

**THE** ★ ★ ★  
**STREET**

VOLUME 2 ISSUE 9  
SEPTEMBER 1989

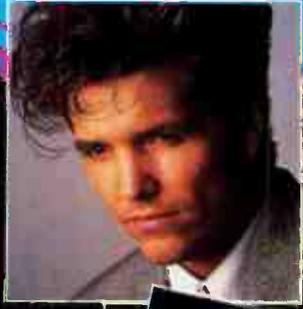
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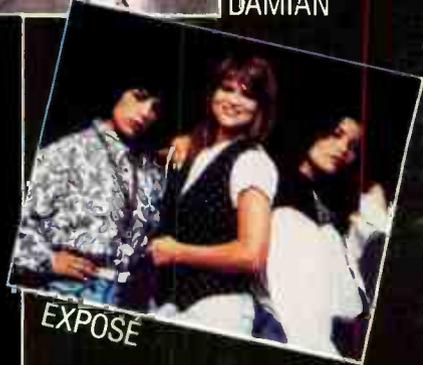
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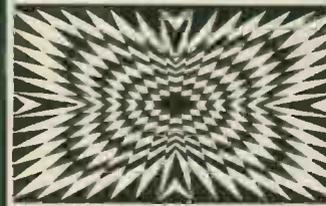


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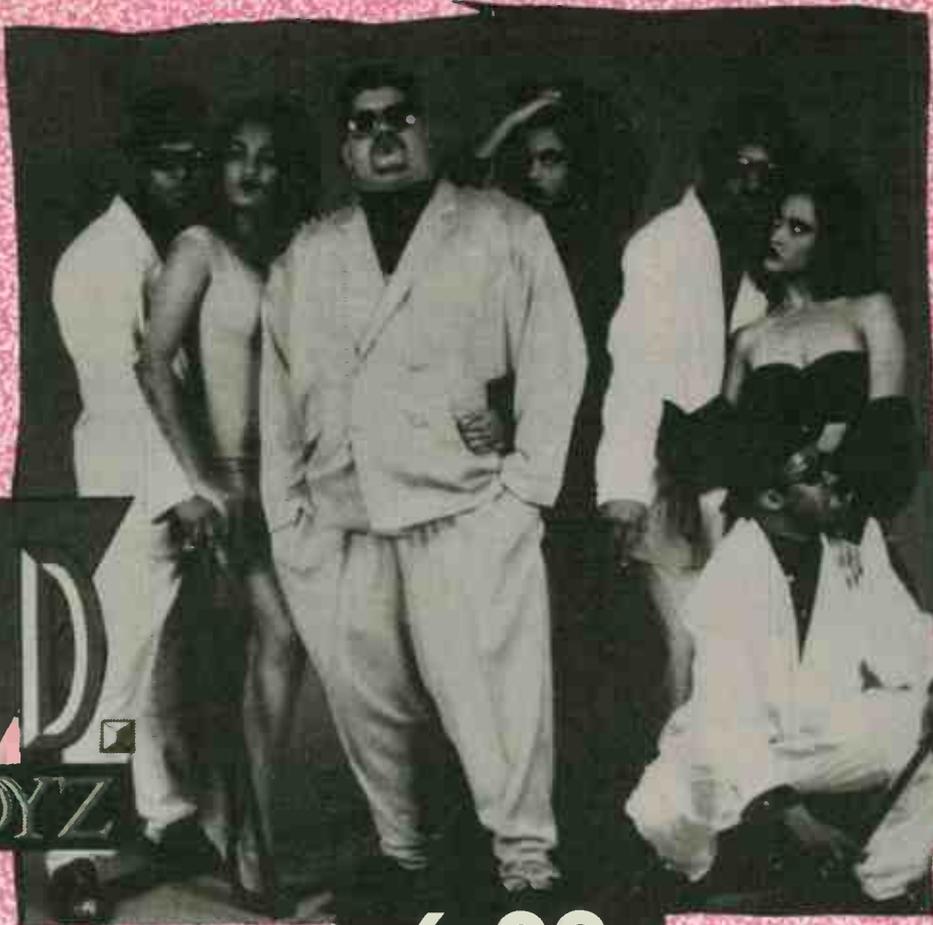


**LOVE AND ROCKETS**  
**LOVE AND ROCKETS**

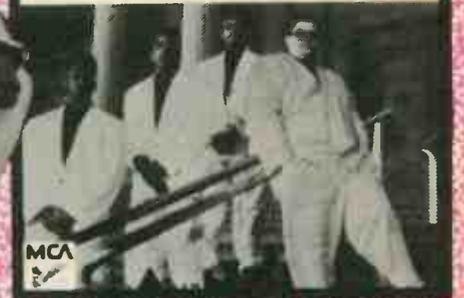
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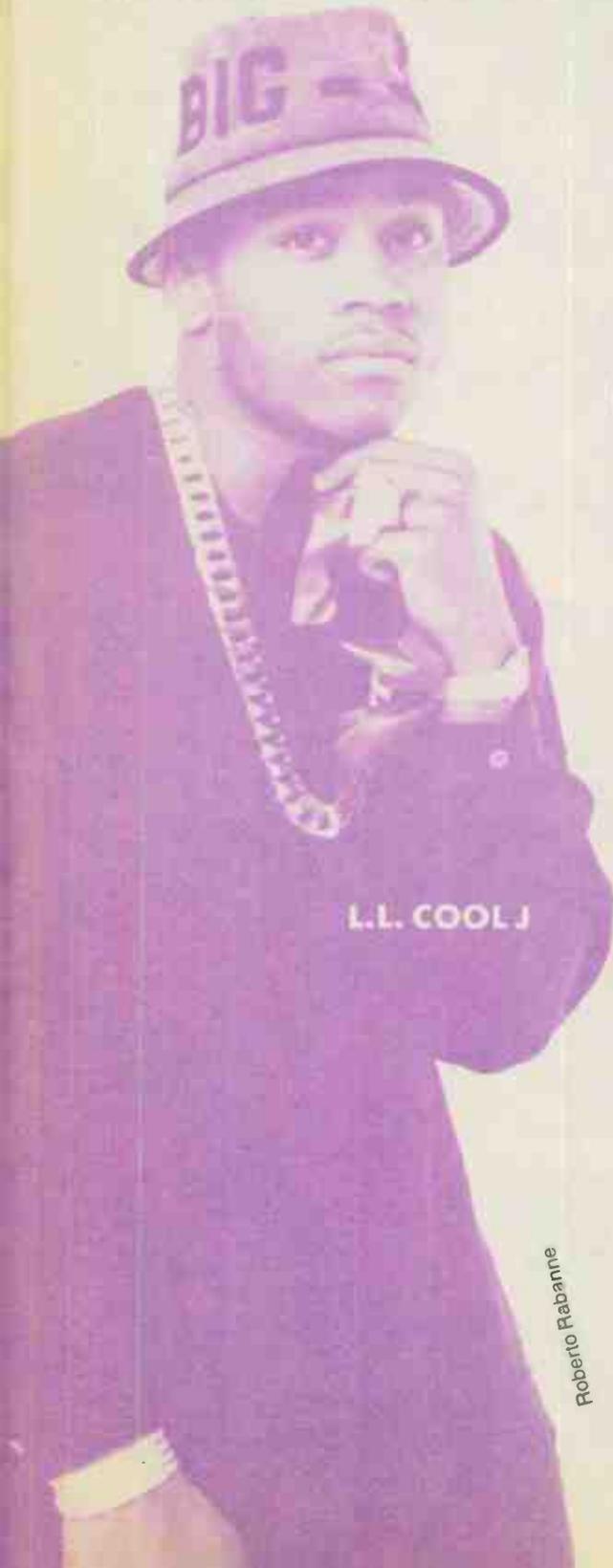


# THE JETS

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VOLUME 2 ISSUE 9

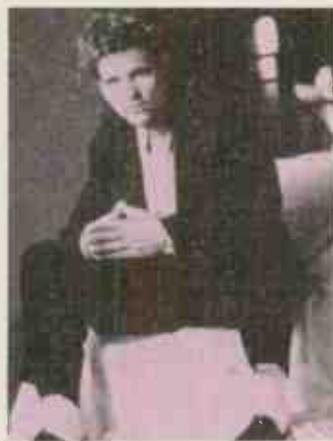
SEPTEMBER 1989



L.L. COOL J

Roberto Fabanne

- 11 **BLUE MURDER:**  
Knockin' Them Dead In Technicolor



Chris Cuffaro

- 12 **LOVE AND ROCKETS:**  
Blastin' Off



- 14 **MICHAEL DAMIAN:**  
Not Just Another Pretty Face

- 18 **COVER STORY:**  
L.L. COOL J



- 26 **INDIGO GIRLS:**  
Atlanta Mets Fans

- 30 **EXPOSÉ:**  
Decent Exposure

- 33 **ROACHFORD:**  
Real Rock 'n' Roll Returns

## IN EVERY ISSUE

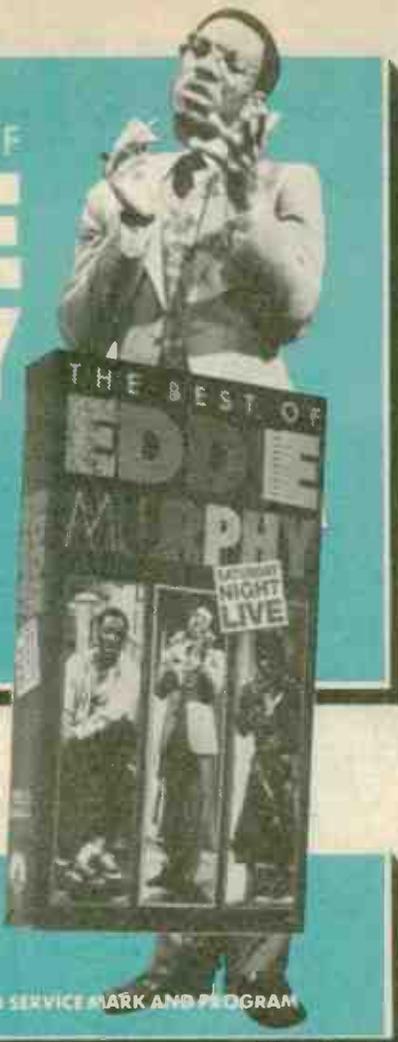
- |    |  |    |   |
|----|--|----|---|
| 6  | <b>EDITOR'S PAGE</b>   | 38 | <b>STREET ATTACK:</b><br>Brace yourself for the attack of the Bangers.              |
| 8  | <b>STREET PATROL:</b><br>Catch up on all the news from London to L.A.              | 40 | <b>SIDE STREET:</b><br>Take a look outside of rock.                                 |
| 21 | <b>NEW MUSIC ... FROM THE STREETS TO THE STARS:</b><br>New and Developing Artists. | 42 | <b>STREET LIFE:</b><br>Concert reviews.   |
| 34 | <b>CROSS STREET:</b><br>Puzzling Rock 'n' Roll.                                    | 44 | <b>BACK STREET:</b><br>What's happening on the Record World & Square Circle Charts. |
| 36 | <b>STREET SIGNS:</b><br>Get a preview of new releases and videos.                  |    |   |

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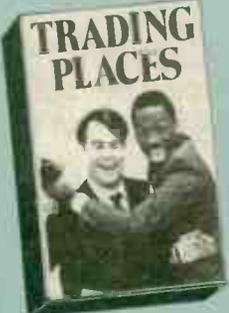
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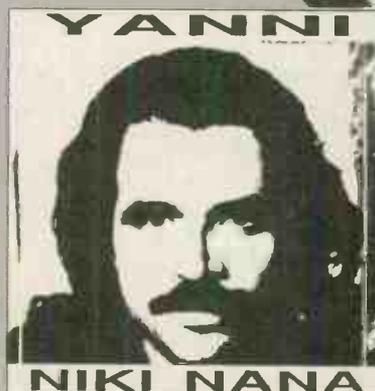
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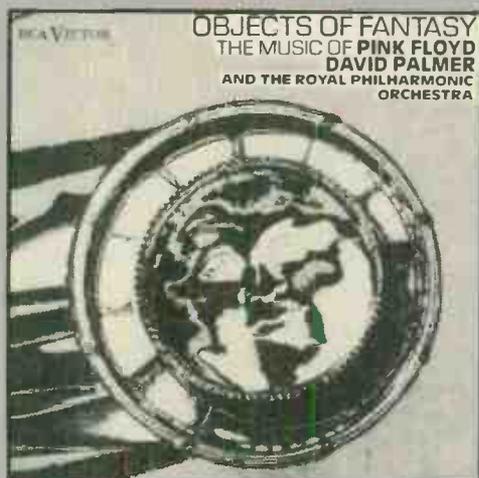
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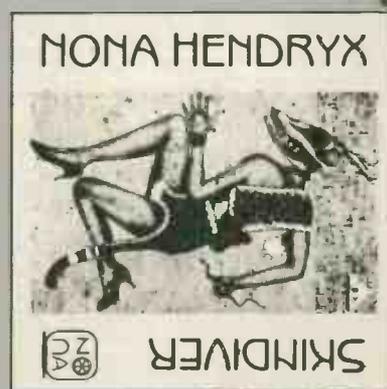


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# THE STREET

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## EDITOR'S PAGE

Rap. What does it mean? Where did it come from? Where is it going?

We all know Rap came from the streets—mostly the streets of the country's urban ghettos—started by 12, 13, 14 year-old kids who needed a way to express themselves. And, if they were lucky, work their way out of the ghetto. Look at L.L. Cool Jay. He was only nine, fresh off the streets of Queens, when he started rapping. By the time he was 13, he was sending out demo tapes to record companies. Now, he's a millionaire!

But what is Rap? What does it mean? L.L. Cool Jay doesn't know, or, if he does, he isn't telling. Ask one rapper, you get one answer. Ask another, you get another. We do know Rap is loud, it's macho, it's both sexy

and sexiest. And it's violent or, at the very least, creates a violent reaction. It's also very, very popular both in the cities and in the suburbs.

Rap is in its second generation, so we know it's not just a fad. Rap's got staying power, but can it continue to maintain itself? After all, rock 'n' roll isn't what it was 30 years ago. It's still around because it changed. So, we'll see. Rap will either change and go on to the next level or it will remain the same and go nowhere.

See you next month.

*Patrick Hanson*

"some records are made to be broken . . .  
. . . others are made and become a way of life."

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# EAST

BYP'n'P

## THE STREET

is departing a bit this month to report and focus on the invasion of 7700 music industry who's who and wanna be's to the New Music Seminar which shook New York recently...



Greg Gorman

George Clinton: King of funk gets Prince's Midas touch

To start the festivities, De La Soul kicked off the opening night party with the King of Funk, George Clinton (newly signed to Prince's Paisley Park label via Warner Bros.), playing the groove the De Las so deftly cop, "Knee Deep." Sandwiched in between, Israel songstress Ofra Haza bellydanced her way through her soulful Middle Eastern disco giving the NMS the international flair it was searching for...

The STREET caught Old Skull, (pre-pubescent heavy metal kids from Wisconsin) who have a record out on the California Restless label. They were on good behavior when they played the RAPP Arts Center or, at least, they were getting paid to yell, jump and act like kids...

Performing cover tunes seemed to be the thing as 13 Engines played the Buzzcocks at a packed CBGB show and B.A.L.L. slashed through their medley of Sammy Davis, Jr., Barry Manilow, David Bowie, Iron Maiden... need we say more? Yes, in a moment of maniacal wildness, the Frogs, two brothers from Milwaukee actually consented to the "Free Bird" cat-calls from their enthralled CBGB crowd...

Hugo Largo:  
By Pick, by Sword,  
by Axe, bye, bye



Phil Nicholls

## CH - CH - CH - CHANGES,

Hugo Largo played their farewell shows at the seminar... Naked Raygun, throbbing rocksters from Chicago, also played a last gig of sorts. Founding member John Haggerty is leaving the band... Dinosaur Jr. have a new bassist in the form of Donna Dresch, last seen playing for Washington's Screaming Trees. And on and on it went until most of the 7700 crazies declared it was time to go home...

While NYC was dealing with the NMS, Record World played host to a couple of heavy weights who broke all in-store attendance records. First, multi-talented rocker Richard Marx met nearly 1500 admiring fans at Roosevelt Field Mall on Long Island. Being the professional he is, if Richard didn't get to sign all the autographs, he did make sure he shook everyone's hand and said hello to all. Later, THE STREET caught his show at the Bottom Line which displayed and confirmed the superstar's talent...and charisma. In the audience, his lovely wife, actress and lead singer of Animotion, Cynthia Rhodes...



Ofra Haza: Belly up to the NMS

## When it rains it pours,

a few days later Michael Damian of soap opera fame, with his singing career booming, did a repeat performance at Roosevelt Field, meeting hundreds of starstruck, screaming and crying women. And they say they don't make stars like they used to...

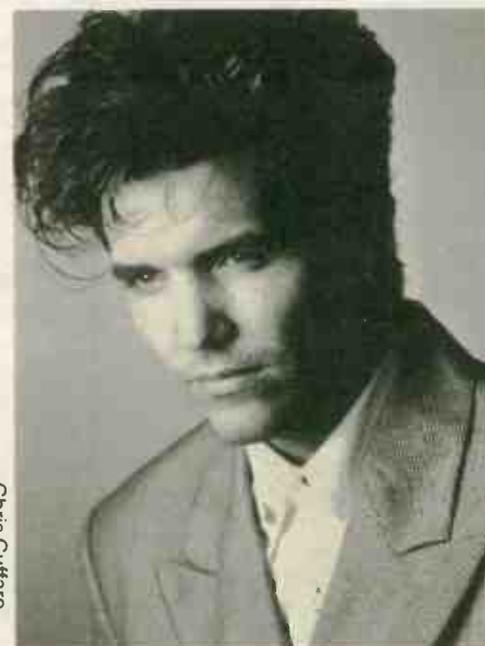
At least 20 rock editors, 15 rock photographers and, of course, THE STREET turned out for a private Hard Rock Cafe party celebrating Joey Ramone's donation to the already crowded Cafe walls—one of his classic '70s black leather motorcycle jackets! But the "ceremony" was not without snafus, however—poor Johnny Ramone lost a pair of his trademark Ray-Ban sunglasses along the way. Someone wanted a little "souvenir" of the occasion, or the specs accidentally dropped in the lovely crawfish pâté that was served. The axeman went home blind as a bat!...

Continued on page 10

Naked Raygun:  
Farewell to arms



Marc Harris



Chris Cuffaro

Michael Damian: So close but yet so far

# WEST

BY ROY TRAKIN



Ross Hallfin

Junkyard: Texas devils

**LOCAL MUSICIANS** have banded together to form R.A.P.P., **Rockers Against Pay-To-Play**, to oppose the controversial practice where certain Sunset Boulevard clubs—most notably the famed Gazzarri's and the Whiskey—force groups to do just that—sink into their own pocketbooks to secure gigs. Clubowners claim they can't survive without it. Several labels, including Atlantic and Modern, have announced they won't be sending A & R scouts to pay-to-play venues. However, competition is so fierce on the local scene that there's no shortage of bands willing to ante up in the quest to be the next Guns N' Roses...

Two candidates being touted lately are both from that group's label, Geffen—Little Caesar and Junkyard. Little Caesar has just released an EP on Metal Blade, **NAME YOUR POISON**, and is currently working on a full-length album. Lead singer Ron Young, "could be a comedian in a heartbeat," according to the exec who signed the band. Junkyard, originally from Austin, Texas, is the missing link between punk and metal and blues—a delight-

fully grungy, dirty-behind-the-fingernails biker gang that takes itself none too seriously. "We got signed by Geffen right about the time the Guns N' Roses record first came out," guitarist/founder Chris Gates told **THE STREET**. "We were already working on our thing when they got big and everybody started copying them. By the time anyone who wants to copy that comes out, we'll have been out there a pretty long time ourselves." In other words, timing is all...

