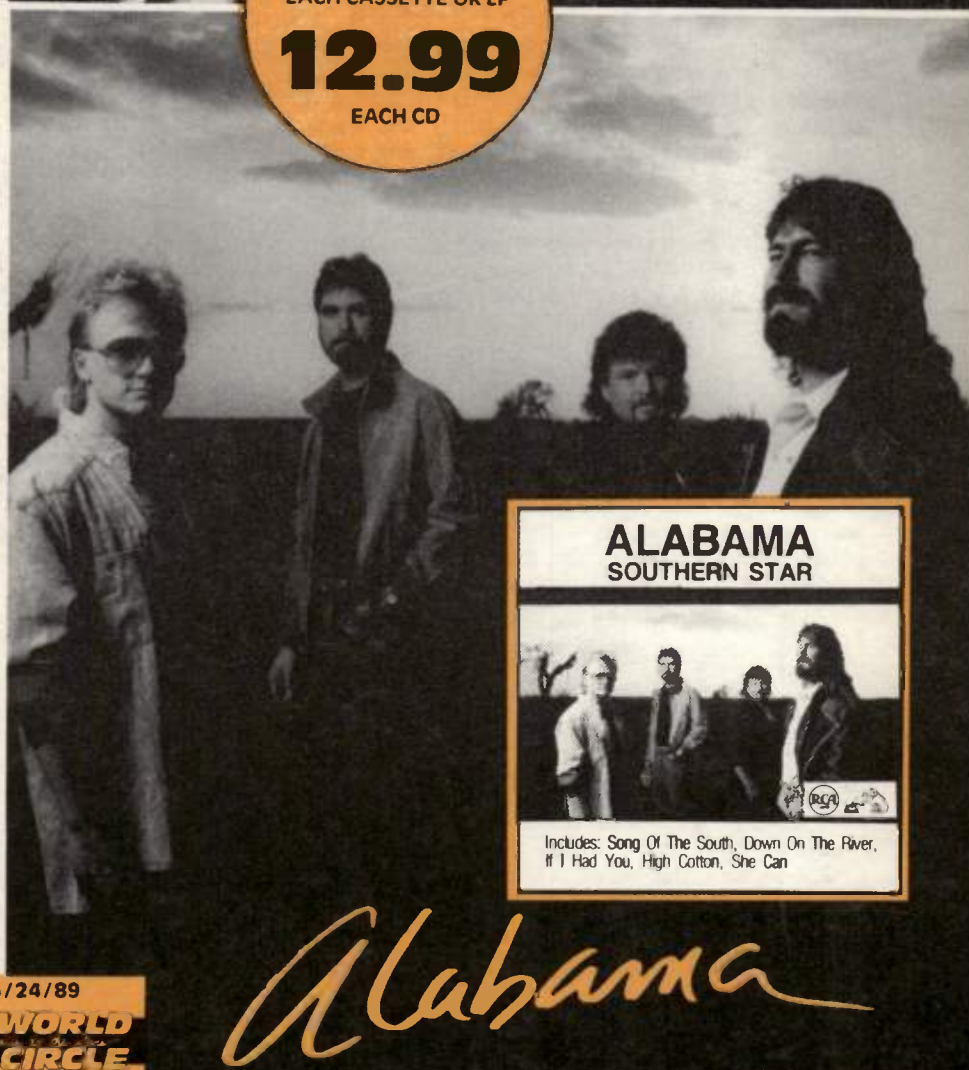
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Where do you go after being at the center of The Revolution? If you have enough confidence, you charge out and start your own.

At least that's what guitarist Wendy Melvoin and keyboard player Lisa Coleman did after the leader of The Revolution, the purple majesty, Prince, decided to shut down that astounding backing band in 1986. The duo certainly had faith in themselves and their talent. They also knew that they wanted to continue working with another.

That was no surprise. Wendy and Lisa had been best buddies since childhood. They had worked together since Lisa convinced Prince to fill a vacant spot in The Revolution with Wendy. To break up the team was unthinkable.

"It just seemed logical for us to work together. I'm her biggest fan and she's mine," Wendy tells *THE STREET*, while rooting around in the refrigerator for a Diet Coke. "We've known each other for so long, we're practically sisters."

Much to their surprise, after The Revolution folded, Wendy and Lisa were besieged with offers, although they never even knew they had a following. It seems that the Prince network has tighter security than the CIA. No word gets in, no word gets out.

"The whole situation with Prince and The Revolution was different. We were pretty cloistered," explains Wendy. "It was like being in a fishbowl. We were very much a family. But it was also like wearing blinders. We didn't see much of the outside. We didn't know there was any interest in us. We still don't," she laughs.

Neither Wendy or Lisa is naive. They know that the Prince association gave them a jump start. Face it, people may not remember their names, but they do remember "Purple Rain."

"It's probably helped us," says Wendy. "At least it gives people a starting point. They can look at us and say, 'Yeah, they're the girls from Prince's band.'"

The pair released their first album, *WENDY AND LISA*, on Columbia Records, in 1987 to some serious hoorays. But, as often happens, critical acclaim meant only that. On the whole the public didn't care.

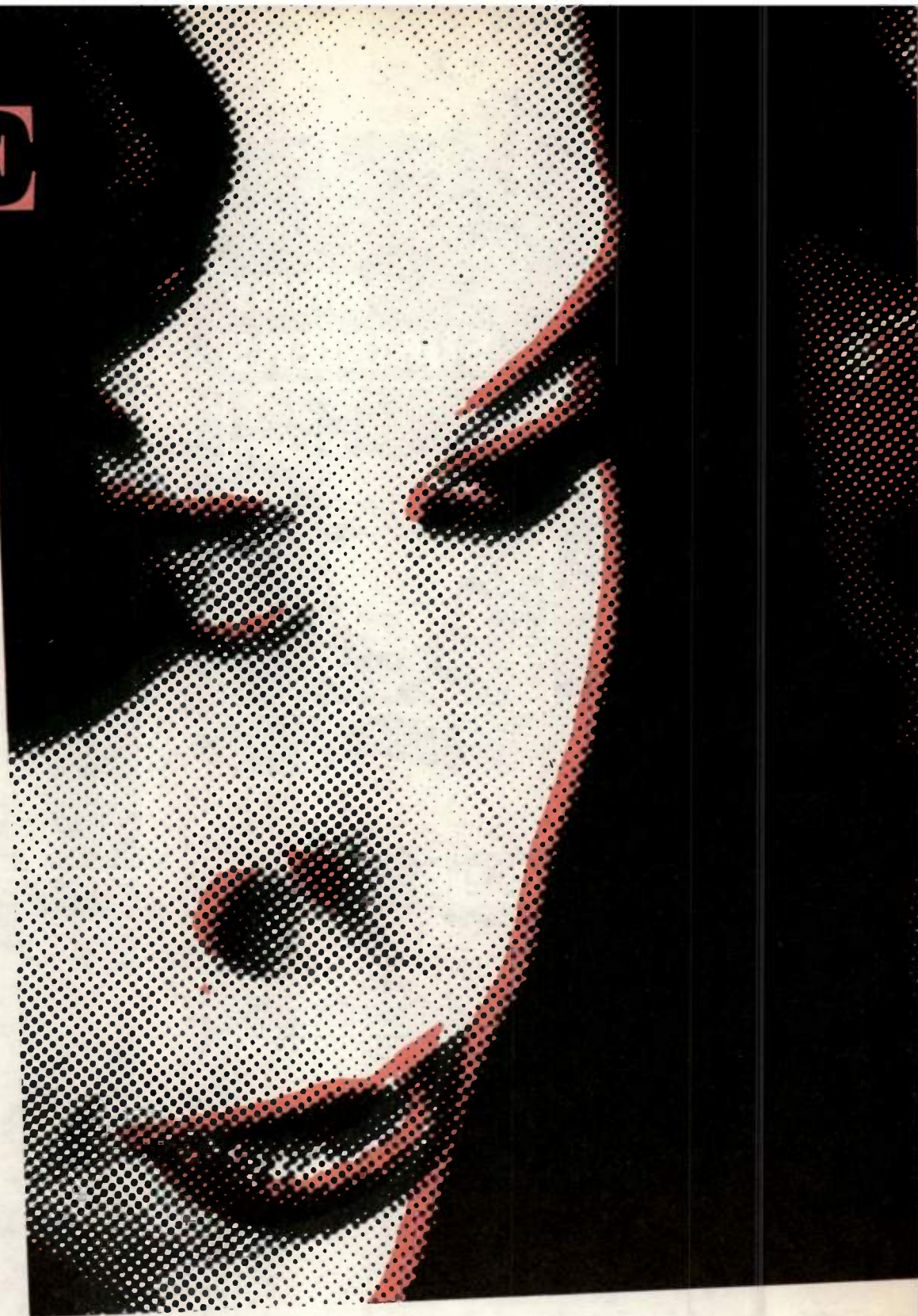
"I was pleased with the record and that's what matters. And," giggles Wendy, "at least the critics liked it."

