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JUNE 1990

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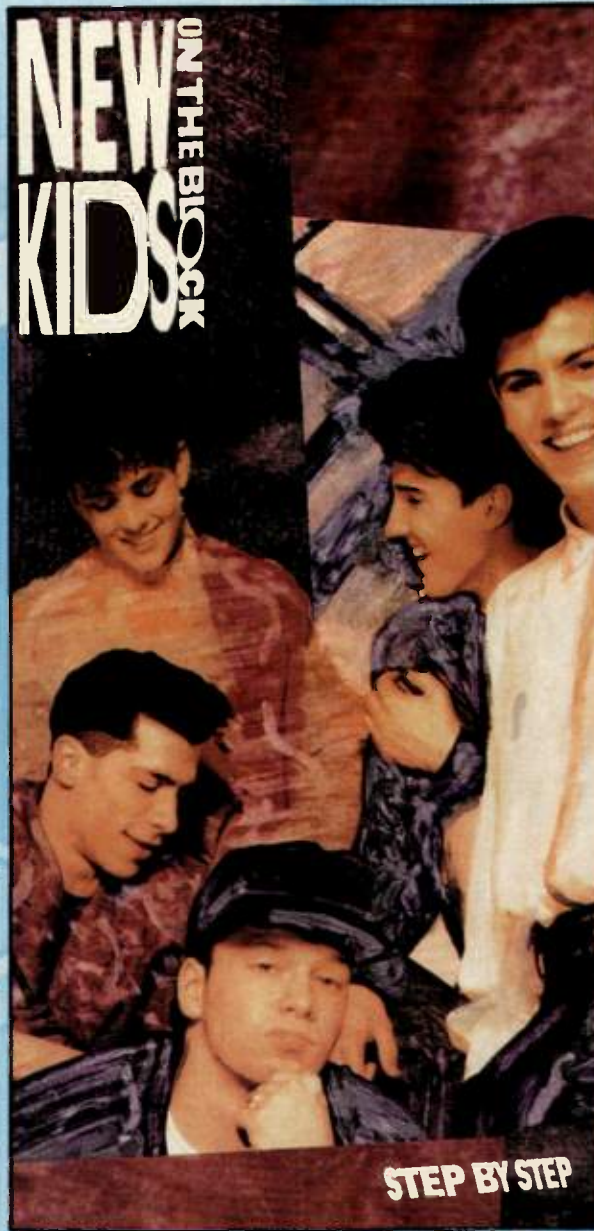


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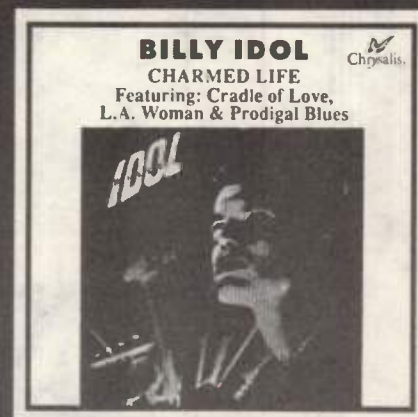
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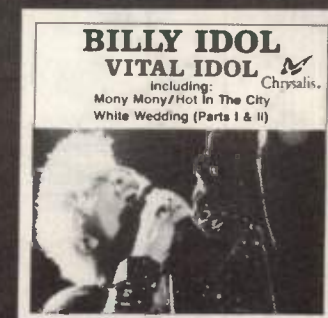
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STREET

VOLUME 3 ISSUE 6
JUNE 1990



10

14

19

JUNE



Robert Plant

- 10 COVER STORY**
Robert Plant by Anne M. Raso
- 14 JANE CHILD**
Child's Play by Elianne Halbersberg
- 19 ADAM ANT**
The Big World of Little Adam by Robert Florio
- 22 SWEET SENSATION**
How Sweet It Is by Amy Linden
- 24 THEY MIGHT BE GIANTS**
Land Of The Giants by Sharon Liveten
- 30 BRUCE HORNSBY**
At Home On The Range by Carol Tormey

I N E V E R Y I S S U E

- 4 EDITOR'S PAGE**
- 6 STREET PATROL:**
Catch up on all the news from London to L.A.
- 16 SIDE STREET:**
Take a look outside of rock.
- 25 NEW MUSIC...FROM THE STREETS TO THE STARS:**
New and Developing Artists.
- 26 STREET WISE:**
Puzzling Rock'n'Roll.
- 34 STREET CORNER:**
Hot New Releases.
- 36 STREET ATTACK:**
Brace yourself for the attack of the Bangers.
- 38 STREET LIFE:**
Concert Reviews.
- 40 BACK STREET:**
What's happening on the Record World & Square Circle Charts.