**Tickets** for the Who's performance of "Tommy" at the Universal Amphitheatre last week peaked at \$1,500 apiece, with proceeds to benefit several children's centers as well as the Rock 'n' Roll Hall of Fame. Even the press was being asked to pay \$150 per ducat for what rapidly turned into a must-see event with Elton John as the Pinball Wizard, Robert Plant as the Hawker, Phil Collins as Uncle Ernie, Billy Idol as Cousin Kevin and Patti La Belle as the Acid Queen...

**THE TOWN'S** newest hot spots are Water the Bush, a hip-hoppin' sweatbox d.j.'ed by Ice-T producer Afrika Islam, and The Scarlet Letter, where the regulars sit it out with red-hot nouveau rockabilly raves, the Mighty Hornets...Till October...



Patti LaBelle: Perfect casting

Billy Idol: Homage to a risen idol



Albert Sanchez

# OVER THERE

BY SUE HUMPHRIS



**YOU CAN TELL** if a new night-spot has taken off in London if you look around the bar and spot George Michael sipping champagne or, even his favorite tippie, a Screwdriver. Latest joint to get George's seal of approval is the trendy Club Royale in distinctly un-trendy Shepherd's Bush. However, the marginal neighborhood didn't stop tennis groovers John McEnroe and Pat Cash from stopping in and letting their hair down during Wimbledon fortnight...

**John Entwistle** tells **THE STREET** he and girl friend Max really miss their enormous Irish Wolfhound, Fitzperfectly, and their pet tarantula, Doris Mark II. "We wish they could be with us," wails the gaunt bass player. Bet your mum does, too, John. The poor woman is lumbered with looking after them while the pair are in the States...

**NEWS** from the studio where Dave Stewart and Annie Lennox have been holed up the last couple of months is that the sounds they are producing will shoot the Eurythmics straight back to the top of the tree. After Annie's tragic loss at Christmas, it'll be nice to see the girl fighting fit and in good voice. Welcome back Annie!...See you next time...

**REGGAE** star Eddy Grant has sent the Stones reeling with the shock advice "Don't record an album!" Seems rock-steady Eddy was hanging out when Mick & Co. were rehearsing at the Grant studio complex in Barbados and he reports that they're dynamite. Eddy reckons the band should release a tape of one of their rehearsals instead of producing a polished studio album. He told **THE STREET**, "They sound so good live they would sell MILLIONS. A sophisticated studio LP will just sound dull in comparison"...

**Transvision Vamp's tacky-looking singer Wendy James** (whom all the guys adore) was recently interviewed while floating in the River Thames. It was the brainchild of wacky London chat show host Roland Rivron, who deserves international stardom. He did a series of six shows with both himself and his unfortunate guests bobbing about in vast lifejackets. Only curious thing about Wendy's spot—she's living with Rivron. Talk about keeping it in the family...



George Michael: Pub crawling connoisseur

Brian Aris

Transvision Vamp: Her "ole man's river"



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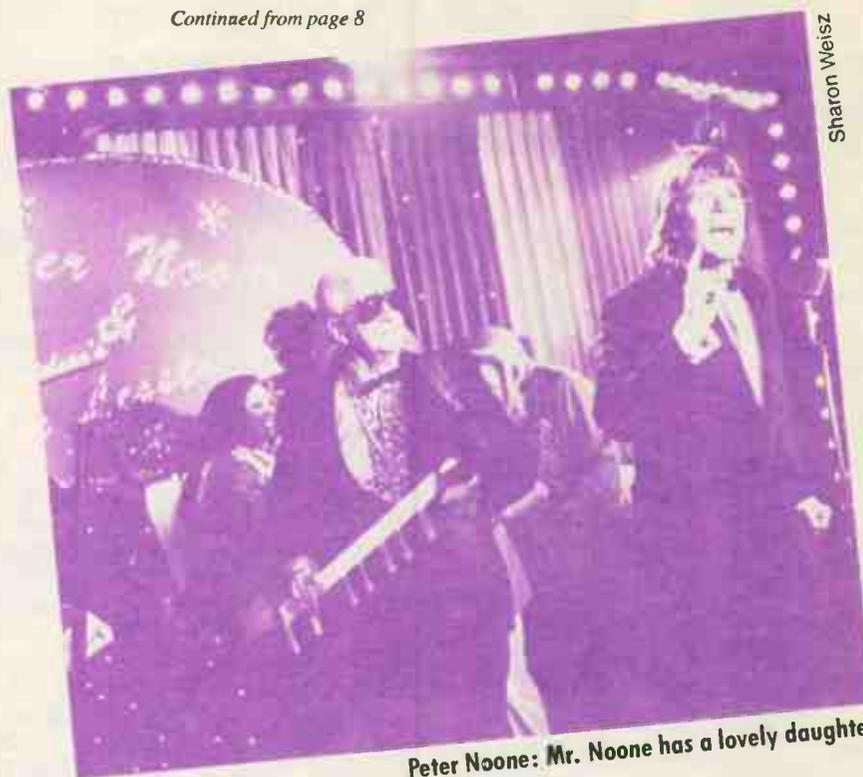
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Continued from page 8



Sharon Weisz

Peter Noone: Mr. Noone has a lovely daughter

## Remember Peter Noone?

The ex-leader of Herman's Hermits and current host of VH-1's retrospective program *My Generation* recently celebrated the 25th anniversary of the British Invasion at the Hard Rock Cafe. (The Hard Rock has been busy lately.) The rather generous Brit-rocker donated a huge chunk of his Hermits' memorabilia collection including his gold record for "Mrs. Brown You've Got A Lovely Daughter" and his 1965 Cashbox Award for the same hit among other things. Noone's wife and daughter were on hand to celebrate the festivities, and there was a post-party at Singalong, where the singer was joined by his younger brother on drums for an impromptu performance of the Hermits' greatest hits. (Mrs. Brown would've been proud!)

## NOTABLE QUOTABLES:

**GEORGE CLINTON** — "Soul is ham hocks in your corn flakes."

**Boris Grebenshikov** — "Everything should be illegal, rock 'n' roll should be illegal. It works more that way."

Till next time...

10 ★ SEPTEMBER

# SICK OF IT ALL

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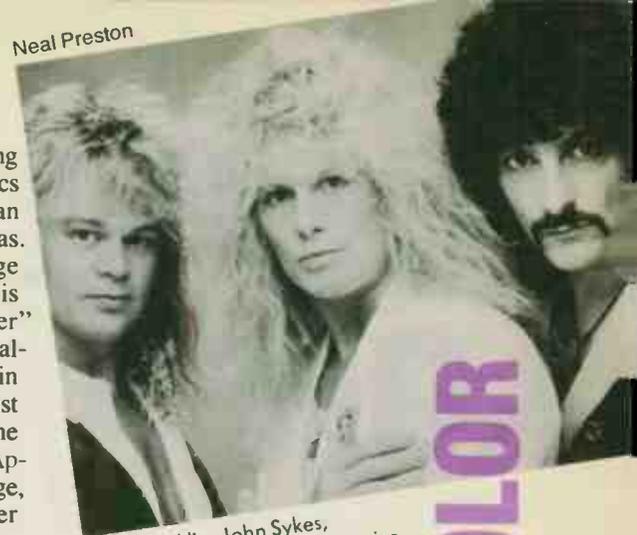
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Neal Preston



Tony Franklin, John Sykes,  
Carmine Appice

It appears that the '90s is going to be an era of back-to-basics rock 'n' roll led by veteran performers from previous eras. One of the bands bound to emerge as a leader in this movement is Blue Murder, a killer "power" trio consisting of guitarist/vocalist John Sykes (formerly of Thin Lizzy and Whitesnake), bassist Tony Franklin (formerly of The Firm) and drummer Carmine Appice (formerly of Vanilla Fudge, Cactus, King Kobra and other bands too numerous to mention).

Blue Murder's self-titled Geffen debut LP shipped gold to record stores, and, needless to say, there was a big "buzz" on this band even a year before their disc was recorded. Whenever veteran performers get together and form a supergroup, it's quite an occasion, but Blue Murder has a certain charisma that sets it apart from the rest of the pack. The chemistry between Sykes, Franklin and Appice (two Englishmen and an American) is something that can't be put into words, but it's obvious, both on their own album and in their live shows.

THE STREET spoke to John Sykes right after the group completed a month of opening gigs for Bon Jovi, and he told us that Blue

*"... We don't have ego dashes... I think we're all pretty 'real' guys!"*  
John Sykes  
of Blue Murder

Murder was unlike any other group he had worked with. "We do a 50-minute set," he explains, "and right now we're thinking of adding some of the old material from our previous bands. I'd love to throw in some of my Whitesnake and Thin Lizzy stuff because I feel that those groups are still a big part of me. We'll start adding in the old stuff when we get to Japan next month, and, if it works out, we'll start doing the same thing for the U.S. crowds."

Some fans wonder if there are ego conflicts in bands where all the performers have had previous successes. When THE STREET brought this subject up to Sykes, he chuckled, "No, we don't have ego clashes." The blond-maned frontman went on, "I think we're all pretty 'real' guys. This is an equal partner-

ship; no one's trying to show the next guy up." Sykes does admit, however, that the guys all like to get into the spotlight now and then. He recently told drummer Appice that he thought 20 minutes of bangin' the skins without musical accompaniment was a little too much for the audience to take!

Sykes himself put Blue Murder together about 16 months ago. He had just left Whitesnake and was anxious to do something really special for his next project. He called up longtime pal Tony Franklin, who had just left The Firm, and they began making tapes and sending them out. Sykes and Franklin spent a lot of time and money auditioning drummers and singers, and considerations for the group included legendary Rainbow drummer Cozy Powell and current Badlands' vocalist, Ray Gillen. The final line-up was solidified about a year ago; however, Geffen told Sykes that they wanted him to take on the vocal chores because he had done such a great job on the demos he had been making. Carmine Appice also came to the band on the strong recommendation of the record label. The rest, as they say, is rock 'n' roll history.

So far, the band has reaped two hit singles off the album, the title track and "Jelly Roll" and hopes that the hits just keep on coming. At press time, the "Murderers" were headlining local club shows, but hope to be the openers on an arena tour within the next couple of months. And how does John Sykes think the shows are going? "Blue Murder is slayin' 'em! All I hope is that it's always this much fun!"

By Anne M. Raso

**KNOCKIN' THEM DEAD IN TECHNICOLOR**

# BLASTIN' OFF



Daniel Ash, Kevin Haskins, David J.

**L**ove and Rockets isn't from the Jersey shore. The group wasn't brought up on the bayou and didn't experience the life of kids growing up in America's heartland.

No. Love and Rockets is the epitome of alternative music, the kind of British band without a colorful background that makes for an easy story hook. So, all you're left with is the music, and that's just the way L&R bassist David J. likes it.

"We haven't avoided any questions," David told *THE STREET* in a recent telephone chat. "The reason we don't have a gimmick has to do with the music, I hope. Especially in America, that's what they seem to concentrate on, and it's quite refreshing.

"In England, we're met with preconceptions; the policy there is that they don't like to send out reporters who like the music. They like to have it a bit spikey and a bit edgy. They don't want the sort of interview from journalists who like Love and Rockets. They want something controversial. I can see why they do it, but it's shame, in a way."

For most Americans, Love and Rockets is the band behind "No New Tale To Tell," a song that received extensive airplay after being rediscovered on their third album, *EARTH\*SUN\*MOON*. But L&R's roots go much deeper, reaching all the way back to the early '70s, when bassist David J., guitarist Daniel Ash and drummer Kevin Haskins met in the British art school they attended.

"We were all in one group together called Craze, which was previously called Jack Plug and the Sockets," David recalls. "Then we became This Bag Is Not A Toy. That lasted just one rehearsal." The L&R musicians stayed in contact after graduation, moving through several bands in various combinations, before finally ending up as Bauhaus in the early '80s.

Primarily remembered as a real mover in the gloomy British gothic rock movement, which espoused black clothes and general despair, Bauhaus was a popular act in England, yet virtually unknown outside of college and alternative radio in America. When musical differences split the band, the rhythm section spent time exploring various side projects before reuniting as Love and Rockets. The group officially debuted in 1985 with *THE SEVENTH DREAM OF TEENAGE HEAVEN*, later adding *EXPRESS* and *EARTH\*SUN\**

*MOON* to their catalog.

If you're scoring at home, you'll notice that the members of Love and Rockets have spent close to 20 years making music together. Keep in mind that the average shelf life of most musical collaborations is somewhat under five years.

"I think we all respect each other," David explains to *THE STREET*. "We give each other a certain space away from our working situations. We do see each other socially outside of work, but that's not to say that we all see the world through the same eye. There's a certain amount of friction there that keeps things alive and sparking."

**"...We do try and make music that we feel has at its heart a certain amount of integrity... We make it as exciting and stimulating as we can."**

**David J.  
of Love and Rockets**

That spark is evidenced on the group's new RCA album, simply titled *LOVE AND ROCKETS*, an accessible work which many predict will be the band's most successful to date. The first single, "So Alive," has already cracked the Top 20 and the album is heading towards the same territory as well.

"I think with this album, we will win some people back," says David J. "They expect things as hard-hitting as Bauhaus and this album is more that way. Although it's very much Love and Rockets, it's a lot harder than the previous three albums. A lot of our songs were ambiguous to a degree before, but now, people will hear the single, and perhaps they'll come out and see there's a lot more to the band."

What is the appeal of Love and Rockets to its fans? "I don't really know, I'm not one of them," David laughs. "But we do try and make music that we feel has at its heart a certain amount of integrity. We make it to please ourselves and, then, make it as exciting and stimulating as we can."

Although Love and Rockets could have taken a year to make its latest record, "We only took 12 weeks, and for the first time we were able to come back and change things. Usually, it's much more pressurized. You've recorded it; it's gotten finished by a certain time and it's released a month after you've finished. There's always little things you'd like to change, but this album was another matter. In the past, we had a few reservations about what went out the door. This one we're behind one hundred percent, and we're looking forward to playing it live." Especially in America, a land David J. unabashedly admits the band prefers over its native turf for audience reaction.



"We hardly ever play in England anymore," he says. "It's such a drag playing there as compared to here. We'd have to start at the bottom again and do all those stupid little clubs. That's okay when you're just starting out, but not when you've been at it for so many years. We're more comfortable with American audiences. They're more enthusiastic and better to play for than audiences over here. If they don't like you, they will let you know."

*By Bruce Haring*

Derek Rogers

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# NOT JUST ANOTHER PRETTY FACE

*It's been a long, hard climb for popster Michael Damian—and the joke is that ever since Mike hit the top of the charts last June with his remake of the 1974 David Essex classic, "Rock On," critics have dubbed him an "overnight sensation." For eight years now, Michael has played "The Young and the Restless" resident rock star, Danny Ramalotti—a part custom created for him by the producers of the show.*

Michael explains, as he sits in a posh hotel suite in some unknown city in the middle of a nationwide tour: "The producers of the show caught an appearance I made on 'American Bandstand.' Then they called me and said, 'You'd be perfect for the show—we're developing the part of a young rock star with you in mind.' And I told them that I was interested, but that I didn't have one iota of acting experience. They said, 'That's fine. All you have to do is be yourself.'"

"I never had any desire to become an actor, it was a total fluke. I just wanted to be a musician. When I got the part on Y&R, it was really a freaky thing—like life imitating art. Or is it art imitating life? I don't know—it's all mixed up!"

Mike's big musical break didn't come until the beginning of 1989 when he submitted a tape, which included the now-legendary version of "Rock On," to the producers of the movie "Dream A Little Dream." He tells THE STREET: "The movie's soundtrack was just starting to be put together. The 'Dream A Little Dream' people were apparently knocked out by what they heard. They immediately called us up and asked to put the song in the film and then released it as a single. It took off pretty quickly. When it went to Number One, I almost died."

But instead of dying, Michael took some very hot musicians into an LA recording studio and recorded WHERE DO WE GO FROM HERE, his new album which has already garnered a second hit single, "Cover Of Love." Michael himself wrote all the material for the album with the exception, of course, of "Rock On."

Now, the 27-year-old San Diego native is busy on tour—he'll be in the States through the end of this month and then will spend a couple of weeks in Japan. "Rock On" recently went to Number One throughout Europe, so he's going to try and fit in a

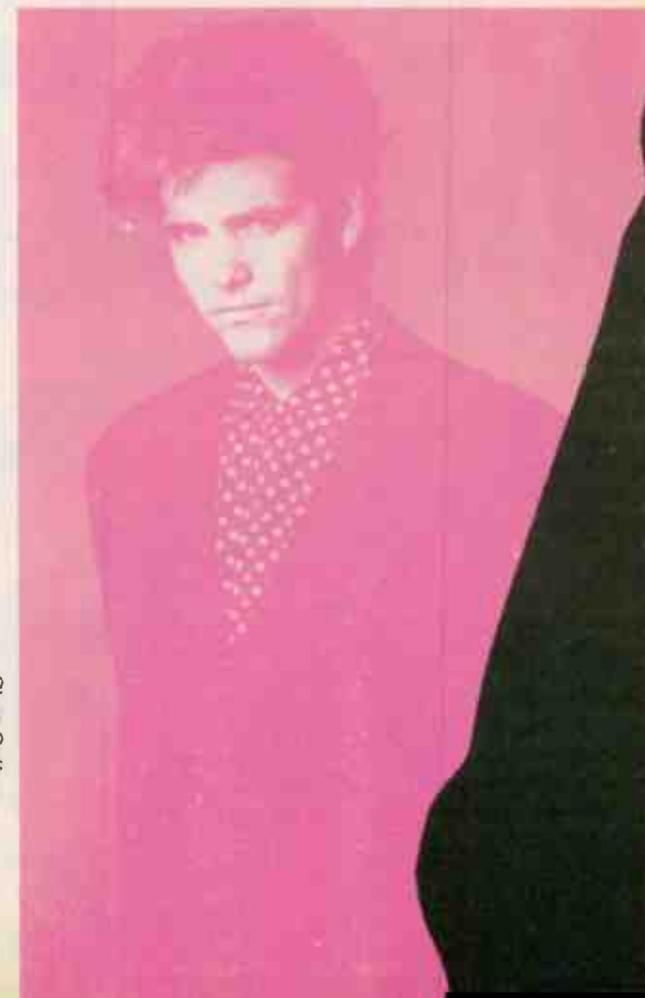
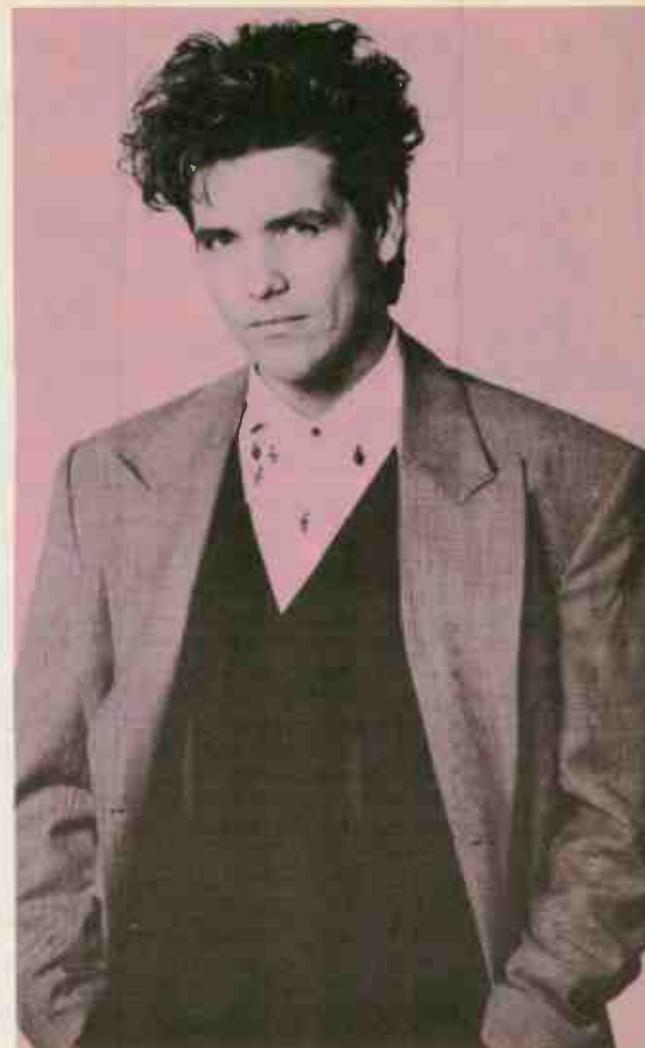
European promotional tour starting next month or in November.