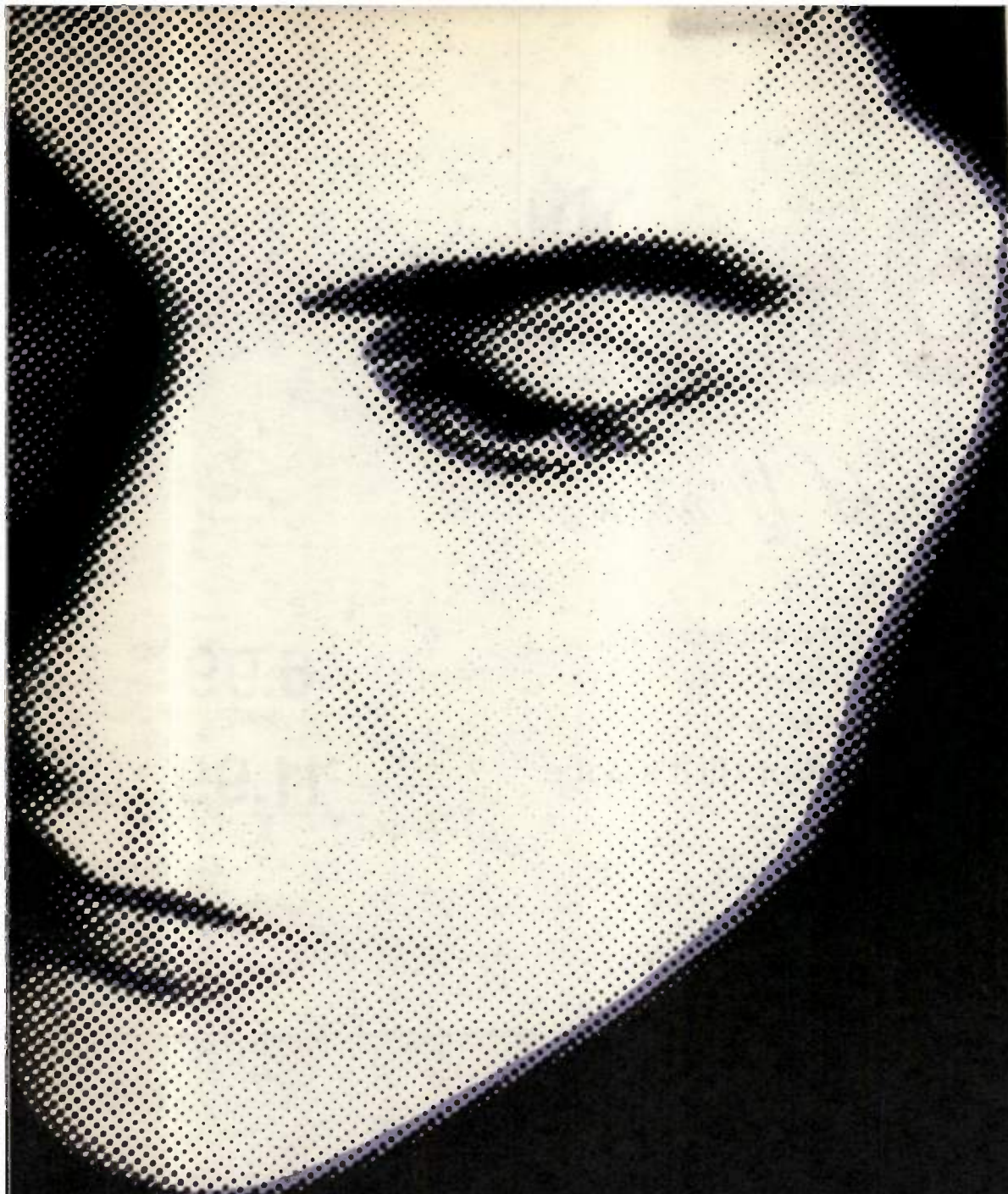
But their follow-up, the current LP, *FRUIT AT THE BOTTOM*, may finally bring them to the public's attention. A refreshing, and occasionally silly, dance/urban record, *FRUIT AT THE BOTTOM* is filled with chunky Prince-like riffs which should make anybody happy. It might be exactly what it takes to yank the ladies out from under the big shadow of the little man.

The two ladies know exactly what they want. What they want is control. With *FRUIT AT THE*

BOTTOM they got it. Not only did they produce the album themselves, but they played most of the instruments and wrote all the tunes.

"Producing just made sense to us. We write a lot in the studio and it's very spontaneous," say Lisa. "Producing is just part of the whole picture. I couldn't really see writing a song and having somebody else tell me that I should play it this way or that. Wendy and I are definitely harder on each other than





Dennis Keeley

BARRICADES

"It just seemed logical for us to work together. I'm her biggest fan and she's mine."

**Wendy Melvoin
of Wendy and Lisa**

anyone else. And, we come out of ourselves, when we're producing."

They also learn from their mistakes. When WENDY AND LISA came out, the pair decided not to tour. The result was that a lot of people didn't even know there was a WENDY AND LISA record out.

History will not repeat itself. While FRUIT AT THE BOTTOM was a pretty insular affair, the tour will not be. Because the album was finished last summer, they've had time to put together a band. In timeworn fashion the pair put want ads in several Los Angeles' music magazines. The resulting applicants were reasonably scary.

"We had been really specific in the ad," says Wendy. "We stated exactly what we were looking for. We got hundreds of tapes. They all sounded

alike. The guitars all sounded like Eddie Van Halen. The bass players were all like Jaco Pastorius. There didn't seem to be any in-between. It was so generic that it was amazing. Ironically, we ended up with people who were recommended by word of mouth. But the band is great. While we really liked working by ourselves, when you can find a musician that you really get along with musically, you want to utilize him. And we didn't really have that before. Now that we do, the next record will definitely include them."

But before the next record, comes the tour. Wendy and Lisa are particularly excited at the idea of hitting the road.

"I'm happier than I've been in a really long time," Lisa tells THE STREET. "It's been a long time since we've toured. The last show we played was in Oklahoma Stadium in 1986. That's almost three years! I'm not nervous, but I'm also aware that a lot of people will be coming to see us with their eyebrows raised. But I don't think they will be disappointed."

Not if the album is any indication. The nine songs on the disc range from the introspective first single, "Are You My Baby"; to the silly, nursery-rhyme-like "Lolly Lolly." All are underwritten by a gut-level funk beat.

If the result is a tune that is less than profound, such as "Lolly Lolly"; that's the idea. During the recording of FRUIT AT THE BOTTOM, Wendy's father was stricken with cancer and the girls were determined to remain upbeat. It came out in their music.

"People might think that because of that happening, we'd write depressing and introspective songs," muses Lisa, "but the truth is that sometimes we all take the wrong things too seriously. Like ourselves and our careers and things like that. You have to keep positive. It's just really important to keep positive and see the humor in things. His illness was really humbling. It brought things into perspective."

Which doesn't mean all the songs are goofy. "Are You My Baby?"; for instance, could probably be about anyone on the planet Earth.

"I've had that experience," laughs Wendy. "Quite honestly, I'm sure that other people have sung about it before. None of what we've done on the record is really new—to me and Lisa there really isn't anything new in the world. It is all just an evolution of what was."

That is a very healthy, and rare, perspective in the music biz. But these women are balanced. They are in the business because they truly love music. If the records are successful, it's just gravy.

"It doesn't make that much difference," says Lisa quietly. "For me the whole thing is about the gratification that I get when I play. When I play the right thing, then nothing else matters. I will always have music for myself, personally. I can always sit down and play the piano. Until I die, I'll have that. The fact that I can make a career out of it now is great. There is a correlation. The pain you go through in labor, and being uncomfortable all those months, is real, but then you have the child. It's a miracle and it's worth it. It's worth it to go through all of that horrible pain. So if this doesn't work, we'll just keep going."

