

THE STREET

VOLUME 2 ISSUE 11
NOVEMBER 1989

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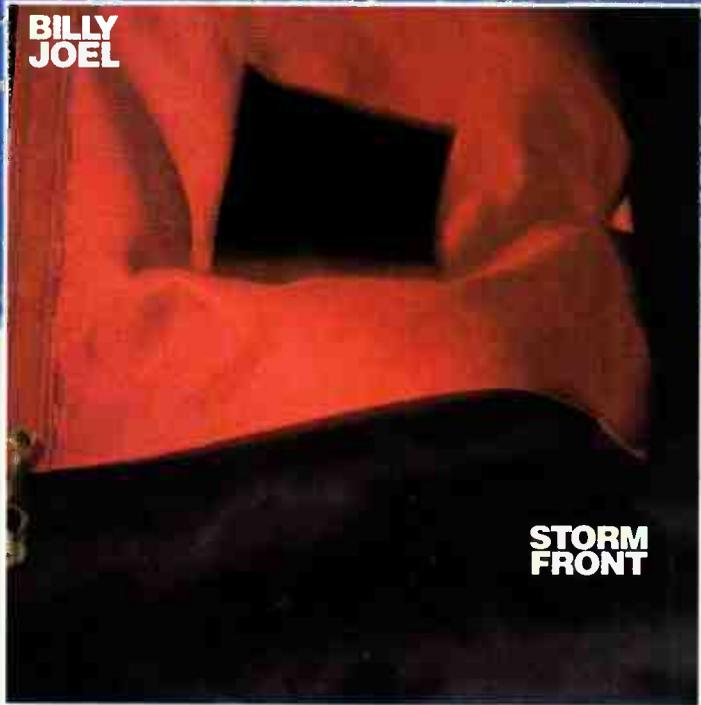
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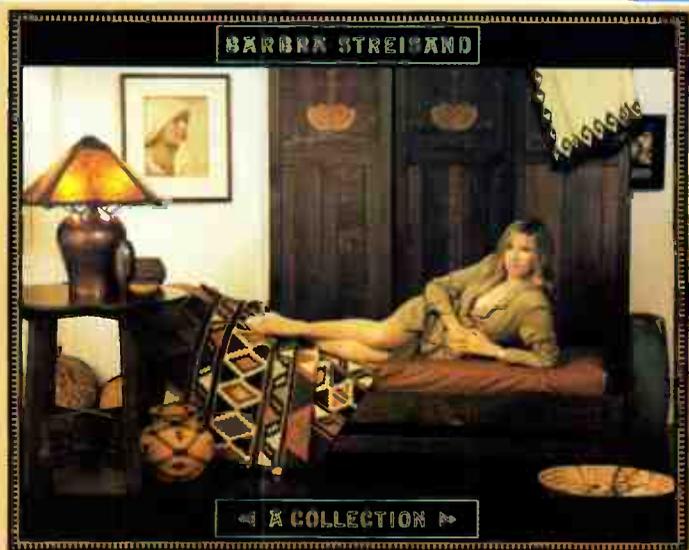
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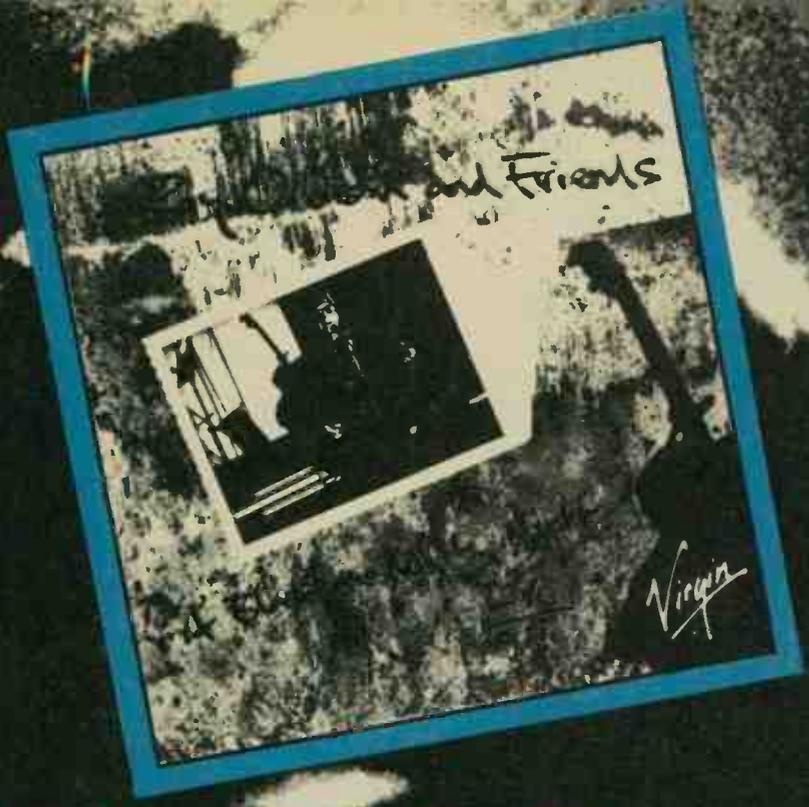


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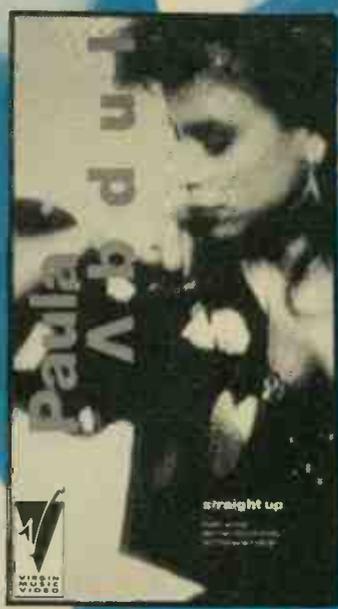
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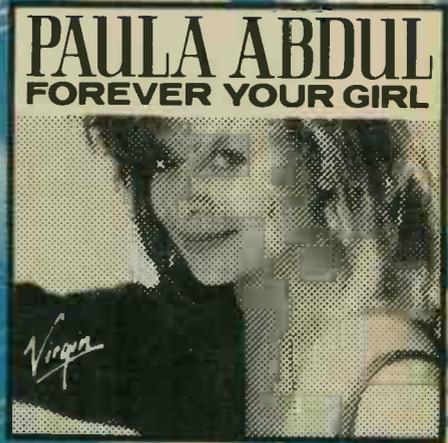
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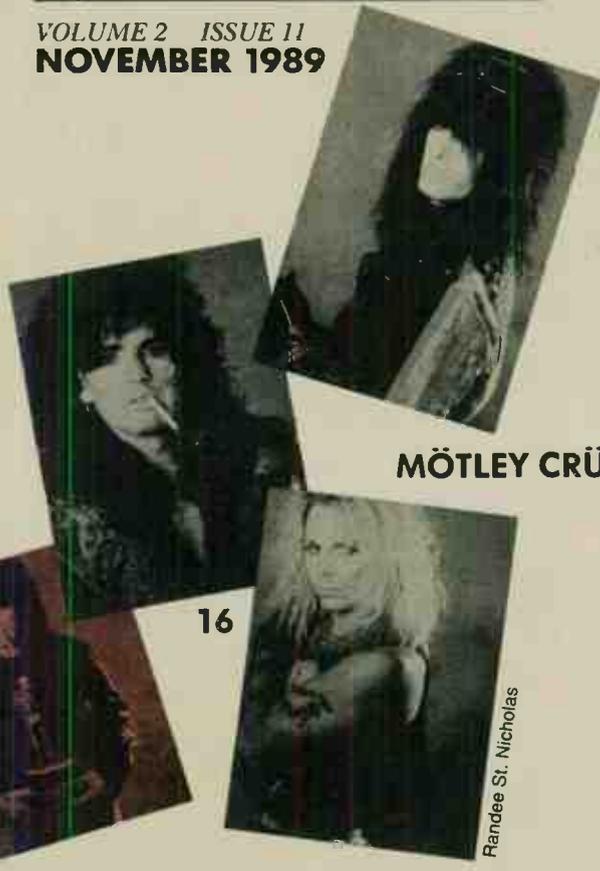
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PAULA ABDUL

THE STREET

VOLUME 2 ISSUE 11
NOVEMBER 1989



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Randee St. Nicholas



Samé D'Orazio

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THE STREET ★ 3

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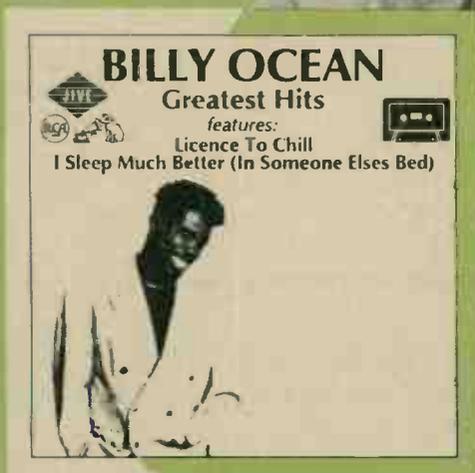
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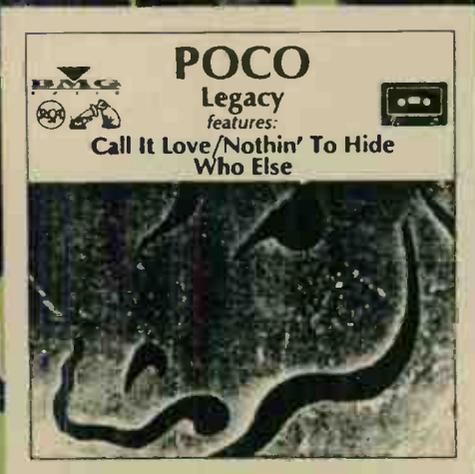
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THE STREET

1989
NOVEMBER
VOLUME 2
ISSUE 11

EXECUTIVE PUBLISHERS Bruce Imber & Mitchell Imber

PUBLISHER Phyllis Purpero

EDITOR-IN-CHIEF James Arena

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ELROY ENTERPRISES, INC.

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Senior Vice-President and C.F.O. William A. Forrest

THE STREET is published monthly by Elroy Enterprises, Inc. 22 Harbor Park Drive, Port Washington, NY 11050, (516) 621-2500 at \$1.95 per issue. Copyright 1989 by Elroy Enterprises, Inc. All rights reserved. No part of this publication may be reproduced without written consent of the publisher. The publisher and the editor are not responsible for unsolicited material.

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ROCKY POINT SHOPPING CTR., ROCKY POINT, NY
*Locations currently featuring the
Personics System.

†Personics installations planned by 12/1

EDITOR'S PAGE

"Choice" is a concept music buyers are quite familiar with. A quick glance at the nation's top singles chart at any given time shows musical diversity ranging from easy-listening ballads to dance-oriented pop to heavy metal rock. That same chart reflects a variety of musical tastes that allows such distinctly different acts as the Rolling Stones, The B-52's and Donny Osmond to successfully attract music buyers side by side.

The concept of musical freedom of choice now takes another step forward. For the first time, it is possible for music fans to go into retail record stores and create a personalized cassette of their favorite music in just minutes. The Personics System is the revolutionary concept that makes this possible through advances in digital recording technology.

Developed by the Personics Corporation, the system offers a customer the option to select anywhere from two to 25 songs, or up to 90 minutes

of tape. Prior to making a selection, the Personics Listening Post allows customers to sample 15 seconds of any of the 15,000 songs available. Custom cassette sleeves listing all selections chosen are also included. In addition, a free monthly MUSIC MAKERS magazine, which features a listing of all available selections on the system, is provided by Personics.

The Personics System debuted on the East Coast in July of this year and is currently featured in selected Record World/Square Circle stores in the New York metropolitan area. The system will be coming soon to other Record World/Square Circle locations near you. It's an exciting new concept that provides a legitimate, speedy and creative means of combining your favorite songs without home taping. THE STREET invites you to exercise your freedom of choice.

James Arena

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EAST BY PJ

AFTER A WHIRLWIND promotional week across the U.S.A., Billy Joel topped off his tour supporting his new LP *STORM FRONT* at an exclusive party in N.Y.C. Looking tan, fit and happy, Billy Joel worked the room like the pro he is and posed for numerous photos with admiring retail and record execs. Billy Joel premiered his killer new video and single, "We Didn't Start The Fire"—THE STREET knows it's a hit. Salute Billy Joel!...

ANNIE LENNOX

never looked better, sounded better or seemed to be having so much fun as when THE STREET caught the Eurythmics recently at the Grand Ballroom of the Puck Building in lower Manhattan. And blonde, wild-maned Dave Stewart was looking oh so cool in slicked backed black hair and pencil thin mustache. In the crowd: Brooke Shields, Lisa Bonet and husband Lenny Kravitz, Kurt Smith of Tears for Fears, Nona Hendryx, "Downtown" Julie Brown and The Groves. The Eurythmics started out playing old tunes acoustically, then brought on a steaming band doing several cuts from their new LP, *WE TOO ARE ONE*. The Eurythmics were terrific and are back with a vengeance...

My has Katrina Leskanich changed. Once the demure, sappy-poppy leader of Katrina and the Waves, Katrina has metamorphized into a rock 'n' roll diva. Checking out their show at N.Y.C. Cat Club were Mike Mills, Bill Berry and Peter Buck of R.E.M. along with Natalie Merchant of 10,000 Maniacs—who was dancing, of course...

ALICE Cooper recently trashed and thrashed Record World in Roosevelt Field on Long Island. Not only did he help one lucky winner pocket over 100 compact discs in a CBS Records promotion, Alice hung out to sign autographs for hundreds of million dollar babies...

Academy Award winning actress Jodie Foster was caught by THE STREET dancing to the Fine Young Cannibals' show at the Beacon Theatre in New York City. Jodie was looking very much like New York trendista dressed in black from head to toe...

Driving up from Philadelphia to the New York offices of CBS Records, the Hooters performed their new LP, *ZIG ZAG* for retailers in the area. THE STREET particularly liked their rendition of Peter, Paul and Mary's "500 Miles" which the guys updated the lyrics to, to reflect current social issues. Thinking of current social issues could bum you out, but The Hooters are expressing basic optimism for our world on a great LP...

Katrina & The Waves:
A Rock 'n' Roll Metamorphosis



The Hooters: Expressing Basic Optimism

THE STREET never sleeps, but THE STREET does eat, and sitting next to us at one of New York City's finest, BICE, was the increasingly better looking than ever Glenn Frey. However, THE STREET could only dream as that Jack LaLanne body was covered up by a suit... oh well...

WHAT WAS BILLED as "Between A Rock And A Hard Place," a benefit for AIDS research, before it was scrapped for various logistical reasons, is officially happening on March 17, 1990 at Radio City Music Hall, but now as Arista Records Fifteenth Anniversary concert to benefit GMHC (Gay Men's Health Crisis) and AIDS organizational nationwide. Billed as "A Celebration Of 15 Years Of Joy To Help End These Years Of Sorrow," the benefit concert features many of the superstars who have established Arista Records as a leader in the recording industry. The list of artists is astounding, and among those performing are Taylor Dayne, Daryl Hall & John Oates, Eurythmics, Whitney Houston, Jeffrey Osborne, Barry Manilow, Dionne Warwick and many more. THE STREET salutes Clive Davis and Arista Records for stepping in and reviving this much needed and vital benefit...

SEEMS LIKE DOING INTIMATE acoustic concerts for hundreds of fans at record stores seems to be the thing. Joining the bandwagon (but what a bandwagon it is) were Glenn Tilbrook and Chris Difford of one of the *best* live performing groups ever: Squeeze. The incredibly talented writing duo looked marvelous. Glenn and Chris did two Record World and Square Circle concerts performing "Annie Get Your Gun," "Footprints," "Pulling Mussels (From A Shell)" and their single "Is It Love" from their new LP, *FRANK*. The duo blew away the crowd and, of course, THE STREET. THE STREET knows these guys are rock 'n' roll's eighth wonders, maybe its time you find out, too!...

And with that, a fond adieu...

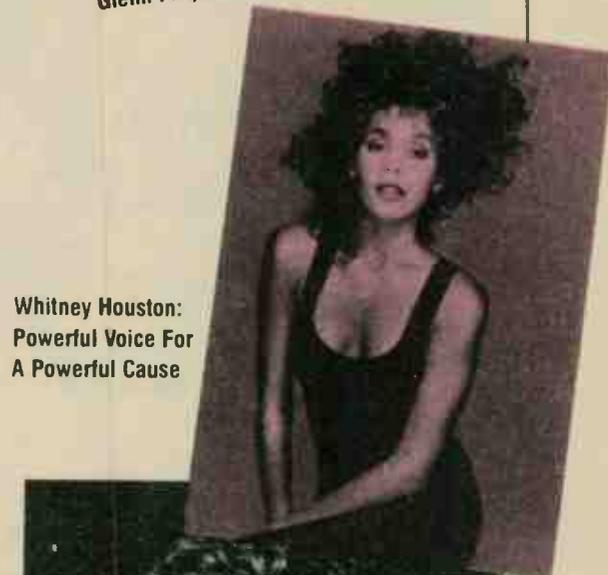
Barry Manilow: Helping To Fight AIDS



Paul Cox



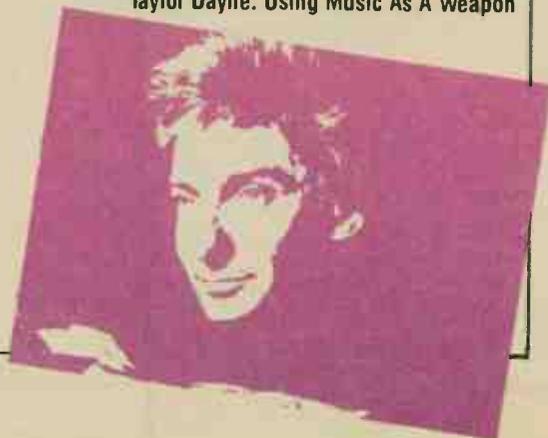
Glenn Frey: Flexing Musical Muscle



Whitney Houston:
Powerful Voice For
A Powerful Cause



Taylor Dayne: Using Music As A Weapon



WEST

BY ROY TRAKIN



Eurythmics: Deco Debut

THE LOVELY and talented Jasmine Guy, who plays snobby southern belle Whitley Gilbert on TV's "A Different World" and will soon co-star with Eddie Murphy in "Harlem Nights," is working on her debut album for Warner Brothers. Guest stars include producer Teddy Riley, James Ingram, Branford Marsalis, Marcus Miller and Full Force...

SPOTTED at Laura Nyro's recent Wiltern Theater gig were Warren Beatty, Madonna and Sandra Bernhard, with the latter hand-in-hand practically the entire evening. What's going on here?...



Nancy Levine

Laura Nyro: Entertaining Celebrities

Mickey Thomas: Lighter Shoulders



Eurythmics marked their Arista Record's debut, WE TOO ARE ONE, with an invitation-only two-hour acoustic and electric set in the lobby of L.A.'s famed art deco palace, the Pantages Theater...

Starship's Mickey Thomas, whose new album, LOVE AMONG THE CANNIBALS, marks the final departure of Grace Slick, told THE STREET the Jefferson Airplane's reformation has taken a load of pressure from his shoulders: "It makes the lines of distinction very clear as to who's who, what's what and which music belongs with which band. People can see the difference for themselves and accept each group on its own merits"...

SHONEN KNIFE, three Japanese girls from Osaka, took L.A. by storm in their very first, and only, American appearance at the Second Coming Club, an apt name for an event some wags were describing as "like seeing the Beatles in Hamburg." Members of Redd Kross, Sonic Youth and the local Tater Totz—all huge fans of the cult group—joined them on-stage for minimal pop versions of the Fab Four's "Rain" and "I Wanna Be Your Man"...

NEW twosome in town: Beastie Boy Adam Horowitz and red-hot actress Winona Ryder...

Ex-Dils, ex-Rank and File brothers Chip and Tony Kinman have formed a new technofunk duo, Blackbird, which opened to critical kudos for Hoodoo Gurus at the Roxy...

I.R.S. RECORDS celebrated its tenth anniversary last month with a gala party...

TA-TA from Tinseltown...



Gloria Estefan: Doing The Tourist Scene

OVER THERE

BY SUE HUMPHRIS



Ian Tilton

BRITISH band All About Eve is whipping up a storm on its current tour over here. Look out for the single, "Road To Your Soul," and the album, SCARLET, both released in the US this month. The band's folksy sound makes a delightful and refreshing change...

GLORIA ESTEFAN was recently spotted snapping away in The Tower Of London, Big Ben and St. Paul's Cathedral. Hubby Emilio and son Nayib were also enjoying doing the tourist bit...but Gloria was especially happy that she managed to wander around unrecognized. Well, apart from THE STREET's spy, that is...

GOTHIC BAND The Mission is going from strength to strength. At a recent gig they were joined on stage for a rousing chorus of "Pretty Vacant" by half clothed members of Pop Will Eat Itself and fully-clothed members of The Wonder Stuff. Both bands had supported The Mish, but went wild when Wayne Hussay and Co. took the stage. The Mission is being hailed as the next U2, although musically they're different. In fact, The Mission's only likeness to the Irish rockers is that Wayne has long straggly hair and wears a hat!...

Pop Will Eat Itself: Joining A Chorus Line

Anthony
Corder

Keith Douglas

NO FRILLS ROCK

Like all good folk from Memphis, Tora Tora's Anthony Corder has had his fair share of Elvis sightings. "I've seen him at least ten different times," the vocalist and co-songwriter for the hard rock group tells THE STREET, his tongue firmly in cheek: "At a few 7-11's and on Beale Street," (Memphis's infamous music district). But all kidding aside, even though Tora Tora first got together on the Big E's birthday three years ago, this is one bunch of home town boys that ain't taking its orders from the King.

"You can't escape the Memphis myth," admits Corder, but Tora Tora is out to prove that not all Southern music is country. And this band can kick ass with the best of them. "We're young, we like it loud," Corder remarked, calling THE STREET from a recent gig in San Diego. The band's A & M debut album, SURPRISE ATTACK is filled with tough, no holding back, rock and roll, and concentrates on time honored

"I like the feel of the '70s, 'cause everybody was real freaked out...all into love..."



Anthony Corder of Tora Tora

subjects like girls, life, as Tora Tora sees it, girls and more girls. Like a lot of kids before them, the guys in Tora Tora fell in love with blues based, riff heavy, rock and roll: the no frills, straight ahead variety as best practiced by Paul Rogers, Van Halen, (the group's names is lifted from an early VH cut) and, especially, Led Zeppelin. Corder is not at all offended when asked about the strong Zeppelinesque quality to his raspy vocalising. "Sure, Led Zeppelin is an influence," he said, "everything you listen to is an influence," citing, among others, Steve Perry, James Brown and the older rock stuff, Janis Joplin, as particular favorites of the group's. "I like the feel of the '70s, 'cause everybody was real freaked out, all into love..."