And how is he managing to keep up his soap opera obligations while he's out on the road? "Well, fortunately, the writers presently have me out on tour, but I did go back and do a week of taping in July. I'll have to see how things are going before I make a final decision about what to do about the show. I am a musician first and foremost, but I love doing the show. I am not ashamed of being on a soap opera; I'm really proud of it.

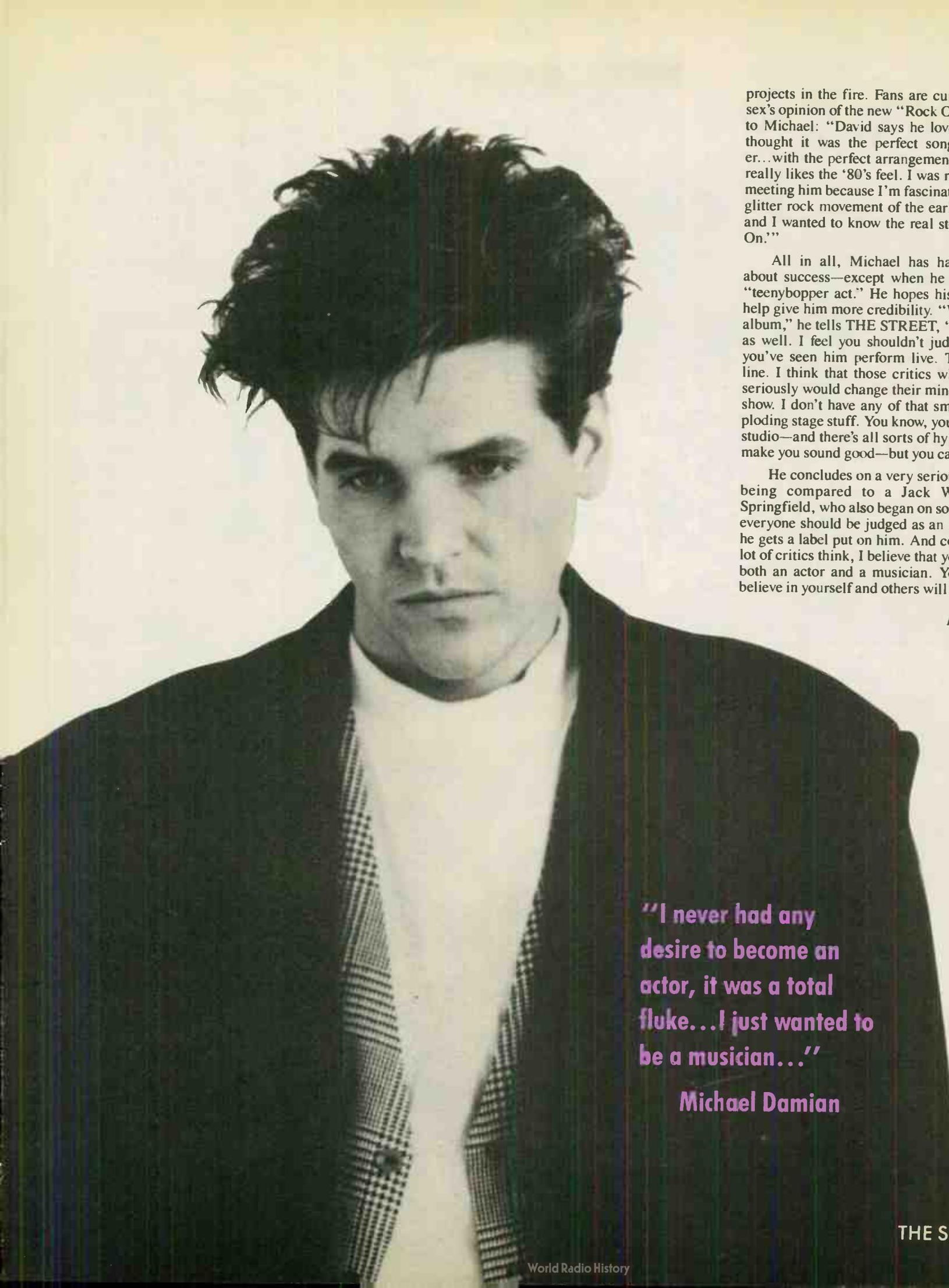
"What I'm going to do is talk to the writers and we're going to try to discuss the storyline. If they have a storyline for me that works, then I would be more than willing to work out a deal. As I said, I love the show, but I want to have a good storyline focusing on my character. I don't want the show to just capitalize on my hits and just kind of have my character hanging around not doing much of anything. I want a real story because I'm a committed actor."

This summer, Michael was offered a major role in an undisclosed film, but as he puts it: "I just couldn't do it. I was doing the tour—and that's still my main priority. Maybe around January, if everything works out, then I'd like to do a feature. But I don't want to do a feature just to do a feature—it has to have a good script and has to be something that's right for me. I'm not rushing that right now. I am completely exhausted by the end of the day with the tour. I mean, I'm playing every night—and that's enough for one person to do!"

Fortunately, Michael has met up with some interesting people along the path to success. For instance, "Rock On" originator David Essex recently came to LA to do a cameo appearance in the "Cover Of Love" video, and Michael had a grand time learning the story behind the original version of "Rock On." The two had dinner together on several occasions and have a couple of future



Chris Cuffaro



projects in the fire. Fans are curious to know Essex's opinion of the new "Rock On," and according to Michael: "David says he loves the record. He thought it was the perfect song for me to cover...with the perfect arrangement. He also said he really likes the '80's feel. I was really interested in meeting him because I'm fascinated with the whole glitter rock movement of the early and mid-'70s—and I wanted to know the real story behind 'Rock On.'"

All in all, Michael has had no complaints about success—except when he gets labeled as a "teenybopper act." He hopes his new album will help give him more credibility. "Well, not only the album," he tells *THE STREET*, "but the live show as well. I feel you shouldn't judge an artist until you've seen him perform live. That's the bottom line. I think that those critics who don't take me seriously would change their minds if they saw my show. I don't have any of that smoke bomb or exploding stage stuff. You know, you can fake it in the studio—and there's all sorts of hype to pull it off to make you sound good—but you can't fake it live."

He concludes on a very serious note: "I resent being compared to a Jack Wagner or Rick Springfield, who also began on soap operas. I think everyone should be judged as an individual before he gets a label put on him. And contrary to what a lot of critics think, I believe that you can make it as both an actor and a musician. You've just got to believe in yourself and others will follow."

*By Anne M. Raso*

**"I never had any desire to become an actor, it was a total fluke...I just wanted to be a musician..."**

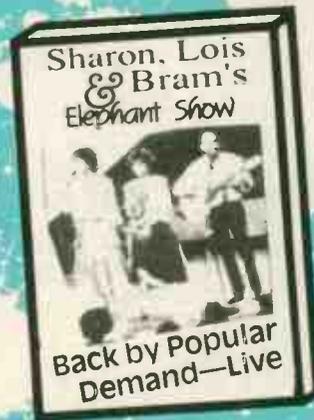
**Michael Damian**

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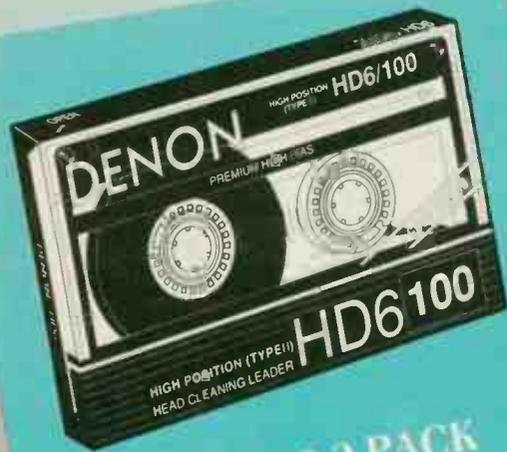


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Illin—Run-D.M.C.—Ease  
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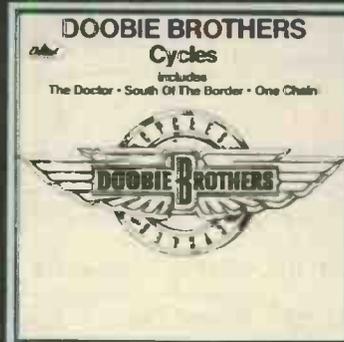
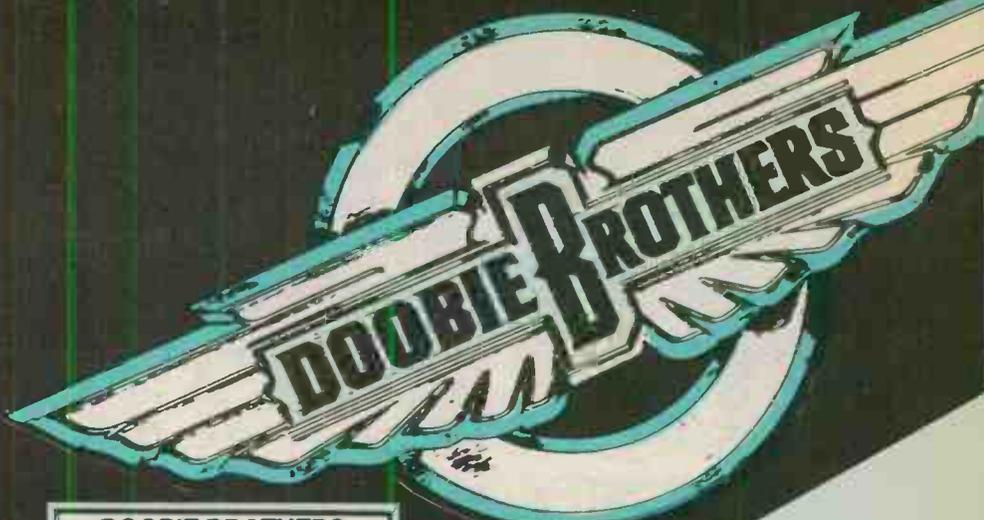
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World Radio History

# L.L. Cool J

*L.L. Cool J's new album, WALKING WITH A PANTHER (Columbia/Def Jam), suggests that he has developed a new passion—panthers. "Panthers are incredible, man," he tells THE STREET, noting that the panther on the album's front cover is 100% real. "Yeah, he's real. He's as real as they're gonna get. His heart was beating in that picture...They had trainers there trying to keep the panther calm, holding up steaks."*

If L.L. could have his way, he would stroll his neighborhood in St. Albans, Queens, in New York, with his own pet panther — but, alas, city regulations severely restrict panther ownership. "I don't own one because it's hard to get permits and stuff," he says.

St. Albans, which is next door to Hollis, Run-D.M.C.'s turf, is also where L.L. grew up from the age of three. Despite the fact that he is now a millionaire, he has no desire to live anywhere else. As a child, L.L. (real name: James Todd Smith) was set on becoming a professional football player, though by age nine he had other plans, having already started rapping with neighborhood groups like the Freeze MCs and the Extravagant 3. "I heard the first wave of Cold Krush tapes...and the Treacherous Three and the Fearless Four, and I started getting interested." What was his first impression of rap? "I loved it," he says without hesitation. "I really loved it right away."

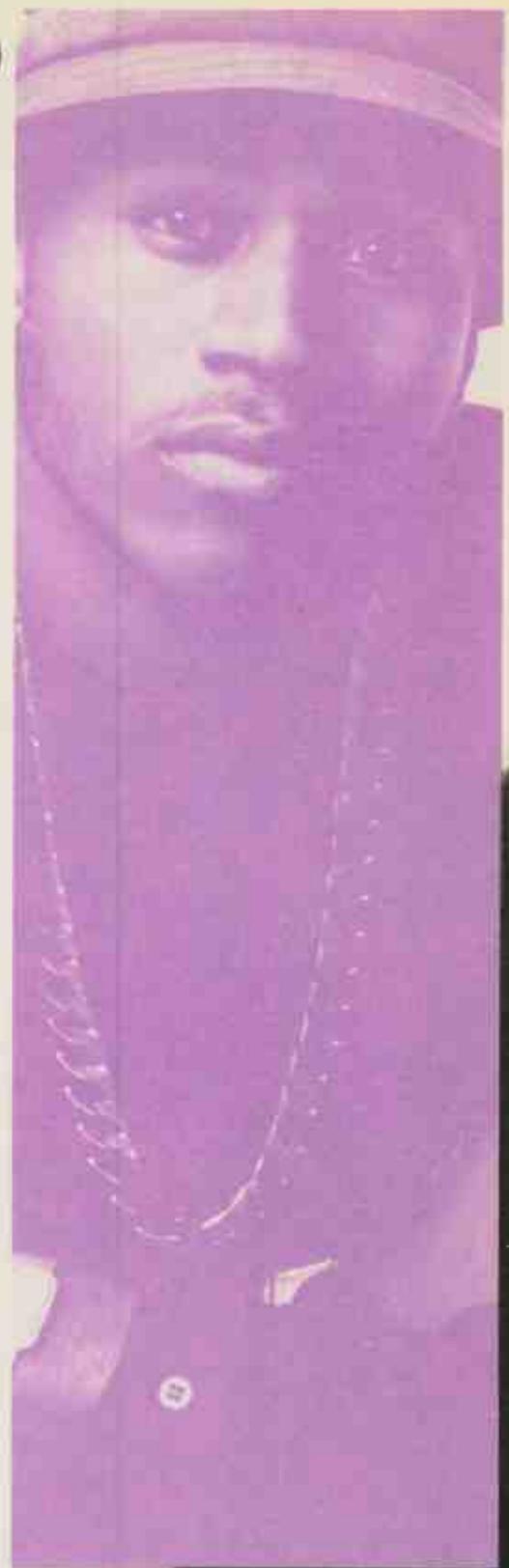
He soon started going to neighborhood parties to try out his rhymes. "Some of the guys who were supposed to be real good rappers in my neighborhood said, 'Hey, yeah, this guy's good; he's on my level.'" By age thirteen, after having led local rap crews, L.L. sent out some homemade demo tapes to several record labels. And in 1984, as a 16-year-old student at Andrew Jackson High School, L.L. Cool J hit big with the single, "I Need A Beat," which sold about 100,000 copies on Def Jam Records. The next year, L.L. cut a highly acclaimed debut album, RADIO, which instantly established him as a rap voice of enormous originality and resourcefulness. In 1987, he came out with a second

LP, BIGGER AND DEFFER, which shipped gold. The album's first single, the pop-ballad "I Need Love," made history as the first rap song to hit Number One on Billboard's Hot Black Singles chart.

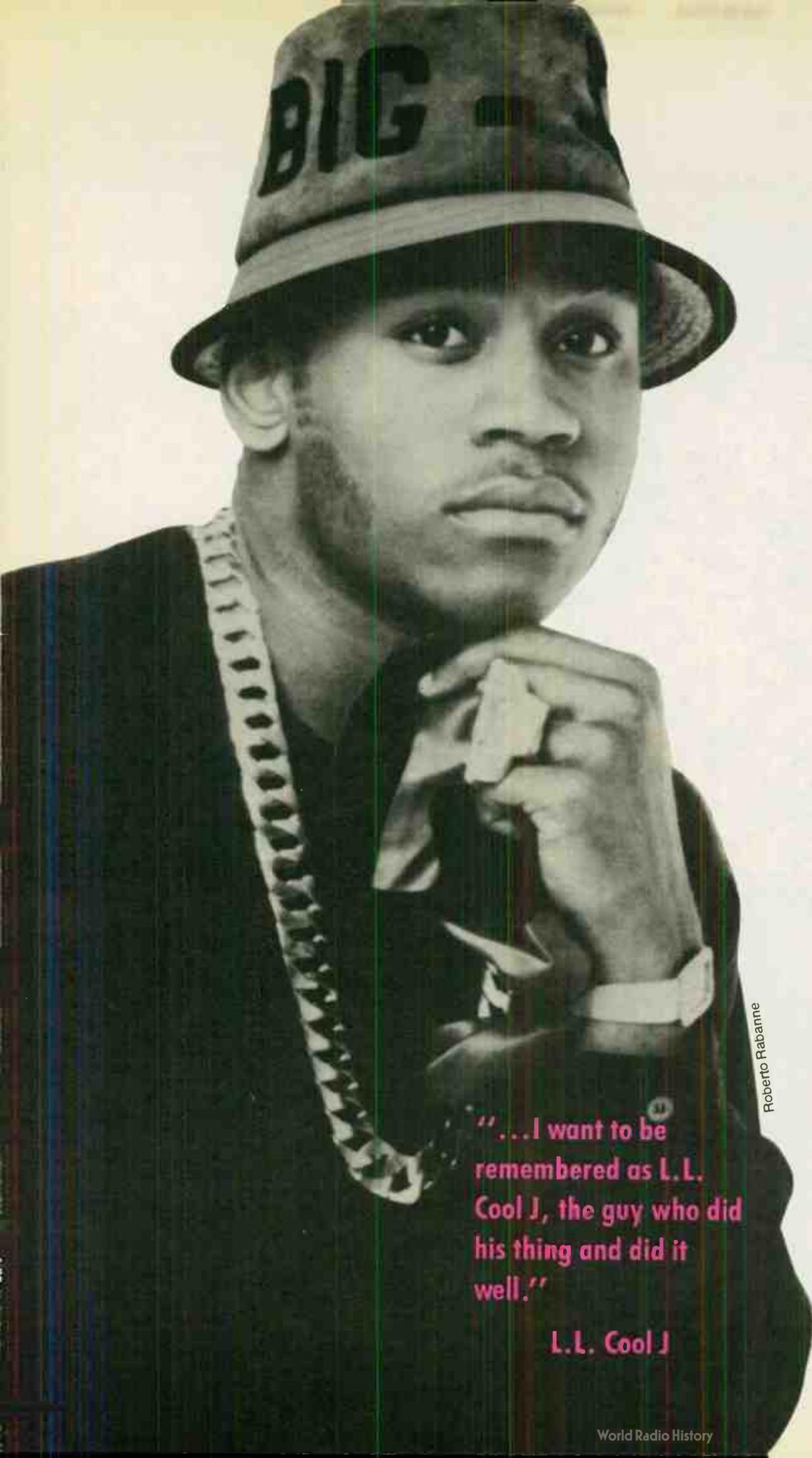
With the release of his third album, WALKING WITH A PANTHER (already platinum), and its first single, "I'm That Type Of Guy," he has proven he can endure in a genre that has changed dramatically in the two years since BIGGER AND DEFFER hit the racks. But then, L.L. Cool J has changed, too. At age 21, he seems to have greater dimension and perspective than when he was younger. His trip to Africa's Ivory Coast last Thanksgiving almost certainly contributed to this change. "It was a very big event," he says. "The trip let me know that there's more to Africa than big bellies, famine and starvation. That's mostly propaganda." He gave a concert in Abidjan, a show he describes as his most energetic ever. "We only played about twenty minutes. They cut the show short because the kids were getting so hectic," he says. "People were fainting, girls were being carried away...It was crazy."