By Sharon Liveten

Cinderella

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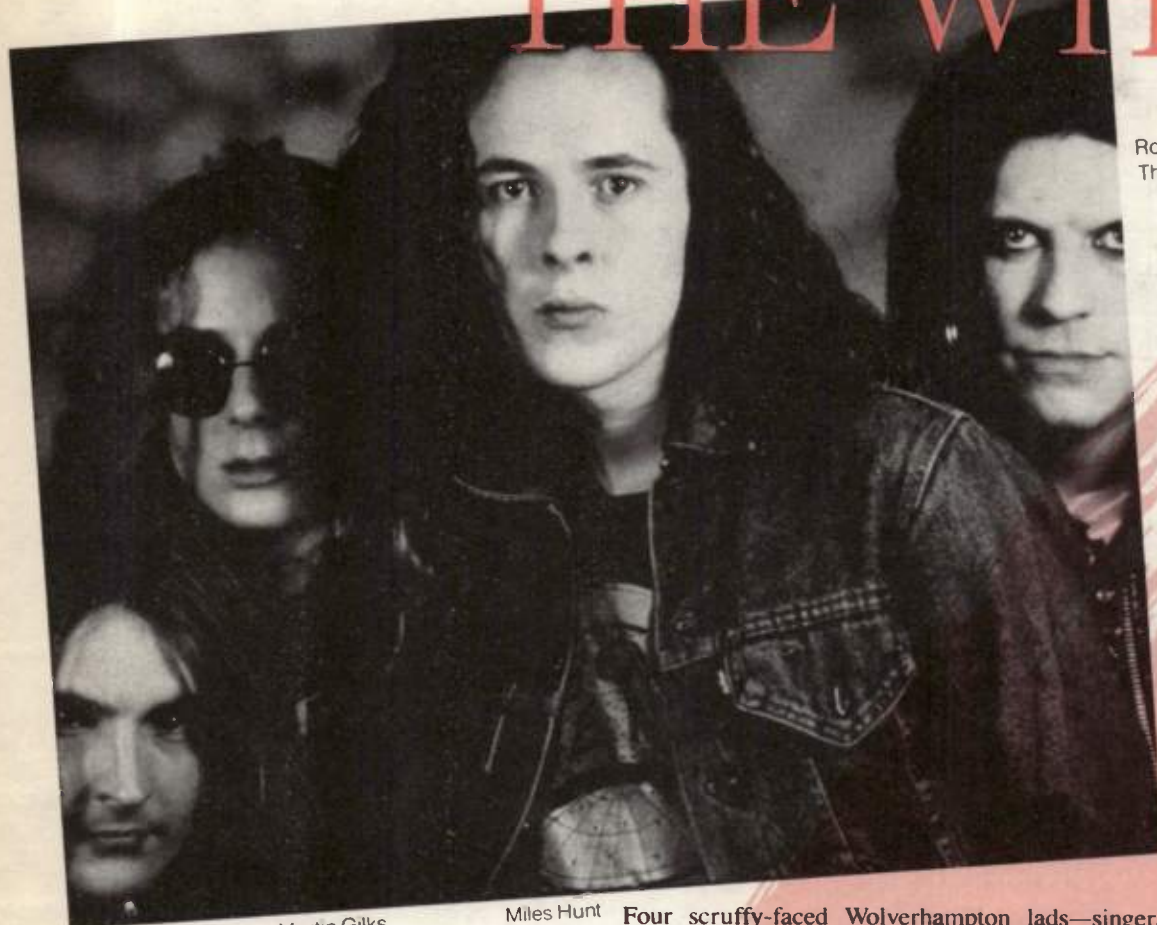
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THE WHIZ KIDS



Malcolm Treece

Martin Gilks

Miles Hunt

Rob "The Bass Thing" Jones

"We want The Wonder Stuff to restore that grand old tradition of making music people can enjoy as well as relate to...It's supposed to be fun, remember?"

**Miles Hunt
of The Wonder Stuff**

Four scruffy-faced Wolverhampton lads—singer/guitarist Miles Hunt, guitarist Malcolm Treece, drummer Martin Gilks and Rob "The Bass Thing" Jones—make up England's latest music sensation, The Wonder Stuff. Currently gaining the attention of music enthusiasts all over Europe with their Polygram debut album, *THE EIGHT LEGGED GROOVE MACHINE*, The Wonder Stuff is about to take on music listeners all across America.

"We're very excited about releasing our record in America," Miles Hunt explains, almost matter-of-factly, to *THE STREET*. "But don't get me wrong. We want people all over the world to like The Wonder Stuff but the music we play is for us, first and foremost."

THE EIGHT LEGGED GROOVE MACHINE has made it to the Top 30 on the British Album charts and is still climbing. The album has spawned hit singles such as "A Wish Away," "Give Give Give Me More More More" and "It's Yer Money That I'm After, Baby." A favorite among fans and critics alike, The Wonder Stuff has garnered much praise from some of England's leading music publications.

"One of the finest albums of this or any year," exalted *New Music Express* in a recent issue. "Handsome guitar thrash smothered in dreamy melodies and topped with tart, witty words," declared a writer for *Q*.

The Wonder Stuff got together for the first time in April of 1986, when Miles began writing songs with Malcolm Treece, who, in turn, brought along Martin Gilks for jam sessions at Hunt's Midlands flat. Enter old pal Rob Jones and there you have it, The Wonder Stuff.

"We never put this band together with the idea of being successful," comments Hunt. "We've always enjoyed writing and playing music. The group was formed, sort of, out of frustration with the current music scene. You see, when I was around 13 years-old I used to buy something like three or four albums a week. There were so many great bands then: The Clash, The Jam, The Damned. Nowadays, I can't really think of any band that I'd trust enough to go out and buy their records without hearing them first. I'd buy a Smiths' record based on trust, but that kind of trust is now dead and gone. We want The Wonder Stuff to restore that grand old tradition of making music people can enjoy as well as relate to at the same time. It's supposed to be fun, remember?"

Playing clubs all over Britain enabled the fledgling group to build a solid, live following. By 1987, The Wonder Stuff had issued two singles on their own independent label. Both "Wonderful Day" and "Unbearable" created quite a buzz within music industry circles and also made a strong impression on the British independent charts as well.

"We never sent out demo tapes to record companies," Hunt proudly tells *THE STREET*. "It was by word-of-mouth from our gigs and the two independent releases that got people's attention. The whole thing just sort of snowballed, really. We never planned anything really specific. We just played our music whenever we were given the opportunity. Looking back, it's funny how things worked out."

Hunt credits his record label, Polygram, for its commitment to promoting the group and says that is the main reason for the success of The Wonder Stuff's first record. Hunt frowns, however, when it is suggested that he ought to thank the British press as well for its favorable support of the group, stating boldly, "I hate the British press!"

"There have been rumors travelling about that I'm a bit difficult to work with and that I hate giving interviews," adds an angry Hunt. "Well, with the British press the answer is yes! Yes because they ask me such stupid questions like, 'What color my socks are,' and stuff like that. But, mind you, the American press seems far more intelligent. At least they ask questions about the band. But as far as the rumor goes about me being difficult, well, that's a bunch of garbage."

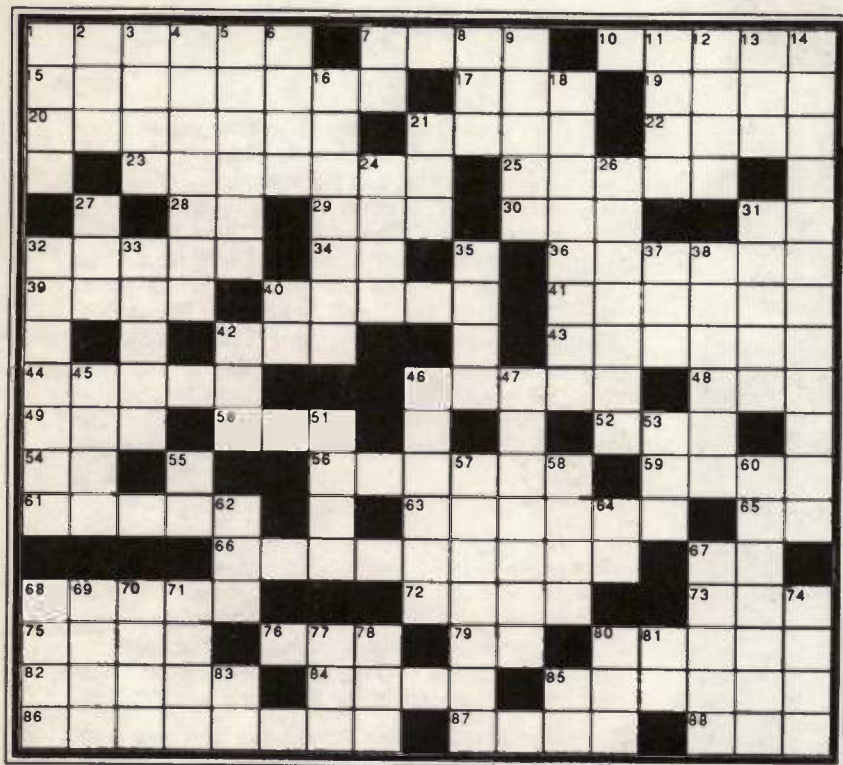
The future is a bit uncertain for The Wonder Stuff. But, nonetheless, these scruffy-faced lads from Wolverhampton are enjoying their success one day at a time.

"We could realistically break up tomorrow," says Hunt unemphatically. "I mean, there's a good chance we may not be together by the end of the year. Our attitude is to enjoy our success while we have it. Hey, either way you might want to look at it, success hasn't and won't change us one bit." *THE STREET* hopes not.