As far as more current crunch goes, Corder is listening to The Cult and Skid Row these days, as well as old favorites such as Kiss. One influence that isn't as pronounced as the others comes as a result of the band's jam sessions held in a warehouse owned by guitarist Keith Douglas's dad. Rehearsal spaces being few and far between at the time, Tora Tora jumped at the opportunity, finding themselves surrounded by 55 gallon drums of glue. Fumes and all, Tora Tora kept at it, creating quite the buzz, uh, stir, around town. "Yeah, you could say that glue had some effect," Corder laughed. Those days far behind them, Tora Tora is doing what they love best, hitting the open road and playing their music.

"It's rock and roll; this is something we love to do and we got a chance to do it and get paid for it," Corder stated, and for now, for Tora Tora, it doesn't get much better than that.

By Amy Linden

TAKING AIM

It is a fairly well-known fact that the most notable cultural exports to emerge from the Nordic climes of Sweden are Volvo, Abba and Europe, two out of three of which have contributed best selling works of popular music. But the members of Shotgun Messiah are not particularly impressed. This cocky young leather libido and larynx outfit realized that to be a real export, you had to leave the country. Get out of the global provinces and go to that great Kansas City in the sky, the good 'ole USA. Of course, the kind of pop-edged punky-metal that these boys put across might also tend to ruffle some feathers in less provincial American parts than in stuffy old Sweden, but as mega-talented guitarist Harry Cody explained to THE STREET in a recent interview, "We're made for an American audience. We always had the idea of coming to America."

Now comfortably settled in a conference room ten floors above the Sunset Strip in Hollywood, the four members of Shotgun Messiah have certainly accomplished the first phase of their self-determined destiny. Cody, along with bassist Tim Tim and drummer Stixx, first got together in their hometown, a couple of hours from the capital of Stockholm. They soon joined up with Zinny J. San, the former vocalist for Easy Action and the most worldly of the four. He had recorded and toured with his former band in such far-flung places, for a Swedish band, as the United Kingdom and mainland Europe.

The ambitious four piece band recorded their new self-titled album under their former moniker of King Pin and released it in Sweden where it was a huge success and garnered the band instant recognition. Still, their eyes were set on America. "We really only considered it a vinyl demo," singer Zinny J. San says in his London-inflected English, "to get a deal in America."

Well it worked. Zinny and Stixx were dispatched to the States for that very reason, bringing the album over to L.A. to play for U.S. record execs. It was the independent label Relativity, who not only signed the band, but made a huge investment, particularly for an indie, in getting the band started over here and mounting the major marketing campaign that is currently underway. The label has reportedly put over three-

quarters of a million dollars into the band, putting them up in Hollywood for the past year, providing rehearsal space so they can refine and develop their stage show, and, of course, re-mixing and mastering the "vinyl demos" that have finally been released as the first U.S. album. Various promotional endeavors have been designed to break the band in a big way, but also to present the spectacular pop excitement and fun-loving aspect of these colorful young immigrants. Although Shotgun Messiah is, quite assuredly, a hard rock band, it also injects a raw energy and lively pop element into its rock mix as on the sizzling "Don't Care 'Bout Nothing." But with songs like the first single, "Shout It Out," also a searing video clip directed by Penelope Spheeris, the rock 'n' roll feature film director who made "Decline of Western Civilization," Shotgun Messiah has a real shot at chart success as well.

"We're made for an American audience. We always had the idea of coming to America."



Harry Cody of Shotgun Messiah

Shotgun Messiah seems to have the makings and attitude of a band whose time has come. Look for them on tour this fall, on MTV right now, and somewhere near the top of the rock 'n' roll heap as we wind into the 21st century.

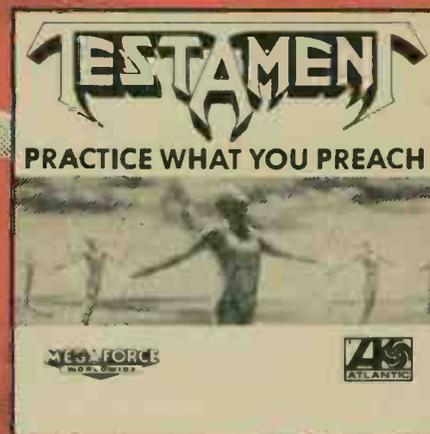
By John Sutton-Smith

Stixx, Tim Tim, Harry Cody, Zinny J. San



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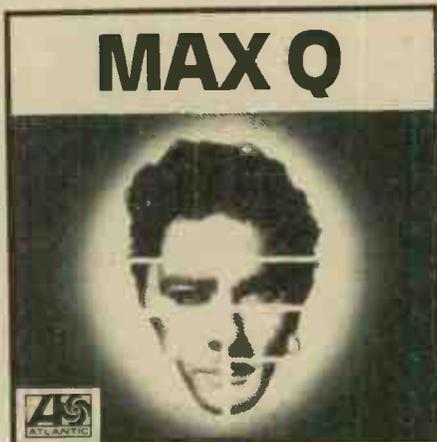
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REVENGE OF THE B-52'S

It didn't take the B-52's long to find their target again.

Temporarily grounded after the tragic death of guitarist and principal creative detonator, Ricky Wilson, three years ago, the band has once again taken flight with an arsenal of new compositions that makes Star Wars look like a fiasco of cheap firecrackers.

These days, the B-52's are flying pretty high on the strength of the universally acclaimed Reprise LP *COSMIC THING*, their first album dropped on an anxiously awaiting earth-bound public since 1986.

Fully 11 years after Athens, Ga.'s first-recorded rock prodigies (sorry R.E.M.) brought a new awareness for alternative uses for crustaceans, the band has reminded us how much fun it is to ride the "New Wave." All the intensity and good feeling that fueled B-52 air raids with 50-megaton classics, like "Planet Claire" and "Private Idaho" continue to spark the wiring running through 1989's *COSMIC THING*. The B-52's flight pattern of the early '80s remains one of the most distinct ever and among the most traveled since.

Always friends, the B-52's were brought ever closer together by Ricky Wilson's death.

"I've known guitarist Keith Strickland almost 20 years," Fred Schneider, the band's primary lead vocalist tells *THE STREET*. "This album sort of chronicles our time together. Ricky's death was so shocking. We just sort of stopped for a while and let time heal the wound."

Schneider had lost a friend, but singer Cindy Wilson was left without her only brother.

"Ricky was the band's primary catalyst," Strickland has said. "After his death, we decided not to tour because we couldn't imagine playing without him. But we continued to hang out with each other as friends and found a lot of comfort in playing together."

In the meantime, the band found a new guitarist when Strickland dropped his drumsticks and picked up a six-string to try and preserve some of the sound that was Ricky Wilson's contribution to the group.

"Keith always worked with Ricky on the music," Fred says. "The result is sort of Ricky's sound filtered through Keith. Keith does have his own style, though there is clearly a continuation."

Especially in the quality of the music. And while the lyrical content of *COSMIC THING* is clearly retrospective in songs that trace the band's Southern origins, like "Dry Country" and "Dead Beat Club," the music and messages in "Channel Z" and "Roam" are as progressive as they come.

"The first side definitely has that down home feeling, and the second side is more like taking off from here," Fred comments.

"'Roam' makes me think about when we left Georgia and went on," Keith added. "'Channel Z' gets very global and suggests where we're at now. 'Topaz' is a vision for a future city and the album ends with 'Follow Your Bliss.'"

While the music, reception and messages of *COSMIC THING* promise a bright future for the B-52's, any band would be hard-pressed to compete with its past.

United by friendship and an interest in music and good times, the band debuted at a local Athens' Valentine's Day party in 1977 when Carter was president and the Yankees were champs.

"The band was set up in the hallway and everybody watched from the living room," Fred remembers. "We played a couple of more parties and were then asked to go to New York with an Atlantic band called the Fans in December of '77. After we did Max's, we figured, 'Well, we did it, we played where Patti Smith sang. Now we can go home.' But they asked us back, and soon we were headlining the place."

The B-52's had lifted off and become the official flagship of the New Wave that swelled up from the embers of punk. There wasn't a respectable, trend-setting New York club that escaped a strafing from the B-52's. The band shot a live video of an early performance of "Rock Lobster" at Manhattan's legendary, and now-defunct, Harrah's in 1979.

The band was so hot they were tabbed to open another New Wave "hall of fame."

"We opened the Mudd Club on Halloween night in 1978," Fred recalls with an amused fondness. "The stage was so small, and this guy in a lobster suit insisted on getting onstage, and the whole thing collapsed. He made this hole and all of our equipment started to fall down into it."

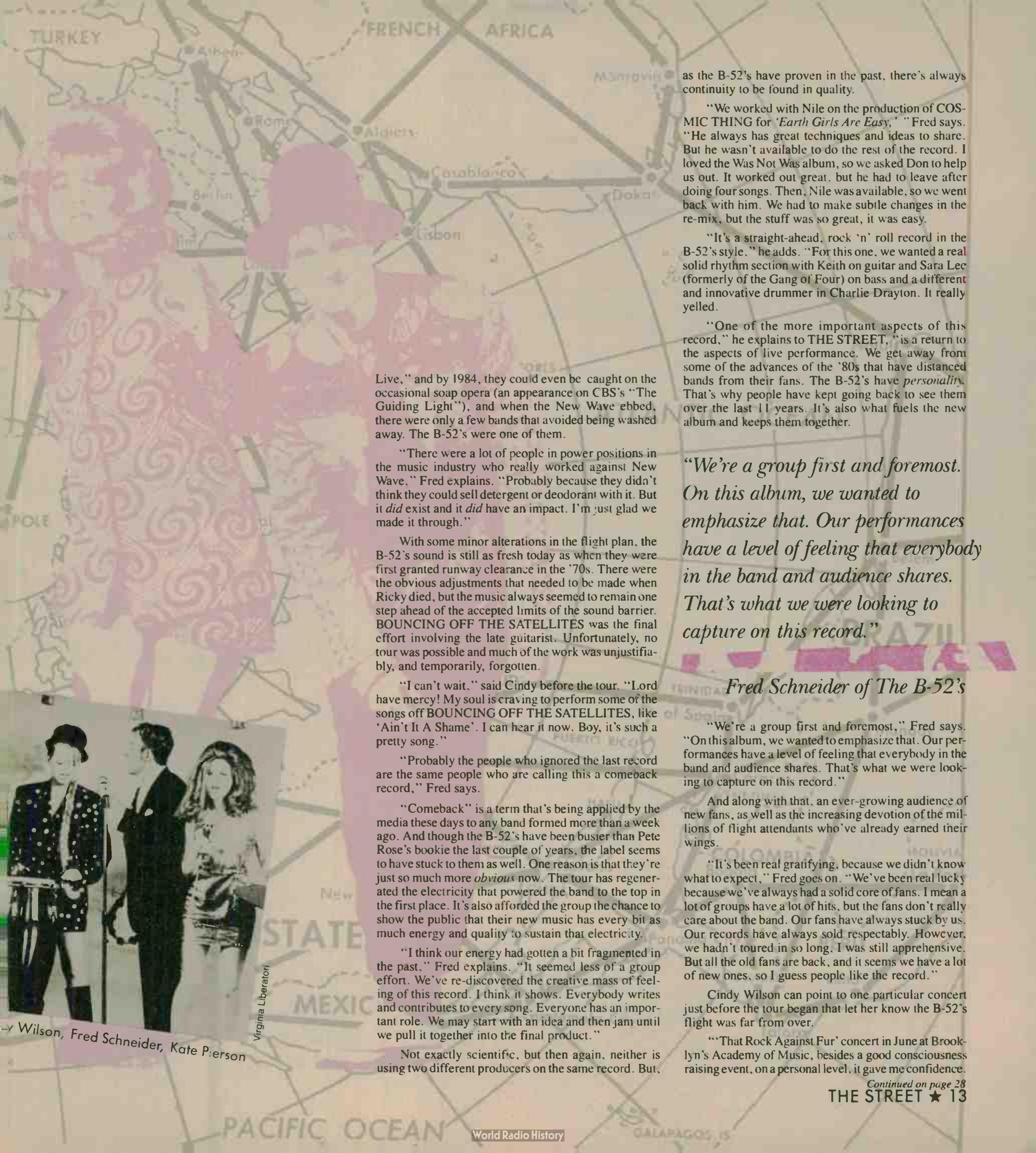
Not nearly as big as the hole of treasures the B-52's were about to drag a massive and appreciative audience into. And there's not a one among them who's complaining about it.

They started dropping gems on a worldwide audience in Florida when they signed with Warner Bros. and released their first album armed with such high-powered warheads as "Planet Claire" and "Dance This Mess Around."

Within a year, they landed on "Saturday Night



Keith Strickland, Cindy



Live," and by 1984, they could even be caught on the occasional soap opera (an appearance on CBS's "The Guiding Light"), and when the New Wave ebbed, there were only a few bands that avoided being washed away. The B-52's were one of them.

"There were a lot of people in power positions in the music industry who really worked against New Wave," Fred explains. "Probably because they didn't think they could sell detergent or deodorant with it. But it *did* exist and it *did* have an impact. I'm just glad we made it through."

With some minor alterations in the flight plan, the B-52's sound is still as fresh today as when they were first granted runway clearance in the '70s. There were the obvious adjustments that needed to be made when Ricky died, but the music always seemed to remain one step ahead of the accepted limits of the sound barrier. *BOUNCING OFF THE SATELLITES* was the final effort involving the late guitarist. Unfortunately, no tour was possible and much of the work was unjustifiably, and temporarily, forgotten.

"I can't wait," said Cindy before the tour. "Lord have mercy! My soul is craving to perform some of the songs off *BOUNCING OFF THE SATELLITES*, like 'Ain't It A Shame'. I can hear it now. Boy, it's such a pretty song."

"Probably the people who ignored the last record are the same people who are calling this a comeback record," Fred says.

"Comeback" is a term that's being applied by the media these days to any band formed more than a week ago. And though the B-52's have been busier than Pete Rose's bookie the last couple of years, the label seems to have stuck to them as well. One reason is that they're just so much more *obvious* now. The tour has regenerated the electricity that powered the band to the top in the first place. It's also afforded the group the chance to show the public that their new music has every bit as much energy and quality to sustain that electricity.

"I think our energy had gotten a bit fragmented in the past," Fred explains. "It seemed less of a group effort. We've re-discovered the creative mass of feeling of this record. I think it shows. Everybody writes and contributes to every song. Everyone has an important role. We may start with an idea and then jam until we pull it together into the final product."

Not exactly scientific, but then again, neither is using two different producers on the same record. But,

as the B-52's have proven in the past, there's always continuity to be found in quality.

"We worked with Nile on the production of *COSMIC THING* for 'Earth Girls Are Easy,'" Fred says. "He always has great techniques and ideas to share. But he wasn't available to do the rest of the record. I loved the *Was Not Was* album, so we asked Don to help us out. It worked out great, but he had to leave after doing four songs. Then, Nile was available, so we went back with him. We had to make subtle changes in the re-mix, but the stuff was so great, it was easy.

"It's a straight-ahead, rock 'n' roll record in the B-52's style," he adds. "For this one, we wanted a real solid rhythm section with Keith on guitar and Sara Lee (formerly of the Gang of Four) on bass and a different and innovative drummer in Charlie Drayton. It really yelled.

"One of the more important aspects of this record," he explains to *THE STREET*, "is a return to the aspects of live performance. We get away from some of the advances of the '80s that have distanced bands from their fans. The B-52's have *personality*. That's why people have kept going back to see them over the last 11 years. It's also what fuels the new album and keeps them together.

"We're a group first and foremost. On this album, we wanted to emphasize that. Our performances have a level of feeling that everybody in the band and audience shares. That's what we were looking to capture on this record."

Fred Schneider of The B-52's

"We're a group first and foremost," Fred says. "On this album, we wanted to emphasize that. Our performances have a level of feeling that everybody in the band and audience shares. That's what we were looking to capture on this record."

And along with that, an ever-growing audience of new fans, as well as the increasing devotion of the millions of flight attendants who've already earned their wings.

"It's been real gratifying, because we didn't know what to expect," Fred goes on. "We've been real lucky because we've always had a solid core of fans. I mean a lot of groups have a lot of hits, but the fans don't really care about the band. Our fans have always stuck by us. Our records have always sold respectably. However, we hadn't toured in so long, I was still apprehensive. But all the old fans are back, and it seems we have a lot of new ones, so I guess people like the record."

Cindy Wilson can point to one particular concert just before the tour began that let her know the B-52's flight was far from over.

"That Rock Against Fur' concert in June at Brooklyn's Academy of Music, besides a good consciousness raising event, on a personal level, it gave me confidence.



Cindy Wilson, Fred Schneider, Kate Pierson

Virginia L. Liberatori

Continued on page 28

LOOKING OUT FOR NUMBER ONE

Michael Bolton has the music industry in the palm of his hand. Not only is he a first-class songwriter with such clients as Cher, Laura Brannigan and Barbra Streisand, he has proven himself a star with his own voice as well. His previous album, HUNGER, on Columbia Records, delivered two smash hits, one of which, a revamped version of Otis Redding's "Dock Of The Bay," drew praise from Redding's widow. Bolton's latest LP, SOUL PROVIDER, promises to push him even further into the limelight. But his singing career didn't cut a straight path to the top. Instead, the music he was writing for others inspired a change in his directions.

"My direction was very different for my first couple of albums for Columbia. My first album put me on the map with 'Fool's Game.' Then, the next album, which we all thought was going to put me on top, was a bit on the heavy side. It wasn't metal but was perceived by hard rock magazines as a hard rock album. I didn't have the sort of success in the U.S. that we wanted."

Columbia didn't give up on him. "The president of Columbia really believed that the direction wasn't right. He wanted to prove to me that I was limiting myself because he knew the kind of songs that I wrote. He and others felt I was giving away the songs that were best for my voice because I was perceiving myself as a rock 'n' roll artist only. Now, the direction, I think, has really changed for me. I like it all, but the truth is that the strength is really ballads or songs where the voice can shine and you don't have to battle a wall of sound."

A good example is "How Am I Supposed to Live Without You," a song Bolton wrote but was picked up in 1983 by Laura Brannigan. The song became an instant hit and continues to get airplay today. SOUL PROVIDER contains a Bolton version of the song. "The demo that I had done on it (in '82) was a real good demo, and a lot of people thought I should have put the demo out as a record for myself, but my record, MICHAEL BOLTON, was already put together, and the direction of it was different as well. So it didn't make any sense to cut the song. My rule, now, is if I think the song is a great song and if I like the way I sound and if it's good for my voice, then it's got a shot for the album."

Since he's performed songs like "Dock of the Bay" and "Georgia on My Mind," people often refer to Bolton as a "soulful rocker." He doesn't mind the label. "Sometimes it's just one significant thing about me, because my influences early on were always Motown and R&B." But Bolton isn't setting out to revive old classics. "I'm not out to make a sound or bring back anything. What I'm about musically is just affecting people, moving them."

Nowhere is this more obvious than in the songs Bolton has composed. Earlier in his career, while he strug-

gled to make a name for himself as a singer, Bolton began writing songs for others. "I never even thought about writing for other people. I wrote some songs for a friend of mine who had a publisher sell some of them. The publisher said, 'You know, you could make a good living as a songwriter and it wouldn't interrupt your solo career.' Now, I didn't know then that one could help the other. I originally looked at it as a potential distraction. But I needed to survive so I said, 'Wow, this is an interesting concept: making a living writing songs for other artists and my rent checks won't bounce. Well, that's very interesting.'"

Bolton has written songs for many artists, among them Cher, from whom he wrote the hit "I Found Someone," as well as four songs on her new album. "The Cher project was great for me because Cher loves my demos. She likes to cut the record just like the demos and she even tries to sing the way I sing them."

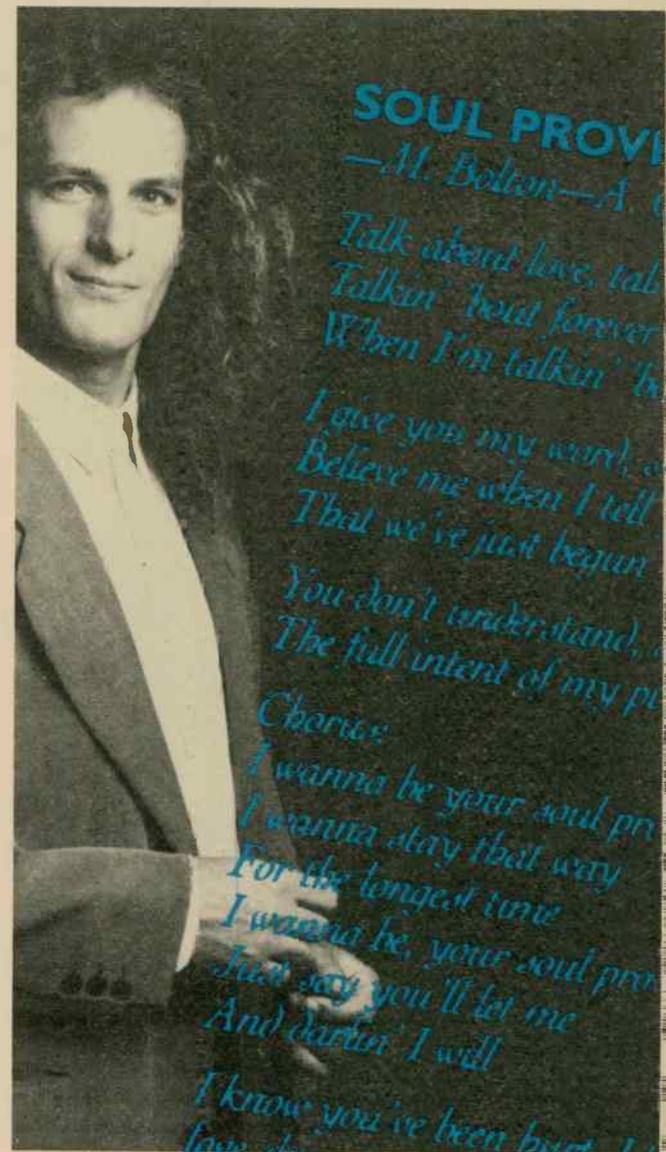
A major coup was scored with a song he wrote that caught the attention of Barbra Streisand. The president of Columbia explained to Bolton that Streisand was coming out with a greatest hits album, and that she was going to include one or two new songs. Bolton explains: "It was a really important project for the record company. They said they needed a smash for her. I knew she had refused 80 to 100 songs already. So I said I was working on something now, it should really be a duet, but let's just play it for her and see what she thinks. So they sent it to her and within that week she called to say she loved it. It's the first single off the new album, called 'We're Not Making Love Anymore.'"