24



16



6



40

EDITOR'S PAGE

With summer now in full swing, thoughts turn to life outdoors, good weather and great music. This issue of THE STREET brings you a cooler full of the hottest performers around, all guaranteed to make your summer sizzle!

From venerable rock 'n' roll stalwart Robert Plant, expanding his following far beyond his legions of Zeppelin fans, to the comeback trail of Adam Ant, there's a wealth of new music out there that is certain to capture the spirit, freedom and fun that is so universally linked to this season. We've also got Bruce Hornsby, a summer sure-shot who's making some changes in his distinctive sound. And if that's not enough, there's a plethora of new artists, including Jane Child, They Might Be Giants and Sweet Sensation, who are topping the charts and raising temperatures.

With memories of Earth Day still fresh in everyone's minds, this time of year brings a natural focus on the environment. The artists, companies and executives that comprise the recording industry and its retailers are now facing the same kind of challenges the rest of the world is addressing: conservation and waste reduction. And once again, the industry is proving itself powerful enough to make a difference.

The artists themselves represent perhaps

the most influential force to make a change in the condition of our environment. A number of performers are releasing songs that take aim at environmental issues, one of the most notable being Jimmy Somerville's stark and haunting "Rain," dealing with the effects of acid rain. While the subject of environmental destruction may never be completely mainstream fare, artists that make the effort are raising the public's consciousness in a positive way and admirably prioritizing world issues over commercialism.

The record industry itself is also following suit. An increasing number of record labels are packaging their products in recycled cardboard, and much of the promotional material that crosses THE STREET's desk (of which there is plenty!) is printed on recycled paper with conservation information included.

There's still a long distance to go, but the wave has at least begun to build. While trendy causes come and go, the passion that's developing for a cleaner environment must never subside. Our lives depend on it. Translate that passion into action!

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THE STREET is published monthly by Record World, Inc. 22 Harbor Park Drive, Port Washington, NY 11050, (516) 621-2500 at \$1.95 per issue. Copyright 1990 by Record World, 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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EAST BY PJ

Grateful Dead drummer, Micky Hart, has traded sticks for a pen and written a book. Titled "Drumming At The Edge of Music," the book will be published by Harper & Row in mid-September. In conjunction with the Dead's efforts to help save the rain forests, Harper & Row are reported to have agreed to plant two trees in a tropical forest for every one they must cut down to publish the book...

WTG Records' latest up and coming stud-star is Louie Louie, who is hot hot! Those checking out every gyration the performer ground out at a recent private party at Woody's in NYC no doubt recognized him from Madonna's "Borderline" video. Torso fully unwrapped, the dude belted out some cuts off his new LP, THE STATE I'M IN, and is best described as a cross between Stevie Wonder and Prince...

Anyone who may have thought Slaughter lead singer, Mark Slaughter, may have used a double for his opening high-flying stunt in the video for their first single, "Up All Night," can rest assured—THE STREET's roving cameras never lie. "I don't know what everyone was worried about," Mark explains of his self performed acrobatics. "I'm from Las Vegas—I grew up taking chances!"...

VAN HALEN are currently in pre-production on a new album for Warner Bros. Records. Insiders tell THE STREET the band has finished writing songs and are about to begin recording. Barring delays, look for a fall release...

Hitting home runs in the rap arena is nothing new for 3rd Bass, whose Columbia/Def Jam debut, THE CACTUS ALBUM, has been a chart-topper for months. The boys were recently joined by labelmates Oran 'Juice' Jones and Newkirk for a candid STREET shot to celebrate their success. With all those hits between them, you'd think these guys could crack a smile...



Louie Louie: State Of Undress

Shawla Brown, a 14-year-old who was shot and critically wounded by a gunman at her parents' home a few months ago, has had more than her share of tragedy. Her 18-year-old brother did not survive the injuries he sustained in the incident. Shawla, a big fan of L.A. Guns, was promptly visited in the hospital by band members Kelly Nickels and Mick Cripps. "It's so sad seeing anybody go through this," Kelly commented. "When we heard about her wanting to meet us, we said, 'How can we refuse?'" Nice gesture guys...

Tusk...tusk... THE STREET's zoom lense recently snapped (shown left to right) The Church's Marty Wilson-Piper and Peter Koppes, Arista's Scott Spanjick, director David Hogan, Steve Kilbey of The Church, manager Mike Lembo and an unidentified distant relative of Dumbo on the set of The Church's video for the single "Metropolis," on Arista Records...