Still, when THE STREET asked him what he sees himself doing in thirty years, he doesn't mention the Ivory Coast. Instead, he says, "I can see myself in Vegas, maybe." It's that kind of contradiction that has made L.L. Cool J a singular personality in rap. There is no one like him, except perhaps some lame imitators. He cultivates that singular, enigmatic image by refusing to associate with other rappers and people in the music business.

"Yeah, I'm separate. I'm an outlaw in this game. I'm the guy in all black that comes into town



Roberto Rabanne



Roberto Rabanne

"...I want to be remembered as L.L. Cool J, the guy who did his thing and did it well."

L.L. Cool J

with the silver spurs on and don't smile or say nothing to nobody. Just orders a drink. Gets friendly with the old bartender. He's the only person I talk to. You know what I mean?"

One gets the sense that L.L. is one sturdy star. He rarely betrays feelings of doubt or vulnerability and he's unfailingly self-assured, a self-contained loner and a man of few words who says flatly that he has little need for friends.

He often talks in cryptic images, puzzles and rhymes, though he communicates with unusual clarity. Yet when it comes to talking about other rappers, his lips are virtually sealed. On West Coast rap, he says, "That's cool." On the Beastie Boys, "They do their thing." On Public Enemy's break-up, "No comment." Or who the best rappers are, "I couldn't say."

Why doesn't he talk about his fellow rappers? "Basically, I don't pay attention to the other guys. It's like Humphrey Bogart in 'Casablanca': 'You despise *me*! If I took the time to think about it, I'd probably despise *you*.' That type of thing. If I took the time to think about these guys I'd probably say a lot of things. But I don't take the time," he says.

He also claims that he's not concealing his true feelings when he refuses to talk about other rappers. "There's no underneath. I'm being up-front with you. I really don't care about those guys. At all. I don't want to be friends with any of the rappers."

Still, he's not as totally separate as he says he is. He regularly works with outside producers. He also tours with other rappers. In 1986, he toured with Run-D.M.C. and, in 1987, he was supported by Public Enemy, Eric B & Rakim, Whodini, Stetsasonic and Doug E. Fresh for the Def Jam '87 tour.

It was on that tour, at a show in Columbus, Georgia, that L.L. Cool J, following a great pop tradition, was arrested for public lewdness. "All I did was grind onstage," he tells THE STREET. "If they're so worried about lewdness and sex and all that, they need to stop showing soap operas... There's a lot of things they need to stop if they're gonna start worrying about that nonsense."

The "Bigger and Deffer" tour finished after 80 dates, while the album itself ran its course about a year-and-a-half after its release. L.L. then headed back to the studio, spending about six months making WALKING WITH A PANTHER. He seems genuinely satisfied with the positive feedback he's been getting on the album and its first single, "I'm That Type Of Guy." "'I'm That Type Of Guy' was a very touchy, new-sounding record," he says. "It wasn't the L.L. Cool J you'd expect after so long coming back with vengeance in his heart. It's almost a mellow record."

After three albums, it's still early in his career. Nonetheless, he talks about what he hopes his legacy will be. "I want to make L.L. Cool J's career remembered as sensational," he says. "I'm talking about remembered after my death... I want to be remembered as L.L. Cool J, the guy who did his thing and did it well."

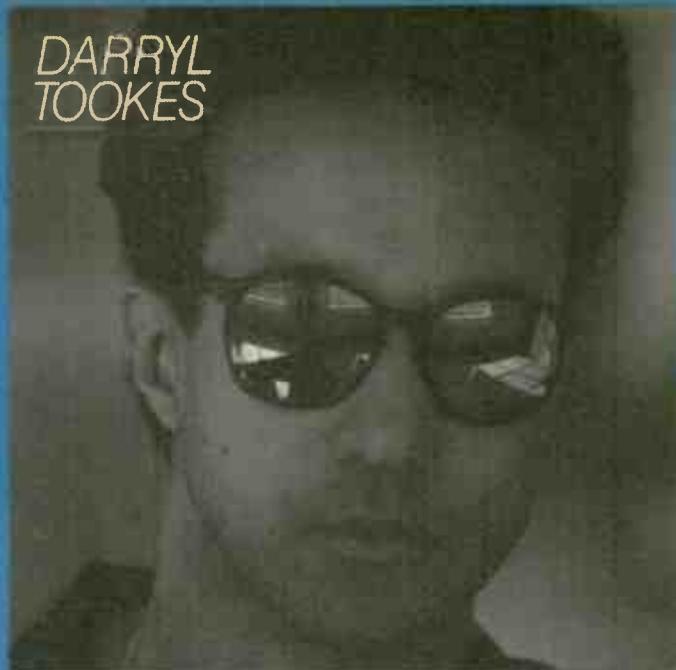
By Paul Iorio

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# Katrina and the Waves

# New Music...New Artists...

The streets are alive with new music from new artists. The streets are alive with new music from established artists—making a comeback or taking on a new direction. The artists here are happening now and will be the stars of tomorrow. You heard it first at Record World and Square Circle and read about it first in THE STREET. New music...from the streets to the stars. Check it out.

## XYMOX



SINCE its inception, XYMOX has been a charming enigma. Always a band which has side-stepped convention, the group released TWIST OF SHADOWS, their Wing-Polydor debut. Always provocative, XYMOX has delivered an ethereal LP while keeping it utterly danceable. As vocalist/musician Ronny Moorings said, "Different days, different weeks, have different moods." Put it all together and you get the unmistakable XYMOX SOUND.

EVERY band gets compared to someone, especially early in their careers. Hoodoo Gurus have been compared to no less than 56 bands since their inception in 1981. Obviously, it's hard to explain just exactly what the Hoodoo Gurus' sound is like. Are they "A ZZ Top noise with Johnny Cash

rhythms"? Are they "the missing link between the Loving Spoonful and New York Dolls"? Nobody is quite certain. With the release of their fourth album MAGNA CUM LOUDER on RCA Records, the comparisons will hopefully end, and the Hoodoo Gurus can claim an identity all their own.

WHEN "Walking on Sunshine" was released in 1985, Katrina and the Waves became a staple of the music scene. Quicker than they took the industry by storm, the band vanished. Now, Katrina and the Waves are back with BREAK OF HEARTS, their first full length outing since 1987 on SBK Records. BREAK OF HEARTS marks a watershed in the Katrina and the Waves saga. "It's a good reflection of where we are now," says drummer Alex Cooper, "it gives some intimation of what we are live." Adds lead singer Katrina, "I've never felt this way about a record before...We thrive on being on the edge, not being sure of what's going to happen next. It seems to work for us." And it does.

# HOODOO GURUS



THE STREET 21

Third World's music can best be described as all-encompassing. As New York's *Newsday* once stated, "...the most successful attempt yet by a Jamaican band to fuse its native roots with pop, soul and rock." Changing the rules of reggae for over 15 years, that's Third World. Their new Polygram release, *SERIOUS BUSINESS*, goes that one better. It's a radical departure technologically, aurally and especially musically. Says drummer Willie Stewart

## THIRD WORLD

of the album, "It's going to change the whole style of reggae. It's going to be a new introduction to the world, particularly the mainstream." Third World hopes that this album will introduce them to an entirely new and diverse audience.



**THEY** don't strike pretty rock poses. They don't work on choreography. Rock 'n' realism—that's Junkyard. Says guitarist Chris Gates, "We play with every ounce of energy we've got. We just hammer it out as best we can. Working class rock, not jet set rock." Junkyard's working class rock sound can be heard on their Geffen debut, also entitled JUNK-

YARD. Says lead singer David Roach, "Junkyard is where everyone comes together... When I sing, I attack the song... All of us do what feels right." What feels right is Junkyard's rock 'n' roll realism.

# Junkyard



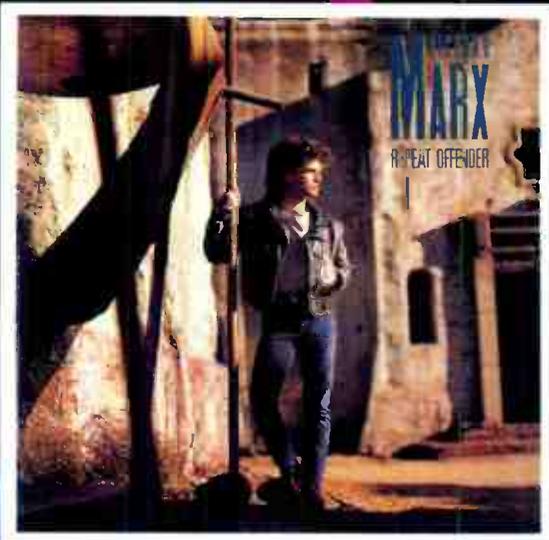
**MYSTICAL LYRICS.** Intricate musical structures. Guitar heroics. Rich orchestral treatments. These are some of the qualities that distinguish *PASSION CRIMES*, the debut album by the L.A. rockers, Darling Cruel, on Polygram Records. Darling Cruel can best be described as psychedelic adventure-ism with a sledgehammer beat; a thunderous pop/metal band that re-invents symphonic, classic rock for the '90s. Citing influences as diverse as Hendrix, Bowie and Mozart, lead singer Gregory Darling says, "The band is making a different musical and visual statement... it's not all shiny, but it's full of integrity. And it's 100% ours."

# DARLING CRUEL

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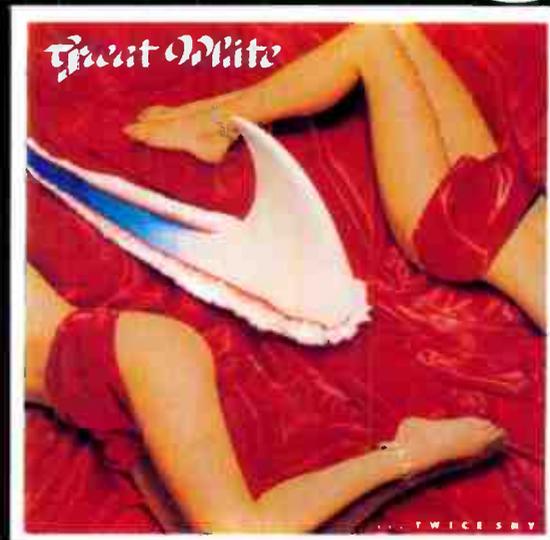
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Richard Marx—Repeat Offender



Natalie Cole—Good To Be Back



Great White—Twice Shy

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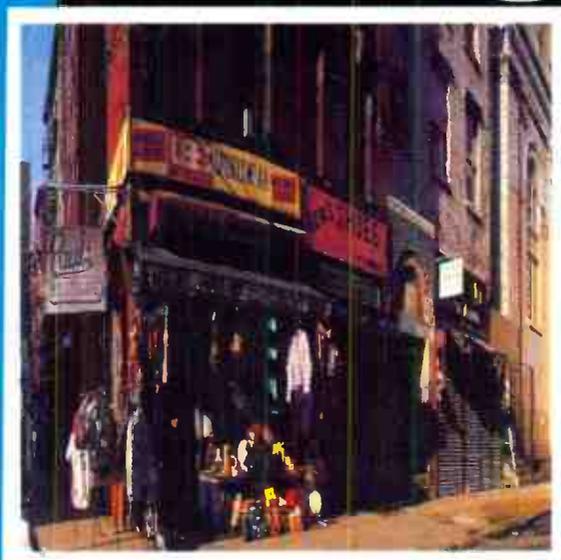
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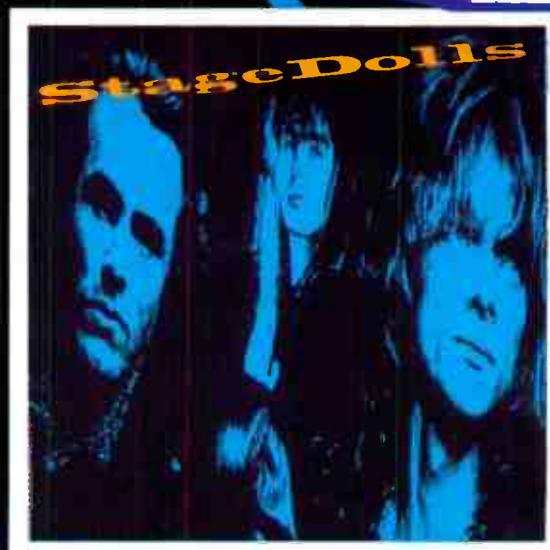
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Paul Shaffer—Coast To Coast



Beastie Boys—Paul's Boutique



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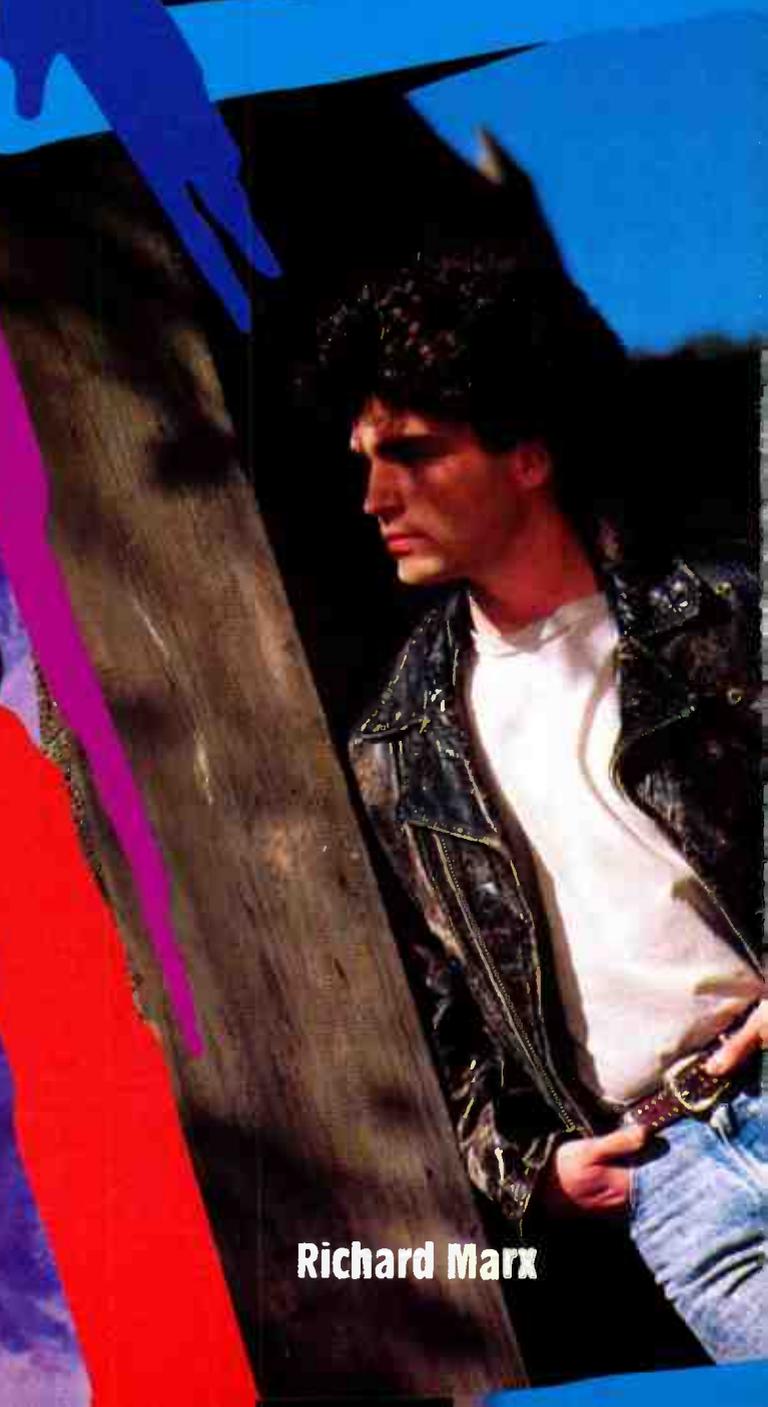
**Natalie Cole**



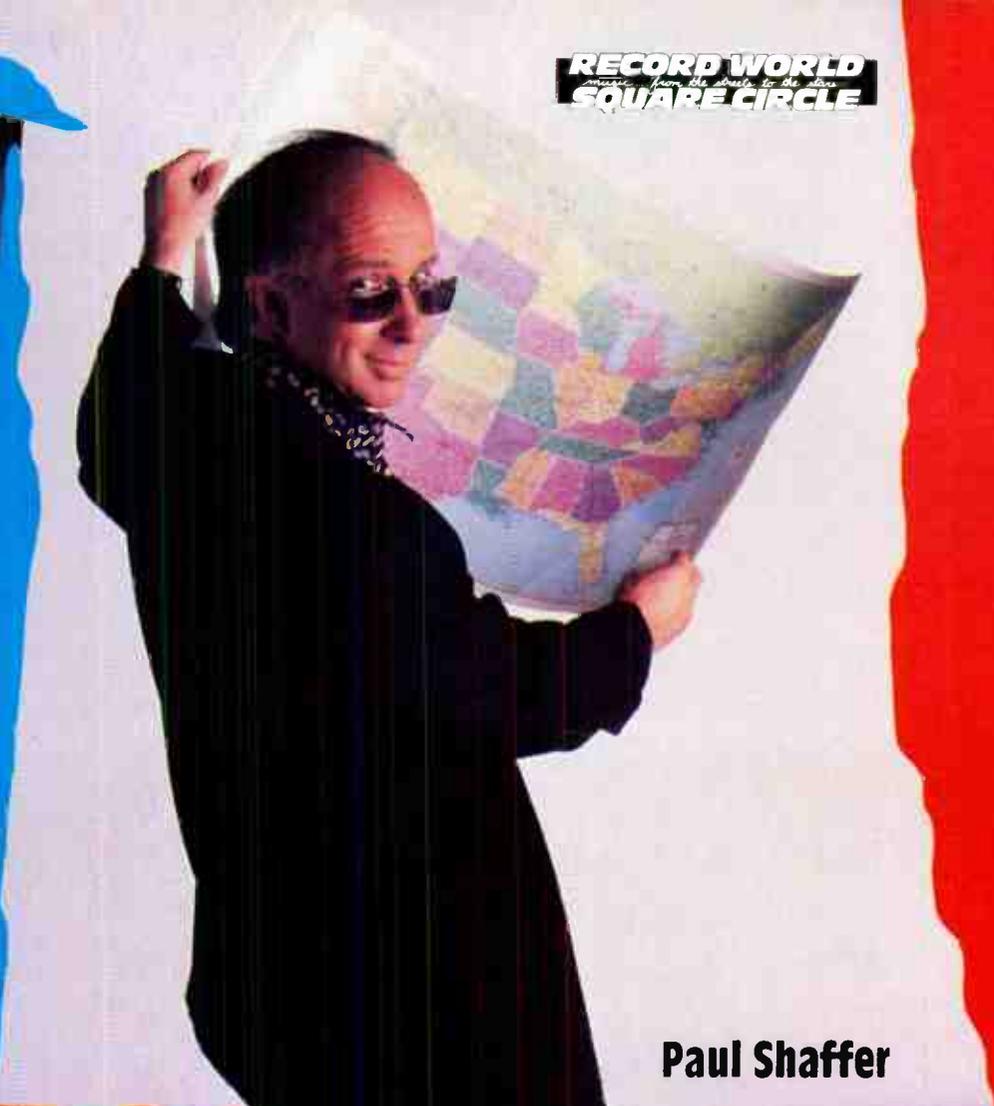
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GRADED	LOU RAWLS
ERIC GABLE	STEREO
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ICEHOUSE	TIN MACHINE
KATRINA AND THE WAVES	DARRYL TOOKES
CAROLE KING	VICTORY
MATH	CASH
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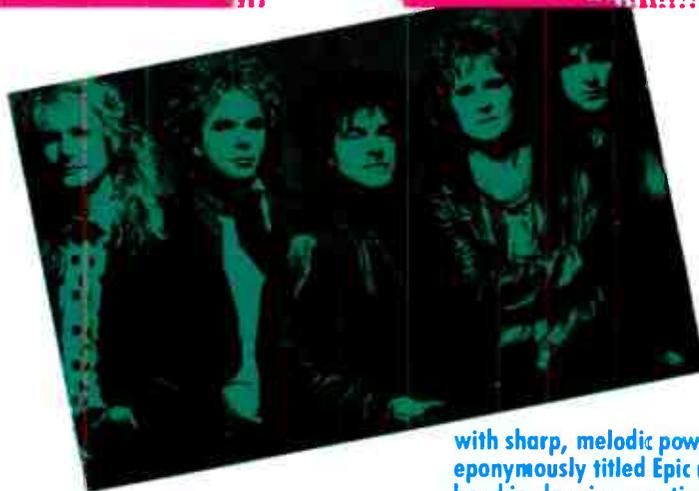
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# DEACON BLUE



**ACCORDING** to Deacon Blue's Ricky Ross, "Every band out of Scotland is expected to be either a funky white soul band or some mutant offspring of Velvet Underground." Not so with Deacon Blue. Since their formation, the band has sidestepped both expectations, concentrating its attention on blue collar life and death with all the compassion and humanity of seasoned veterans. **RAINTOWN**, Deacon Blue's Columbia debut, sweats with the same grim ambience as Glasgow itself, the city the band calls home. On the heels of the worldwide success of their debut single "Dignity," Deacon Blue has crashed onto American shores, creating a tidal wave with their fresh sound. This sound will surely change the way America looks at Scottish bands.