Bolton is proud of the staying power of some of his songs. "I'd like to think a lot of what I write is potentially timeless. I don't know where music is going to go down the road, but I've written some ballads that keep getting recorded over and over again, and I like that." About a song like "How Am I Supposed to Live Without You," he says: "You know, it's funny. When you're on the road you speak to lounge bands. They say, 'People used to always ask us at weddings to play "Always and Forever," and now your song is absolutely necessary.' Some people get married to the song."

Bolton is filling his schedule these days with a second appearance on The Tonight Show, then radio spots and album signings around the country. On the West Coast, "I've been sitting in with Kenny G, which has been phenomenal. He plays on 'Soul Provider,' the title track of my new album. I really enjoy working with him. The combination, we joke, is a Yiddish-soul thing."

What else would this multi-talented man want to do? "Sleep would be a really nice thing. If I only knew what it was."

By Robert Florio



"What I'm about musically is just affecting people, moving them."

Michael Bolton

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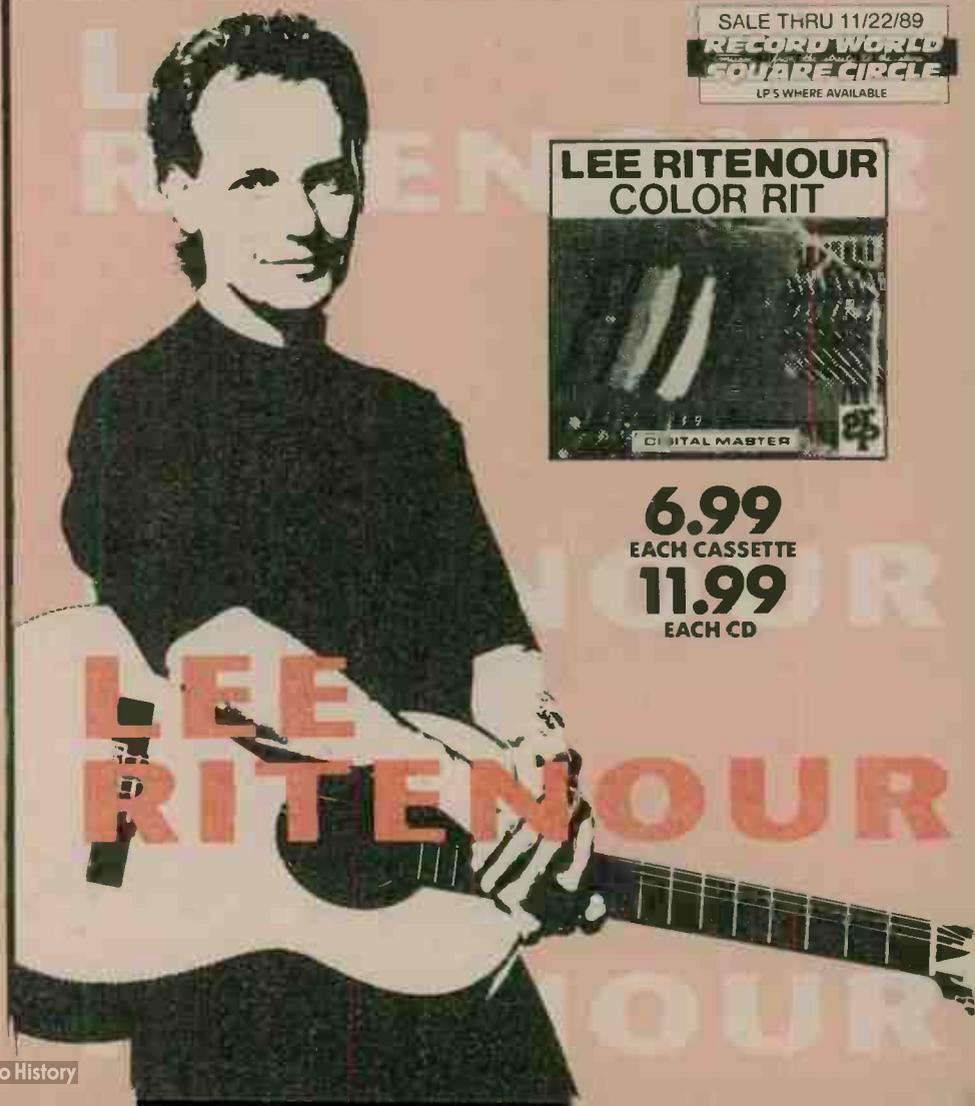
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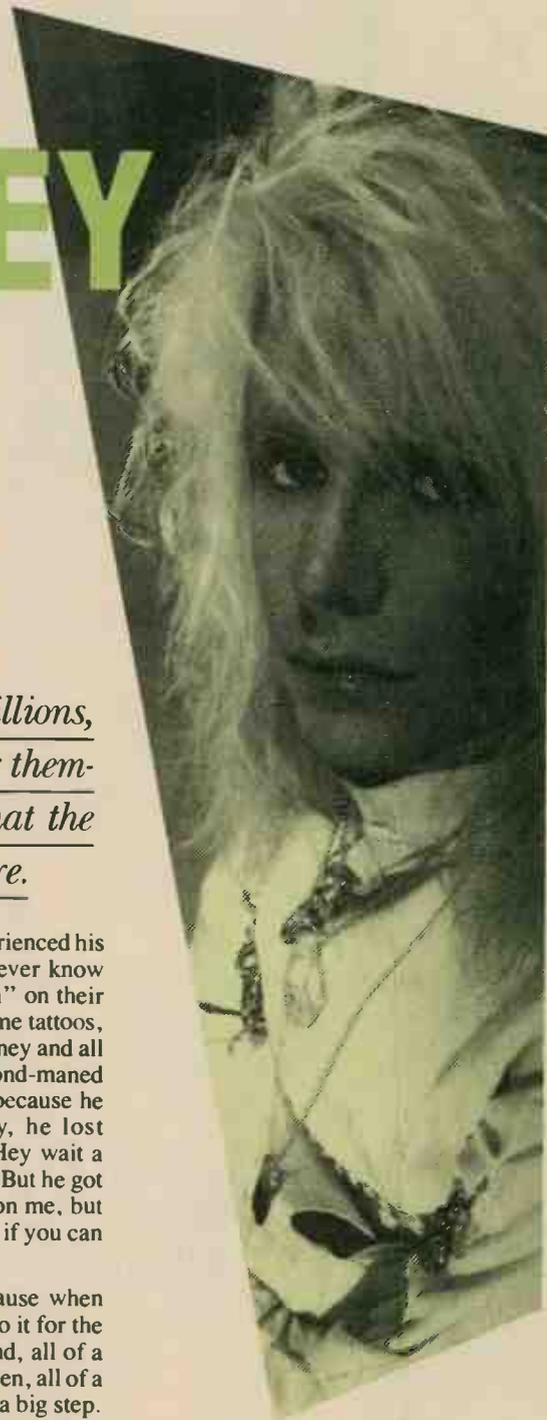


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MÖTLEY CRÜE



Despite the fact that they sell albums somewhere in the multi-millions, Mötley Crüe is still not happy with the little niche they've made for themselves in the hard rock kingdom; as a matter of fact, they wish that the public would appreciate their musical prowess just a little bit more.

"You say Mötley Crüe, and a lot of people just laugh," remarks head howler Vince Neil, with a touch of anger in his voice. "A lot of people don't take us seriously as a band. It just seems that nobody really cares about us except the fans. The critics, they slash us all the time, but we just don't care. I like being the underdog; it makes you try harder...and it gave us incentive to try harder on this album"

Vince, of course, is talking about DR. FEEL-GOOD, the band's new Elektra album which, at press time, is showing signs of being the biggest Crüe album yet. There's a little something for everyone on this album—yes, even for those snotty rock critics who think that any group that doesn't come out of England wearing long braids is a waste of time. DR. FEEL-GOOD is appropriately titled, for it's heavy on "feel good" rock 'n' roll. While the lyrics are in the raunchy Nikki Sixx tradition, the music pays tribute to some of the group's biggest influences, including the Beatles and Led Zeppelin.

Did the Mötleys feel great pressure to create the material on the new album to surpass the multi-platinum GIRLS, GIRLS, GIRLS? Comments Vince: "Well, we didn't feel any pressure to write hits, if that's what you mean. We just write songs the way they come. We don't sit down and try to write a hit. It just comes to us naturally. We just figure if we like the music we're putting out, the fans are going to like it too. So we try to please ourselves before anyone else. We just like a strong rock 'n' roll song, and we figure the fans will too."

The Crüe has been on top of everyone's favorite metal maniac list since 1982, putting all those critics who said the group would never last to shame. Looking back, victorious Vince says that fame just kind of crept up on him and that the rock 'n' roll fantasy has panned out to be everything it's supposed to be.

Like bassist Nikki Sixx, Vince has experienced his share of fans who have learned all they'll ever know from multiple viewing of "Fatal Attraction" on their VCR. "There's this one kid who has my same tattoos, and he got comped rooms and gambling money and all kinds of stuff in Vegas," chuckles the blond-maned singer. "I got a call from Caesar's Palace because he owed money when he left. Apparently, he lost \$10,000, and I said to the Caesar's rep, 'Hey wait a second! I haven't been to Vegas in a while!' But he got all these girls... This guy had quite a time on me, but my attitude about that kind of stuff is, 'Hey, if you can get away with it, fine, then do it.'"

He reflects candidly, "It's funny, because when you first start out in rock 'n' roll, you just do it for the booze and the girls like everybody else. And, all of a sudden, you're playing backyard parties. Then, all of a sudden, you're playing at a club, and that's a big step. And, then, when you don't realize it, you're headlining in Hollywood—and that's another big step. But everything goes so gradually that all of a sudden you go, 'Wow, how did I get here?'"

"I got that feeling during the 'Shout At The Devil' Tour. I remember thinking during one show, 'Now, how the heck did I get from playing parties to having this double-platinum album and headlining arenas?' It was really weird! But everything that you expect out of rock 'n' roll, you get—the only catch is, you don't realize the amount of work it's going to be."

Obviously, any rocker who thinks it's cool for one of his fans to step in his shoes for a night obviously thinks very highly of his following. Vince tells THE STREET that one of the only bad things about being a metal superstar is losing personal contact with the fans. "It's so hard to keep in close touch with the fans now. Ask Nikki. He's always telling up-and-coming bands to savor the moments they have meeting fans because

they will never come again. You just get too recognizable after a while. Like, when you're signing autographs, sometimes there's a hundred kids there, and someone's bound to come up to us and say, 'You have to do this or do that.' Now, it's really hard to say to those kids, 'We've got to go now, sorry, but we can't sign any more autographs.' It's really a drag.

"For the past few years, we've had to keep security really tight at shows. We just can't go out and walk around arenas anymore. It's sad; we used to really love to do that in the early days. It's something we miss."

Another thing the guys miss is having the time to check out local LA bands, but Nikki thinks the club scene is pretty dismal these days anyway. He tells THE STREET: "I don't know about other cities, but in LA, things are really sad in terms of new bands. I remember coming up through the clubs and it just wasn't like this.



Nikki Sixx, Tommy Lee, Vince Neil, Mick Mars

"You've got to live this stuff man. You've got to get down in the gutter and roll in it if you really want to live it... You can't make up lyrics about the street, you've got to walk those streets to know what it's about."

Nikki Sixx of Mötley Crüe

Randee St. Nicholas



It's just a whole different vibe. I don't think that any of these bands are real. I really don't think that any of them are what they are presenting themselves to be. They all jump on the bandwagon. I think that if surf-rock was in, they'd all be in surfing bands. It's like, gypsy rock is fading out, and so is street-hood rock, so what are these kids going to do? Wash off their tattoos when tattoos aren't cool anymore?

"You've got to *live* this stuff, man. You've got to get down in the gutter and *roll* in it if you really want to live it. You just can't kind of put your toes in it and go, 'Well, I'm a gutter rocker now!' That's not what it's about. You can't make up lyrics about the street, you've got to *walk* those streets to know what it's about."

The scariest thing about fame for Nikki is seeing clones of himself at the Rainbow and the Roxy. "I go to a club and I see myself standing in the corner," he says with amazement in his voice. "And then it's like, 'Oh there's another one... and still another one!' It's funny 'cause I stand around in a club and go, 'There goes Slash. Nope, it's not Slash. O.K.' Then it's like, 'Oh, there goes Vince. Nope, that ain't Vince.' Then it's like 'Hey Bret, how ya doin'?' Oops, that's not Bret. Sorry.' It's ridiculous! Why can't they just be themselves?"

"It's like there's all these bands that want to be Judas Priest. And then there's the Mötley Crüe category and all the bands that want to be Mötley Crüe. What I'm trying to say is that you can take a little from here and a little from there—that's fine—but if you want to be exactly like somebody else, be in a copy band. Don't try to make it as an original act."

The Mötleys are presently displaying their originality all over the globe, as the "Dr. Feelgood Tour" kicked off at the International Moscow Peace Festival in mid-August with Bon Jovi and then moved onto two months of dates in Europe and two weeks of dates in Japan. The U.S. fans won't get a taste of the tour until winter, when the boys are finally in full gear in America.

Comparing audiences around the world, Vince reflects with a smile, "Kids are the same all over the world. It's really interesting. Like, the first time we went to Japan, everybody said that they're really polite and that the audiences just sit there and then they clap afterwards. But it was just like playing in the United States—except that there aren't any blonds!"

The Crüe promises that when they unveil their latest live show in the States, it'll be bound to make metal fans rave for months afterward. "We can't give away any secrets," says Nikki, "but we're sure the show will blow a lot of people out of their heads. I'm not trying to toot my own horn, but it really is going to be incredible. If you can't believe that we can't top the "Girls" show, then guess again!"

Mötley fans know from past experience that while the boys always like to keep their audiences guessing, they never disappoint them. And if the title "Dr. Feelgood" is any indication of what those Bad Boys from Hollywood will be bringing around this time, we can bet that audience members will be doing that ol' "Rattlesnake Shake."

By Anne M. Raso

TURNING TRASH INTO GOLD

He's had his head chopped off on stage, wrapped a boa constrictor around his neck and been a prisoner of giant spiders.

So it's not really out of line for Alice Cooper to promote his new Epic album, *TRASH*, by riding around in a garbage truck.

"It's not as easy as it sounds," the Coop told *THE STREET*, laughing at his latest outrageous publicity stunt. "Just getting one is a real procedure. In Houston, they wouldn't even let us have one, because they were afraid we'd disgrace the city."

Cooper, a.k.a. Vincent Furnier, has been known to disgrace a city or two. The inventor of "shock rock," Cooper has a habit of going to the limits of good taste, sometimes beyond. But that's what makes it fun, he claims.

"If you use as much horror as we do, you have to have a sense of humor about it," Cooper says.

"Back when we started out, we got grief from everybody. Even hippies hated us, because everyone was like peace and love, and Alice was like 'A Clockwork Orange.' We were black, sleek and hard to ignore. Even the people who didn't like it had to see that it was powerful and fun. More often than not, the attitude became, 'I may not like this, but, you know, I really like this.'"

Cooper's career started shortly after high school in Phoenix, Arizona, when he recruited several friends into a band. They soon moved from the local circuit to Los Angeles, a town whose often bizarre attitude proved the perfect breeding ground for the skewed outlook for Cooper and his bandmates.

Although the band's first album, *PRETTIES FOR YOU*, was a commercial stiff, its first Warner Bros. release in 1971 produced the monster single "Eighteen," an anthem that took off like a rocket on the charts.

"If you use as much horror as we do, you have to have a sense of humor about it."

Alice Cooper

"Suddenly, we could afford to do all the things we wanted to," Cooper says. This financial fatness allowed the band to make the Alice Cooper show rock's biggest and best circus. Highlighting the show was the execution of Cooper via guillotine, something that would be viewed as just another special effect these days, but was considered to be the final frontier of gauche in the '70s.

"Part of the thing from the very beginning was publicity stunts," Cooper says. "People take them-



selves far too seriously, and although we consider ourselves as valid as any rock band, you have to have fun with it." Cooper's outrageous props have ranged from the aforementioned boa constrictor to having an airplane drop pink panties on his concert crowd.

"We were banned in England the first time around," Cooper recalls, cackling at the memory. "We were banned in the South, banned here, banned everywhere. We set the tone for a lot of bands."

Cooper also broke ground on television in the '70s, appearing as the opening act on the first regular rock television show, "Don Kirshner's Rock Concert." As hard as it may be to believe in this day of MTV and wall-to-wall videos on television, there was a certain air of danger about Cooper's appearance on national television, and many stations refused to air the program for fear of stirring up their communities.

"Don Kirshner wanted the most visually impactful band that was out, so he came to us," Cooper says. "But we knew what the limits were. We didn't want to get thrown off the air, so we didn't try to get away with as much as we could have."

Away from the bright lights and adoring crowds, there was a dark side to it all. "It was madness," Cooper says of those early tours. "First of all, we had five guys together who had never been on the road before and had no concept of how to control it all. Every night was an adventure, take it to the limits, and there were really no limits as to what we could do. It's like Motley and Guns N' Roses are today—we were the bad boys at that point."

As Cooper sadly admits, "I didn't realize that was the beginning of my alcoholism career." Notorious for drinking up to a case of Budweiser per day in his worst periods, Cooper went through much of that time in a hazy condition. In fact, WELCOME TO MY NIGHTMARE is about his detoxing, a sobriety Cooper proudly carries to this day.

"Life on the road now has such a rhythm to it," Cooper says. "We check into the hotel, pick up a newspaper to find out what time 'People's Court' is on, do four interviews, have lunch, watch TV, take a nap, put our make-up on and get ready to go to the show. Then we get up the next morning and get ready to do it all again. Sometimes, if you get lucky and can find some extra time, you get to go to the mall."

Cooper moves forward on TRASH with hopes of recapturing commercial success after several lean years. Along for the ride is a wagonload of all-star help led by producer Desmond Child, most recently responsible for the success of Bon Jovi and Aerosmith. Not coincidentally, Jon Bon Jovi, Richie Sambora and Steven Tyler of Aerosmith turn up on the Cooper record.

When he spoke to THE STREET, Cooper was busy putting together a new band for a yearlong tour that will start in November.

What can you expect when the TRASH road show comes to your town? "We have to do a lot of the old material," Cooper says. "But rather than do it like an oldies show, we divide it up into sections. We have this part of Alice, that part of Alice. It's like a horror section, a TRASH section, a grand finale, all with different looks. WELCOME TO MY NIGHTMARE, with all the giant spiders and what not, cost \$600,000 to stage back in 1975. This will be bigger, if that gives you any idea of what it costs."

By Bruce Haring



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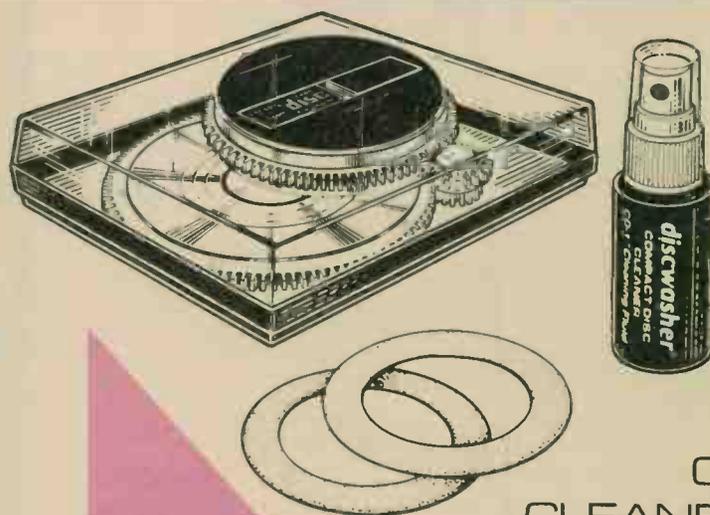
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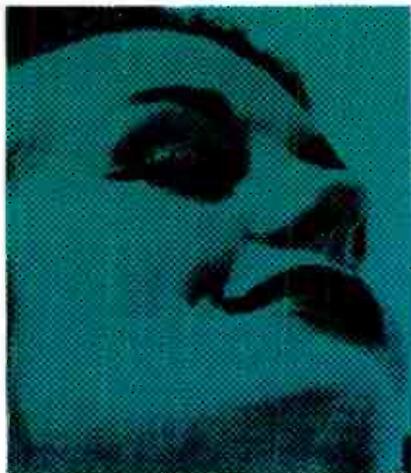
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BULLET LAVOLTA



AFTER BRING-
ING the house down this summer at the New Music Seminar and breaking attendance records at clubs such as New York's CBGS's, Boston-based buzz group Bullet Lavolta has released *THE GIFT*, their latest album on RCA Records. Critically, the band has already received much accolade. The Boston Herald calls *THE GIFT* "a sweaty, snarling mass of guitar slash and rhythm bash." Reviewer Ralph Traitor calls Bullet Lavolta "a band that plays music for today's noble savage, creating a feeding frenzy for those seeking intelligence, guts and glory that goes down easy...bands don't come any cooler." With this backing, Bullet Lavolta is headed right to the top.



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DANGER DANGER

"THIS BAND

is not just a one-dimensional rock band. The music that we play encompasses everything we grew up with and loved—rock, hard rock, blues and pop. It's us and what we listen to," emphatically states Steve West, drummer and co-founder of Danger Danger. The group's self-titled debut on Imagine Records is a refreshing mix of various hard rock styles produced with a contemporary edge. Says fellow band member Bruno Ravel, "This is a dream come true. We always wanted a chance to make our own mark, and now we're doing it."



PRINCESS PANG

ENTER the realm of Princess Pang. Not a fairy tale, but a rock 'n' roll parable that began to unfold in Sweden in 1986 on the dreams and aspirations of vocalist Jeni Foster and bassist Ronnie Roze. Their dreams have come true with the release of their eponymously titled debut LP on Capitol Records. Princess Pang is a band out to join the ranks of rock nobility. They absorb the energy around them and unleash it with a fierceness that is sometimes frightening, sometimes heartbreaking. This is a band that's ready to rock you royally.

"I've tried to write about things that kind of matter to all of us. That way, you end up being more personal and, in a sense closer. You know what I mean?" That's 25 year old Neneh Cherry speaking, who makes her solo debut with *RAW LIKE SUSHI*, on Virgin Records. Neneh captures the essence of the street, combines it with a pop flair, tosses in some hip-hop attitude and rounds it out with a genuine intuitiveness that results in one of the most innovative and exciting releases of 1989. Fueled by two top 10 smashes and a tour with Fine Young Cannibals, Neneh Cherry is as uncomplicated as a pair of old Levi's but as serious as a heart attack. Her hot sounds are sure to make her a star of the '90s.