By Jesse Nash

CROSS STREET

BY J. PAUL



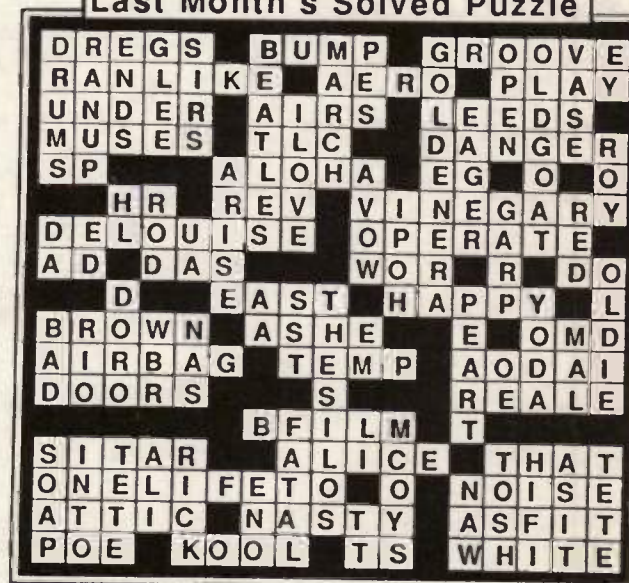
DOWN

- 1 ____ & the Kill (Charlie Sexton's bro)
- 2 Hospital unit for the really illin' (init)
- 3 "99 Luftballons" (singer, group)
- 4 Horribly frightening
- 5 Extremely long period
- 6 Wreck
- 7 ____ Cummings (US poet)
- 8 Slang for hoodlum (British)
- 9 Take on as one's own
- 11 Maiden or Butterfly
- 12 Govern
- 13 Form of acid popular in the '60's
- 14 She pumps iron and "The Lover In Me"
- 16 "Weird ____" (Oingo Boingo)
- 18 New hippie-rap group?
- 21 Over, to a poet
- 24 Peace treaty organization
- 26 Is plentiful
- 27 R-V connector
- 31 Mixes up, as in paint
- 32 They drink "Black Coffee in Bed"?
- 33 SanFran's metallers are "Contagious"
- 35 Mike, singer of Loverboy
- 37 "____othing____oo____angerous" (movie)
- 38 A renter should get it signed
- 40 Musical giant Smokey (init)
- 42 If you're not "on" you're probably this
- 45 Dokken's "Tooth & ____"
- 46 "She's Only 17" (group)
- 47 Granato, Leetch, Kisio, Sandstrom et al
- 51 Death's section of newspaper (abbr)
- 53 Marriage ceremony words
- 55 Home of Stray Cats (abbr)
- 57 Term meaning ok to broadcast w/out edit
- 58 First class, shipshape
- 60 Dizzying state of being
- 62 "____till____y____ight" (Queensryche)
- 64 Mets' hustling centerfielder (init)
- 67 Officer's negative response
- 68 "Round and Round," Percy's gang
- 69 MTV's Remote Control host, Ken
- 70 Brand of speaker
- 71 ____ Tengo (group)
- 74 ____ Monkeys or Kurtis ____
- 77 BillyJoe got one
- 78 Automobile
- 80 MCA's ____oyz_ext_oor
- 81 1989 ____
- 83 CBS', Asleep ____ the Wheel
- 85 Begins Ozzy's "Crazy Train"

ACROSS

- 1 Kip's metal band
- 7 "Sail Away, sail away" (solo artist)
- 10 Opening for REM (2nd of 2 words)
- 15 "Crazy" & "Electric Blue" (group)
- 17 Strange
- 19 "Show of Hands" is their latest LP
- 20 "____ Fringe" (Red Rider)
- 21 Wind instrument
- 22 Ye ____ Tavern Inn
- 23 Silly
- 25 Wright brothers' invention
- 28 Legally protected name (abbr)
- 29 Organ used to enjoy music
- 30 Bill or diet soda
- 31 Most violent punk couple? (init)
- 32 ____ Council (group)
- 34 CBS' or G N' R's, ____ight ____rain
- 36 Musical composition for 1 or 2 parts
- 39 Loading dock for ships
- 40 Written musical composition
- 41 Fib, one better
- 42 Natural mineral
- 43 "____ Blood Red Sky" (U2)
- 44 "____ the world as we know it" (REM)
- 46 Record ____ (Home of *THE STREET*)
- 48 Dance music has you shakin' it
- 49 "____ 'em and Smile" (David Lee Roth)
- 50 Other half of Eddy's Turtles
- 52 Moon Unit is this to Dweezil (abbr)
- 54 ____gy Marley, (reggae legend)
- 56 ____rama (Female trio)
- 59 "Whip It" (group)
- 61 Costello or Presley
- 63 "I'm just a ____" (David Lee Roth)
- 65 Middles M & O
- 66 NYC club or tragic finish
- 67 Producer/artist Nile (init)
- 68 ____ Hitchcock & the Egyptians
- 72 Scarce
- 73 Betting parlor chain
- 75 Bands don't want to hear this
- 76 Tone ____ ("Wild Thing")
- 79 ____ Sputnik (init)
- 80 Seasoning
- 82 "The Great Radio Controversy" is LP
- 84 Artist Salvador
- 85 #10 Across, (1st of 2 words)
- 86 RCA's ____ Right (group)
- 87 "The Youth Run Wild", (1st of 2 words)
- 88 #87 Across, (2nd of 2 words)

Last Month's Solved Puzzle



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Answers to this month's crossword puzzle in next month's *THE STREET*

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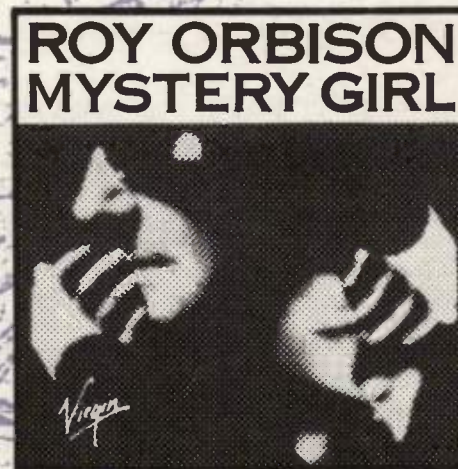
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**RECORD WORLD
SQUARE CIRCLE**

LP'S WHERE AVAILABLE

STREET ★ SIGNS

BY JIM BESSMAN

Great records aside, Madonna can be awfully hard to swallow. "Boy Toy"... "Material Girl"—the image she projects is so self-centered and exploitative that she's hard to warm up to on a personal level, let alone take seriously.

Until now, that is, **LIKE A PRAYER** (Sire/Warner Brothers) is serious business and establishes Madonna once and for all as a true artist, as well as a human being with undeniable depth. You could easily devote several columns to noting all the melodic surprises and production touches which make **LIKE A PRAYER** such a musical blessing.

The real gift in the album is the lyrics. Presumably personal songs like "Till Death Do Us Part" (about a failed marriage) and "Promise to Try" (about a mother who died when her child was young, as did Madonna's) take us beneath the facade of the sexy body to the heretofore hidden heart and soul. Suddenly she's someone you can feel for and like—very much.

Turning to someone who's always been very likable and unquestionably talented, Bonnie Raitt's Capitol Record debut LP, **NICK OF TIME**, is so outstanding it seems like she's been away from the recording scene a whole lot longer than '86's **NINE LIVES**. No doubt the credit goes to Was (Not Was)'s Don Was, whose production firms up Raitt's passionate but often languid vocal style with newfound swing and edge. You sense it right away by the percussive underpinning to the midtempo titletrack/lead cut, a Raitt original which becomes the definitive pop song statement on "growing older."

Other tracks on the very varied LP, besides confirming Raitt's taste for songwriting excellence, bear the stamp of a perceptive producer who understands that such a uniquely blues-rooted guitarist/singer requires a proper context in which to show off her stuff. Instead of letting such diverse and esteemed guests as Crosby & Nash, Herbie Hancock, Fab T-Bird Kim Wilson, and members of both Was (Not Was) and the superb country group Desert Rose Band draw attention to themselves, the producer provides direction for an artist whose albums have too often lacked a central focus.

A similar situation can be found in the Neville Brothers' **YELLOW MOON** (A&M). Here the legendary New Orleans siblings also have an album which reproduces their singular gumbo of tribal rhythms, snazzy horns, and unbelievable vocals with rarely realized directness. Again, give a hand to the producer, in this case, Daniel Lanois, of U2 and Peter Gabriel fame. As Was did with Raitt, Lanois guides the Nevilles with knowledge aforethought, skillfully incorporating outside elements like African percussion and atmospheric keyboards (that's Brian Eno on a moving rendition of Sam Cooke's "A Change is Gonna Come") into the usual Neville soul/r&b mix.

To these ears, the highlight of the LP is Brother Aaron's breathtaking version of "With God On Our Side." Besides fitting in with the album's heavy political/spiritual tone, the early Dylan anti-war classic showcases the singer's extraordinary vocal phrasing, which here sounds kind of like "Taps" at a military funeral—and has the same power.

Crossing the Atlantic, Simply Red's **A NEW FLAME** (Elektra) has some powerful vocal fire of its own. Blue-eyed soul ace Mick Hucknell seductively fans the sexy, slow-burning ballad/first single/lead track, "It's Only Love," only to turn up the intensity level on the white hot titletrack. Such deft control, and inspired knack at composing sparkling romantic pop gems, marks a third album which virtually glows in the dark.

Another pure listening pleasure is **SUNSHINE ON LEITH**, the second outing from Scotland's The Proclaimers (Chrysalis). Twin brothers Charlie and Craig Reid have created one of the most infectious pop albums in memory, inventively blending folk/country instrumentation with tuneful rock and singing with the youthful exuberance of early '60's British Wave acts.