New Music...  
New Artists...



It began last year, quietly, as members of Journey and The Babys joined forces and entered the recording studio to commence work on their debut album. Taking the name Bod English, the band has emerged with a brand of rock that mixes an aggressive musical attack

with sharp, melodic power on their eponymously titled Epic release. The band is planning a national tour once the LP hits the street. Says guitarist Neal Schon, "We're looking forward to heading out on the road and really doing some damage." He adds, "We are what we are, and whatever anyone who looks at us thinks we are. The band has attitude—and lots of it."

BAD ENGLISH

# TORA TORA



It's been quite a progression for Tora Tora from jamming in one of the member's living rooms to the release of their A + M Records **SURPRISE ATTACK**, all in the span of two years. Hailing from Memphis, the band lists Kiss, Van Halen and Led Zeppelin as influences. Now that their album is completed, Tora Tora has one primary goal: to get confident. According to singer Anthony Corder, "In Memphis, we deliberately spaced out the gigs, so people would be hungry to hear us. Now that we've been playing around more, we're starting to get more comfortable. It's easier now, looser, more natural. We just go out there and do it."

# TEXAS

**THE IMAGES** and sounds of the state of Texas have been fascinating to artists for years. Rockers and writers alike have looked upon the state as a source of inspiration. Today, these artists are joined by a band appropriately calling themselves Texas. Texas is not from Dallas, Austin, or even Houston. In fact, it is a four piece band from Scotland. However, its brand of unique

guitar raunchiness combined with stylistic, sophisticated songwriting fits perfectly in America. This sound is displayed on Texas' Polygram debut, **SOUTHSIDE**. The first single, "I Don't Need a Lover," has distinct Eurythmics overtones and was a top ten smash in the UK. So look out for Texas, the band. They're taking the U.S. by storm.

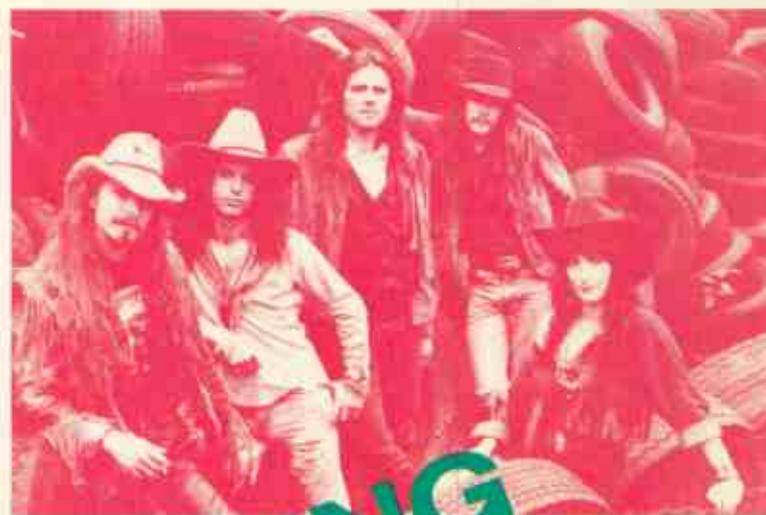


# THE THE



In the two years since the million selling **INFECTED** was released, The The has undergone major growth and transformation. Their new Epic release, **MIND BOMB**, promises to provide the most intense The The explosion to date.

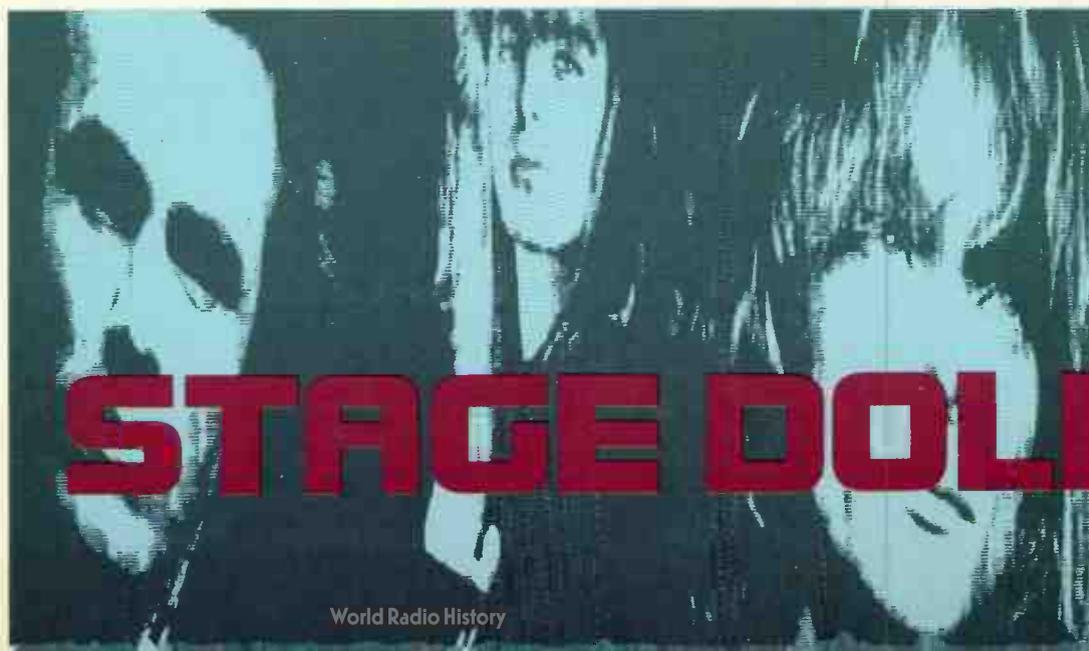
Aside from The The's hardcore four piece group, the LP includes contributions from over 120 musicians incorporating the voices of Sinead O'Connor and a 40 piece male choir. Both highly personal and globally apocalyptic, **MIND BOMB** is a vivid extension of The The's vision and musical legacy.



# RAGING SLAB

Raging Slab has been called "Lynyrd Skynyrd meets Metallica." Imagine that, if you can. If you can't, just be aware that Raging Slab goes from one end of the musical spectrum to the other and pulls it off. The result? Some great rock 'n' roll. Hear it for yourself on their new self-titled RCA album and definitely check these guys out as they are shortly hitting the road to support their LP.

**"W**e grew up listening to music from America, so naturally that's reflected in the music we make," states Torstein Flake, singer and guitarist of the Norwegian trio, Stage Dolls. Their self-styled Chrysalis debut introduces the American public to what *Kerrang!* described as "everything you've ever wanted in a melodic rock band." The Stage Dolls are looking to conquer America and with already proven European successes combined with a hot new album, they're certain to do it.



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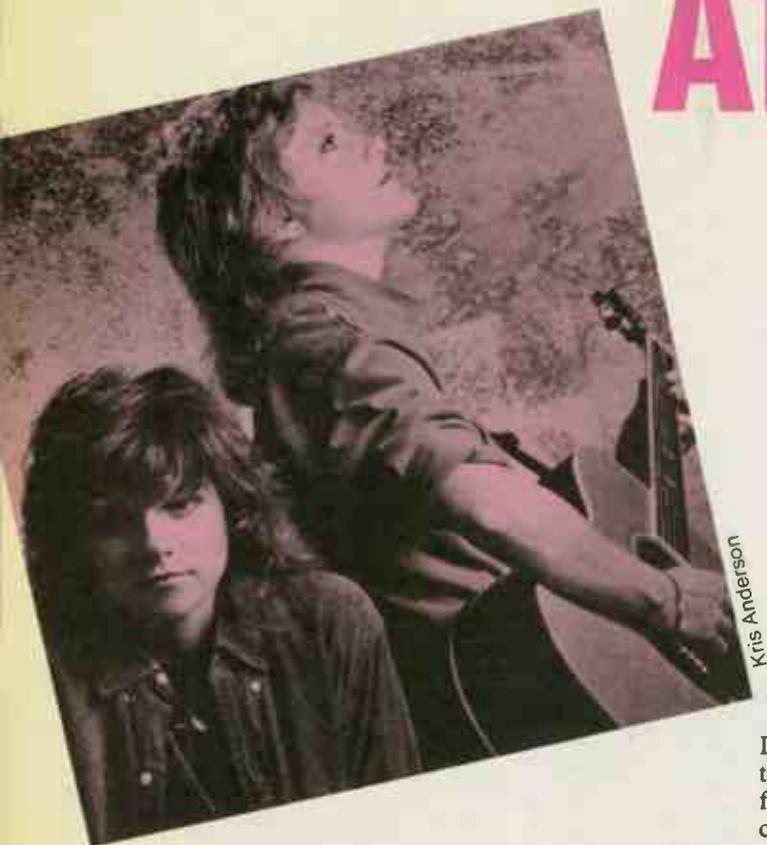
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Kris Anderson

# ATLANTA METS FANS

**W**e've all been to shows where the crowd gets antsy waiting for the headliner to come on. Or, put more bluntly, for the support act to get off. **THE STREET** notes that in this particular music arena, Indigo Girls' Amy Ray and Emily Saliers seem to have it made. The Atlanta-based singer, songwriter, guitarist duo have been known to perform a solid and compelling opening set that is no wimpy warm-up for fellow Georgian's R.E.M. and Ireland's Hothouse Flowers.

We know it because **THE STREET** was there late last fall when Indigo Girls opened for Hothouse Flowers at NYC's The Bottom Line. Although the SRO crowd had come to see the Irish rockers' American debut, the rowdies were nowhere to be seen while the two Southern ladies played the opener. **THE STREET** asks Emily and Amy how they felt about that show and what seems to be a complementary pairing with major music acts.

Ironically, although it seemed that the audience was very responsive to Indigo Girls, it didn't seem that way to the ladies themselves. "We had a rough show that night," Emily tells **THE STREET**. It was their first time at the club, the audience was noisy and the set was only twenty-five minutes.

"We're pretty sensitive about response," Amy adds. "Because our stuff is so personal and it's meant to reach out to people. If we feel a wall of noise, it's very frustrating."

They have since returned to The Bottom Line to headline their own show which was more on target for them. However, some good things came out of that earlier gig. Ray says they formed a strong bond with Hothouse Flowers. The Irish rockers came out to L.A. to play on two of the tracks for

Indigo Girls' new album. Saliers and Ray agree that the chemistry does work pretty well when opening for bands like Flowers or R.E.M., primarily because their sensibilities about life and the world are so similar.

**"We're pretty sensitive about response... Because our stuff is so personal and it's meant to reach out to people..."**

**Amy Ray  
Of Indigo Girls**

Major music recognition was not on their minds when the two girls first started writing and performing together as students at Atlanta's Emory University in 1985. Nonetheless, four years and a number of songs later, the big time beckoned the acoustic folk-rock duo. The girls' current self-titled LP on Epic is getting raves and accolades from tough critics such as the *Boston Globe's* Steve Morse who stated the team... has simply made the best debut album so far this year." There's also been a video of "Closer To Fine" and a successful national tour with R.E.M. in concert venues of 10-20,000 people.

Indigo Girls is going through a lot of changes. Do the songs reflect this? The lyrics have been described as a bit gloomy. The girls quickly explain they find no romance in evil. "My place is of the

sun," they sing. "This place is of the dark." No lollypop lyrics here. **THE STREET** asks if their earlier songs conveyed more innocence or optimism.

"I used to be totally lollypop to the point where I'm embarrassed to hear my old songs again," answers Saliers.

"We were really surprised when those early reviewers said our lyrics were gloomy or grim," adds Ray. "It was more like we got older and we got out in the world more. We were more sheltered in college, and later became more aware of political situations and more knowledgeable about people's motivations. It makes you confront things, but we're really affirmative about life."

Better to be realistic than walk around with smile buttons, they both agree.

"One of the hardest things for us to do," reflects Emily, "is write a purely happy song. If it's a celebration of life song, it's going to witness the things that make you appreciate what you have—which could be some bad things. We appreciate what we have because we're aware that so many other people suffer."



Amy Ray, Emily Saliers

Saliers has been a longtime admirer of Joni Mitchell, and Amy is a big Guns N' Roses fan. But Amy admits, "I have this trouble with Axl Rose sometimes. I read something about his going to a party at a friend's house—a barbecue. He shot a live pig and then they cooked it. I'm a real big animal rights person. It's really hard to separate the music from the performer sometimes. But I think they are an incredible band."

"It's a real moral dilemma," Saliers agrees. "When you really like their music and appreciate their talent and find out something about them that bums you out."

Indigo Girls has just come from an interview with *People* magazine. What else are they doing besides promotional gigs on this trip? "Well, tonight," enthuses Ray smiling, "we're going to a Mets game!" They are really excited about that.

By Carol Tormey

# BIG DADDY

*John Cougar Mellencamp*

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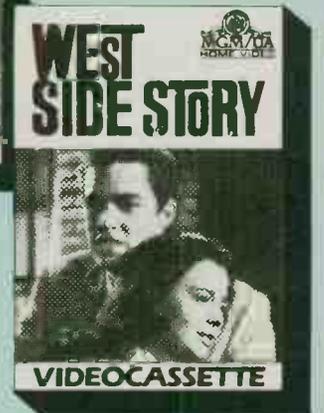
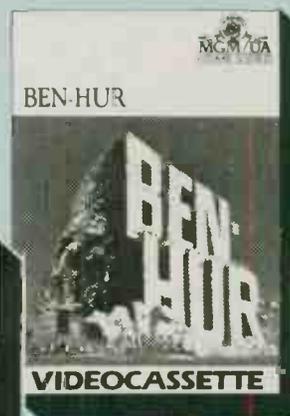
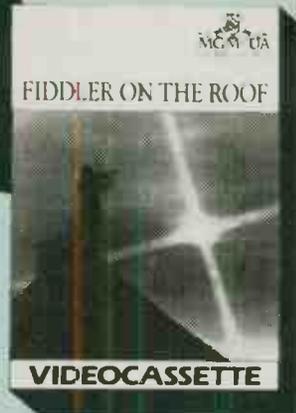
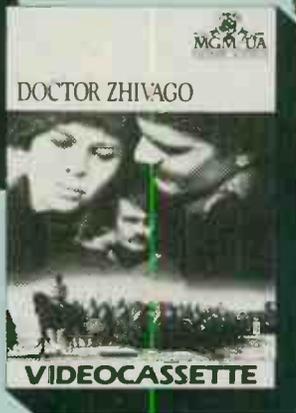
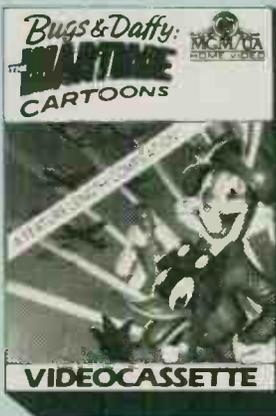
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of Exposé

# DECENT EXPOSURE

*“What You Don’t Know” can’t hurt you, but it could give your ears plenty of listening excitement. “What You Don’t Know,” the new smash single from Exposé and the title track from the group’s second Arista album, is already a Top Ten hit and the album has gone gold. This success follows on the heels of the double platinum debut album from the trio, EXPOSURE. Gioia, who uses only her first name, speaking for herself and the other two girls, Ann Curless and Jeanette Jurado, describes the feeling:*

“It actually happened so quickly that the three of us didn’t really notice it. It shocked us to hear that we were the first group in history to have four Top Ten hits on a debut album. ‘What?’ we said. It knocked us out.”

So how does a group with that kind of success go into the studio to make a second album? Gioia reflects a moment, then tells THE STREET. “When we went in to record the second album we had high hopes for it. We weren’t trying to compete with the first album by any means. This album has matured a bit. The producers, they’ve been producing two years longer now; we’ve been singing with each other two years longer; and we’ve all matured in that sense, and the music has, too. We were under a major time limit with the first album. We had barely any time to make it, and for this one we had seven and a half months to work on it. In fact, we were doing demos for some of the songs a year and a half ago.”

Working on WHAT YOU DON’T KNOW was a good experience for the members of Exposé and letting Gioia describe how they created the album is a subject we’ll get back to in a moment. First, you should realize how the group came together in the first place. It wasn’t by the traditional playing in small clubs and trying to land a record deal any way they could. Each girl auditioned for a concept. Gioia explains:

“We’re definitely a melting pot of sorts. Pan-

tera Productions and Lewis Martineé originated the concept of Exposé, and Lewis, through the grapevine in the music business, heard about me, Ann and Jeanette, and went out to see each of us. The three of us were basically working to make a living (Gioia in New York, Ann in Miami and Jeanette in L.A.) and at the same time working on our own original material. Lewis posed the question, ‘How would you feel about being in a group with three girls?’ We decided to meet with each other and we got along instantly. We decided to go for it. Arista was handing us a deal because the concept had already been proven by ‘Point of No Return’”.

“Point of No Return,” written by Martineé and performed by another trio of girls, was released in 1985 and became a huge dance hit. When the new threesome got together and redid the song for release in 1987, it shot straight to #3 on the charts. With Martineé as songwriter-musician-producer, and Ann, Gioia and Jeanette, Exposé as a specific vocal group was born.

On WHAT YOU DON’T KNOW, each song has one lead vocalist with the other two utilized on backup. The division of labor is decided mostly by Martineé. “He’s a great guy to work with. His sound is so varied. There are so many different songs that he’s written that you wouldn’t believe the same song could come out of the same man—especially, with three different singers. Sometimes, Lewis has an idea about who sings a song because of the way the song is written. Other times, we all

sing it and we’ll discuss who sounds the best with Lewis, and that’s the way it goes; whoever gets it, sings it.”

In the studio, Gioia has to personally tune out other musical influences when she’s working on Exposé material. “When we were recording I only listened to Exposé, just so that I won’t get influenced by other material. I like to invent things for myself. I can’t speak for Jeanette and Ann on this, but I have to submerge myself in Exposé just because we’re working on it day and night. Outside of the studio, we all have different styles and things we like to sing and things we like to listen to. Jeanette’s really into soul. I think Ann and Jeanette are into every different kind of music there is. I listen to more rock-oriented stuff and lately, jazz. I find that when we have an album out I listen to less Top 40. That goes for all three of us. You don’t want to hear it anymore when you’re on the chart; you’re like, ahh, let’s just listen to jazz.”