SHOTGUN MESSIAH

What's in a name? According to Shotgun Messiah's Tim Tim, "You can't pin it down. It's just a strong, cocky name. It fits our attitude." Kerrang! called Shotgun Messiah "a band that has an intensity that puts them straight into the Aerosmith league...they will be major contenders." The band may not have worldwide success yet, but they've got attitude—undeniable, irrepressible, high volume attitude. The attitude is displayed on their self-titled debut LP on Relativity Records. The album has a burgeoning supply of monumental rifage and a cocksure swagger that demands attention and reaction.

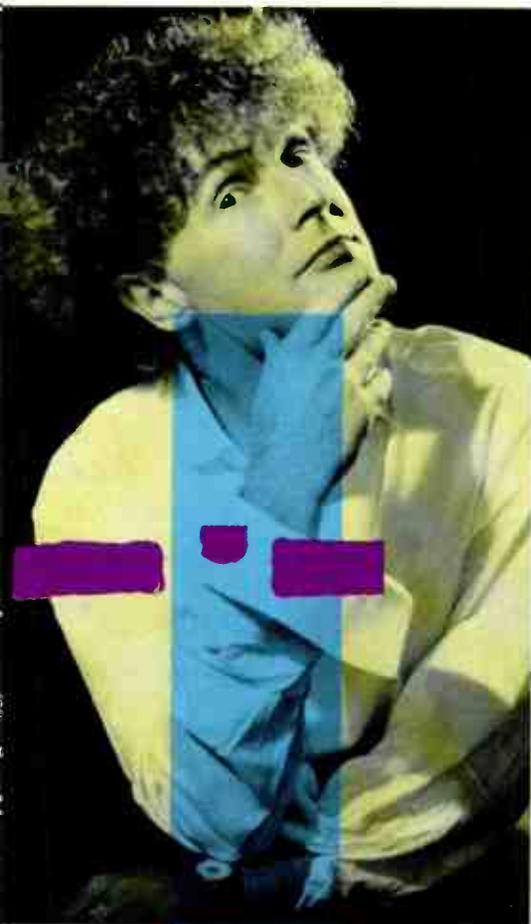


Red Hot Chili Peppers

Funk is an attitude the Red Hot Chili Peppers wear on their shirtsleeves and it's never more prevalent than on *MOTHER'S MILK*, the Peppers' latest release on EMI Records. It's a giant-sized cup of spicy-sweets, overflowing with all things Peppers: rampaging vocals, raging guitar, slapping bass, and clever interjections of harmony, horns and strings. It is rock and funk and thrash all at once, every bit the storm of musical talent and energy that is its makers. Bassist Flea summed it up best when he said, "I think we're definitely taking a step forward with this record. There's more variety on it. It's like a big breath of new life."

FROM THE SEX

Pistols to a hip-hop "Madam Butterfly," Malcolm McLaren has been one of the most intriguing and talked about figures in pop music for over a decade. *WALTZ DARLING* is his extravagant new album on Epic Records, with production credits that include the efforts of Phil Ramone and David (Eurythmics) Stewart. It is an utterly unique blend of 19th Century Viennese waltzes, deep-dish Midwest funk, blazing metal guitar and English musical hall sentiments. Several tracks on *WALTZ DARLING* were inspired by Voguing, the dance craze which features runway poses and dance moves. Says McLaren about Voguing, "It's about drama and emotion, that sensuality and poise. The great thing about it is the passion!" It sounds more like McLaren is really referring to *WALTZ DARLING*.



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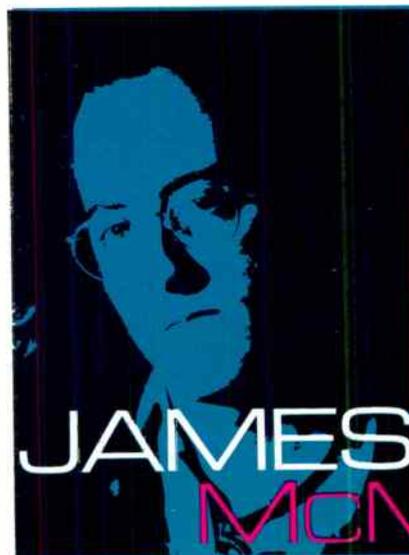
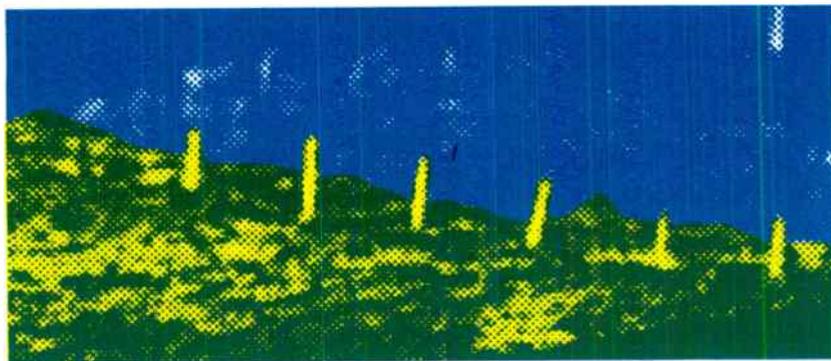


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DEL FUEGOS

They already have the reputation of being one of the hottest rock 'n' roll bands in the Northeast, a J. Geils band of the '90s. Now, the Del Fuegos have released their fourth album, *SMOKING IN THE FIELDS*, on Warner/Slash Records. The band has a storied past, having been named Rolling Stone magazine's Best New Band of 1984, and touring with INXS, ZZ Top and Tom Petty. With the release of *SMOKING IN THE FIELDS*, the Del Fuegos appear poised and ready to hit it big.

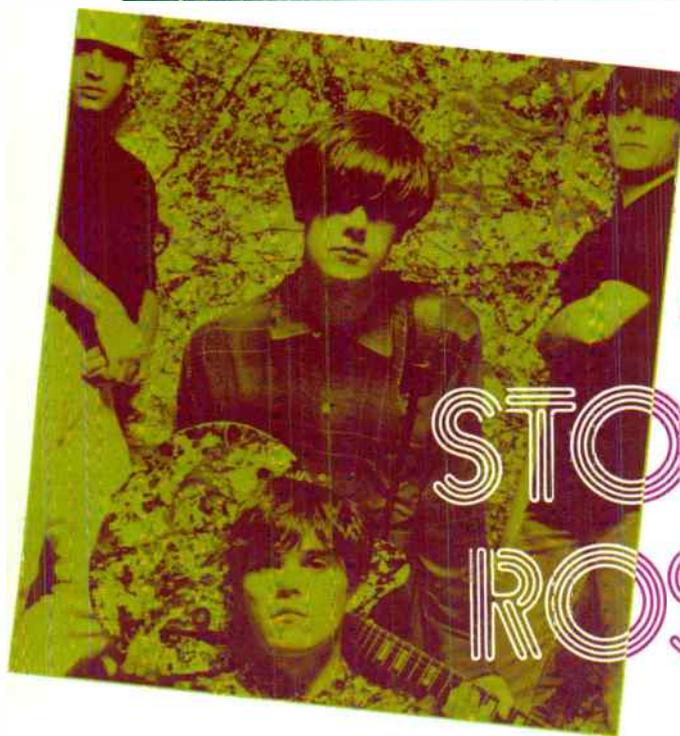


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New Artists...

JAMES MCMURTRY

In this overly self-conscious age, folk-pop songwriter James McMurtry wins points for his refreshingly straightforward lyrics. A typical McMurtry composition features strong, evocative language, zeroing in on small changes in relationships. You can hear these satisfying lyrics on his Columbia debut, *TOO LONG IN THE WASTELAND*. The album is produced by veteran rocker

John Mellencamp, and features songs dealing with his family, friends and acquaintances. The album also finds McMurtry telling stories of his Texas boyhood, Virginia adolescence and a zig-zag journey across America that has characterized his adult life. James McMurtry is a masterful lyricist, and it is evident in his debut album. Pick it up.



THE STONE ROSES

PSYCHEDELIC, heady and sensual, The Stone Roses evoke a late '60s sound that takes more from the era's free wheeling spirit than its familiar sound. The results have been inspirational for critics and fans, who are equally agog with admiration and appreciation. Five Records has released the band's debut, simply titled, *THE STONE ROSES*. Vocalist Ian Brown says, "We do traditional pop songs, but we put in a lot of our own elements to make them a bit stranger." As the Roses' musical prowess increased, so did their legion of fans at a 2,000 seat venue. However, the band has their eyes set on bigger sites. "The reason we play is because we really want to move people," Brown admits, "Our wildest dream is to be so popular that we'd have to turn people away from Shea Stadium."



DINO

Dino a major new talent in pop/dance music. However, Dino was not always a singer. After graduating from the University of Nevada/Las Vegas, he became a disc jockey at KCEP, Las Vegas' biggest black music station, and eventually he became its music director. Immersed in funk, Dino decided to make a few demo songs "to get the music out of me and onto the dance floor." Those demos led to 4th and Broadway/Island Records releasing *24/7*, Dino's debut album, featuring the top five smash "I Like It." Says Dino about the title of the LP, "It's about a man's love for a woman, 24 hours a day, seven days a week." And, in Dino's case, it refers to the amount of time he spends with his music.

66 I was always hanging out with the black kids because I felt a bond with them," explains Dino. "Black music did something to me." What it helped do was make



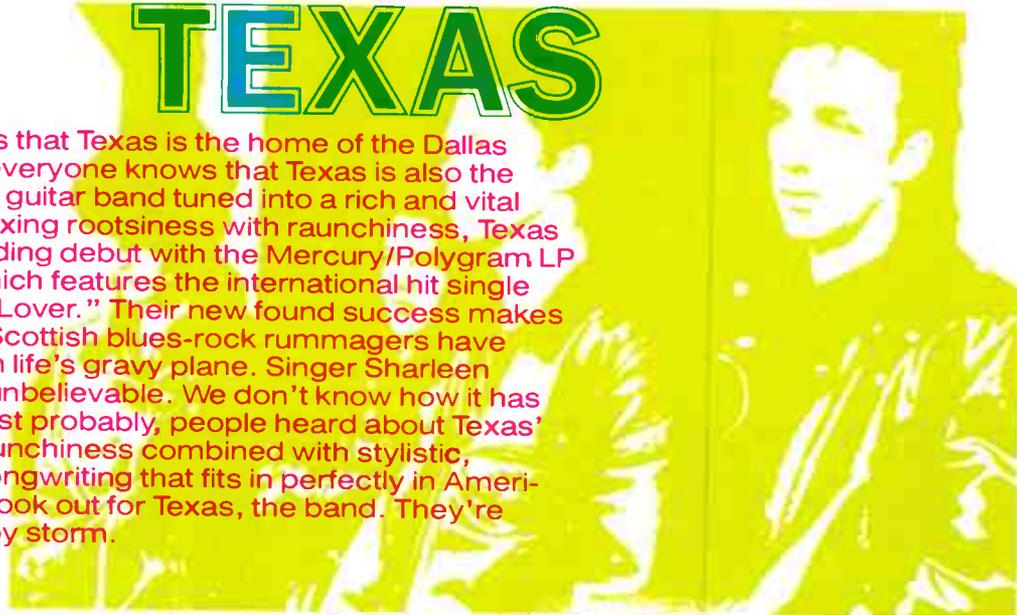
Kate Bush

LONG considered the "Greta Garbo" of rock music, Kate Bush has been the high priestess of Britain's artrock scene ever since she was discovered by Pink Floyd's David Gilmour when she was sixteen. Kate has been redefining rock music ever since with six albums and two video compilations to her credit. She is perhaps best known to U.S. audi-

ences for her Top 30 hit, "Running Up That Hill." Kate's Columbia debut, *THE SENSUAL WORLD*, represents a benchmark in her career. Her most personal effort to date, it was two years in the making. *THE SENSUAL WORLD* is a veritable banquet of sounds, styles and textures—each song an entity unto itself, yet an undeniable part of the unifying theme of this record.

TEXAS

Everyone knows that Texas is the home of the Dallas Cowboys. Not everyone knows that Texas is also the name of a gutsy guitar band tuned into a rich and vital musical vein. Mixing rootsiness with raunchiness, Texas makes its recording debut with the Mercury/Polygram LP *SOUTHSIDE*, which features the international hit single "I Don't Want A Lover." Their new found success makes it clear that the Scottish blues-rock rummagers have hitched a ride on life's gravy plane. Singer Sharleen enthuses, "It's unbelievable. We don't know how it has happened." Most probably, people heard about Texas' unique guitar raunchiness combined with stylistic, sophisticated songwriting that fits in perfectly in American society. So look out for Texas, the band. They're taking the U.S. by storm.



SHARON BRYANT

Whatever happened to Sharon Bryant? Until 1984, she wrote material and sang for Atlantic Starr, one of the most popular bands of the decade. Sharon became a most beloved, respected and familiar musical performer. Suddenly, Sharon left Atlantic Starr and vanished from the public eye. After much reflection and creative stewing, Bryant is making a comeback with *HERE I AM*, her solo debut on Wing/Polygram Records. *HERE I AM* is as bold and revealing as its title—fresh, intimate, independent and uplifting. It's a most personal collection of songs, rooted in her upbringing and grounded by her experience. It's where Bryant is now—a singer's singer and a talented writing, arranging and producing force.



BONHAM

YES, the name of the group is the same as the surname of Jason Bonham, son of the late John Bonham, the great Led Zeppelin drummer. And yes, Bonham's WTG debut, *THE DISREGARD OF TIMEKEEPING*, does show a Led Zep influence. States Jason, "It's there from being taught how to play drums by my father, listening to Led Zeppelin at an early age, playing drums with Jimmy Page and Robert Plant. It's going to rub off somewhere. Otherwise, I might as well have been deaf." Along with Ian Hatton, Daniel MacMaster and John Smithson, Jason Bonham has created the group. Each member possesses individual energy and creativity that collectively make *THE DISREGARD OF TIMEKEEPING* a debut album that speaks volume.

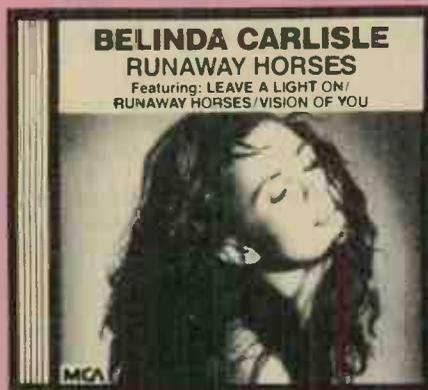


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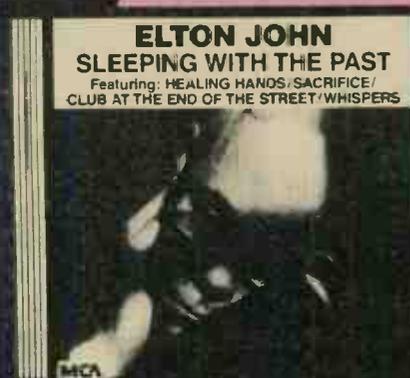
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THE SPICY TASTE OF RED HOT CHILI PEPPERS

The Hollywood-based Red Hot Chili Peppers haven't exactly followed the yellow brick road to fame and fortune—it's been more like a dark, back alley rumble. With a sound that mainstream fans sometimes don't understand because of its odd combination of heavy metal, '50s jazz and funk, the Chilis have yet to see the light of day on commercial radio. They have, however, been favorites of college and alternative radio stations since their self-titled first album hit record store shelves in 1984. As a matter of fact, "Knock Me Down" (the first single off their current EMI Records LP, MOTHER'S MILK) was number one on alternative playlists in September.

Now, the Chilis are hoping to see their current single, a hard rockin' remake of Stevie Wonder's "Higher Ground," get significant attention from the alternative stations and praying that commercial stations pick it up. This single could give them the edge they need. Lead singer Anthony Kiedis tells THE STREET that he's grateful to Arsenio Hall for letting the group "premiere" the song on his talk show, and adds that the Chilis hope to gain mainstream notoriety from network exposure.

But not every host welcomes the wild 'n' crazy Chilis with open arms. Anthony explains, "We've never been on David Letterman because, from what I understand, he's afraid to have us on the show... (probably because) on *The Alan Thicke Show*, we tackled Alan Thicke, and we sort of 'dog-piled' on him. He was very good-natured about it because he used to play hockey in Canada, and he's kind of a 'tough guy.' He wasn't really phased by the whole incident—but David Letterman was like, 'No chance!'"

Another means of exposure the band uses—and more than gladly—is touring. "Anytime a reporter asks me if we're touring, I have to reply that that's such a ridiculous question because the whole point of the band, to me, is to play in front of live audiences. Making records is just an excuse to have a reason to go around the world and play these shows—because that's where the true emotional exchange is. The chemical combustion takes place onstage much more than in the studio. In the studio, it's more of an intellectual scenario; and onstage, it's time to rip open your chest and let your rawest emotions hang out."

Needless to say, the Chilis have a very spontaneous show: a lot of the *schtick* that happens between Anthony and bassist Flea (the only remaining members from the original group) rivals Jerry Lewis' *Nutty Professor*. They're not scared to be deemed a bunch of "wackjobs" by the concert audiences because that's exactly why the fans come to the show—to see some

wild antics that occasionally border on sheer insanity.

Anthony explains with a smile (and he's got a lot to smile about these days since he's married to beautiful young actress Ione Skye): "I'd have to say that the live show is very spontaneous. Occasionally, we might have something that we refer to as a 'tidbit,' where we do a little, teeny version of a song and, sometimes, change the lyrics."

Believe it or not, in their entire six-year history, the Chilis have never done a support tour. Anthony explains, "This is our seventh headlining tour since we started out. We've always been the headlining act because we've never been able to find a band that we considered great enough to open up for... where it would be fun and benefit the band. We've opened up for certain bands for one or two shows like we did for X, and many moons ago, we opened for Oingo Boingo... but we've never done an opening tour."

"My gut feeling is that we're as weird as we ever were."

Anthony Kiedis of The Red Hot Chili Peppers

"We were supposed to open up the Aerosmith tour because Aerosmith really likes our band. We submitted the idea to them and they said, 'Well, if you guys are doing well, we'll take you,' because obviously it's a business proposition for them as well. Well we are doing good, but evidently, they want to take either Warrent or Skid Row who are more mainstream vain."

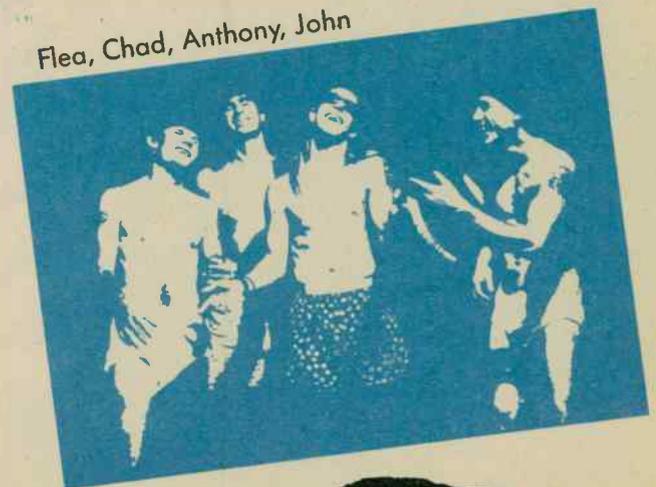
But aren't the Chilis becoming more mainstream

as time goes on? After all, MOTHER'S MILK is nearing gold record status at the time of this writing. "Well, no," says the articulate lead singer. "My gut feeling is that we're as weird as ever, and I can't even imagine that we're doing as well as we are. It just befuddles my mind that there would be that many people there who can relate to these kind of sounds. So I don't think we're very mainstream!"

While not recognizing that the Chilis have mainstream potential, Anthony does admit that there are some metal fans who might appreciate guitarist John Frusciante's bone-crushing riffs. (Frusciante joined the band two years ago when original guitarist Hillel Slovek was found dead in his Hollywood apartment of an apparent heroin overdose. This, not surprisingly, coerced the rest of the band to clean up their act, and now they spend more time pumping iron than just about any other free-time activity.)

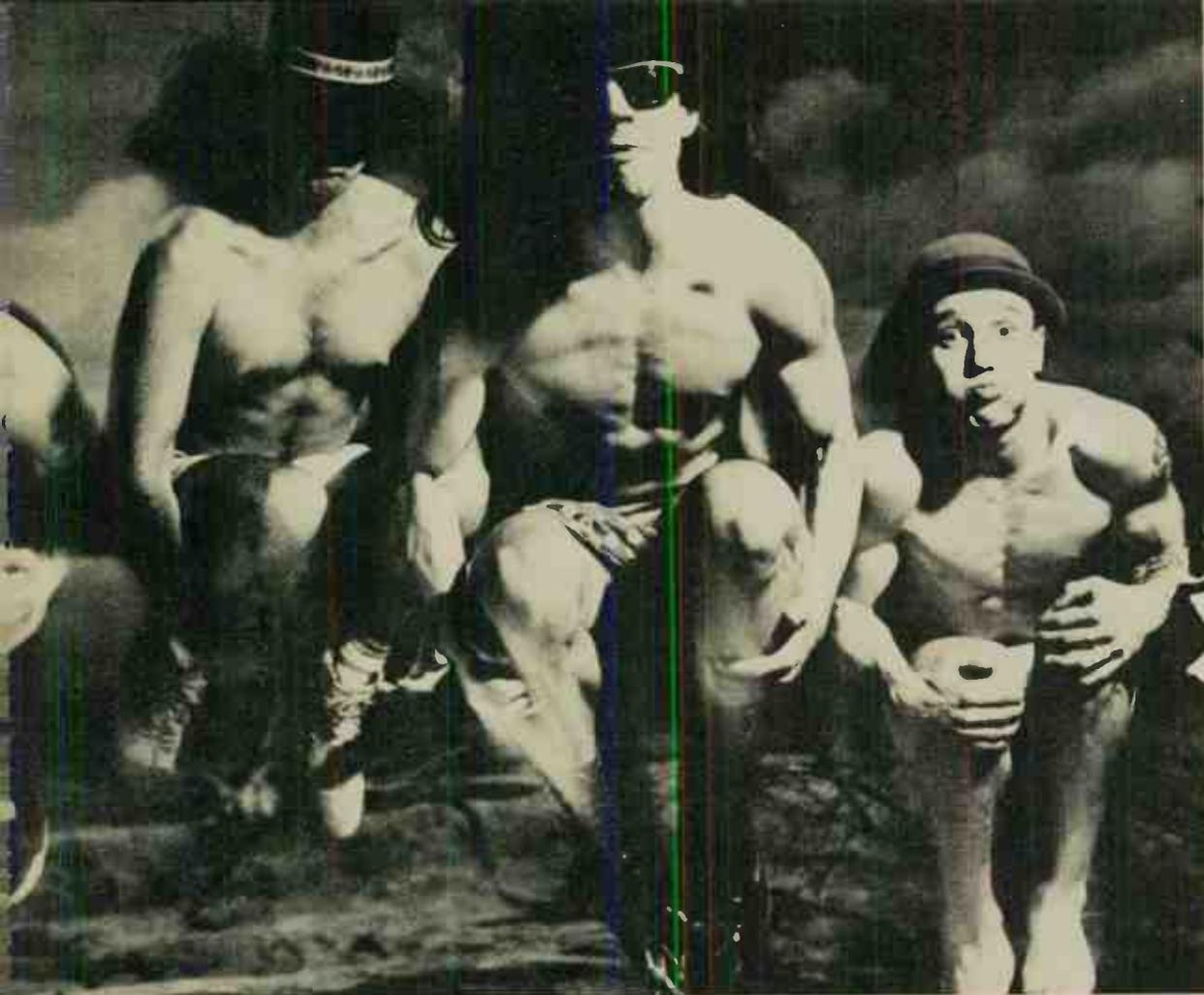
Explains Anthony, "We've noticed that sometimes the same people who might like Metallica would

Flea, Chad, Anthony, John



Nels Israelson





like us. To me, that's kind of a compliment 'cause Metallica is a hard band. We have a sort of hard vibe mixed in there with the funk, and it has quite a nice blend."