The Church: Gold Afternoon Tusk

Capitol Records is all agog over Peter Hook, bassist for New Order and his new project with the band Revenge called ONE TRUE PASSION. However, the Hookman himself tells THE STREET the album isn't "revenge" against New Order's Bernard Sumner forming his own new band, Electronic. "It's not a rivalry. Bernard's stuff is completely different. I was trying to get back to being less techno and more rock." As for the fate of New Order, Hook says their "time off" was planned long ago. He adds, "No one knows what's going to happen, and that's the beauty of it!"...

A normally jaded record industry crowd refused to let RCA's critically-acclaimed band, The Silos, off the stage at Woody's in NYC's East Village until they performed a few encores. The band's new self-titled LP was recorded in an old Florida theatre, and according to keyboardist Kenny Margolis, it was well worth the time and effort. "Out of the chaos and pressure," he tells THE STREET, "I think we got a diamond!"...

Add another candle department: Carly Simon (6/25) going strong at 45, Heart's own Ann Wilson (6/19) hits an even 40 and Prince (6/7) is a scandalous 30.



L.A. Guns: Good Deed Doers

AnnaMaria DiSanto



Slaughter: Taking The Plunge

Randee St. Nicholas



The Silos: Diamonds Are Forever



Revenge: Electronic Rivalry

Peter Walsh



Carly Simon: It All Adds Up



3rd Bass & Friends: Smiles Everyone

Cheryl Miller

WEST BY ROY TRAKIN

Prince: Purple Rain's A Gonna Fall

Those Idol updates just won't quit! Despite his near-fatal motorcycle crash last February, Billy Idol is in good spirits, celebrating the release of his first album in almost four years, **CHARMED LIFE**, on Chrysalis Records. He tells **THE STREET** he'll still have a small role in Oliver Stone's **Doors** pic and is aching to get back on the road, hopefully before the end of the year. "When bad things happen, it's great to find out you can get over them," he admits. "It might take a long time before I'm running about and back to normal; but at least I can get up and sing. It hasn't affected the old vocal chords." And to prove it, he let out a huge burp...

Enigma Records held a gala, "Last Groove at the Grove," at the old L.A. Coconut Grove, where several of the label's acts were spotlighted. The club is now slated for demolition by Donald "Taj" Trump (who bought the Ambassador Hotel in which it's housed). Highlight of the evening, which included performances by legendary trumpeter Maynard Ferguson, red-hot Portland hip-hoppers U-Krew and Orange County dance divas Bardeaux, was a short set by new signing David Cassidy. The former TV heart-throb thrilled the crowd with a rock 'n' roll version of "I Think I Love You," insisting it was the first time he played the Partridge Family chestnut live in fifteen years. Look, if you dare, for a new album soon...

For the encore of their sold-out concert at the Los Angeles Forum, Tom Petty and the Heartbreakers were joined onstage first by Bob Dylan for "Rainy Day Woman." Then, with Dylan still on guitar, Springsteen appeared, and they all performed "I'm Cryin'" and "Travelin' Band." You might say the audience levitated...

Guitar maestro Steve Vai, who has worked with the likes of Frank Zappa and David Lee Roth and is currently a member of Whitesnake, released a solo instrumental LP, **PASSION AND WARFARE**, on Relativity, home of axe whiz Joe Satriani. The album features contributions from his one-year-old son, Julian Angel...

Prince's fourth major motion picture, "Graffiti Bridge," will feature The Time's Morris Day, George Clinton, Jimmy Jam, Terry Lewis and Jesse Johnson among others. Described as a new wave "Hollywood" musical with a contemporary urban slant, industry insiders are speculating the film will be this summer's answer to "Purple Rain." A two-record soundtrack is also slated for release with a supporting tour now in pre-production stages. Peter MacDonald ("Tango & Cash," "Batman") is executive producer for the hotly anticipated Warner Bros. picture...

DON HENLEY stopped by the Roxy in Los Angeles to catch a performance by Modern Records' rockers Venice. Captured on film for **THE STREET** are (L-R): Monroe Jones, Scott Crago, Mark Lennon, Don Henley, Kipp Lennon, Pat Lennon and Mark Harris... **...Back in a month!**

OVER THERE BY SUE HUMPHRIS

House Of Love: House Cleaning

WHO SAYS PUNK IS PASSÉ? Long after the demise of bands like The Sex Pistols and The Clash, original anti-heroes The Stranglers are still going strong. And their fans are just as menacing as ever—as local government officials were forced to admit recently. In Brixton, a notoriously heavy area in South London, a potentially explosive meeting to discuss Britain's controversial new Poll Tax system was abandoned when it was realized that The Stranglers were playing a concert in the local theatre the same night. A spokesman for the band told **THE STREET**: "It was decided to pull the meeting to save risking a full-scale riot. Three thousand Stranglers fans clashing with anti-Poll Tax demonstrators would have been a disaster!"...