Recording in Miami is bound to have certain influences on the music. Gioia agrees with that assertion, telling THE STREET, “There’s definitely a major influence of Latin people here and the nightlife has something to do with the fact that people are dancing at all hours. They need the music. There’s certainly a difference between the L.A. sound, the New York sound and the Miami sound. I think our music has grown out of the Miami sound on this album.”

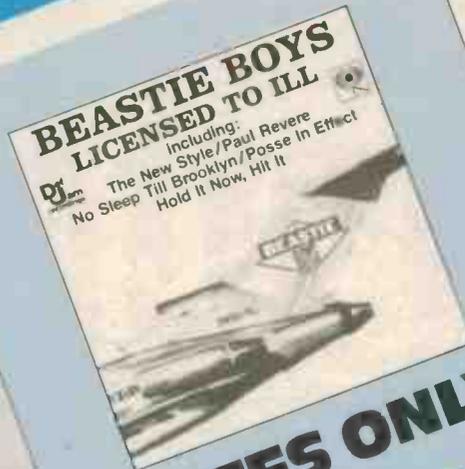
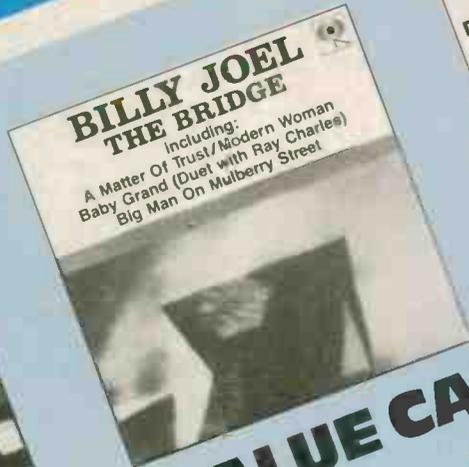
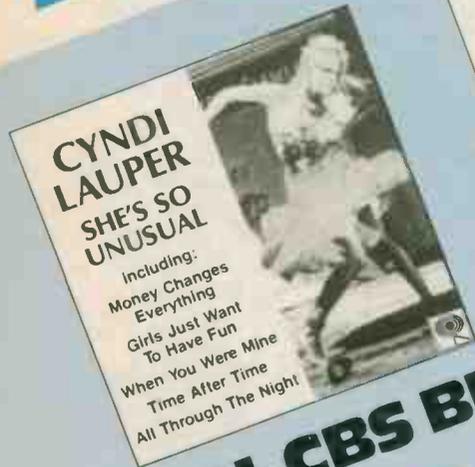
Once the album was out, Exposé did not sit still. The girls took off on a U.S. and European tour, which embarked mid-summer with a few stops in the Northeast and picks up later this month on a European leg. On Europe: “We found it more difficult to break the European market. So this time we’re really trying to break it. I think what they were trying to tell us the first time was that we didn’t have the look, that we were too Middle America. Nobody really expected the first album to be as successful as it was, so it didn’t have the push it deserved. We started out as a dance group and now we’re very definitely a pop group.”

When they return to the States, they will continue the tour. New York is a big stop for them. “We’ll be playing in New York later in the tour. We’d like to go to New York and really have the show down pat and just go in there and play in a really nice venue, the whole scene, you know. We played Radio City last time opening for Lisa Lisa. Basically, we have a bigger group and, I think, a better show than last time. The background musicians we had the first time were really great, but I have a feeling that these new guys are really, really into it. They’re really busting.”

For the future, things are looking busy for Exposé. In addition to the new album and tour, is the making of the video for the just released single, “When I Looked At Him,” and a bit part for the girls in an upcoming movie with some talk of doing a soundtrack as well. “Ann has been taking acting lessons so I know she’s really excited by this,” Gioia tells us, then she thinks about herself and laughs, “It’s exciting. My mother always said I was an actress.”

By Robert Florio

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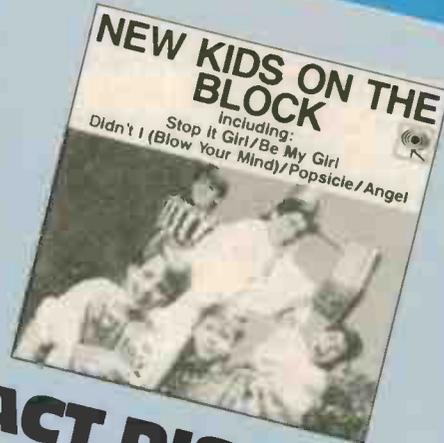
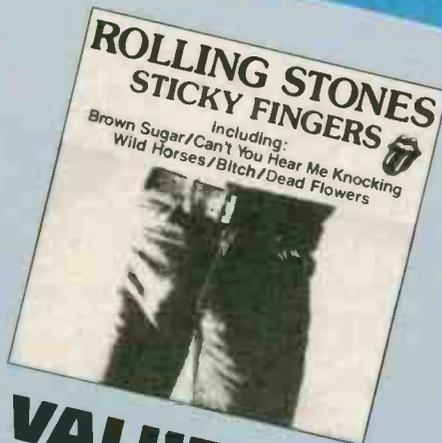
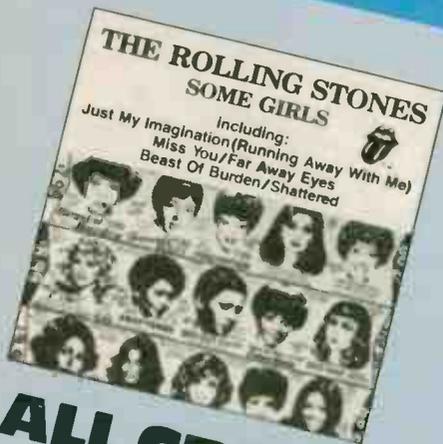


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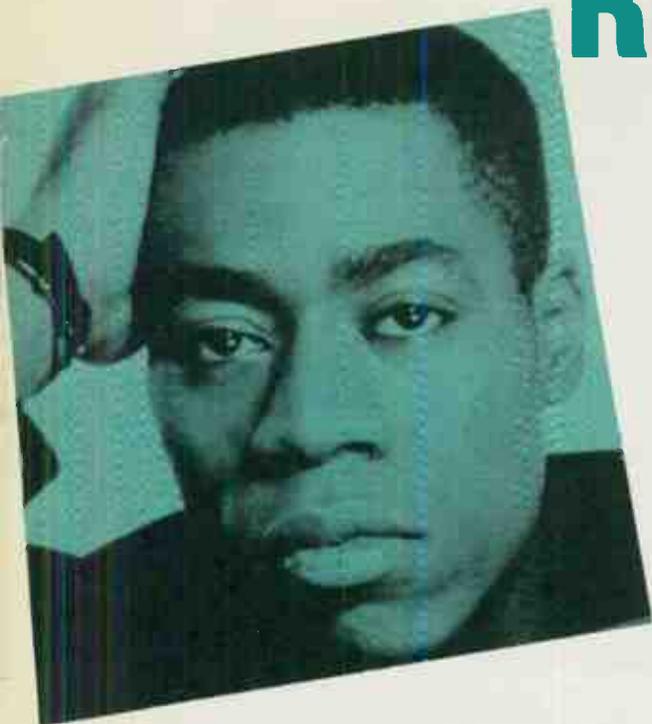


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# REAL ROCK 'N' ROLL RETURNS



**W**hat's Andrew Roachford really like? Sure, we all know he's got an Epic album out, a huge hit with "Cuddly Toy (Feel For Me)" and a live show that kicks you know what. But **THE STREET** always wants to take you a little deeper under the skin.

So when we cornered Roachford at his rehearsal studio in London, **THE STREET** felt there was no better way to get inside the man than playing a little word association, asking Roachford for a quick reaction to each name we offered.

**THE STREET:** "Public Enemy?"

Roachford: "Radical."

**TS:** "Ringo Starr?"

Roachford: "I just think of the Beatles and stuff and a good musician."

**TS:** "Bon Jovi?"

Roachford: "Long hair, rock 'n' roll and MTV."

**TS:** "Madonna?"

Roachford: "Well, my opinion of her is I didn't think she would last so long or be taken so seriously. But she's got charisma."

**TS:** "Prince?"

Roachford: "The future."

Ahh, now we're getting somewhere.

**TS:** "Living Colour?"

Roachford: "That's like — hmm, that's a tough one. Well, it's like the beginning of a new phase, a new era maybe, black bands playing rock and roll again."

Somewhere in the long, strange trip that's called the 1980s, someone (nobody knows who) decided that black people could no longer make rock and roll.

Forget Chuck Berry, Bo Diddley and Jimi Hendrix. Guitar music was white music; black music was soul music; rap music, party-down music.

Then we arrive in 1989. Taking that outdated notion and shoving it back down the dark hole it

sprang from is a new wave of black rockers, bands like Living Colour, 24-7 Spyz and, most recently, Andrew Roachford, a 24-year old British subject whose self-titled Epic debut album has crossed over the bridge to pop radio on the strength of "Cuddly Toy (Feel For Me)," a track whose Jumpin' Jack Flash intro signals that this ain't no party, this ain't

**"It's hard to write on the road, there's so much distraction. But, we'll get it done... It's like I always find time for tea."**

**Andrew Roachford  
of Roachford**



Derrick Taylor, Harvi Gondure, Andrew Roachford, Chris Taylor

no disco. This is real rock 'n' roll. "It's not something we're trying to fool people with," Roachford says of his sound which mixes influences as diverse as Prince with ZZ Top. "It's just music, and no hype can be bigger than the music. If people don't like it, I look at it as you can't please everyone."

Very few haven't been pleased with the Roachford sound to date. In fact, it's hard to find a disparaging word written about the man and his band.

"When we started out, we did get a few bad reviews, but since then, very rarely," Roachford tells **THE STREET**.

The Roachford story starts in London's South End, where Roachford's racially-mixed family raised him on a diet of classic soul and the blues.

A piano player from age four, Roachford began gigging with his uncle, a jazz saxophonist, in local strip joints at the tender age of 15. "My uncle

brought me up playing the blues," Roachford says.

"People like Sonny Boy Williamson and John Lee Hooker are my heros; they are very earthy and raw."

Roachford went on to study music at college, but quickly left school to get on with life in the real world. He found work in a studio run by the Clash and served in a variety of jobs, including that of musician on demo tapes.

"I spent two and a half years there and I never knew quite what I was doing," he says. "But I knew I wasn't into the Clash at all."

Perhaps Roachford was more focused on his own career. He developed some demo tapes at the studio, and legend has it, none other than Terence Trent D'Arby heard the rough mixes at CBS and demanded that Roachford be signed.

That's where the funny part comes in. Although CBS released "Cuddly Toy" in the U.K., it failed to click, missing the charts and quickly sinking into oblivion. Convinced that the public missed

the boat, CBS gave it another try, re-releasing the single, and watched it go to Number Four on the U.K. charts.

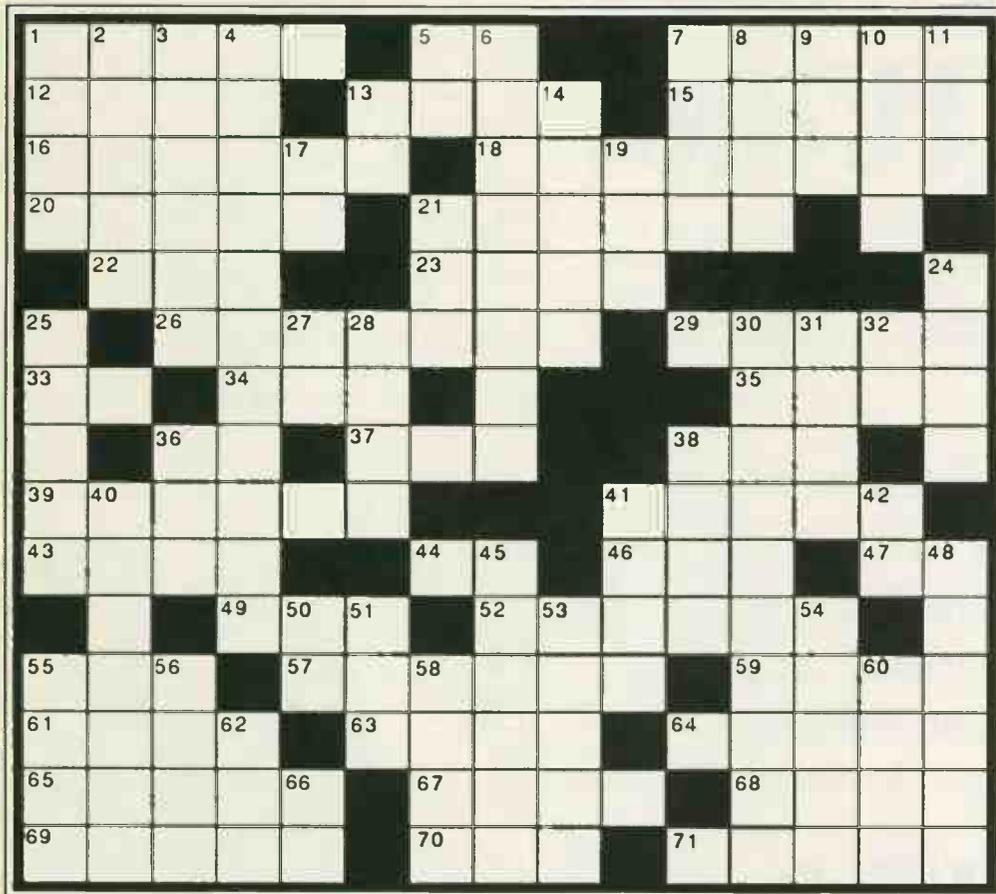
Even though the Roachford album was made two years ago, it's just broken in the U.S. Now, it's only a question of time before a Roachford tour comes to your neighborhood.

"We want to get back out there right now," Roachford says, bubbling at the prospect of teaming up with Ziggy Marley, just one of the potential candidates for Roachford's atomic warmup. And already on the way is the next Roachford album, which is being written as you read this. "We're trying to get the writing done in between touring and promoting," Roachford says. "It's hard to write on the road, there's so much distraction. But, we'll get it done. It's like I always find time for tea."

*By Bruce Haring*

# CROSS STREET

## Puzzling Rock 'n' Roll



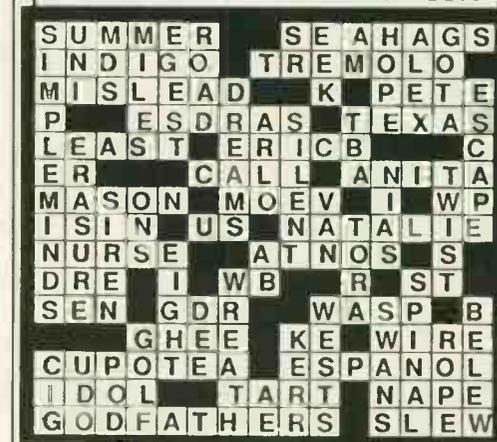
### DOWN

- 1 Rap's E. Fresh
- 2 'You are the \_\_\_ of my eye' (Wonder)
- 3 It'll ruin a picnic and bite like a bitch
- 4 "Paul's Boutique" is rappers' latest LP
- 5 Home state of REM & Love Tractor (init)
- 6 '\_\_\_ out tonight...' (smiths' song opening)
- 7 Guitar wiz's Healey, Beck, or Golub
- 8 Ace Frehley & Keith Woods are this?
- 9 Rush's bass-singer, Geddy
- 10 Biblical name (*it's a good book, read it*)
- 11 SST's, \_creaming \_ree\_ (group)
- 13 New act named like Plush Presley (init)
- 14 Heartbreaker's Tom
- 17 Dee Snyder's group or poet Elliott (init)
- 19 '\_\_\_ the season...'
- 21 Controversial init's spell this rap group
- 24 to give one 'the eye'
- 25 Indie label, \_\_\_ First or explosion
- 27 Radio band that begat stereo
- 28 Funk-rock-rap group, \_\_\_ bone
- 30 "Don't Be Afraid Of The Dark" (artist)
- 31 Ex-Night Ranger axeman, Gillis
- 32 Jethro Tull's voice/flute (init)
- 36 Original AC/DC singer, Scott
- 38 New LP is "Cloudland", \_\_\_ Ubu
- 40 Eyewear for a cyclops?
- 41 "So Alive" [single], \_\_\_ & Rockets
- 42 New EMI group or Peter Gabriel LP
- 45 "Free" is their LP, Concrete \_\_\_
- 48 Sex Pistols' infamous singer, Johnny
- 50 "Repeat Offender" [LP] male idol (init)
- 51 Rowing instrument
- 53 '\_\_\_ a time' (*tickettaker's plea?*)
- 54 Having the sound of brass's bass inst.
- 55 Rolling Stones' frontman, Jagger
- 56 Jack's grew him a stairway to a Giant
- 58 Onstage, David Lee Roth could do it well
- 60 She's w/ the Cult Jam (1 of 2 words)
- 62 David Bowie's new group, \_\_\_ Machine
- 66 New Georgian group, Mary \_\_\_ Hope

### ACROSS

- 1 "Wishing Well", Terrence Trent
- 5 Army man; precedes toy Joe
- 7 Reckless Sleeper, Shear
- 12 ...j-kay, I-em, \_-....
- 13 Wendy James' Tranvision \_\_\_
- 15 Discharge
- 16 Remodernize
- 18 Sleep w/ a dog and you'll \_\_\_
- 20 Canada's pop rockers, \_\_\_ Tiger
- 21 To inform
- 22 Suffix meaning has, shows, or does
- 23 Keep these about you in a crisis
- 26 Shopping mall teen phenom
- 29 Bassist Billy Sheehan's new band
- 33 Middle name to hippy rappers or CA city
- 34 Label to Marx, Vixen, and Queensryche
- 35 Verbal
- 36 Blues guitar legend, King
- 37 Prince's ex-squeezes? (init)
- 38 Cops organization (init)
- 39 "\_\_\_ Up" (Bullet Boys' single)
- 41 Who LP, "Live At \_\_\_"
- 43 \_\_\_! Toni! Tone! (group)
- 44 Volume measure or ex-group (init)
- 46 Hockey's Bobby or Cars' Benjamin
- 47 'One way \_\_\_ another...' (Blondie lyric)
- 49 Not a seat left in the house (init)
- 52 Country star, Lyle
- 55 Funk-thrashers, Royal Crescent \_\_\_
- 57 Tv's Cheers' Sam
- 59 Ian "Firewoman" Astbury's group
- 61 Chilled out rapper
- 63 Singers Moore or Diggs
- 64 USS Enterprise can do it around planets
- 65 Old West's 49ers had to stake it
- 67 MTV's VJ, Curry
- 68 Met reliever, Don
- 69 Music's Rogers, Loggins, or G.
- 70 Ramones' movie song, "\_\_\_ Cemetary"
- 71 Folk-songwriting legend, Bob

### Last Month's Solved Puzzle



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# STREET ★ SIGNS

## Preview Upcoming Releases

BY JIM BESSMAN

Don't tell anybody, but *we like the Bee Gees*. And, not just the "old" Bee Gees of the '60s, but even the '70's disco Bee Gees. Which is why we're so big on ONE (Warner Bros.).

Not that their second "comeback" album (1987's great E.S.P. didn't do so hot in the U.S.) is disco, but it does descend from that genre's reliance on booming dance beat and heavy synthed orchestration, not to mention the breathy falsetto vocals



The Bee Gees

which became the trademark of the Bee Gees. And like the best of the disco Bee Gees' work, ONE's songs grab hold of you immediately and don't let go.

The titletrack's first single, which starts the album, is a good example. Right from the first drum-crack and bubbling guitar figure, you're hooked. Then the gently rocking rhythm takes over, and you can't help but swing along with Barry Gibb's fevered love pitch. And just to show you they still master other pop song forms, the switch is made immediately to the mid-tempo "Ordinary Lives," with a hook embedded even in the first verse. Never forget, these are songwriters of the highest order.