As far as being accepted by the folks in the music biz, Anthony says that that will be a long time coming. "Right now, I'm just starting to get my first glimpse of being accepted. This record's selling well, and sales are all that matter when it comes to acceptability in this business. The whole focus of the industry is to make money; music is not hip to them but sales figures are. Since MOTHER'S MILK is selling better than all of our other records, we've become recognized as a true entity whereas before, we were just some kind of underground movement.

"So yeah, the acceptability is starting to come, and it really makes me laugh more than anything else; it's not like we're ever going to change (to please the music industry bigwigs). We've never contrived to create anything other than just what we ought to be feeling for the moment.

"It isn't even about sitting down and saying, 'Well, let's try to make something that'll sell.' We just write down what we're thinking and what we're feeling and, you know, we can even jam and write a song on a half-hour's notice."

Although Anthony won't admit that the band deliberately tries to shock rock audiences, he does admit they have an "anything goes" attitude—no matter whom it might offend. "If there's a certain belief that we have a sexual philosophy or a social philosophy—whatever it may be—we're going to write and sing about it. We don't shy away from songs that will shock people. I think it's just an honest form of expres-

sion. And I think the more honest you are, the more shocking you are."

Those of you who are "virgins" to the Chilis' shock rock sound (once described as "The Marx Brothers meet Jimi Hendrix meets James Brown meets P.T. Barnum meets Salvador Dali") should pick up MOTHER'S MILK and begin "suckling." Even if you find the lyrics offensive or the music a little too eclectic to handle, you'll have to admit that the band has a unique infectious sound that's hard to pin down. But the Chilis have never wanted to sound like anyone else, and the chances are they never will.

Why is the latest album called MOTHER'S MILK? Responds Anthony, "It dawned on us that 'mother's milk' is really quite an accurate metaphor for the music that we play, in that it really is a sort of very healthy, intoxicating, life-giving substance that helps ward off social infections and disease in general... and it builds a very strong, more satisfied person. And the 'formula,' which so much other music is, is just about financial success."

Anthony concludes with a smile, "We're about honesty and there's nothing more honest than mother's milk." 'Nuff said?

By Anne M. Russo



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B-52's

Continued from page 13

People really wanted to see us perform."

And with the demand has come the freedom of the B-52's to make its own statement on matters that not only concern them, but everyone. In addition to the "Rock Against Fur" benefit, the band has recently performed at benefits for the Texas Audubon Society, Italian earthquake victims and the Brazilian rain forest.

"We've always emphasized the positive in our music," singer Kate Pierson recently explained. "But we didn't want to be preachy. We weren't always in agreement about politics, and we didn't want to hit people over the head. Now we're all in agreement about what we want to support. People are mobilizing more now because it's a desperate situation. It's amazing how many entertainment people are on this environment roll, which is great. There's so much that needs to be done."

"The next decade can either be heaven or hell, depending on whether people go out and get involved and channel their energies into groups like Greenpeace and Common Cause," Fred adds. "If enough people try, we can change things."

No matter what the message, the B-52's have changed things. If you ask any fan of good music, the change has been for the better.

By Mike Hammer



Timothy White/ONYX

A BIG SOUND FROM TEXAS



When Texas shot the video for "I Don't Want A Lover," the lead track off SOUTHSIDE, its Polygram debut album, the band had a very definite idea of how it should go. "We wanted to keep it basic and natural for us when we played," guitarist Ally McErlaine tells THE STREET.

So to preserve its commitment to a raw, live feel, the shoot was set up in the band's Glasgow rehearsal studio. But when they went to film, the crew ran into an unexpected snag. "They couldn't get all the cameras into the room so they had to go about constructing a replica of the studio," explains McErlaine. "When they finally filmed, it would be us rehearsing—an honest representation of what we're about."

"We knew what we wanted," retorts singer Sharleen Spiteri. "Besides," she adds with a laugh, "we're paying them at the end of the day, so they should be doing what we want."

After that experience how does the band feel about doing videos? "The reason you work in a band," declares McErlaine, "is because you like to play music. It's a bit of a chore," he concedes, "but you have to do it."

THE STREET is talking to McErlaine and Spiteri in an office at Polygram Records where we've just met bandmates Stuart Kerr (drums), formerly of Love and Money, and bassist John McElhone, who played in Altered Images and Hipsway before teaming up with Spiteri to form Texas. They leave as McErlaine and Spiteri are the elected spokespersons for the group.

Although the most controversial, much publicized fact about the band may well be that not one of the Scots rockers has put so much as one cowboy boot in the Lone Star state, the significance of its well-chosen name evokes everything from music style to a renegade sensibility. Sharleen, whose vocals might be described as gutsy honky-tonk Nashville, has said, "When you think of Texas, you think of vast, open spaces, and our music is very open." The band took its name after seeing Wim Wender's 1984 film "Paris Texas."

Texas' uncompromising philosophy can sometimes be at odds with conventional pop artists notions about performance. McErlaine tells THE STREET

that at the end of their shows the group was doing an acoustic version of Guns N' Roses' "Sweet Child O' Mine." "It was a surprise to the audience because they never expected a band like Texas to do it," says McErlaine. "But word got around, it wasn't a surprise anymore." So the band quit doing it and only plays the song when they feel like it and the vibes are right.

Texas' commitment to the unpredictable may have been inherited from its devotion to some of the original bad boys of rock 'n' roll. Spiteri and McErlaine are both ardent Rolling Stones fans. McErlaine's innovative slide guitar playing has been inspired by the legendary Brian Jones. That is very evident on tracks like the Stones' "Sister Morphine," as well as by Ry Cooder and blues great Elmore James. Guitar heroes? His are Jimi Hendrix and Jimmy Page, though inspiration has also come from blues artists like Muddy Waters and John Lee Hooker.

The band's debut single, "I Don't Want A Lover," written by Spiteri and bassist John McElhone catapulted into the top 50 within a few days after its release. It made it to number seven with zero press hype and none of the usual flash that accompanies new bands.

The single did, however, receive extensive radio airplay which brought Texas to the attention of a string of potential producers—most of which turned out to be disastrous pairings. It took Texas two years to get the album out Spiteri explains, "Because we kept scrapping everything and starting over."

Luckily, the band then hooked up with Tim Palmer who has also produced Robert Plant. The rapport was right on; he was into the same music they were and, most importantly, he was intuitive about how Texas would work best.

"It was not just going into the studio and laying things down one by one to create technical perfection," Spiteri explains to THE STREET. McErlaine and Spiteri tell us they need to lay down the basic tracks just to

get the feel. John comes up with a bass line, Ally does the guitar parts and they keep playing until it all comes together.

Although the band clearly experienced a bleak period before working with Palmer, McErlaine says that looking back at it, it was not a waste of time; it was a valuable lesson because they learned all does not flow smoothly in the music business. He adds that they made the album for themselves and not to sell a lot of records.

"When you think of Texas, you think of vast, open spaces, and our music is very open."



Sharleen Spiteri of Texas

Spiteri tells us that because the band didn't take the usual route of promotional overkill, and managed to get onto the charts without it, there's some resentment they encounter occasionally. She admits the band has been known to walk out on interviews with journalists. If they don't feel a magazine is right for them, Sharleen says they'll discuss it as a band. They won't put up with weirdness from friends or family, she says, so why should they take it from journalists.

The new material, Spiteri says, "will have a heavier sound." They work on things "day by day and we want to get better all the time." Spiteri bristles a bit when asked if the new songs will continue with the theme of love and regret. She patiently explains that the songs on the album have to do with general things. It's about relationships, working, people getting to know each other. People instantly assume it's about male/female relationships, but she hastens to add that love and its hazards are all part of it too.

Although Spiteri never expected everything would take off for Texas, she's dreamed of playing in a band since high school. But she reflects, "The nature of the business is that you can be here today and gone tomorrow, so we play as much as possible and try to look after what we're doing."

By Carol Tormey

GROWN UP ROCK 'N' ROLL

The Rolling Stones don't call themselves the world's greatest rock 'n' roll band, but they don't go out of their way to discourage speculation. Who would? There are a lot of worse things to be labeled, after all, and the Stones have been called a lot of them, too.

Sitting in a tuning room in the concrete bowels of Pittsburgh's Three Rivers Stadium, Keith Richards—the guitarist and co-founder who many believe is the heart, soul and glue of the Stones—avoids grand pronouncements about his band's place in the rock 'n' roll pantheon. But as he leans forward on an overstuffed couch and gazes into the adjacent, tres exclusive hospitality suite where his bandmates are playing arcade games and chatting with V.I.P. guests, there's no mistaking Richards' fondness for the group nor his fervent determination to keep the band together.

At that, he almost failed. In 1987, it seemed the Stones had broken up, with Richards and Mick Jagger verbally jousting in print and in song, and the rest of the group—guitarist Ron Wood, Bassist Bill Wyman, drummer Charlie West—fairly fed up with their antics. Jagger and Richards—the self-dubbed Glimmer Twins who provided music and direction for the Stones—recorded solo albums and launched solo tours, and the Stones, it seemed, were over.

To the surprise of many—including Richards—the Stones are back with a hot new album, a sell-out tour and the possibility for an active future even as they observe their 27th year together. Sipping from a chilled bottle of Evian water rather than the traditional Rebel Yell or Jack Daniels—hey, there's a show to do tonight—Richards is quick to talk about how happy he is with the way things are working out. But getting here, he acknowledges, was the proverbial long, strange trip:

THE STREET: Last year about this time, you were bummed out about the state of the Stones and about how your solo work was an admission that you'd failed to keep the band together. Does being back feel as good as you thought it would?

KEITH RICHARDS: Actually better, because I had apprehensions about it (laughs). I didn't know if it was gonna happen until I got down to Barbados and met Mick. It was just him and me in a room with a couple of amps, a keyboard and some guitars. I don't suppose either of us knew what would happen; either it was gonna be a total mess or it was going to happen.

So—or, as they say in England, as it 'appened—we just sat down with some guitars and a couple of songs and we started to joke about everything. We were both lying on the floor, laughing, saying, 'Do you remember when you said this about me. Aha ha ha ha ha ha.'

THE STREET: You've said before, five months was a pretty quick turnaround for a Stones' album.

KEITH RICHARDS: This year probably has been a bit of a miracle in that we set out to do what everybody considered to be an impossible task for the Stones, to make a record in about five months. We knew that in order to put this tour together, we had to finish the record by June 6.

So for us, it was a matter of we said we're gonna do it, so let's get in and do it. In a way, working like that and the pressure of the work had diffused a lot of the other stuff. It's easy for us to work together; it's harder for us not to work together (laughs).

THE STREET: Was it hard convincing the others to do the Stones again?

KEITH RICHARDS: I was the one that was hard to convince because I was in the middle of something. They were all ready for it, though I didn't know why. I was skeptical; I thought maybe they're just marching up on me now because I'm finishing a record, or trying to put the brakes on that. So I was the last one to get drawn into it and the least enthusiastic (laughs).

THE STREET: Wouldn't it have been easier to just do the tour and forget about trying to put an album out?

KEITH RICHARDS: To me, without knocking Townshend or anything, I certainly didn't want this thing to turn out like the Who tour. I said, 'We've got to have a new record. We have to go out there with new stuff.' I mean, Mick was always saying, 'I want new stuff, new stuff, new stuff.'

THE STREET: The group was apparently up for it.

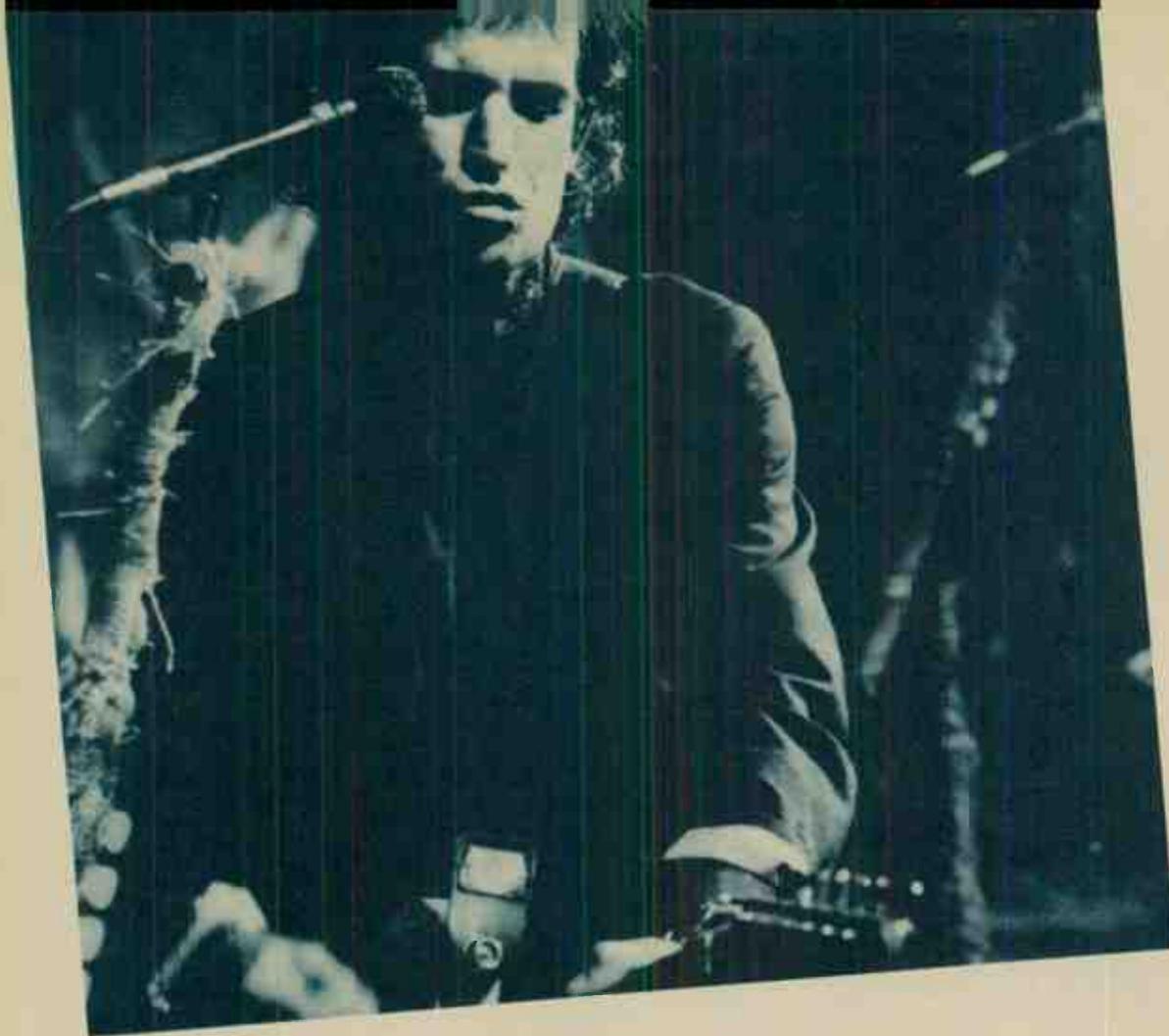
KEITH RICHARDS: I think we all found the deadline very, very handy, especially just coming together after three or four years of not playing together at all. We knew it was a tall order, but everybody rose to the occasion beautifully. Everyone's playing in great form. We came in and started a new project. The front line was ready to go.

THE STREET: I know everybody was impressed by your opening night in Philadelphia. The Stones have never been a great opening night band.



"Rock 'n' roll is 33 years old. I don't see any reason why you can't have grown-up rock 'n' roll."

Keith Richards of the Rolling Stones



Neal Preston

KEITH RICHARDS: The first night is usually like a dress rehearsal. It usually takes 10 days of a tour this size before anybody feels comfortable with themselves and their performance. Usually, we'd come off of a show that was at least 40 minutes shorter and be real comatose for an hour, just covered in towels like these steaming bundles of rags. We couldn't even move for over an hour. This time it was 'Jeez, that was good.'

I still want to bring in more of the new album... and play different oldies, maybe instead of 'Play With Fire,' do 'Lady Jane,' just to make it more interesting.

You have to remember that you can get automatic after 30 or 40 gigs and there's a lot of pressure on you to do that because you've got to coordinate sound and lights. But we want to start switching some numbers in the next few weeks to make it interesting for us and stop it from becoming a job.

THE STREET: There are some interesting song selections and arrangements on this tour.

KEITH RICHARDS: With nearly all of the old songs, we went back to original records and said, 'O.K., instead of doing our far more familiar stage versions... let's find the original essence. Why did we leave that half-bar out onstage? Let's keep it in this time.'

But that's what keeps everyone interested. Everyone is getting off. The only thing I want to do is make sure it doesn't get stale.

THE STREET: There seems to be a few autobiographical moments on *STEEL WHEELS*, like in "Mixed Emotions" and "Slippin' Away." Are you and Mick talking to and about each other

in these songs?

KEITH RICHARDS: Sometimes you write things, and you don't realize the double entendres until afterwards. Songs are like that; you find out more about them after they're done.

Nothing is intended to be direct. I certainly wouldn't bother to write a song to anybody in this band; I could just say it to them, although afterwards you start to wonder if maybe you were writing it for them.

That's the beauty of songs: they kind of arrive and take you over. Anybody who says, 'I created this song, I wrote it, it's mine' is crazy. You just sit there and they arrive. It's really just a matter of transmission and receiving and recognizing when it comes.

THE STREET: What finally brought everyone back together? Was it one particular quote of yours or one of the songs from *TALK IS CHEAP*?

KEITH RICHARDS: I think it was a cumulative effect. It's very likely that if Mick thought his solo stuff had taken off in the way he hoped it would, we probably wouldn't be doing this. That was the general message we all broke up on: 'Ah, I don't need you, this millstone around my neck.'

THE STREET: Who did you bring in first?

KEITH RICHARDS: After a couple weeks of writing, we brought Charlie in on it. When I heard Charlie playing, I said, 'O.K., now I know this can be done.' To me, personally, that was it. I knew that if we were going to put something out after seven, eight years, it's a big bite. If Charlie was on, I knew it could be done.

THE STREET: Do you think your own solo plans are what finally pushed the group into activity?

KEITH RICHARDS: I think it kind of shook them all up a bit. I didn't make it for that reason; I would never think of doing something on my own just in order to spite the Stones. I do think it probably did that as a side effect. But I think maybe I did galvanize them.

THE STREET: Wasn't it during the making of *TALK IS CHEAP* that the Stones decided to tour in '89?

KEITH RICHARDS: Kind of. I thought they were trying to screw me up because the first word I got about the tour was within ten days of finishing my own record. Suddenly I got this phone call that said, 'Hello. Stones meeting in London.' I'm in there mixing my album and on a roll, and I get this call. And when it comes to the Stones, I can't say no.

So I shut down the whole operation and go have a chat with all the guys. They wanted to talk about this year, and I told them, 'There's nothing I can do. I've got to finish what I'm doing.' I hadn't yet gone on the road myself, and I really wanted to do that.

THE STREET: What about the future? You and Mick seem to be saying different things in the interviews you've granted so far. Will there be more Stones records and tours?

KEITH RICHARDS: What I'm realizing—and what I think Mick is realizing, too—is that there's this inevitability about the Stones. It doesn't matter what you think or say before (laughs), because certain inevitabilities take over. Once this takes on a power of its own, you're really sort of swept along as much as anybody else. Whereas two weeks ago nobody wanted to talk about anything after December, I'm already hearing whispers about next year, which is inevitable.

THE STREET: Does that mean a European tour in '90?

KEITH RICHARDS: If you look at the track record, it's fairly inevitable. But I'd like to take it further than just Europe. I'd like to hit Moscow, do a Joshua number—you know, take down the walls of Jericho. That would be, for me personally, very satisfying.

THE STREET: Are the Stones, as a group, up for it?

KEITH RICHARDS: I think so. The band's loving being the band again, which is another personal triumph for me.

THE STREET: Do you ever see a time where you'll decide to leave the group and go solo?

KEITH RICHARDS: I never want to do that. The Stones are in an interesting position. Rock 'n' roll is 33 years old. We have to find out how far you can take it. I don't see any reason why you can't have grown-up rock 'n' roll as well as influx from the young end; it should give everyone a bit of hope to find out. Nobody has taken it this far down the line. We've got to go out there and find out if it can be done. It would be a terrible waste to get this far down the line and not carry on. Also, I love playing with these guys.

By Gary Graff

AFTER THE FEVER, THEY'RE STILL HOT

The term "disco" may affect most of us negatively, but even mumble the word to Bee Gee Maurice Gibb and he's bound to go off on a tangent. To say that he resents the fact that he and his brothers are still considered to be the ultimate mid-70s dance group is an understatement. Needless to say, Gibb is happy that the Bee Gees' current Warner Bros. LP, ONE is helping shake that image of white bellbottoms and gold medallions.