Taking an opposite but equally rewarding tack is Easterhouse, the politically charged English group named after a Glasgow housing project. On its second Columbia album, **WAITING FOR THE REDBIRD**, ("redbird" is slang for a Russian nuke), only vocalist Andy Perry carries over from the debut LP, **CONTENTERS**. More significantly, the musical approach has boldly shifted from stripped-down guitar rock to hard-edged techno-pop. Thus, Perry's revolutionary stance is made more musically accessible without being softened lyrically.

VIDEO PICK:



"Jane's Addiction—A Fan's Video: Soul Kiss" (Warner/Reprise Video)—The video retains the controversial nudity excised from the broadcast version of "Mountain Song" and adds off-the-wall interviews and activities worthy of a real-life "Spinal Tap."

Neville Brothers



Christine Alicino

Bonnie Raitt



Deborah Frankel

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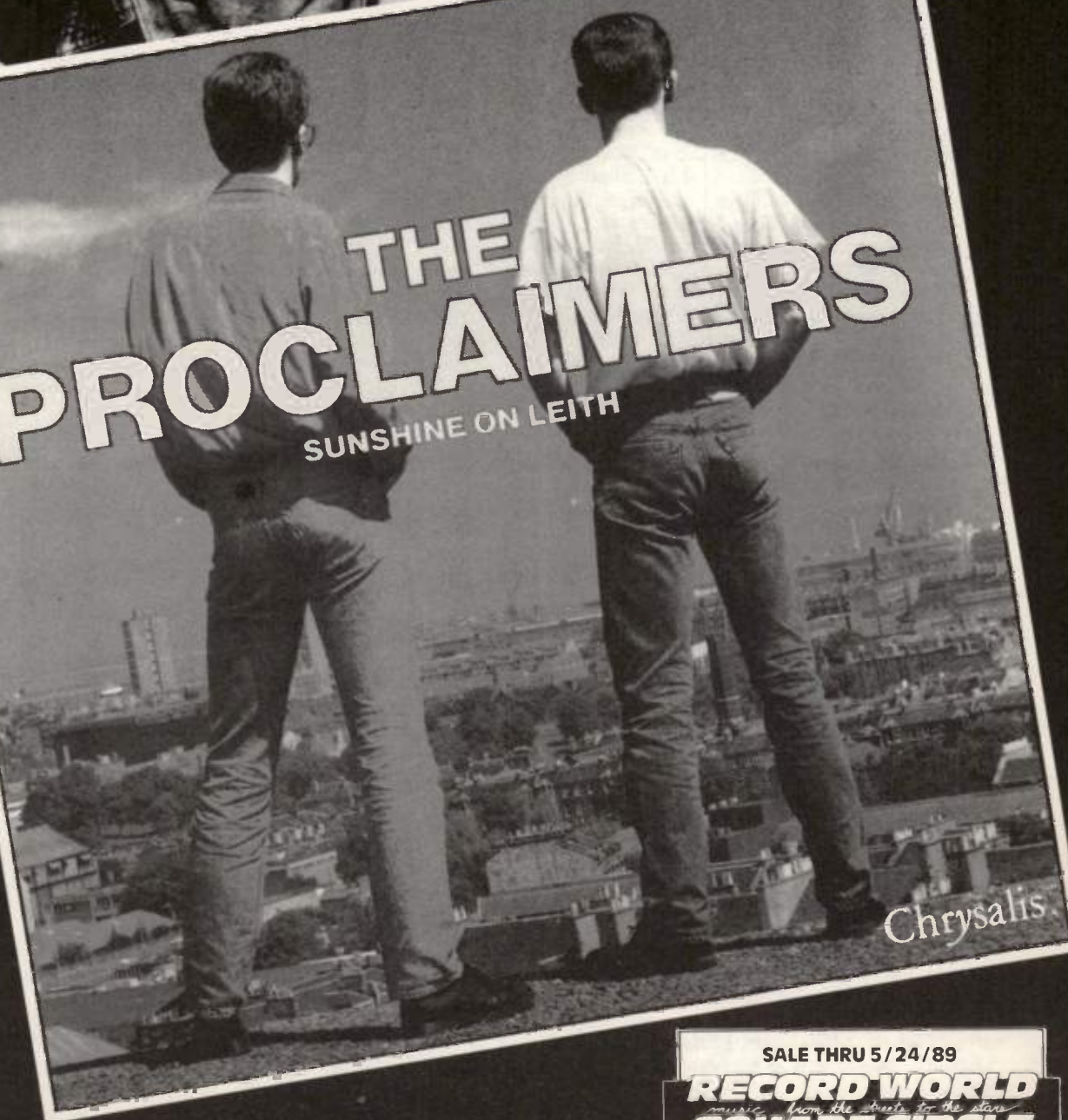
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RECORD WORLD
music from the streets to the stars
SQUARE CIRCLE

LP'S WHERE AVAILABLE

STREET ★ ATTACK

BY ANNE M. RASO

Who is the newest 'n' nastiest band in metal-land? Why, none other than Polygram's London-based retro-glam rockers Dogs D'Amour. THE STREET recently talked with lead singer Tyla and guitarist Steven James and found them to be just as lovable as they've been pictured.

Over a couple of Southern Comforts at the Novotel Hotel, Tyla talked about his band's love of early '70's music. "I grew up on T. Rex and Slade and stuff like that, but I'd have to say our biggest influence was The Stones. Keith Richards was always 'it' for us." Like "Kool Keef," Tyla and gang throw Indian scarves over every possible light fixture, both at home and in hotel rooms, because they love dim lighting. "As a matter of fact," says Tyla, "I hate daylight completely. I'm a total night person."

Tyla's sidekick, Steve James, looks like Peter Noone of Herman's Hermits' fame...given a few jet-black hair extensions, a bottle of Jack Daniels genetically attached to his right hand and a few studded leather belts. And let's not forget the dog tags the whole band wears. Needless to say, these guys are becoming the patron saints of decadent rock. Look for them to come to a club in your town soon. Even more importantly, look for them to rock out in the grand glitter tradition by playing all the songs off their debut LP, WELCOME TO THE DYNAMITE JET SALOON, and adding a couple of surprise cover songs to their set. They even do a version of The Stones' "Dead Flowers" that would make Brian Jones roll over in his grave.

Just don't think these guys lack a sense of humor—there were boxes of Milkbone dog biscuits scattered around their hotel room. Supposedly, the box of doggie biscuits was used for a photo session, but we suspected the Dogs nibbled on them later. Stay tuned for the answer to the eternal question: "Are the Dogs real men?" Wait a minute. We thought that question was, "Are the men real dogs?!"...

PLATTER CHATTER: Joan Jett had quite a few interesting visitors at the post-show party for her opening night on Broadway. Seen strutting around a posh East '50's eatery where the bash was held: Larry "Bud" Melman, Chris Stein, MTV VJ Adam Curry and—would ya believe it—a bearded and gaunt-looking David Bowie. As one Epic Records rep said, "Guess he had nothing better to do tonight..."

Rumor has it that rock goddess Lita Ford got on the nerves of the producers of her new "Kiss Me Deadly" video, in which she duets with Ozzy Osbourne. Every five minutes she had to scream, "I love you," to her boyfriend, Chris Holmes (WASP's 6'6" axeman), who happened to be hanging around the set 'til all hours. Lita's manager, Sharon Osbourne, apparently got a big chuckle out of all this...

An insider at the Rolling Stones' camp (a.k.a. Kamp Keef) has been spreading rumors that Guns N' Roses will be opening up for the Satanic Majesties on their upcoming North American tour. At press time, the tour was slated to begin in October...Stevie Ray Vaughan should be coming back to the New York area for a series of gigs in July—a new LP will be out then, too, so brace yourself for yet another megadose of that Texas boogie-woogie bad boy guitar.

Who's that familiar voice on Don Henley's new album? Why, it's none other than W. Axl Rose doing some back-up chords...

Talk about weird...Savatage's new album talks about a mad scientist and his experiment with dogs. That ought to get animal activists in an uproar—next we'll see Spuds McKenzie staging a protest in front of the band's recording studio. Just for the record, the album will be titled HOUNDS OF ZAROFF...

HOT WAX DEPT: Dirty Blond—DIRTY BLOND (OEC)—Just call this one "Beverly Hills metal." Dirty Blonde is a new group signed to the small Beverly Hills-based label, Outpost Entertainment Company, and they're not half bad. You've definitely heard this kind of stuff before, but you might think of listening to it again on your Walkman while shopping on Rodeo Drive. "Ladies In Mercedes" has the potential to become the national anthem for gigolos everywhere!

Defiance—PRODUCT OF SOCIETY (Road-racer)—Let's give these metal newcomers some credit. This is one of the all-time great album titles. But stay away if you're not prepared to lose half your hearing (and possibly your mother, if you still live at home). Top tracks: "Death Machine", "Insomnia" and "Aftermath/Tribulation."

Extreme—EXTREME—(A&M)—Finally, Boston has a metal band to call its own...and it's one which can really write poignant lyrics. Check out the hot track, "Play With Me," which was featured on the soundtrack of the recent hit flick, "Bill & Ted's Excellent Adventure." Extremely promising!

'Til next time, rock hard...and pass the Milkbones, Tyla!