"Wish You Were Here," a moving tribute to dearly departed brother Andy Gibb, merits special note. The survivors' emotions seem to surge at the end upon the billowing synth part leaving you with a haunting memory.

Now the kind of success the BG's have had is what THE STREET wishes for The Call, the California foursome whose biggest moment is still the apocalyptic "The Walls Came Down" from their 1983 album, MODERN ROMANS. Two labels later, the group is back with LET THE DAY BEGIN (MCA), its remarkably forceful sound intact.

Frontman Michael Been remains one of the few really *serious* songwriters in rock (Richard Thompson, with whom Been shares a similar vocal timbre, also comes to mind), often brooding, but never gloom-and-dooming. Here his spiritual-tinged themes, propelled by his prophet-like vocals

and a sharp rhythm section, sound particularly blunt, maybe due to the band's self-produced live approach. THE STREET's faves: the title/lead track, kind of an all-inclusive, hard rock "This Bud's For You," and last track "Uncovered," which, with its cavernous organ backing, sounds like the church hymn its lyrics suggest.

Which brings us to Maria McKee's self-titled first solo album (Geffen). The country/gospel-styled songstress earned great acclaim on ex-band Lone Justice's self-titled 1985 album, though 1986 follow-up SHELTER fared poorly. We, however, felt SHELTER was a masterpiece, evoking McKee's also spiritual visions with a lavish production power.

While MARIA MCKEE is starting to grow on us (she's a one-of-a-kind singer), it's still a big let-down. Point a finger at producer Mitchell Froom, whose work sounds lifeless next to Little Steven's stellar production (and songwriting) input last time out. In fact, our fave here is "Has He Got A Friend For Me?," a self-pitying ballad using only a piano for accompaniment.

Quickly compare McKee's third album outing with Chris Isaak's, whose HEART SHAPED WORLD (Reprise) continues his mastery of simmering, country-western tinged balladry. Where McKee seems to have lost her focus, Isaak has only narrowed his to an extra fine point.

Closing out our album focus, we highly recommend LAURA (LAURA NYRO LIVE AT THE BOTTOM LINE (Cypress), a triumphant set combining best-loved Nyro classics like "When I Die" with eight new songs. Simply put, Nyro is one of the most deeply-passioned vocalists there is and a huge influential songwriter whose tunes emanate out of her gospel base into jazzy rock. LAURA is a return to the clubs after a five-year recording hiatus—and a glorious one.

THE STREET has three video picks this month, and they're all from Rhino Video. "Big Brother and the Holding Company—Ball and Chain" mixes vintage 1967 studio performances of Janis Joplin's first group with mostly silly interviews, though you do get the flavor of the times and the music. Same with "British Big Beat," which features fab British TV show lip-synchs by the likes of The Hollies, Animals, and other lesser but noteworthy Beatles' era Brit acts.

Best, though, is the documentary "The Mamas & The Papas—Straight Shooter" which rapidly cuts between band reminiscences and archival footage in creating an exhilarating portrait of a self-indulgent yet truly essential hippie era American act.



The Call

Maria McKee



Deborah Frankel



Nancy LeVine

Laura Nyro

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# STREET ★ ATTACK

## Heavy Metal News

BY ANNE M. RASO

The hottest new metal act out of the MCA stable is Law And Order which hails from Staten Island, New York, but recorded its debut LP, *GUILTY OF INNOCENCE*, in Memphis' legendary Ardent Studios. (Ardent Studios is the place where parts of ZZ Top's *ELIMINATOR* and LED ZEPPELIN III were recorded.)

"We thought it was best to get away from the urban environment we grew up in; we wanted to work in a place like Memphis where we'd be able to concentrate on the music. The only distractions we had the whole time we were down there were high doses of barbecued ribs and reporters who came down to listen to the final mix of the album," guitarist Phil Alloco tells *THE STREET*.

Bassist Sean Carmody had absolutely no complaints about recording in the hometown of The King Of Rock 'n' Roll either. "We visited Graceland and I got all sorts of tacky souvenirs. The patch I got for my denim jacket is the best," he says, showing us a patch which features Elvis' favorite slogan, "Takin' Care Of Business."

The band's debut LP features blues-tinged hard rock which ranges from backseat boogie à la Foghat to straight ahead Sabbath-style heavy metal. Needless to say, the L&O boys hope to attract a wide audience. "We don't care who likes our album," says Alloco. "We'll take anyone who likes kick-butt rock 'n' roll—old Italian grandmothers, flashers, Catholic school girls...*anyone*."

Good luck, guys...may your LP sell a million copies and may every Italian grandmother in the world come to your shows sporting spiked hair, red leather miniskirts and a big plate of pasta!

### GOSSIP, GOSSIP, GOSSIP:

Atlantic Records recently threw a bash at the Lone Star Roadhouse to celebrate the release of White Lion's latest LP, *BIG GAME*. *THE STREET* thought axeman Vito Bratta looked a little nervous when lead singer Mike Tramp insinuated that Vito would be responsible for paying for all 300 guests' food and drink. Poor Vito has enough expenses on his hands right now—he just purchased a pricey Lamborghini...RCA Records recently held a contest whereby fans had to guess the combined weight of the members of the British heavy metal band Mammoth. The winner won a trip to New York, which included dinner with the band at the famed Carnegie Deli, by guessing that the five-man group weighed between 1100 and 1200 pounds...A hot LP to look out for is Michael Monroe's *NOT FAKIN' IT*. This is the former Hanoi Rocks head howler's first U.S. solo LP, and on it he's joined by some

heavy sidemen, including drummer Tommy Price, who's played for Joan Jett and the Blackhearts, Billy



Michael Monroe: From Hanoi to the U.S.A.

Idol, and the band Scandal. Platinum-blond Mike also collaborated on several tunes with Little Steven and Stiv Bators...Did you know that right now there are two metal albums bearing the same title? Yep, both Kingdom Come and Shout called their new discs *IN YOUR FACE*. In case you've never heard of Shout before, they're a hot new indie band on Frontline Records...When you think of Miami, do you think of Spanish-influenced pop à la Exposé or The Miami Sound Machine? Well, Miami *does* have a metal sound all its own. A good example of the talent presently coming out of Miami is the new Polygram act, Red Siren. One of the group's more distinguished members is drummer Greg Potter who won the coveted Louis Bellson Award, named for the legendary drummer of the '40's and '50's, when he was just a teen.

### HOT WAX DEPT.:

U.D.O.—*MEAN MACHINE* (RCA): If you loved Accept, then you'll love former Accept lead vocalist Udo Dirkschneider's new group. It's back-to-the-wall "German metal" guaranteed to make you raise your fists and yell. Primo tracks include "Don't Look Back" and "Mean Machine."

Silent Rage—*SILENT RAGE* (RCA): This is the second band signed to Gene Simmons' RCA-distributed label, and it's a nice debut. Silent Rage has been accused of being just another commercial group from L.A., but we give them more credit than that. Check out the neat cover of ELO's "Can't Get Her Out Of My Head."

Soundgarden—*LOUDER THAN LOVE* (A&M): As the title states, this is a LOUD band. If you're a wimp, this is not for you. Hot tracks like "Ugly Truth" and "Big Dumb Sex" will prove *dumb* is one thing this album isn't.

Till next time...



White Lion: Big game hunters



Shout: Imitating the big guys



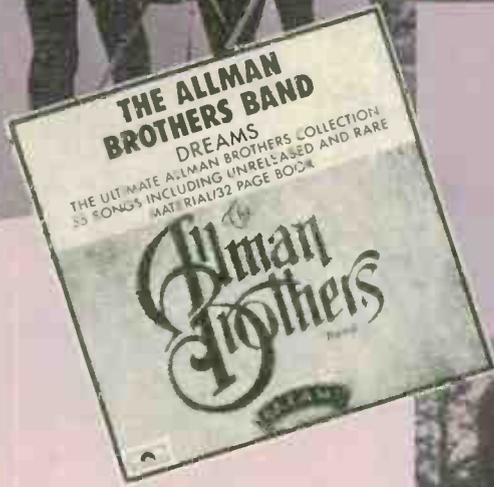
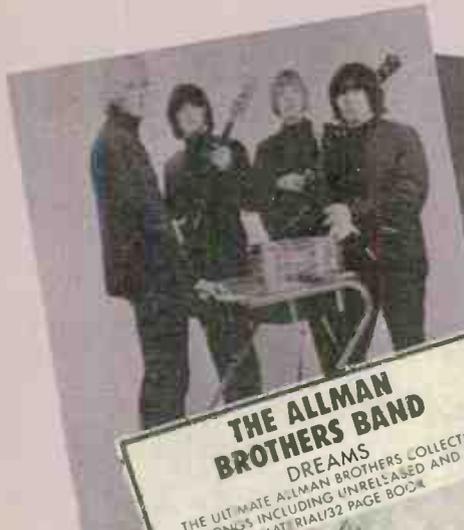
Red Siren: Miami metal

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# SIDE ★ STREET

## A Look Outside Of Rock

BY JOEL VANCE

Jazz guitarist Pat Metheny, whose latest tour takes him across the country, then to Europe, South America and Australia, talked to THE STREET not too long ago about his travels, recording, guitars and very occasional days off.

"Eighty percent of the time I play a Gibson ES175. It's the first guitar I ever had—I've played it for twenty years. Not that it's the greatest model in the world, but I've played it so long it fits like a well-worn baseball mitt! By this time *it* knows what to play. When I'm not on the road, I concentrate on writing. I'm on tour so much—eight or nine months out of the year, playing for two or three hours a night—that I don't think of myself as a guitarist. I'd much rather write because you always need new material. The guitar is my voice. The 'guitariness' of it is really the last piece of the puzzle.

"My first recording date was in Kansas City. I was 14 years old. It was a jingle for a plumbing company. I had to read the part and play with a wah-wah pedal, neither of which I'd ever done before. I blew it and was fired on the spot. My first album date, years later, was as a sideman with Gary Burton. I'd been in the group about two weeks. Mostly I played fills and rhythm, but I did have to play a solo, and that made me nervous. There *is* something very intimidating about a recording studio. When that red light goes on, and even though theoretically you can always do another take, it's still a bit nerve-wracking.

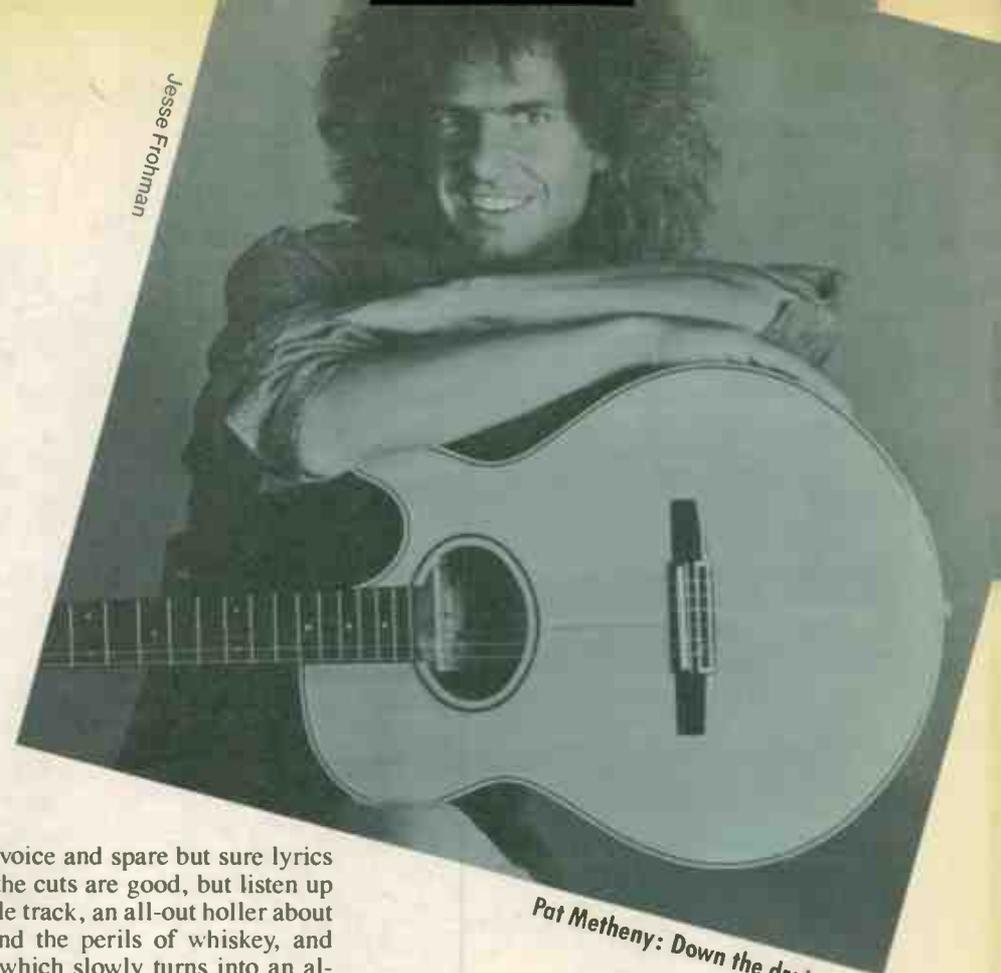
"If you ask me about the struggling days—when you're banging around in a van, looking for any dump you can play and it's \$200 a night for the whole band—there were plenty of those, and I've devoted a good deal of mental energy to trying to forget them. My most satisfying tour was last year when we played three weeks in Russia in Leningrad, Kiev and Moscow. We played 10,000–12,000 people a night. Don't forget that musically, Russia is one of the most advanced countries in the world. They're used to complex compositions. The audiences, from little kids to 80 year old grandmothers, didn't know anything about us except that we were American and supposed to be a good jazz group. They came with an open mind. And they were on the edge of their chairs every night—it was an exceptionally intense audience-performer relationship, one of the most inspiring times in my life." Pat's latest album, on the Geffen label, is LETTER FROM HOME.

Call it neo-classical, old-timey, rural-sophisticate or modern-traditionalist, but Clint Black's sound is *country*. His first RCA album, KILLIN' TIME, contains "A Better Man," the single that went right to the top of the country charts, the first time a new artist has made that kind of a leap in 14

years. Black's cozy voice and spare but sure lyrics are refreshing. All the cuts are good, but listen up especially for the title track, an all-out holler about the pains of love and the perils of whiskey, and "Live and Learn," which slowly turns into an almost frightening description of lives lost in limbo.

Bernie Krause started as a Motown session musician, stood in for Pete Seeger in the Weavers, turned to synthesizers in the late 1960's, earned a Ph.D in bio-acoustics and, in 1985, used programmed feeding calls to coax a stranded Humphrey the Whale out of the Sacramento River and back to the Pacific Ocean. He worked with the late gorilla specialist, Dian Fossey, whose life was portrayed on film in "Gorillas In The Mist" and has released many albums of animal sounds, but nothing quite like his new Ryko CD. Krause has mixed the woofs and tweets of parrots, snapping shrimp and elephants into "nature fusion"—or perhaps "jungle disco" would be the better term. How else to describe such danceable numbers as "Trout From Ipanema" and "Ape No Mountain High Enough"? Yes, it's all natural, and what else could the album be called but GORILLAS IN THE MIX?

Brazilian jazz pianist Manfredo Fest made a rare New York appearance at Mikell's to play selections from his new BRAZILIANA compact disc on the DMP label. THE STREET was there to hear him and we were also delighted to see Chris Albertson, jazz critic and author of "Bessie," the prize-winning biography of Bessie Smith, Empress of the Blues. Chris is working on a revised edition of the book; he also noted that Mikell's is revised. "When it first opened it was known as Vic and Terry's. James Baldwin's brother was one of the bartenders and Sidney Poitier was a silent partner. A few years ago, Joe Cocker came in for two weeks on the understanding that there wouldn't be any advertising or publicity. He wanted to get the feeling of working a small club again." Chris recently increased his apartment space by putting his entire LP collection on tape—all 8,000 albums.



Jesse Frohman

Pat Metheny: Down the drain at 14



Lynn Goldsmith

Clint Black: What exactly is "new-classical country?"

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# STREET ★ Life

## Concert Happenings

### JODY WATLEY AT CONSTITUTION HALL

BY KATHI WHALEN

Ex-Shalamar diva Jody Watley knows her good points, and in her first-ever solo tour, she plays them to the hilt.

"Whatcha Gonna Do For Me," she demanded, as she slunk down a staircase to a mild funk workout heavily laced with keyboards. Such popping percussion and synth breaks would provide the base for her set, drawn primarily from her new MCA album, *LARGER THAN LIFE*. The lifeblood of Watley's music is an insistent beat, and the former Soul Train dancer was determined to make the night a choreographed production as much as a concert. She and her two backup singers thrust and kicked like they were combining aerobics and boxing. The best example of the Watley formula was "Everything"—a soulful sax provided the intro—and Jody's vocals pumped it to the max. Likewise, "Precious Love" was made considerably less precious with a snapping downbeat from the rhythm section.

Watley's moves are a lot more elastic than her vocal range, and for most of her numbers that made for a fair balance. Soaring thrills weren't what encore "Real Love" required—the song needed a lissome dance queen who could turn it into a workout. And that's just what Jody Watley did.

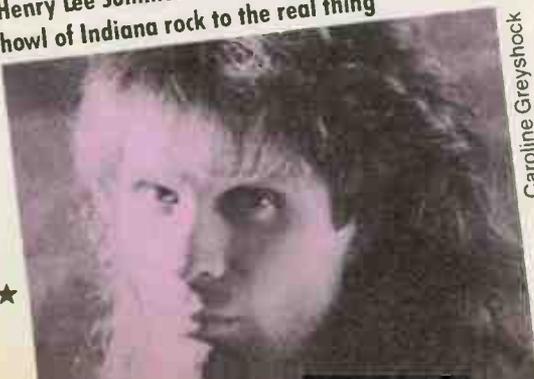
### HENRY LEE SUMMER AT THE BOTTOM LINE

BY DANNY McCUE

Part blond tressed midwestern guitar hero, part ingratiating revivalist, Henry Lee Summer delivered a set at The Bottom Line that was as long on rock and roll rumble as it was on selections from his latest CBS album, *I'VE GOT EVERYTHING*.

Beginning with "Treat Her Like A Lady" and

Henry Lee Summer: From the hoot and howl of Indiana rock to the real thing



Caroline Greystock

continuing through such rousing rockers as "Roll Me" and "My Louisa," Summer offset the hoot and infectious howl of his Indiana rock with melodic turns more closely allied to pop than to the classic rock sound of Bad Company and Lynyrd Skynyrd, both of whom seem to be major influences on him. More pronounced on stage than on the album were gospel inflected background vocals, giving Summer's sound a markedly Southern feel, further perpetuated by Henry Lee's habit of tossing the occasional Otis Redding-ism into the mix, whether it be a chorus of "Respect," or the growled "Got-ta, Got-ta, Got-ta."

Though concentrating on his newer material, Summer did reach back a ways at least twice: once to perform the song that introduced him to audiences on the East Coast, "I Wish I Had A Girl That Walked Like That," and again for the encore, a revival of Bad Co.'s "It's Allright Now," the latter provoking as much dancing as the closely set tables at the Bottom Line would allow.

### DIANA ROSS AT RADIO CITY MUSIC HALL

BY PAUL IORIO

Diana Ross was in an "I'm-Gonna-Make-You-Love-Me" mood. She danced with fans onstage and off, hugging them, kissing them, even stripping them of clothing at one point. Meanwhile, she ran through her greatest hits, songs from her new *WORKIN' OVERTIME* (Motown) album and a half dozen wardrobe changes going from purple to lime garb in 100 dizzy minutes.

But nothing excited the capacity crowd more than the Supremes' songs. About thirty minutes into the show, Ross did a medley of five Supremes' classics, including "Stop! In The Name Of Love" and "You Can't Hurry Love," which she sang in the north aisle mobbed by ecstatic fans.