"We're over the moon when it comes to how well the ONE album is being accepted," Gibb says. "Two years ago, nobody really wanted to know about us. We released a single called 'You Win Again' which was huge all over the world, and America didn't touch it.

"I think we're having an image problem and I think the best thing that we did was to go on the road this year. And what really opened the door for us were three earlier concerts: the Mandela concert, the Prince's Trust and the Atlantic 40th Anniversary concert. All those shows helped people get the right perspective of us rather than think we're going to run out on stage in white suits and medallions."

According to Gibb, the Bee Gees had so many hits off the SATURDAY NIGHT FEVER soundtrack that it was hard for people *not* to perpetually think of them as a disco group—even though they had hits long before John Travolta was old enough to be admitted to a night-spot. "I think it was over saturation of the market at

that point. We had 16 records in the top 14 not written by us but all performed by us. There were other artists who had hits off the SATURDAY NIGHT FEVER soundtrack as well. There was (brother) Andy, Tavares, Yvonne Elliman, and they all had records in the top 10. I think it got to such a stage that we had to take a break. I mean, they were having 'Bee Gees free' weekends on Chicago radio stations, and when you hear about things like that, you go, 'Wait a minute!' It really was over saturation—we were everywhere!"

To further cheapen the Bee Gees' image, Maurice claims, there were "copycat" groups that hit the scene. "There was the Village People and 'Disco Duck' and all that rubbish... and then movies like *Can't Stop The Music* and *Thank God It's Friday*. The Village People cheapened it and made it a joke and that's why we suffered.

"I think a lot of people, even the Rolling Stones, made disco records in those days... It was one of these

things to do because if you didn't make a record you could dance to, you might not have gotten a hit. People were just jumping on the bandwagon. And one of our best albums, SPIRITS, got lost in all that."

It's taken a long time, but the Bee Gees are slowly but surely turning their image around. Their recent world tour, which ended in Australia in October, featured top session and live players. Even more importantly, the Gibb brothers' vocals are in top form. While such hard-to-sing old hits as "Message To You" and "Massachusetts" are performed with great ease by the brothers, other artists dying to cover them have been scared off once they've realized they can't perform vocal acrobatics like the Gibbs.

Baby boomers have welcomed the brothers back with open arms (the average yuppie was about 20 when the SATURDAY NIGHT FEVER soundtrack hit record store shelves). But while there are yuppies in the Bee Gees' audiences pointing their fingers in the air and dancing a la Travolta, Maurice Gibb claims that it's the group's older material that the baby boomers have rediscovered.

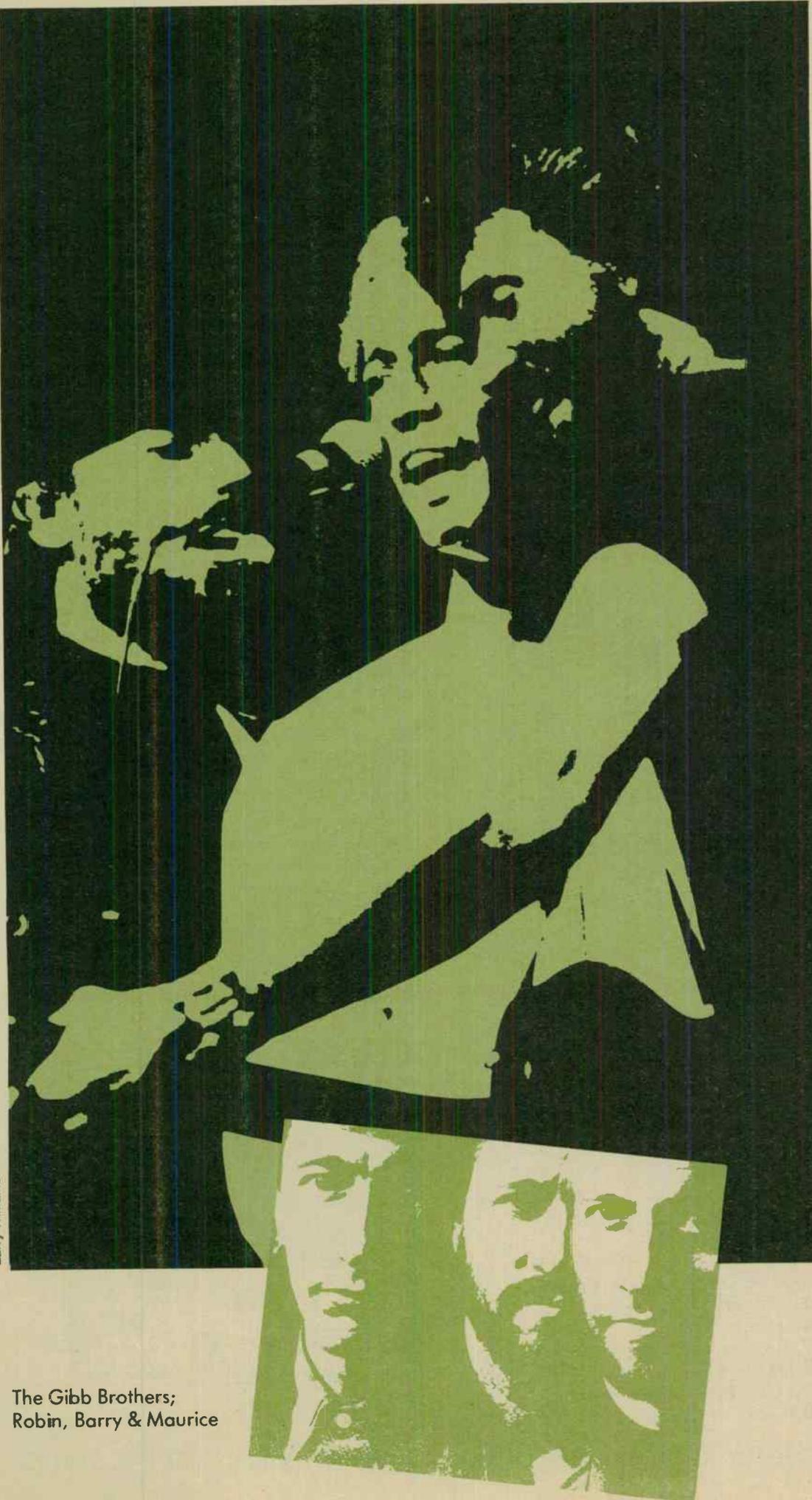
"I think people are just waking up to the fact that we had hits *before* the FEVER period. We had platinum albums and we were quite content with that. FEVER was definitely not a career move; it just happened. And we were really into the 'in' dance music of New York at the time, which was very sensual and had songs with great substance...grooves and all that. Disco, to us, was more like K.C. & The Sunshine Band, Donna Summer and that kind of stuff... 'Love To Love You Baby' type stuff. It was *light*.

"We were not into that kind of stuff. We didn't like disco; we were into R&B. 'How Deep Is Your Love' was never disco. It was an R&B ballad to us... because we loved R&B music. We grew up on Stax and the early Motown stuff. We loved Otis Redding. As a matter of fact, he was going to record 'To Love Somebody'

"To us, we haven't reached any peaks as to what we really want to do with our lives."

Maurice Gibb of The Bee Gees





The Gibb Brothers;
Robin, Barry & Maurice

around the time he died; we wrote it with him in mind. And if you listen to 'Nights On Broadway,' 'Fanny, Be Tender' and 'Jive Talkin',' well, all those songs were R&B ballads."

While the Bee Gees hate the disco image they have worked so hard to shake, they do appreciate their FEVER period for one thing: the financial stability it provided for their families. "The beauty of the FEVER period was that it gave us a lot of security for the kids and we managed to build our own studio so we could always have a place to create. But we already had the nice houses and the nice cars and all the other material possessions, so it wasn't like, 'Now I can do this and now I can do that.' All the extra money went into creating a state-of-the-art studio. But the biggest rule we've set up between the three of us—and this existed from day one—is that we were going to make sure our families were secure before all else. That's why we were happy to have a couple of million-sellers here and there. During the FEVER period we were just rolling along and then POW!—nobody wanted to know who we were because they were so burned out on us."

This time around, the Bee Gees are letting the success of their present album snowball into other projects. They're re-mixing two tracks that brother Andy recorded shortly before his death from a heart attack last year; these tracks will be released on an Andy Gibb anthology album that should be in stores in early '90. Secondly, they'll be recording ONE's follow-up from February through June next year, and then do an eight-month world tour. After that, they'll step into the studio with Barbra Streisand and do some production work, as well as contribute a song or two.

Obviously, things are looking up for the brothers Gibb, although the modest Maurice claims: "To us, we haven't reached any peaks as to what we really want to do with our lives. I'm 39, and people my age are usually in their *prime* career-wise, whether they're a doctor or a lawyer or whatever. I don't feel anywhere near my prime. There are too many things we want—like to get an Oscar for a song included in a film or for scoring a film. It's really bothered us that up until the time that FEVER came out, The Academy didn't think that pop music should be nominated. And also, in two years, we'll be eligible for the Rock 'N' Roll Hall of Fame. We'd love to get nominated—whether we'd get in or not is another story."

More than anything else, says Maurice, the brothers want mass acceptance. "We want acceptance on a *permanent* basis—we don't want to have to prove ourselves every time we put out an album. In '74, they wrote us off. In '77, they wrote us off again, and we came back with 'Jive Talkin'.' We've been written off so many times.

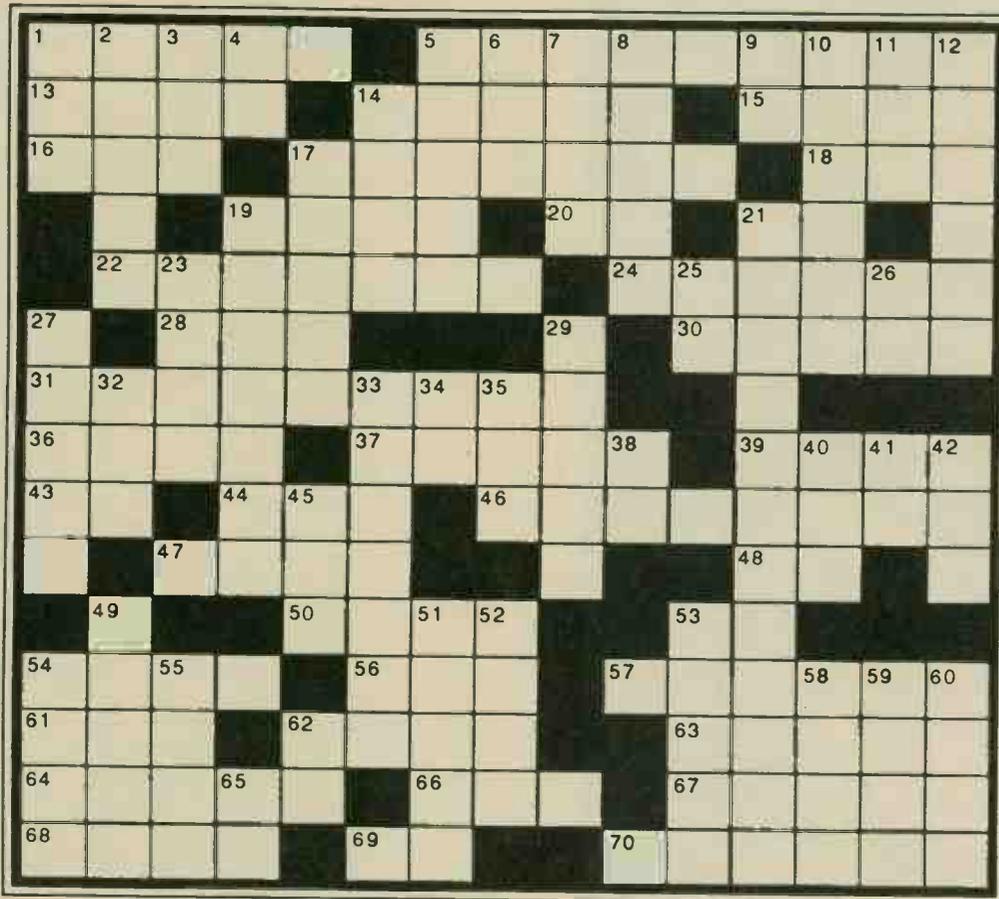
"At one point, people in the business were saying, 'Oh guys, forget it, you're dead. It doesn't work anymore.' All we want is to be accepted by people in the business as well as fans. We want to feel like we belong. That's what we're really after. To have that whole wonderful feeling of never having people write us off again."

As long as the Bee Gees keep churning out material as good as that featured on ONE, it shouldn't be a problem. Plus, Gibb assures us that he's thrown out all his gold medallions from the disco days. "I never liked them anyway," he concluded with a smile. "They always banged against my chest. I gave them all away to Jon Bon Jovi."

By Anne M. Raso

CROSS STREET

Puzzling Rock 'n' Roll



ACROSS

- 1 Only their name is from this big state
 5 Starship or Airplane, 1st name is same
 13 High; Lowest female voice
 14 Of sounder mind
 15 ___ Aeroplanes or Murder (groups)
 16 Brand of stereo equipment
 17 Heavy metal version of Live Aid
 18 Happy Hate Me N___ (group)
 19 Full Fathom or Jackson (groups)
 20 "Running Down The Dream" (artist init.)
 21 Buffalo guys, ___oo ___oo Dolls (group)
 22 Ocean healthfood menu item? (abbr)
 24 Female folksinger with a flat top
 28 Midnight ___ (group)
 30 Paula Abdul does this very well
 31 Essential legwear for rock video babes?
 36 Salt 'n Pepa do it "real good"
 37 Lifeless (like Journey's career now?)
 39 Legendary crooner, Fitzgerald

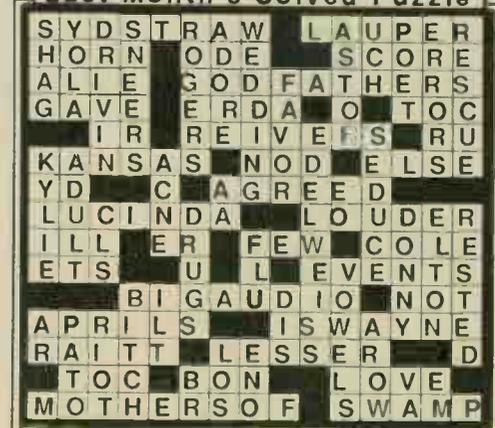
34 ★ NOVEMBER

- 43 Contemp. jazzman w/ Bob James (init)
 44 Old horse or old Joan Jett song
 46 Piece of history
 47 Reggae's Peter
 48 Follows 'Straight,' 'Word,' and 'Smooth'
 50 Label of early Led Zep, ___ Song
 53 ___oster & ___loyd (group)
 54 #19 Down (last word of 3 words)
 56 "What I am is what you ___" (Brickell)
 57 ___ ___ Chilli Peppers (group)
 61 Flintstones' dog, D___
 62 A circle or Greek fast food
 63 "Reach The ___"; Fixx album
 64 String instrument
 66 Metallica song
 67 Liberty granting document, Magna ___
 68 Phoenix's FM radio rockers
 69 LP is "Hybrid Vigor" (init)
 70 If laced w/ angel dust, it's probably this

DOWN

- 1 India mausoleum or Polygram band
 2 Presley or Costello
 3 They did "Mayor of Simpleton" (group)
 4 ___rt ___f Noise (group)
 5 Jackson sister
 6 Follows dead or rear
 7 "Rad Gumbo's Little ___"
 8 Guitar wiz, Robert
 9 Robert Cray plays mostly this (init)
 10 "This Bud's for you" is one
 11 "In Through The ___ Door" Led Zep LP
 12 "Is it" in French
 14 Hard Rock Cafe slogan, '___ the planet'
 17 Bassist Sheehan or punker Idol
 19 "The Real Thing" LP of (1st two of 3 words)
 21 All time greatest live band?
 23 Long periods of time
 25 ___eavy ___ & the Boyz (rap group)
 26 Fetchin' Bones' home state (init)
 27 Keep this lip stiff
 29 Journey's Steve or Joe ___ Project
 32 A diving bird (it honestly is)
 33 Country rockers, ___ 101
 34 "Raised ___ Radio" (Journey)
 35 "___ Of Love" or SF rockers, ___ Hags
 38 Boston rock club, ___ Bears
 40 Jeff Healy plays his guitar here
 41 "Glamour Boys" is their 3rd hit (init)
 42 Chowed
 45 Cher's is tattooed
 49 Mick, Howard, or Jill
 51 ABC's "Shoot That Poison ___" (song)
 52 Living Colour's outfits are usually this
 53 Second month & earthquake state (init)
 54 Ex-Foreigner on his own now, Jones
 55 Rock's partner?
 58 Instrument of angels?
 59 Prefix meaning eight
 60 ___ Petrol Emotion (group)
 62 Cars', "Let's ___" (song)
 65 Honda's model letters

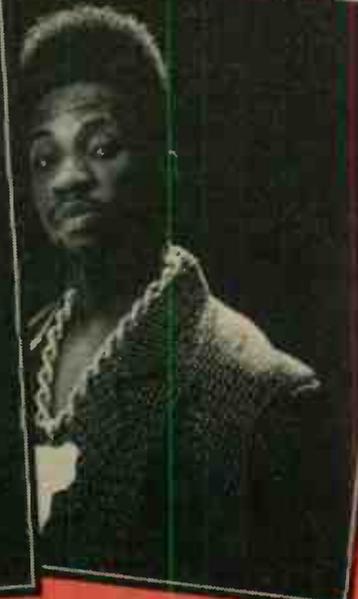
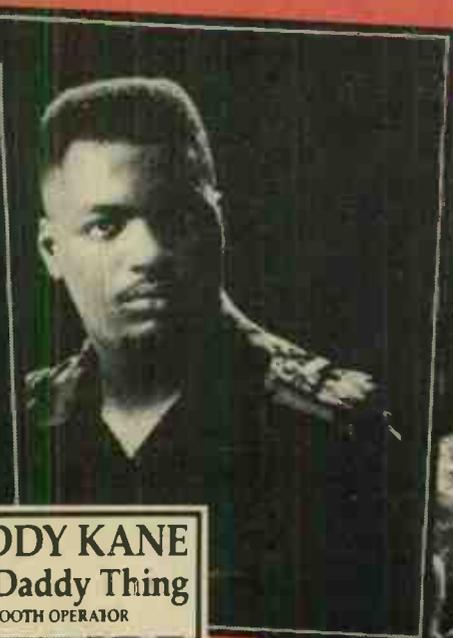
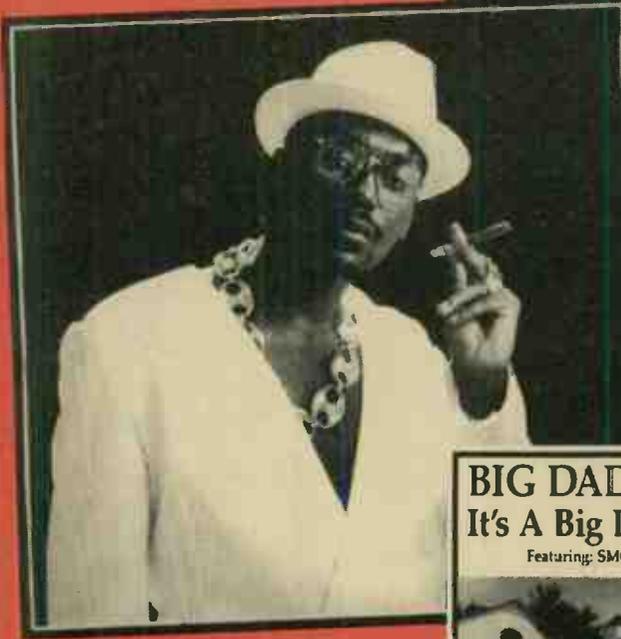
Last Month's Solved Puzzle



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

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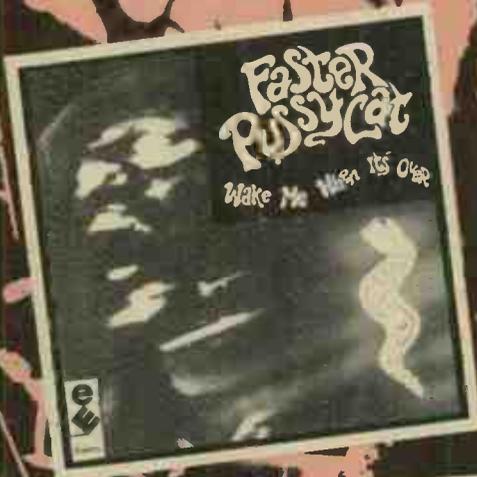
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STREET ★ SIGNS

Preview Upcoming Releases

BY JIM BESSMAN

Of all the recent rock comebacks and reunions, Jefferson Airplane's was the one THE STREET was most looking forward to—and feared the most. JEFFERSON AIRPLANE (Epic) could well have been a hopeless exercise in '60s Frisco Sound nostalgia, and we suppose that in a sense it is. Taken another way, though, it's also a welcome return of old friends who haven't sold out their youthful ideals and hopeful sense of commitment.

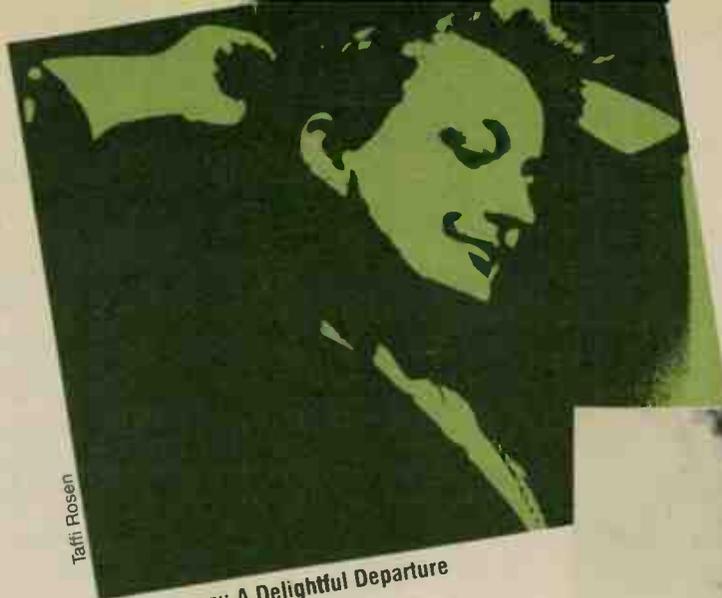
One need only look at Paul Kantner's Nicaragua-influenced song, "The Wheel," or Marty Balin's Brecht-inspired "Solidarity," to see that the band's socio-political foundation is still intact. And songs like Kantner's childhood tale "Planes (Experimental Aircraft)" and Grace Slick's ecology-minded "Panda" retain its original charm/naivete. Soundwise, the overhauled Airplane is no throwback, credit here going to producer Ron Nevison and a backup cast led by Melencamp's monster drummer, Kenny Aronoff.