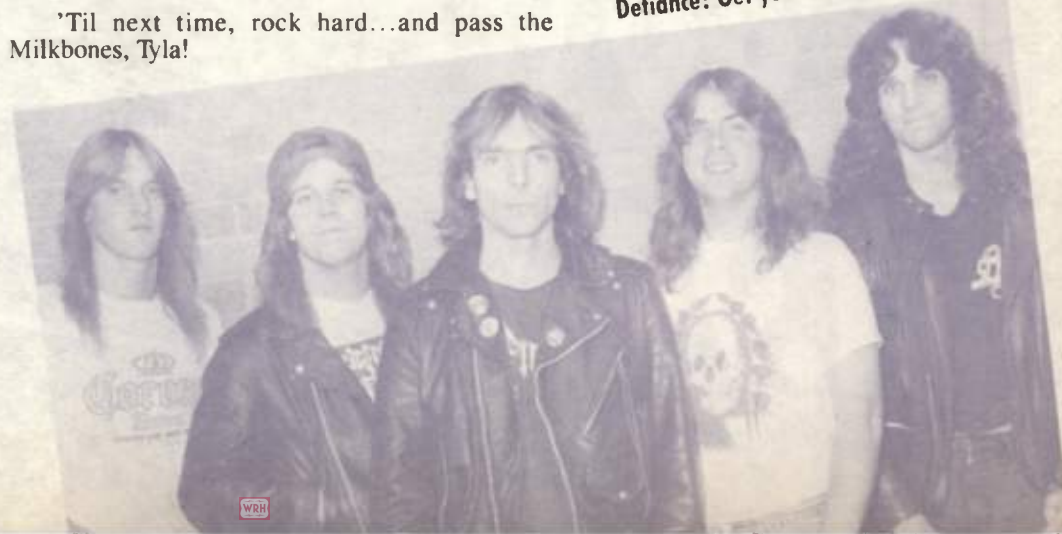


Dogs D'Amour: Southern Comforts and good conversation



Extreme: Boston Beanheads

Defiance: Get your mother out of the house



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EXODUS "Pleasures Of The Flesh"
EXODUS "Fabulous Disaster"
RAVEN "Nothing Exceeds Like Excess"
NUCLEAR ASSAULT "Game Over"
NUCLEAR ASSAULT "The Plague"
EXPLOITED "Death Before Dishonour"
EXPLOITED "Live At The White House"
AGNOSTIC FRONT "Liberty & Justice For..."
AGNOSTIC FRONT "Live CBGB"
CELTIC FROST "Into The Pandemonium"
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GARY MOORE "Corridors Of Power"
GARY MOORE "Victims"
GARY MOORE "Running For Cover"
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GET 'EM BEFORE THEY GET YOU!

Side ★ STREET

BY JOEL VANCE

Jazz/fusion saxophonist Gerald Allbright was in town recently for a date at the Bottom Line featuring selections from his new Atlantic album, *BERMUDA NIGHTS*, the follow-up to his hit LP, *JUST BETWEEN US*. *THE STREET* caught him backstage between shows for a Q & A session.

Why is the sax such a favored romantic instrument?

"It's the instrument that's closest to the human voice. For romantic music or mood music you can really take your time in developing the embellishments. The sax is a good round sound."

What's the difference between technique and "feel"?

"You can run up and down (the keys, on) the horn, but unless you put the human element into it you're just playing scales. If you can't reach people you're defeating the purpose of your playing. If you don't put something into it, you're not telling a story. It's like the chapters in a book; you read what happens in each chapter and the story builds. Improvisation is like going through chapters. It tells you everything you want to know about what's happening in a musical story."

How did the new, younger audience for jazz develop?

"I really have to take my hat off to Grover Washington, Jr. He fused R&B with jazz and really opened the way for George Howard and Kenny G and Gnudu and me and a lot of other people to reach a new audience. But it's not just young people. I reach an age group between twenty and sixty. I have one fan in Alaska, a 65-year old lady who wants to know when I'm going to tour there. M'am, I'll be there as soon as I can!"

The harmonica is usually thought of as a strictly blues instrument, and that's how Robert Bonfiglio started playing it, shouting down on tunes by Sonny Boy Williamson and Paul Butterfield in high school bands in his home town of Iowa City, Iowa. But when he moved to New York, he decided to study classical harmonica, only there weren't any courses in it at either the Mannes College of Music or the Manhattan School of Music. So he studied composition instead, taking degrees at both institutions, and took private lessons from harmonica virtuoso Chamber Huang, as well as composition studies with Aaron Copland and John Cage. "I would like to establish the harmonica as a classical instrument," Bonfiglio tells *THE*

STREET. "It's my feeling that the harmonica is kind of trapped in a vicious circle. There aren't enough good harmonica players because there isn't enough good harmonica music, and there isn't enough good harmonica music because there aren't enough good harmonica players." Bonfiglio is well on his way to achieving his goal—he's appeared as soloist at Lincoln Center, at the Hollywood Bowl with the Los Angeles Philharmonic and is the director of the Grand Canyon Chamber Music Festival. He's also recorded for film and TV soundtracks, including "Places In The Heart" and "Kramer Vs. Kramer." Newly signed to BMG Classics, his first release is *MUSIC FOR HARMONICA AND ORCHESTRA* by Hector Villa-Lobos, with Gerard Schwartz conducting the New York Chamber Symphony. And what does he do for concert encores? He shouts down the blues.

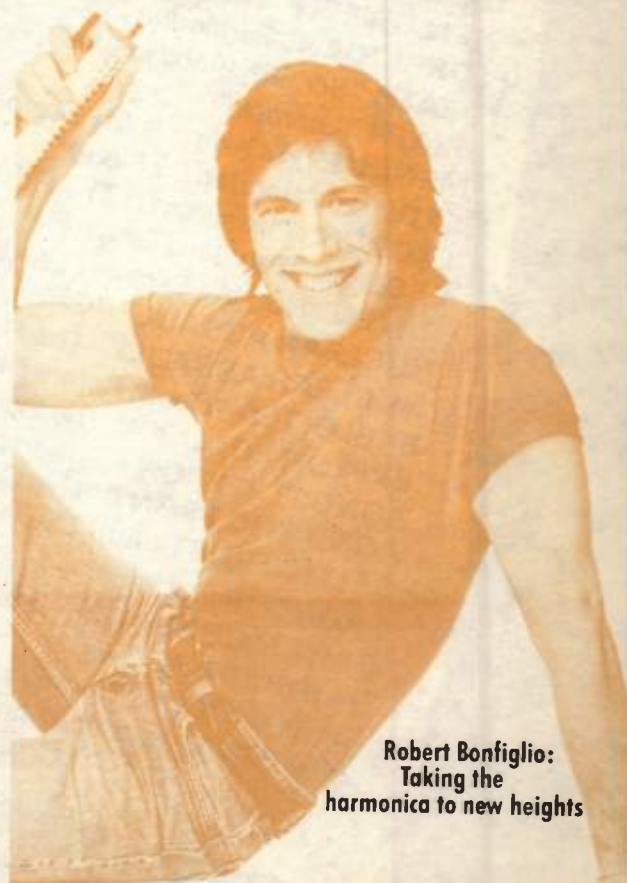
Back in the late 1920's, violinist Joe Venuti and guitarist Eddie Land recorded a series of duets that came to be called "Chamber music jazz." The newest duo working in this form is guitarist Ross Traut and string bassist Steve Rodby who, although they've often played together over the last decade, have only now released their first album, *THE GREAT LAWN*, on Columbia. Their sound is unusual because Traut's guitar is electric and Rodby's is acoustic. They've applied their own rules, as Rodby explains: "Though it's instrumental music, we've taken care to let the melody sing the words and tried to be respectful of the spirit of the tune, true to the feeling of the original performance, while adding from our experiences as musicians." The tune line-up includes Joni Mitchell's "All I Want," Carole King's "Up On The Roof," Thelonius Monk's "Round Midnight" and the Delfonics' "La La Means I Love You."

From London Records comes *POP BRITANNIA* with composer John Williams ("E.T.," "Star Wars," "Raiders Of The Lost Ark") conducting the Boston Pops in music from the British Isles, featuring the specially commissioned "An Orkney Wedding," a wowser crowd pleaser depicting a folk wedding, complete with bagpipes and the score for the TV movie, "Jane Eyre."

Yet another esoteric delight from Rykodisc is *GET YER JUJUS OUT* by Chief Commander Ebenezer Obey of Nigeria. Obey was born a chief in 1942, moved to the capital city of Lagos and expanded traditional juju by adding electrical instruments, drawing from American and British pop and emphasizing "talking drums." This concert by the Commander and his 17-piece Inter-Reformers was recorded live to digital in Seattle, 70 minutes of music on CD and cassette.



Gerald Allbright: Hats off to Grover Washington, Jr.