Ross ran a risk front-loading the set with heavy-hitters that might have worked better as encores. Still, the show rarely lagged, not even during a subdued mini-set of songs from the films "Lady Sings The Blues" and "Mahogany," the theme from the latter exquisitely realized by the 10 piece band.

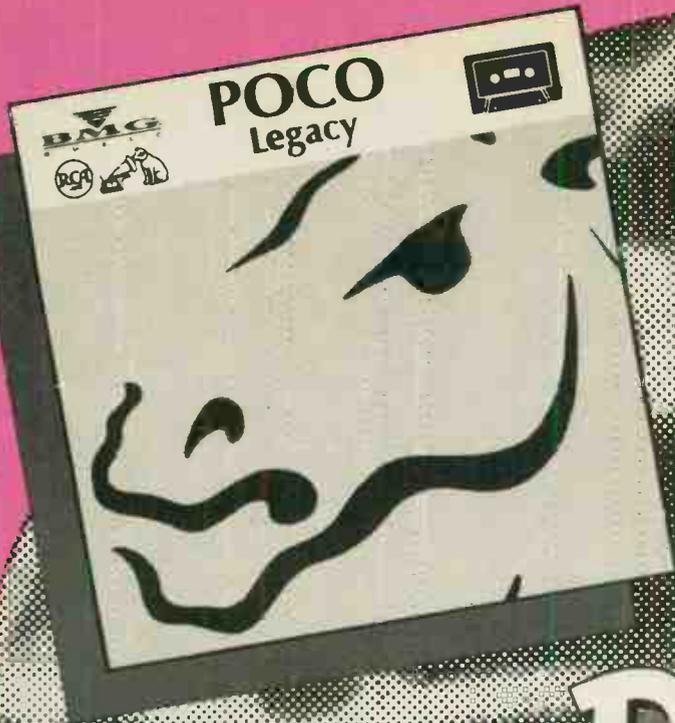
She climaxed with "Ain't No Mountain High Enough" and closed, rather anti-climatically, with "Endless Love" and her 1970 solo hit, "Reach Out And Touch Somebody's Hand." The biggest feat of the evening was Ross's ability to represent all phases of her 25-year-plus career without relying too much on the Supremes' catalog. And, in the process, she proved why she'll probably be around another 25 years.

Diana Ross: No matter what, still a Supreme

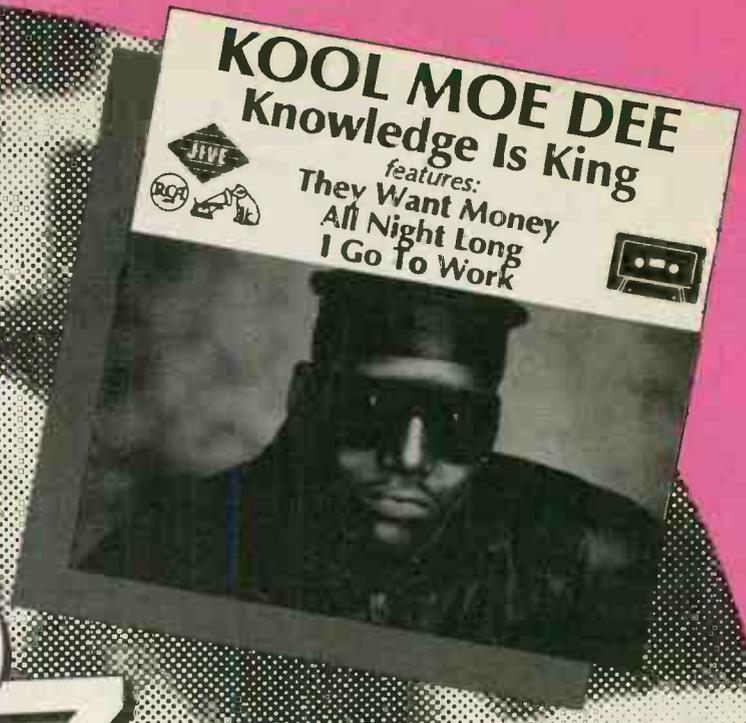


Steven Meisel





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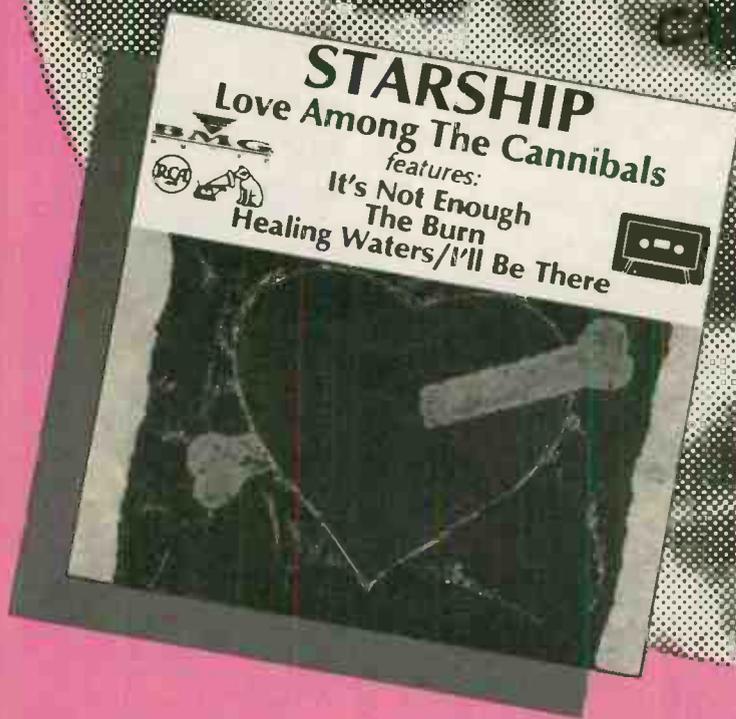
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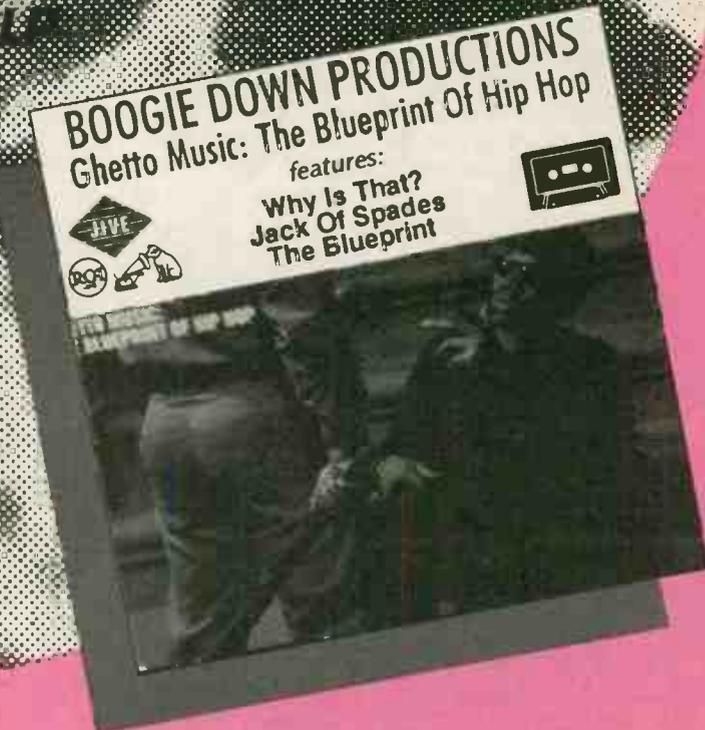
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# BACK STREET

## Top Of Our Charts

### TOP 50 ALBUMS AND CASSETTES

1. Richard Marx—REPEAT OFFENDER
2. New Kids On The Block—HANGIN' TOUGH
3. Beastie Boys—PAUL'S BOUTIQUE
4. Great White—TWICE SHY
5. Martika—MARTIKA
6. Skid Row—SKID ROW
7. Soul II Soul—KEEP ON MOVING
8. "Batman"—SOUNDTRACK
9. Rolling Stones—STEEL WHEELS
10. Big Daddy Kane—BIG DADDY KANE
11. Fine Young Cannibals—THE RAW & THE COOKED
12. Gloria Estefan—CUTS BOTH WAYS
13. Milli Vanilli—GIRL YOU KNOW IT'S TRUE
14. The Cure—DISINTEGRATION
15. 10,000 Maniacs—BLIND MAN'S ZOO
16. LL Cool J—WALKING WITH A PANTHER
17. Love And Rockets—LOVE AND ROCKETS
18. Bon Jovi—NEW JERSEY
19. Paula Abdul—FOREVER YOUR GIRL
20. White Lion—BIG GAME
21. Jimmy Buffett—OFF TO SEE THE LIZARD
22. The Jets—BELIEVE
23. Ziggy Marley—ONE BRIGHT DAY
24. Michael McDonald—LONELY TALK
25. Debbie Gibson—ELECTRIC YOUTH
26. Warrant—DIRTY ROTTEN FILTHY STINKING RICH
27. Eddie Murphy—SO HAPPY
28. Heavy D & The Boyz—BIG TYME
29. Stevie B.—IN MY EYES
30. Rob Base—IT TAKES TWO
31. Surface—2ND WAVE
32. Bee Gees—ONE
33. Madonna—LIKE A PRAYER
34. Tom Petty—FULL MOON FEVER
35. De La Soul—3 FEET HIGH AND RISING
36. Exposé—WHAT YOU DON'T KNOW
37. Mick Jones—MICK JONES
38. "Great Balls Of Fire"—SOUNDTRACK
39. Boogie Down Productions—GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP
40. Rod Stewart—OUT OF ORDER
41. Kool Moe Dee—KNOWLEDGE IS KING
42. Andrew Dice Clay—ANDREW DICE CLAY
43. Alice Cooper—TRASH
44. Anderson, Bruford, Wakeman & Howe—ANDERSON, BRUFORD, WAKEMAN & HOWE
45. Stevie Nicks—THE OTHER SIDE OF THE MIRROR
46. "Beaches"—SOUNDTRACK
47. Don Henley—THE END OF THE INNOCENCE
48. Grayson Hugh—BLIND TO REASON
49. Lita Ford—LITA
50. Mr. Big—MR. BIG

### TOP 10 VIDEOS

1. New Kids On The Block—"HANGIN' TOUGH"
2. Pink Floyd—"LIVE DELICATE SOUND OF THUNDER"
3. Pink Floyd—"LIVE AT POMPEII"
4. Debbie Gibson—"LIVE IN CONCERT"
5. Metallica—"2 OF ONE"
6. Anthrax—"NFV OI DIVNIKUFESIN"
7. Jane Fonda—"COMPLETE WORKOUT"
8. Public Enemy—"FIGHT THE POWER-LIVE"
9. "THROW MOMMA FROM THE TRAIN"
10. "BEETLEJUICE"

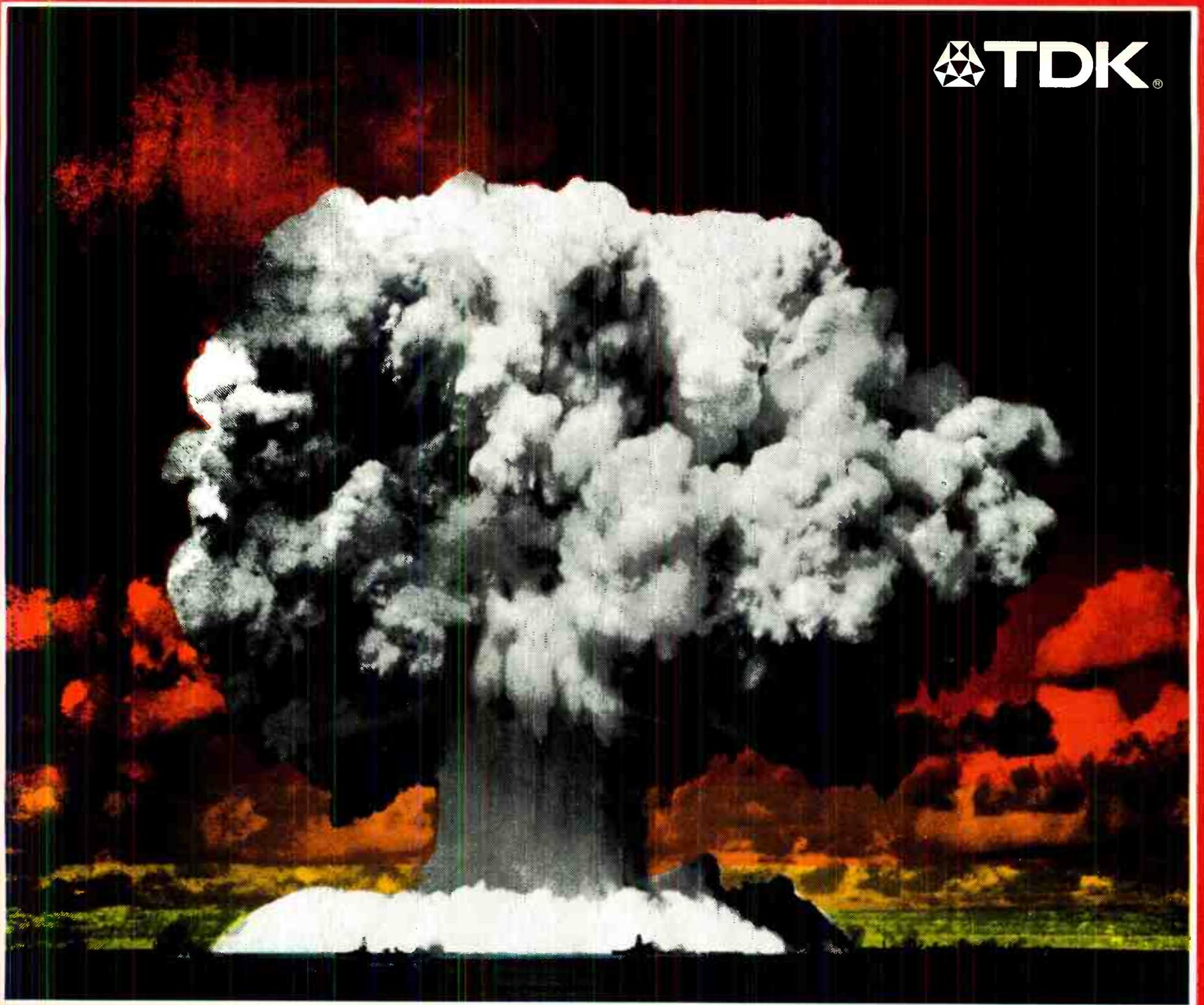
Richard Marx

### STREET SHOTS TOP 10 STREET PICKS

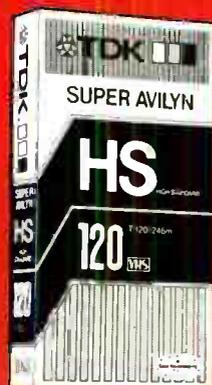
1. Cindy Bullens—CINDY BULLENS
2. Starship—LOVE AMONG THE CANNIBALS
3. Nancy Martinez—UNPREDICTABLE
4. Paul Kelly & The Messengers—SO MUCH WATER SO CLOSE TO HOME
5. Thompson Twins—BIG TRASH
6. Isley Brothers—SPEND THE NIGHT
7. Steve Stevens—STEVE STEVENS ATOMIC PLAYBOYS
8. Deborah Harry—DEF, DUMB & BLONDE
9. Trevor Rabin—CAN'T LOOK AWAY
10. Big Audio Dynamite—MEGATOP PHOENIX

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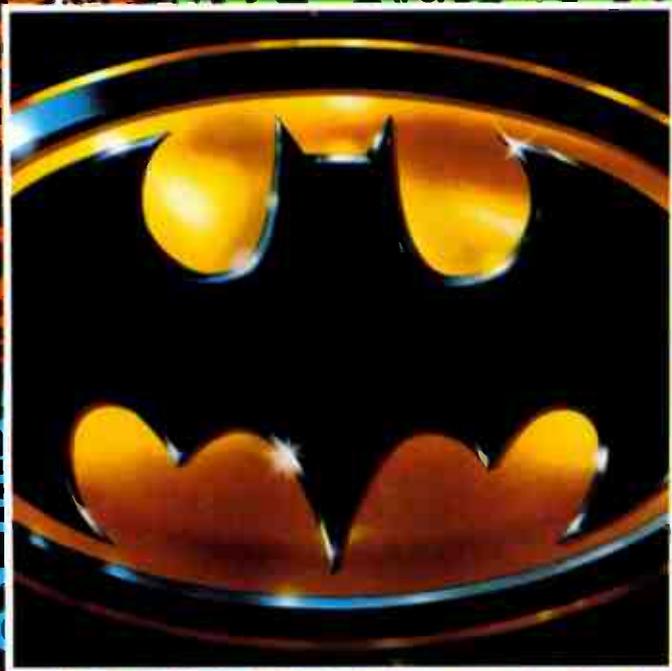


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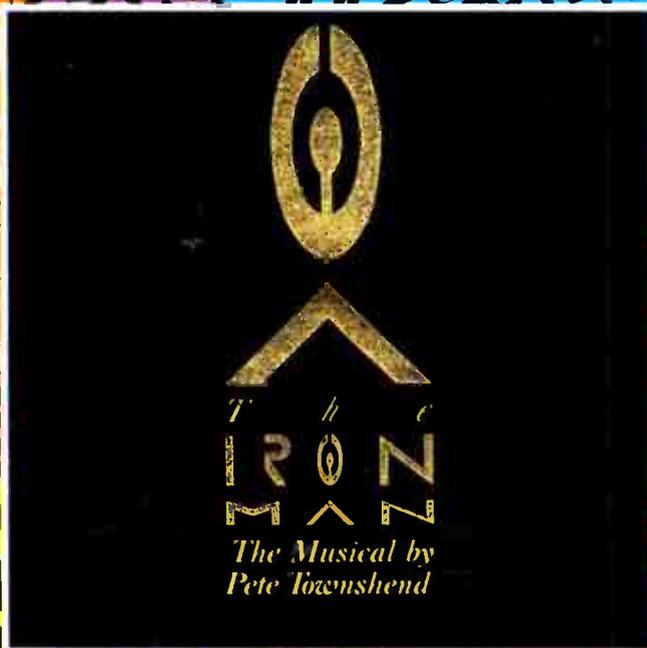
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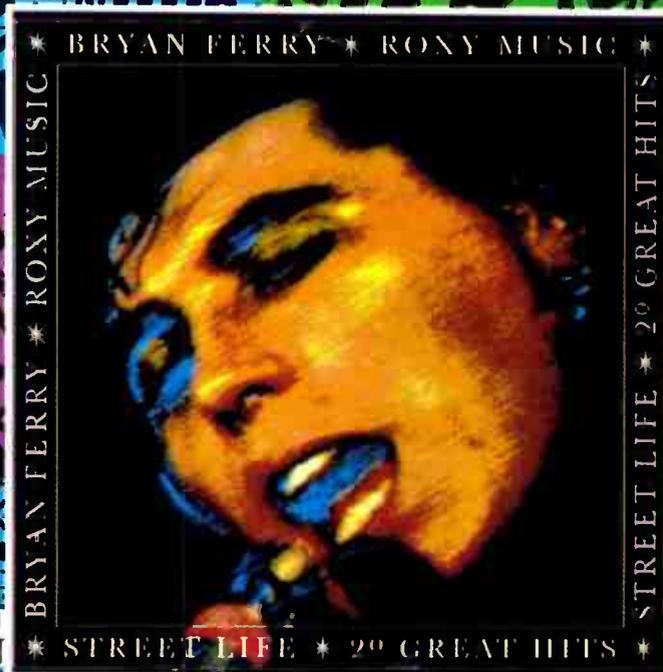
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