In its heyday, a certain free-flowing spirit and folksiness were a large part of the Airplane's distinctive makeup. Now come Austin-based Poi Dog Pondering with similar folk anarchy and much fanfare, as their self-titled Columbia major label debut album resulted from a big, costly bidding war. Was it worth it? Musically, yes. The seven-piece band and nine guests employ all sorts of acoustic fold instruments (tin whistle, accordion, Latvian lap harp, etc.) in delivering lovely Irish-flavored sounds although the lyrics fall short. The verdict: The Poi Dogs can make a great instrumental record, and a fairly decent children's album.

Let's go to two personal faves of THE STREET at least as quirky as the Poi Dogs. Jonathan Richman looks like Bruce Springsteen on the cover of his self-titled new Rounder solo album, which fits because he brings the same passion for rock 'n' roll to his work—only more pure. "Action Packed," his ode to high energy rock, says it all: "If the music's gonna move me, first it's gotta have a beat."

It's also gotta have Richman's extensive vocabulary of classic rock 'n' roll riffs and singing/playing styles, not to mention his plaintive, everyperson voice and honest, heartfelt feel for his music and subject matter. More than any other artist, in fact, Jonathan Richman really is rock 'n' roll.

Also delightful—but different—is Jane Siberry. BOUND BY THE BEAUTY (Reprise) departs a bit from Siberry's previous albums in its more direct country/jazz tinged melodies and greater emphasis on guitars than keys. But the Canadian songstress's unpredictable sense of playfulness ("Everything Reminds Me of My Dog"), love and respect for nature (the title-track) and scary perception of humanity ("Half Angel



Taffi Rosen

Jane Siberry: A Delightful Departure

Lita Ford: Leather Cover Girl



Half Eagle") are equally more direct. BOUND BY THE BEAUTY is one of those rare albums that demands multiple listenings and promises multiple rewards.

Three concert video cassettes are on the block this month. We didn't want to miss the moody six-string, 12-string and slide guitar of "Leo Kottke—Home & Away" (Private Music Video), who alternates hilariously between "getting off" on his acoustic guitar playing and describing the experience ("I've learned that talking and playing at the same time is the pinnacle of musicianship!") His backwoods solo style may be too folksy for hardcore tastes, but be aware that he's a hero to the like of Violent Femmes and Steve Stevens, and he'll take you on a journey to the center of your mind that's way beyond Ted Nugent and Amboy Dukes.

THE STREET missed Lita Ford in concert, which is why "Lita," on the new BMG Video label, was a must. The Wembley concert (three promo clips are also included) is beautifully staged, taped and edited, and the fact that Lita looks like a leather cover girl doesn't hurt. But none of this would mean anything if the material weren't so good.

Last is "Joe Jackson—Live in Tokyo," a newly issued laser disc version of an earlier video cassette. The 1986 concert (circa BIG WORLD LP) finds Jackson in a rock quartet, and the laser sound and video is so crystal clear that you can fully appreciate Jackson's declaration that "no overdubs or corrections were made in the mix."

Grace Slick: Youthful Ideals Intact





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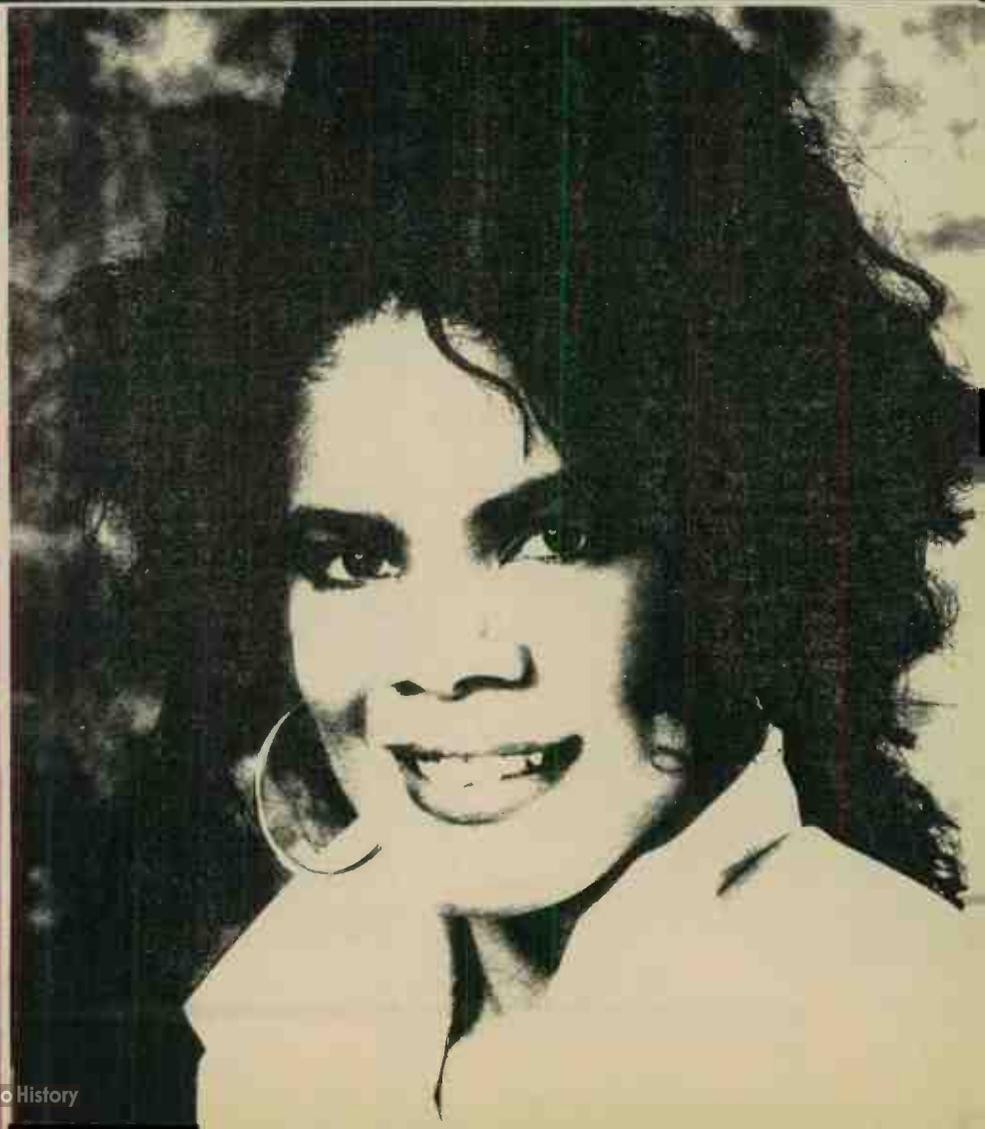
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STREET ★ ATTACK

Heavy Metal News

BY ANNE M. RASO

Even if you're not a Metallica fan, you've got to admire one thing about these boys from San Francisco: their back-to-basics approach to music making has set a new standard in an industry that is flooded with glamour-pusses and posers. We probably don't have to tell you that Metallica feels that music is the only thing that matters.

"You'll never catch us chiseling down our hair at the end of a show or video shoot," sticksman Lars Ulrich tells THE STREET. "Bands who seem to have signed a life-time pact with Maybelline are just a lot of bull as far as I'm concerned. How many of them can play? You can count them on one hand.

"We might look ugly, but I know that our hearts are into the music, and that we've got something to say. I'm not trying to plug our "Two Of One" home video, but that gives you a good indication of what the band is about... opening everyone's eyes in as straightforward a way as possible."

Once the band gets off the road at the end of the year, Lars will be starting on a rather unusual project: putting together a compilation album of all his favorite cuts from the original wave of English "garage metal" of the early '80s. It should prove to be an interesting project, as Metallica covered a lot of this type of material on its EP, GARAGE DAYS RE-REVISITED. Look for Lars to provide some top-notch liner notes for this LP as well. He's a dude of many talents!

GOSSIP:

A slap on the wrist to guitar legend Ace Frehley for being kind of rude to interviewers and photogs too many times. It's not unusual for the former Kiss axeman to just end an interview and walk out without saying goodbye. Guess being polite is not part of being a rock star... although we do know lots of rockers who would make Ann Landers proud!...

Good news for Poison fans. The band has its first home video coming out just in time for Christmas. Called "A Sight For Sore Ears," it's a collection of both hip clips and on-the-road footage. By the way, expect these Hollywood dudes to have a new album out next June...

Axl Rose was caught hanging out on the set of Michael Monroe's solo debut vid, "Dead, Jail Or Rock 'N Roll." Axl passed on seeing the Stones play at Toad's Place that night in order to hang out with Mike...

That's Kip Winger you see in Fiona's new clip, "You're Sexing Me"...

The latest group out of the Atco stable of metal acts, Enuff Z'Nuff, is causing a big stir with its sound—a cross between Cheap Trick and Bon Jovi. Good luck fellas!...



D.A.D.: Outrageous Antics

Deborah Feingold



Michael Monroe: Meets Axl Rose



Dangerous Toys: Not Playing Games

Mark Weiss

Denmark's most popular metal outfit, D.A.D., showcased at the Cat Club in August and got the audience standing on its feet with its outrageous stage antics and giant props. Steve Stevens, ex of Billy Idol's band, was there to cheer the "Dad's" on...

Epic is pushing Dangerous Toys, a band who should've thrown a press party at F.A.O. Schwartz but didn't. This band still knows how to rock hard though—Dangerous Toys doesn't play games...

There are plenty of lingeried-clad ladies in Roxx Gang's second video, "Stretch My Back," and the band describes the clip as being of "The Rob Lowe school of filmmaking." They said it, we didn't...

Rhino Records' Santa Monica offices are being flooded with phone calls by groupies looking for members of the label's first metal signing, Nitro. Just in the last week, 20 "Bambis" have called... And how was your week?

WAX FAX DEPT.:

Some of the following albums are worth spinning, and the others... well, you can always use them as dinner plates!

Wolfsbane: LIVE FAST, DIE FAST (Def American)—You like heavy duty English metal? Then this band of scruffy lads is for you. They rock and they never stop, especially on cuts like "Killing Machine" and "Money To Burn." Plus, dig the '50s movie poster-style cover art—James Dean would be proud!

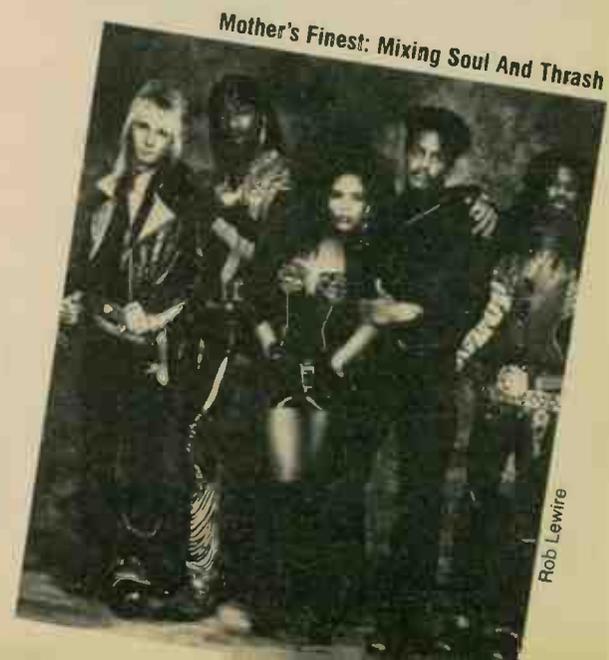
Mother's Finest: LOOKS COULD KILL (Capital)—Glad to see these guys are on Capital after kicking around several years on both indies and majors. In case you don't already know, Mother's Finest has a sound that's like Sly & The Family Stone meets Mötley Crüe. So it's soulful and thrashy at the same time. Let's hope this is the album that does it for MF—after all, they've been on the verge of "breaking" since they first gained national exposure in 1974 via "Don Kirschner's Rock Concert."

Lillian Axe: LOVE + WAR (MCA)—Lillian Axe is just one of those middle-of-the-road metal bands that doesn't have any special talent or gimmick to set it aside from the rest of the pack. There's some nice riffs, but that's about it... and you can find those riffs on a million other albums. (Probably ones you already own!)

Till next time, keep rockin'!

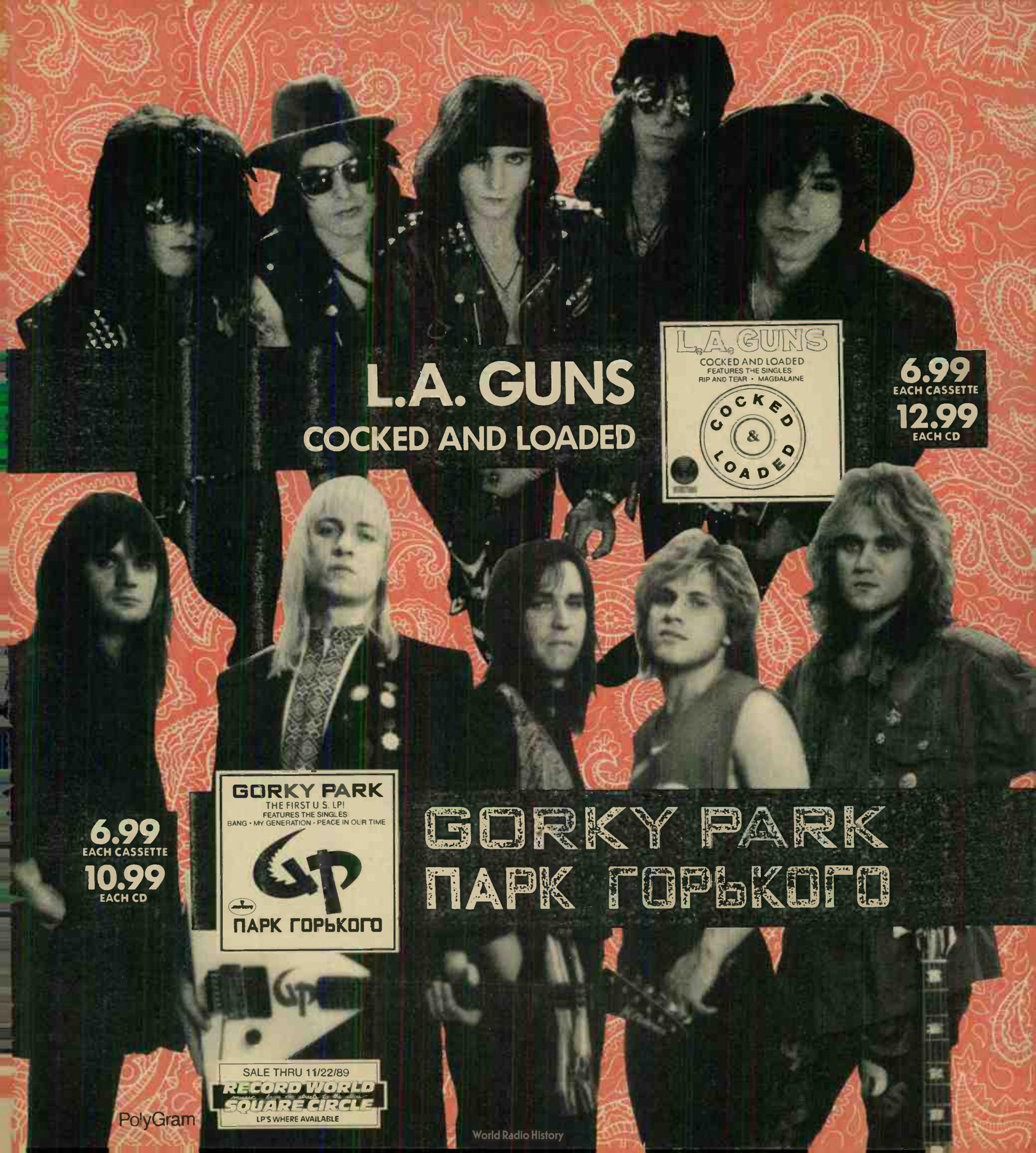


Enuff Z'Nuff: A Stirring Sound.



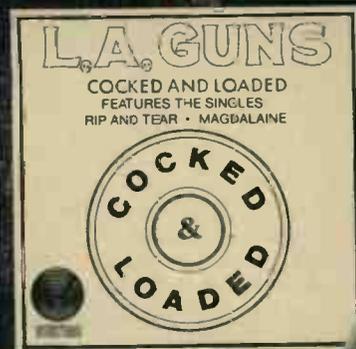
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SIDE ★ STREET

A Look Outside Of Rock

BY JOEL VANCE

Buck Owens, whose "Bakersfield sound" of the '60s and '70s defined a new type of country music, returned to recording and performing last year after taking a decade off. His new album, *ACT NATURALLY* (Capitol), includes new Owens songs plus duets with Ringo Starr on the title tune and with Emmy Lou Harris on Owens' "Cryin' Time." In an exclusive interview with *SIDE STREET*, Owens talked about his career.

"My musical preferences are from the '50s and '60s. When I was starting out, I played in a honky-tonk called the Black Board for six nights a week, and I called my band the Schoolhouse Playboys. Audiences wanted to hear country, all right, but they also wanted to hear rock 'n' roll. Years later people would ask me, 'Where do you get that Bakersfield Sound from?' I got it from two places: Bob Willis & His Texas Playboys with their Western Swing style, and Little Richard. That's my kind of country—kind of raunchy but it's fun.

"Last February I did a show for the Bay Area Musicians in San Francisco. Ringo was supposed to be there and we were going to duet on 'Act Naturally.' I cut it in the '60s and Ringo cut it with the Beatles and now when I sing it in clubs the younger people in the audience tell me, 'We didn't know you knew any Beatles songs.' Well, Ringo couldn't make it to the show, but I was scheduled for three weeks in Europe, so when I got to London I called him up and said, 'Wanna have some fun?' I booked the exact same studio at Abbey Road that the Beatles used. I brought 20 people with me—they all wanted to meet Ringo. He came alone, drove up in his wife's car. You know, he's the most approachable celebrity I've ever met—such a nice guy. He signed autographs for everybody. And so funny he could be a stand-up comedian. While we were doing the vocals, an engineer made some kind of remark about his being a so-and-so that Ringo overheard, and he said to the engineer, 'I have something to tell you. I'm not a ****ing so-and-so, I'm a ****ing drummer.' We all just roared with laughter.

"Emmy Lou Harris is the softest, sweetest, Alabama-type lady. Everybody I've ever met loves her. I was driving from San Francisco to Portland and I heard this live radio show that she was on. So I stopped the car, went to a phone booth, called her at the station and asked her if she'd like to duet on 'Cryin' Time.' I had a hit with it, and Ray Charles did, and she did about 10 years ago. At the session we sang it four or five times, looking at each other and saying, 'Is that it? Can we do it better?' All the takes sounded good so we just picked one and ran.

"I have some new material on this album. Sometimes you labor and labor on a song and it just isn't worth the paper it's written on. Then again, sometimes you don't know what you have. My two biggest songs are 'Cryin' Time' and 'Together Again.' When I put them out on singles they were both B sides! It goes to prove that if songwriters knew what a hit was, they wouldn't write anything else."



Buck Owens: Country That's Raunchy And Fun

Columbia's *JAZZ MASTERPIECES* series offers an absolute must with *LOUIS ARMSTRONG, VOLUME IV*, in which the Bach of jazz trumpet meets the Bach of jazz piano, Earl Hines. Armstrong's genius created new concepts in jazz thinking, while Hines's attack and phrasing were described as "trumpet style." The 16 selections on this CD include the Grammy Hall of Fame recording of "West End Blues," probably the all-time Armstrong classic.

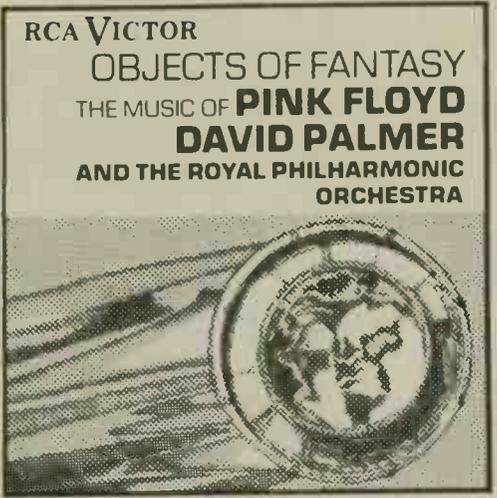
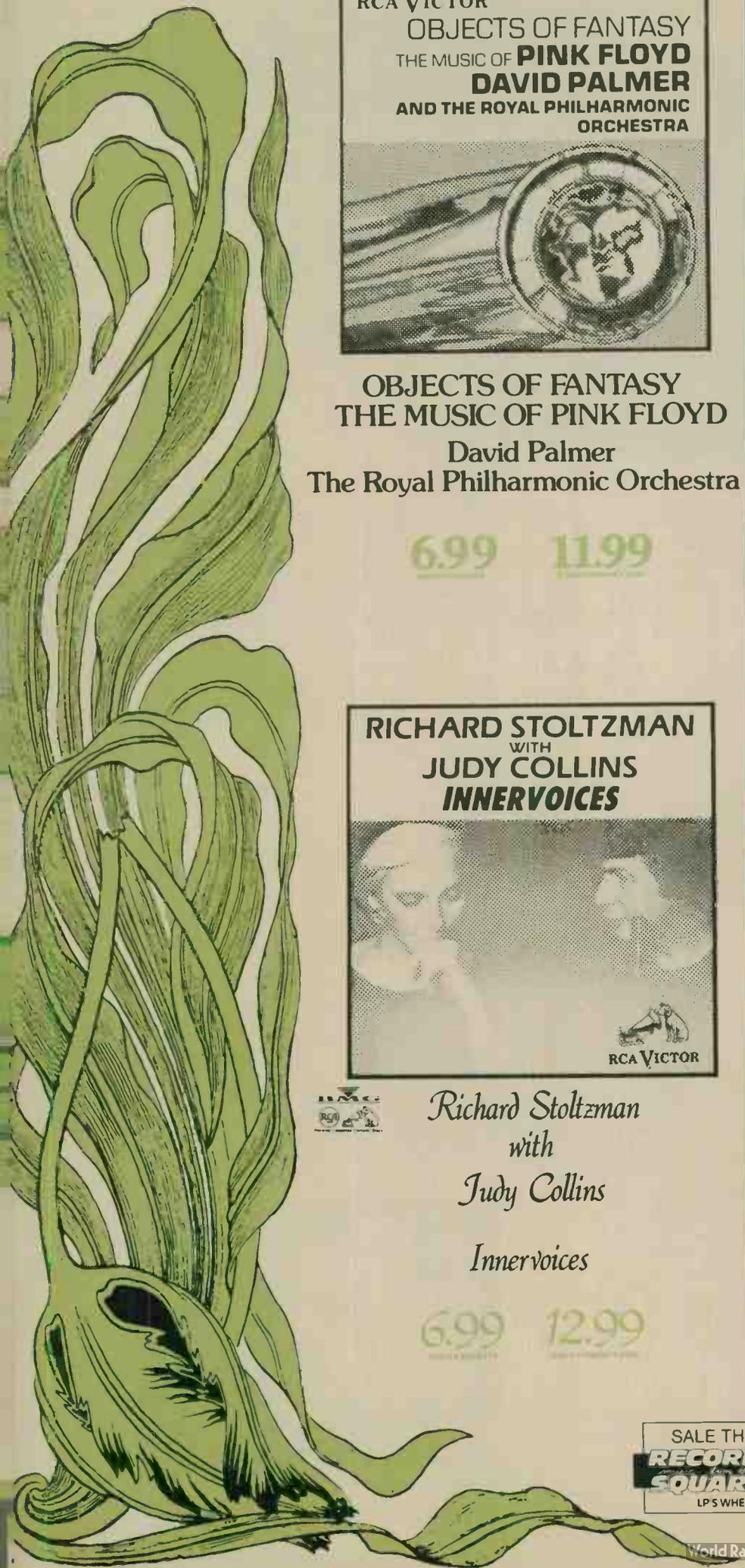
THE HITS OF TOMORROW—RECORDED TODAY was the slogan of Mar-Vel' Records, a Midwestern label that from 1949 until 1976 recorded local talents in southern Indiana and Illinois. Formed by a frustrated songwriter named Harry Glenn, who promoted his records by driving into small towns with loudspeakers on his van blaring his newest product, the Mar-Vel' singles have become collectors' items for rockabilly lovers. Among Glenn's artists were such regional and local favorites as Bill Ferguson, a Romeo who had to run to escape a jealous husband, and Rem Wall, whose lead guitarist rode a unicycle on stage. Twenty-seven selections are compiled on *GET WITH THE BEAT, THE MAR-VEL' MASTERS, A LOST DECADE OF AMERICAN ROCK 'N' ROLL* (Ryko).