Robert Bonfiglio:
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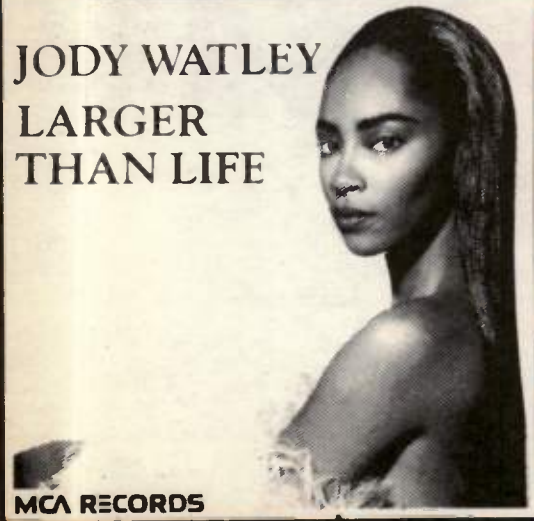
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STREET ★ Life

RODNEY CROWELL AT THE RITZ

BY JIM BESSMAN

Rodney Crowell's recent Ritz appearance finally fulfilled longtime admirers' expectations, on hold since the country singer/songwriter/sidekick left Emmylou Harris' Hot Band and went solo over a decade ago. Now, fielding his own crack backup, Crowell played most of his current breakthrough Columbia album, *DIAMONDS & DIRT*, together with earlier gems like "Till I Gain Control Again" and "Ain't Living Long Like This"—altogether excellent country material indicating that he's found himself stylistically. Now, he's firmly in the contemporary country groove, fronting a band that lets him make the most of it. With guitarist Stuart Smith flanking one side of the stage and steel player (and fellow ex-Hot Bander) Hank DeVito on the other, the lighting person inevitably got lost trying to follow their impeccable leads. Meanwhile, drummer Vince Santoro blew the packed house away with his vocal showcase on "I Hear You Knocking," while guest star Barry Beckett (currently in the studio producing Jason & the Scorchers) tried to steal the show with his awesome piano shuffling.

He didn't succeed. When Crowell closed with "Let Freedom Ring" and a comment on how we can all change ourselves and the world, the evening instantly became as spiritually uplifting as it had been musically satisfying.

BON JOVI AT THE NASSAU COLISEUM

BY ANNE M. RASO

At a recent gig at the Nassau Coliseum, Bon Jovi proved that it's not exactly time to retire to a nursing home in Sayreville, NJ. Yes, they *do* rock it up live, and they've got a stage show so elaborate that it even includes a drawbridge which extends over the entire arena and a thousand balloons which fall from the ceiling at the end of the final encore.

Jon Bon Jovi starts out every show by announcing, "It's party time!" Not surprisingly, the band started off the concert with all the strongest material off their current Polygram LP, *NEW JERSEY*, including "Lay Your Hands On Me" and the hit single, "Born To Be My Baby." The middle portion of the show included hits from *SLIPPERY WHEN WET*, and then, to throw everyone off, the BJ's performed "Runaway," the song that led the group to

sign a major record deal with Polygram back in '83.

The first encore included a guest appearance by Jon's old pal, hard rocker Billy Squier, and they performed a rollicking rendition of the Free classic, "All Right Now." The second encore included some impromptu acoustic guitar work by Richie Sambora, which nicely segued into the '87 hit "Dead Or Alive." Next on the agenda was a rip-roaring rendition of "Bad Medicine." And finally, the show concluded on an unusual note—the boys covered the Isley Brothers' "Shout." Who ever said that a pop-metal band can't cover a R&B classic? Bon Jovi did a Grade A job of it...just don't expect the boys to cover any Lesley Gore tunes the next time 'round, despite the fact that she *is* a Jersey native.

This show proved one thing—nice guys *can* finish first!

BANANARAMA AT THE PALLADIUM

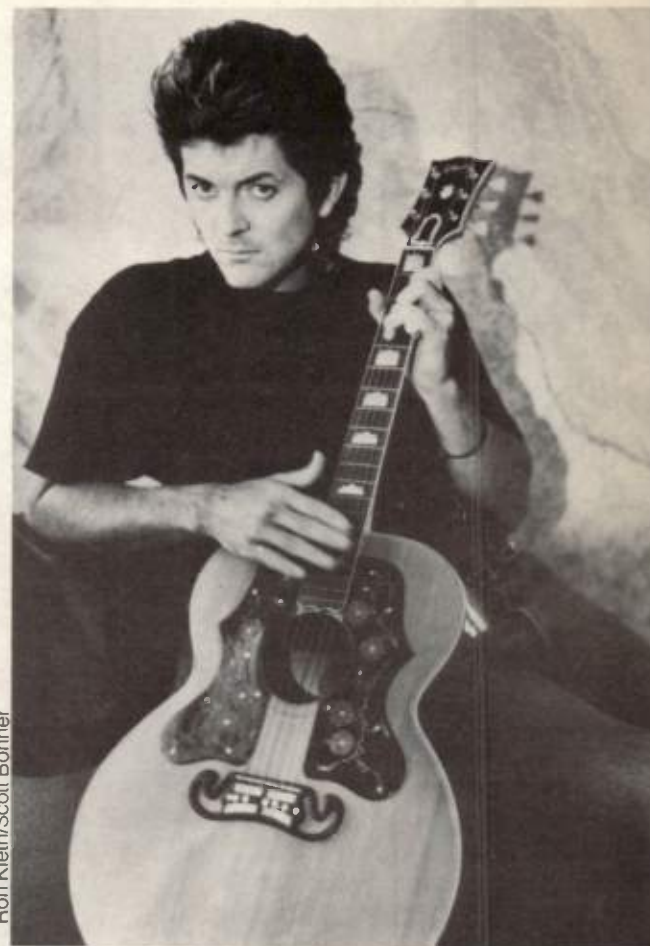
BY DANNY McCUE

When Bananarama took to the stage, in the band's first ever New York appearance, the landmarks

Continued on page 19



Bananarama



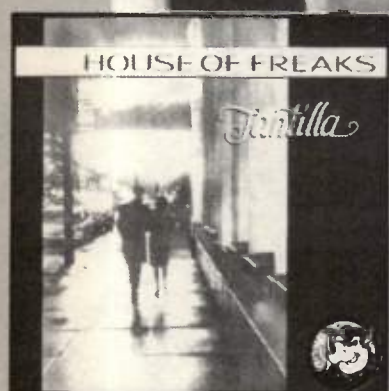
Rodney Crowell

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Bon Jovi



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LP'S WHERE AVAILABLE

BACK ★ STREET

TOP 50 ALBUMS AND CASSETTES

1. Madonna—LIKE A PRAYER
2. Tone Loc—LOC-ED AFTER DARK
3. Debbie Gibson—ELECTRIC YOUTH
4. Traveling Wilburys—VOLUME ONE
5. Fine Young Cannibals—THE RAW AND THE COOKED
6. Roy Orbison—MYSTERY GIRL
7. Kingdom Come—IN YOUR FACE
8. "Beaches"—SOUNDTRACK
9. Milli Vanilli—GIRL YOU KNOW IT'S TRUE
10. Sa-fire—SA-FIRE
11. Living Colour—VIVID
12. W.A.S.P.—THE HEADLESS CHILDREN
13. Bangles—EVERYTHING
14. New Kids On The Block—HANG TOUGH
15. Jody Watley—LARGER THAN LIFE
16. Paula Abdul—FOREVER YOUR GIRL
17. R.E.M.—GREEN
18. Melissa Etheridge—MELISSA ETHERIDGE
19. Guns N' Roses—APPETITE FOR DESTRUCTION
20. Skid Row—SKID ROW
21. Mike & The Mechanics—LIVING YEARS
22. Guns N' Roses—GN'R LIES
23. Elvis Costello—SPIKE
24. Slick Rick—THE GREAT ADVENTURES OF SLICK RICK
25. Bon Jovi—NEW JERSEY
26. Lou Reed—NEW YORK
27. Bobby Brown—DON'T BE CRUEL
28. Various Artists—DIRTY DANCING LIVE IN CONCERT
29. Rod Stewart—OUT OF ORDER
30. Def Leppard—HYSTERIA
31. Metallica—...AND JUSTICE FOR ALL
32. Erasure—CRACKERS INTERNATIONAL
33. Gipsy Kings—GIPSY KINGS
34. "Beaches"—SOUNDTRACK
35. Erasure—THE INNOCENTS
36. Pasadenas—TO WHOM IT MAY CONCERN
37. Depeche Mode—101
38. Warrant—DIRTY ROTTEN FILTHY STINKING RICH
39. Edie Brickell & New Bohemians—SHOOTING RUBBERBANDS AT THE STARS
40. De La Soul—3 FEET HIGH & RISING
41. Fabulous Thunderbirds—POWERFUL STUFF
42. Outfield—VOICE OF BABYLON
43. Guy—GUY
44. Karyn White—KARYN WHITE
45. Simply Red—NEW FLAME
46. Sweet Sensation—TAKE IT WHILE IT'S HOT
47. Poison—OPEN UP AND SAY...AHH!
48. Anita Baker—GIVING YOU THE BEST THAT I GOT
49. New Order—TECHNIQUE
50. Kenny G—SILHOUETTE



Debbie Gibson

TOP 10 VIDEOS

1. Debbie Gibson—"LIVE IN CONCERT"
2. U2—"RATTLE AND HUM"
3. Jane Fonda—"COMPLETE WORKOUT"
4. Rush—"A SHOW OF HANDS"
5. Metallica—"CLIFF 'EM ALL"
6. Michael Jackson—"MOONWALKER"
7. Bruce Springsteen—"BRUCE SPRINGSTEEN—VIDEO ANTHOLOGY 1978-88"
8. Def Leppard—"HISTORIA"
9. George Michael—"FAITH"
10. "FATAL ATTRACTION"