Singer/actress Cleo Laine, who recently starred as the Witch in the national tour of the Stephen Sondheim musical "Into The Woods," bows with *WOMAN TO WOMAN* (RCA Victor), interpreting 15 songs by women composers and lyricists, including Laine. Among the selections on the album are "Come in From the Rain" (Melissa Manchester, Carole Bayer-Sager), "Fine and Mellow" (Billie Holiday), "Both Sides Now" (Joni Mitchell) and "Since You've Asked" (Judy Collins).

Cleo Laine: Interpreting Women Composers



Caroline Greyschock



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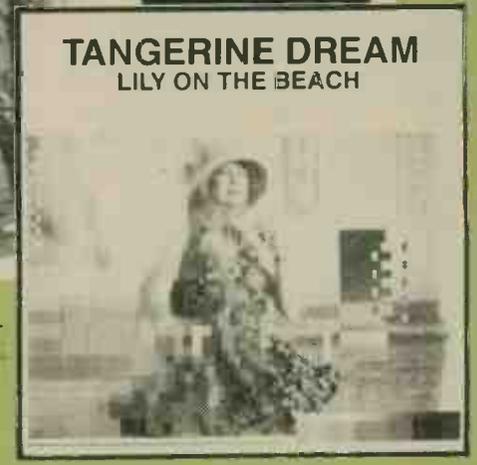


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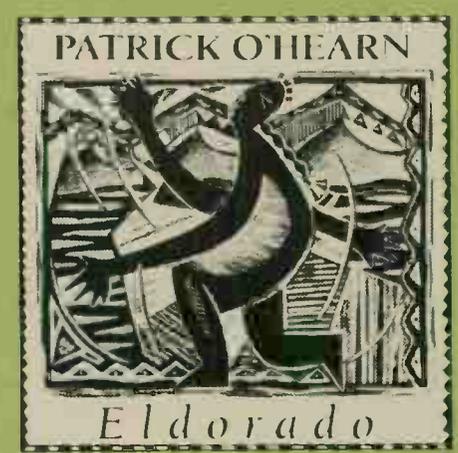


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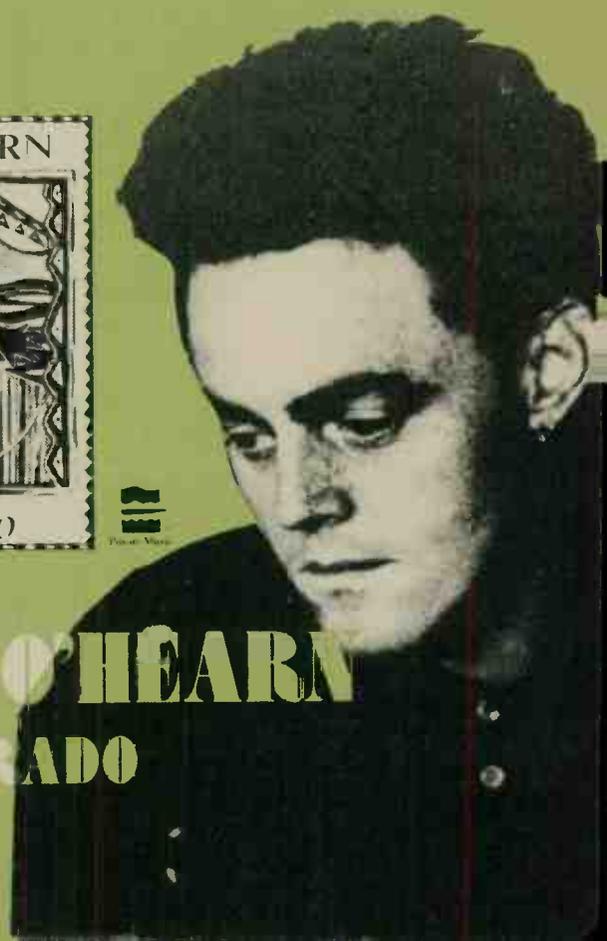
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Concert Happenings

JEFFERSON AIRPLANE RADIO CITY MUSIC HALL

BY BRUCE HARING

Old hippies, like old soldiers, seem to never die.

Jefferson Airplane's tour in support of its new self-titled Epic album marks 20 years since its most creative lineup last united. Grace Slick, Marty Balin, Jack Casady, Jorma Kaukonen and Paul Kantner were joined here by drummer Kenny Aronoff, Peter Kaukonen (Jorma's brother), Zebra guitarist Randy Jackson and keyboardist Tim Gorman. However, the sum of these creative talents did not equal magic on this night.

An over-35 audience hadn't forgotten the glory years, applauding songs after three notes and lustily calling for Jorma solos. But from the opening "She Has Funny Cars" through volleys of "White Rabbit" and "Volunteers," they also came to understand that the magic is gone from the band's chemistry.

Slick, splendid in white go-go boots, reprised "Somebody to Love" in a rich voice. Jorma also delighted, stroking Hot Tuna memories in a short acoustic set. But Balin, with hair obviously dyed, and the hefty duo of Kantner and Casady all punched the clock, giving lackluster performances on "Plastic Fantastic," "Miracles" and the newer "Summer of Love." Fans seeking fond memories are better off investing in SURREALISTIC PILLOW or RED OCTOPUS both still available through RCA.

CHER AT THE JONES BEACH THEATER

BY ROBERT FLORIO

Cher, the singer/actress/body-builder, strutted her wares in distinctive fashion before a sold-out house. Opening with an energetic version of Gregg Allman's "I'm No Angel," Cher arrived on the scene in torn jeans and sequined top and suspenders. It was the most she wore all evening—one bodysuit she wore barely passed as clothing. Cher looked hot and many moons younger than her years.

Cher described the show as "Disneyland on acid"; it certainly was unique entertainment. The stage set comprised hulking girder work on which a band of street-attired dancers cavorted in dark hollows. A nine-piece ensemble backed Cher, among them Darlene Love, and Cher's son, Elijah, on rhythm guitar.

Cher highlighted the evening with many songs from her latest Geffen album, HEART OF STONE, including "Just like Jesse James," and last year's smash "I Found Someone," all to good effect. In addi-



Jefferson Airplane:
20 Year Reunion

tion, between every two or three songs, clips from Cher's performances in television and film were shown on a large screen draped in front of the stage (to facilitate costume changes, no doubt).

But by far the biggest event of the concert was the live linking up with ABC's "Prime Time Live," for whom Cher performed her big hit, "If I Could Turn Back Time." For national exposure, Cher dressed in that skimpy, skimpy outfit she wears on her video and rocked the tune to the cheers of a standing audience.

That song wrapped up the set; however, Cher came back for a welcome encore in which she performed versions of "Many Rivers to Cross" and then a final raucous "Takin' It to the Street."

It was music, movies and a little magic, and it was uniquely Cher.

TRANSVISION VAMP AT THE CAT CLUB

BY AMY LINDEN

Transvision Vamp's Wendy James really shows her roots from the top of her bleached blonde head to the bottom of her pointy toed shoes. The young Ms. James leads her boys in black leather through a veritable tour of the new wave scene, circa 1979-1982. Declaring after a tame remake of Holly and the Italians' "You Better Tell That Girl to Shut Up" that it's "one of the best songs ever," it's clear that Ms. James and company are in love with an era gone by. Playing at an almost painfully loud level, Transvision Vamp ran through a slew of songs from VELVETEEN, a #1 record in their native UK, to the delight of the mainly industry crowd. But while the band is obviously talented and full of spirit, the songs droned on; what should have been a three minute pop wonder became, instead, repetitive and lyrically clinched. The group goes on a lot about cyborgs and 21st century stuff, and ultimately, it's pretty dull. It's hard not to want to like Transvision Vamp since their influences are pedigree, and they do have a lot of energy. But, as some one who was there for the first go around, 1989's retread just lacks that certain something special.

Herb Ritts



Cher: Distinctively Strutting



Wendy James: Showing Her Roots

JANET JACKSON'S

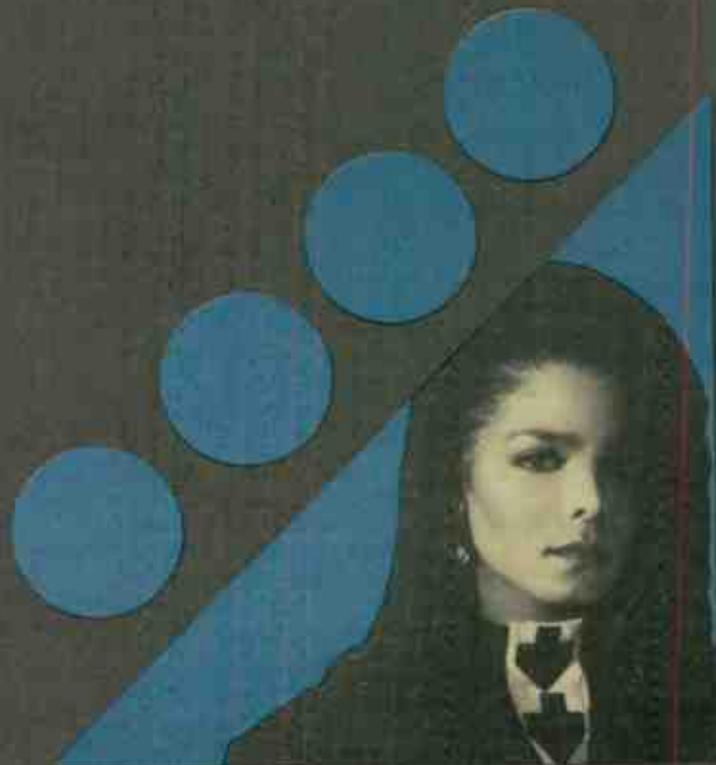
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Top Of Our Charts

TOP 50 ALBUMS AND CASSETTES

1. New Kids On The Block-HANGIN' TOUGH
2. Billy Joel-STORM FOREST
3. Janet Jackson-RHYTHM NATION 1814
4. Aerosmith-PUMP
5. New Kids On The Block-NEW KIDS ON THE BLOCK
6. New Kids On The Block-MERRY, MERRY CHRISTMAS
7. Rolling Stones-STEEL WHEELS
8. Mötley Crüe-DR. FEELGOOD
9. Tears For Fears-THE SEEDS OF LOVE
10. Tracy Chapman-CROSSROADS
11. Barbra Streisand-A COLLECTION OF GREATEST HITS
12. Paula Abdul-FOREVER YOUR GIRL
13. Milli Vanilli-GIRL YOU KNOW IT'S TRUE
14. Madonna-LIKE A PRAYER
15. Richard Marx-REPEAT OFFENDER
16. Michael Bolton-SOUL PROVIDER
17. Belinda Carlisle-RUNAWAY HORSES
18. Melissa Etheridge-BRAVE AND CRAZY
19. Skid Row-SKID ROW
20. Andrew Dice Clay-ANDREW DICE CLAY
21. Cher-HEART OF STONE
22. Fine Young Cannibals-THE RAW & THE COOKED
23. Warrant-DIRTY ROTTEN FILTHY STINKING RICH
24. Luther Vandross-THE BEST OF LUTHER VANDROSS
25. Kate Bush-THE SENSUAL WORLD
26. Kiss-HOT IN THE SHADE
27. Yngwie Malmsteen-TRIAL BY FIRE LIVE I
28. Martika-MARTIKA
29. Big Daddy Kane-BIG DADDY KANE
30. "Batman"-SOUNDTRACK
31. Tom Petty-FULL MOON FEVER
32. Gloria Estefan-CUTS BOTH WAYS
33. Eric Clapton-JOURNEYMAN
34. Young M.C.-STONE COLD RHYTHM
35. The Cure-DISINTEGRATION
36. Living Colour-VIVID
37. The B-52's-COSMIC THING
38. Grateful Dead-BUILT TO LAST
39. Jeff Healey Band-SEE THE LIGHT
40. Eurythmics-WE TOO ARE ONE
41. Cover Girls-WE CAN'T GO WRONG
42. Soul II Soul-KEEP ON MOVING
43. The Alarm-CHANGE
44. Linda Ronstadt-CRY LIKE A RAINSTORM
45. Rolling Stones-THE LONDON YEARS
46. Tina Turner-FOREIGN AFFAIR
47. Alice Cooper-TRASH
48. Bad English-BAD ENGLISH
49. Squeeze-FRANK
50. Debbie Gibson-ELECTRIC YOUTH

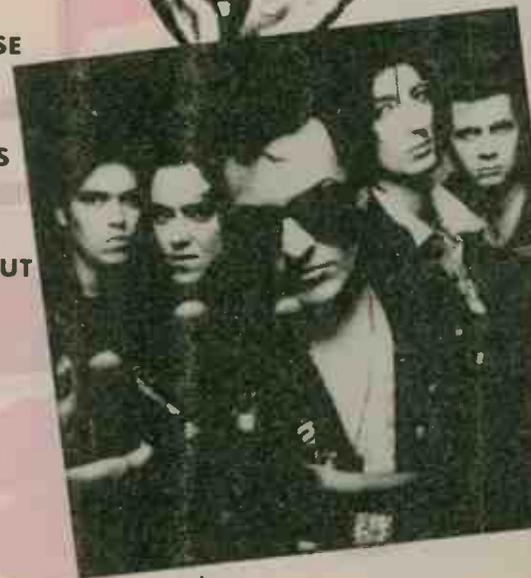
STREET SHOTS TOP 10 STREET PICKS

1. Flesh For Lulu-PLASTIC FANTASTIC
2. George Harrison-BEST OF DARK HORSE
3. Annie Haslam-ANNIE HASLAM
4. Bonham-THE DISREGARD OF TIME
5. The Kinks-UK LIVE
6. Peter Frampton-WHEN ALL THE PIECES FIT
7. King Diamond-CONSPIRACY
8. Michelle Shocked-CAPTAIN SWING
9. Seduction-NOTHING MATTERS WITHOUT LOVE
10. Del Fuegos-SMOKING IN THE FIELD

TOP 10 VIDEOS

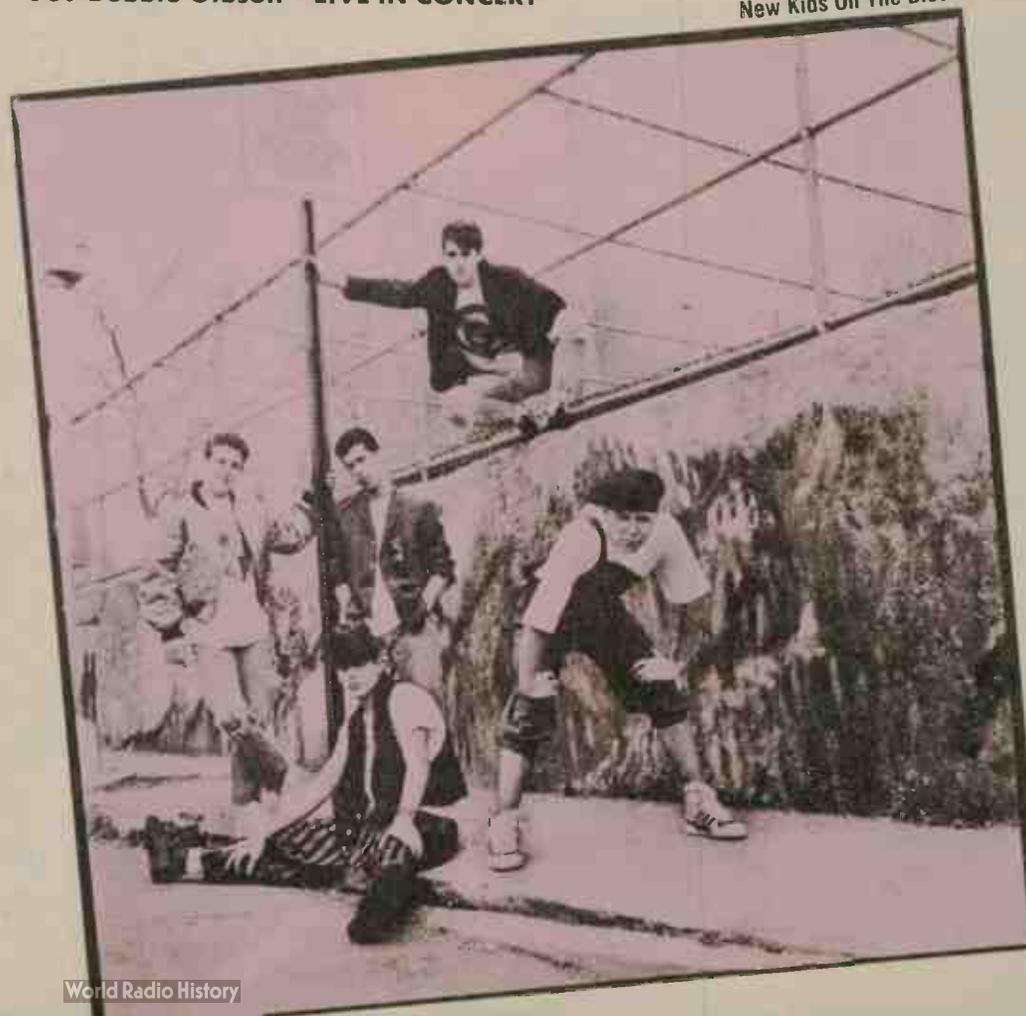
1. "BAMBI"
2. "WHO FRAMED ROGER RABBIT"
3. New Kids On The Block-"HANGIN' TOUGH"
4. "LAND BEFORE TIME"
5. "WIZARD OF OZ"
6. Def Leppard-"IN YOUR FACE"
7. Public Enemy-"FIGHT THE POWER-LIVE"
8. Jane Fonda-"COMPLETE WORKOUT"
9. "BIG"
10. Debbie Gibson-"LIVE IN CONCERT"

Bambi



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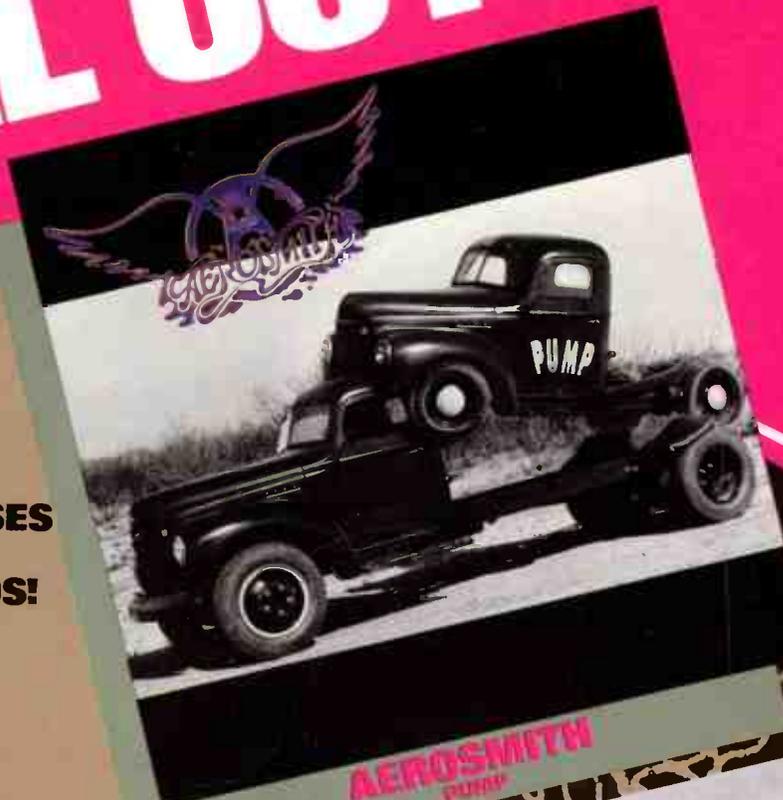
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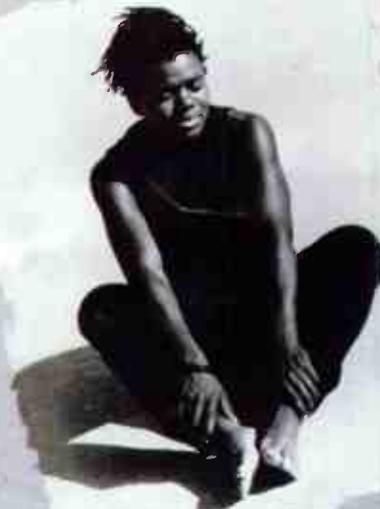
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