STREET SHOTS TOP 10 STREET PICKS

1. Great White—TWICE SHY
2. David Benoit—URBAN DAYDREAMS
3. Black Sabbath—HEADLESS CROSS
4. The Tragically Hip—THE TRAGICALLY HIP
5. Saraya—SARAYA
6. The Judds—RIVER OF TIME
7. Helloween—I WANT TO LIVE
8. Atlantic Starr—WE'RE MOVING UP
9. Lisa Lisa & Cult Jam—STRAIGHT TO THE SKY
10. Various Artists—"Say Anything"—SOUNDTRACK

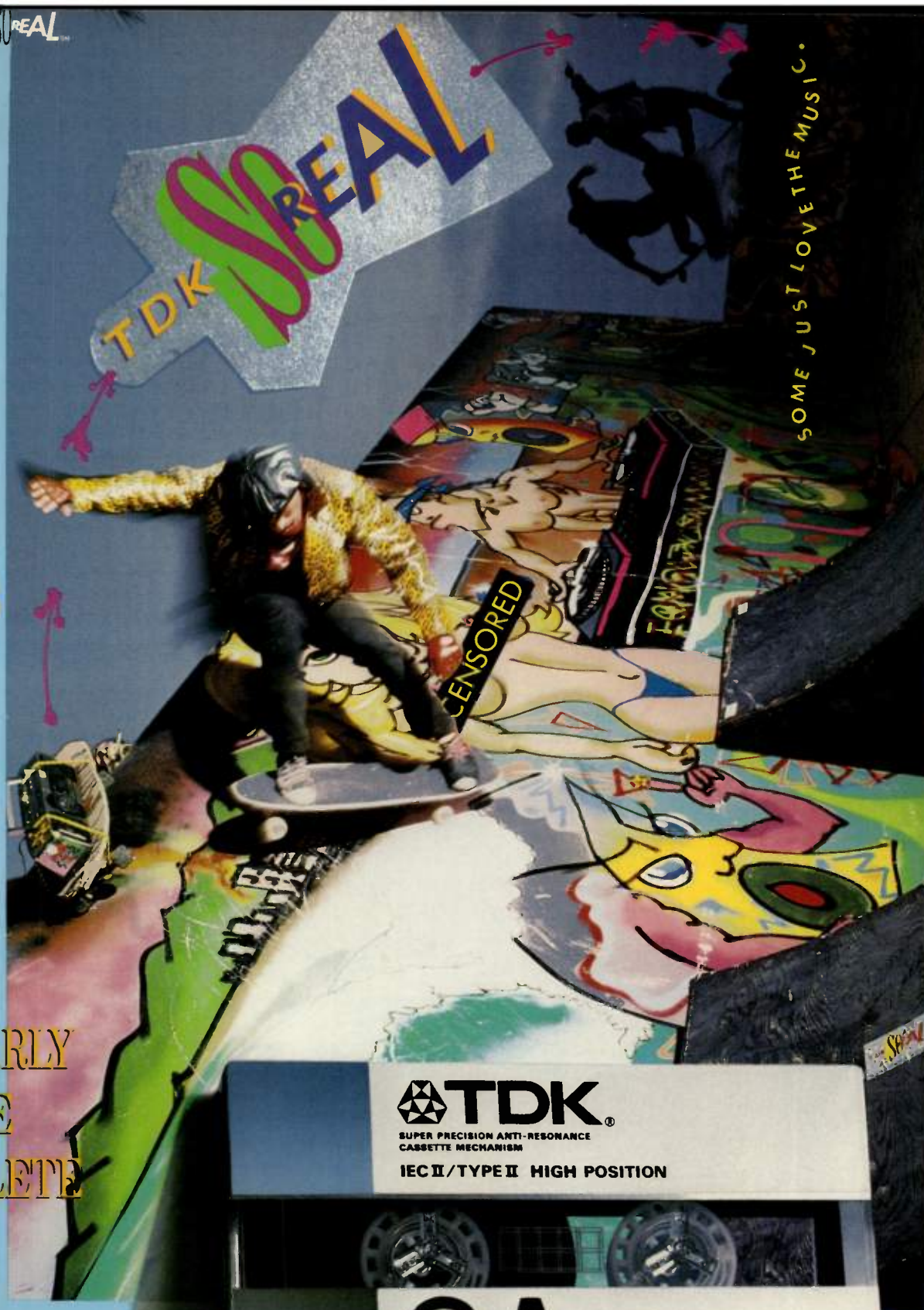


Madonna

Great White



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THAT OUR
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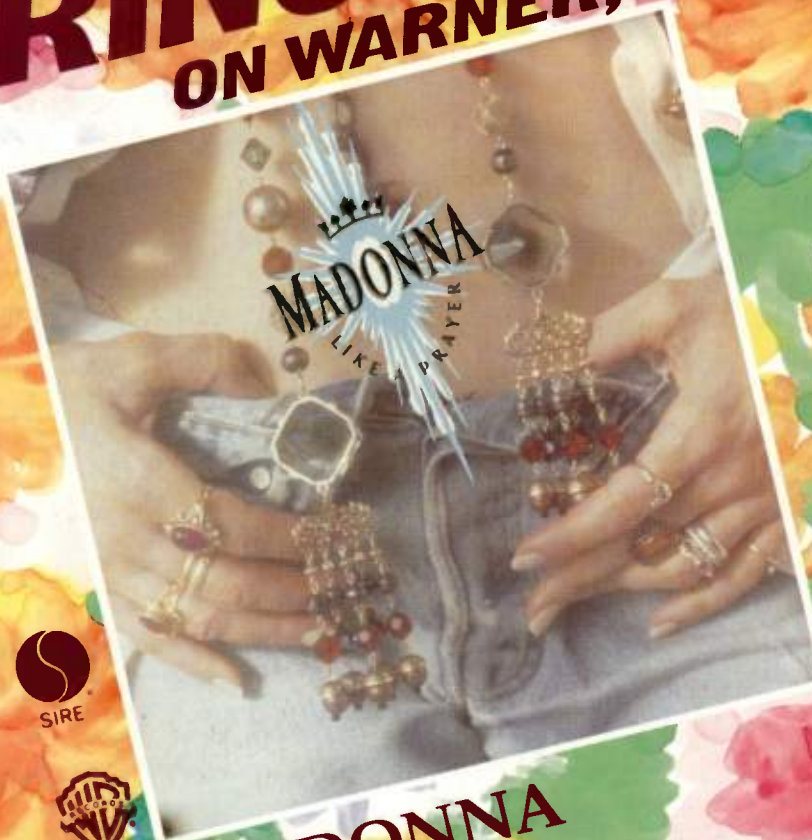
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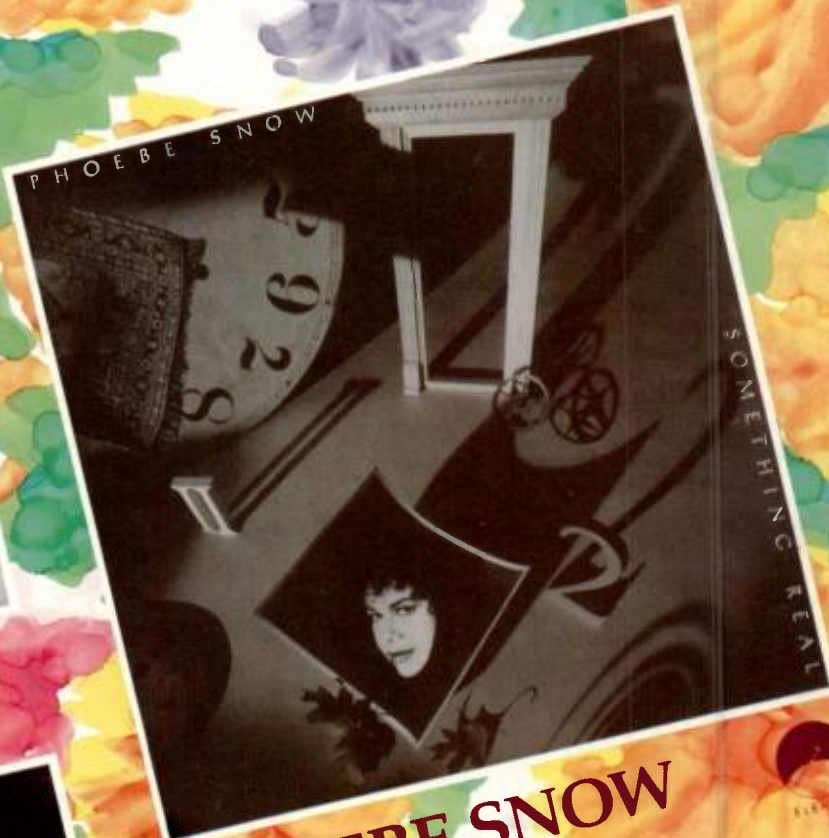
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