New band the House of Love were so knocked out by their rave reception at one of London's most prestigious gigs, The Albert Hall, that they saw fit to autograph the dressing room wall right next to Bob Dylan's signature. Staff at the venue weren't impressed—they presented singer Guy Chadwick with a cloth and some cleaning fluid so he could remove their names from that hallowed spot...

Visitors to the World DeeJay Mixing Championship in London were staring open-mouthed at LA-based Samoan rap band, The Booyaa Tribe. Not at their size, you understand, but at their knock-out performance. Now everyone's talking about them as being the hottest new band in town. Mind you, their fans would be fazed if they knew that these 280-pound fellas actually spend three hours every morning body-building!...

THE STREET already told you about the Aussie invasion over in England of singers like Kylie Minogue and Jason Donovan. These guys shot to fame in a banal soap opera called "Neighbors" but raked in the big bucks when they turned their hand to making records. Now we've got another one from the same soap, Craig McLachlin, making his debut in the music world. **THE STREET** has it on the very best authority that this guy knows how to rock hard, having been a heavy rock musician before becoming an actor...

ITALIAN POP superstar Eros Ramazzotti has just released his fifth album, **IN OGNI SENSO**, following a string of million-selling LP's. He's got the hot looks to match that oh-so-Italian name and will be seeking to broaden his audience by releasing multi-language versions of the disc...

...Arrivederci till next month!

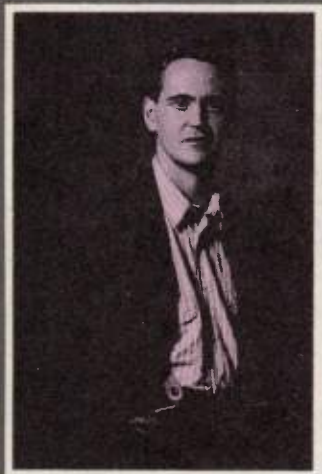
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ROBERT PLANT

With the release of his most recent solo album on Esparanza/Atlantic Records, MANIC NIRVANA, Robert Plant is finally coming into his own as a solo performer...as opposed to being "that dude who fronted Zeppelin." These days, Plant's "stairway to heaven" is making people happy with an interesting mélange of three unique musical styles: traditional Indian music, hard rock and R&B. He's the only performer in the world, outside of George Harrison, who can get away mixing these three disparate styles of music into his trademark sound, and he does it with finesse. Plant has kept his original audience from the Zeppelin days while adding legions of new fans who are following his solo career with eager anticipation and making singles like "Hurting Kind" bullet up the charts.

He's the "Tall Cool One," a rock legend who takes his music seriously and describes it as being "throw-away" at the same time. Interestingly enough, the release of the last two Plant albums, NOW AND ZEN and MANIC NIRVANA, have coincided almost exactly with the release of the last two John Waters' movies, "Hairspray" and "Cry Baby," and to this Plant says, "I think that's wonderful. I want my music to be disposable just like his movies."

But don't let Plant's seemingly casual attitude towards making music fool you—he's actually a perfectionist in the studio (and who wouldn't be after working with the likes of Jimmy Page for almost 15 years?). Plant puts a lot of brainstorming into songwriting and performing and usually writes about four times what he needs for each album.



The Staffordshire, England, native tells THE STREET. "When I'm done in the studio, I think 'Is this good? Can I sleep with this forever?' Releasing a record is like getting married...because you've been through the courtship: you've fallen in love with it, you've seduced it—and then there you are, getting ready for everyone to listen to it. You wonder if you should let anyone hear it—or is it a little too personal?"

Plant admits to listening to his works a few times after their release and picking them apart, but he reveals that for the most part, he's proud of what he's done in the studio. "Depending on the mood that you're in when you look back, you're either more self-critical or less self-critical. I'm very proud of what I've done. I've stuck to my guns, and I've kept clear of the 'conveyor belt' sound, so I'm proud of that. But there are always improvements you can make in hindsight."

"I like to be on the front of musical innovation...just pushing rock 'n' roll in a direction that is more interesting than what comes off the conveyor belt."

Robert Plant

And just what kinds of improvements would Plant want to make on his previous releases—*vocal* improvements? "No, because the vocals had to be as they were for those songs," he replies. "But the production could've been better (on the albums) before SHAKEN 'N' STIRRED. But then again, they were done in 1982 and '83, so it's going back awhile, you know."

Despite enough platinum albums to fill the interior of the Taj Mahal and the guarantees of being an arena sell-out performer for life, Plant constantly sets new goals for himself.

"I try to set the goal of putting out albums that *lead* rather than *follow*, and I think that's the case with MANIC NIRVANA—both sound-wise and in musical content. It's not my place to say that, you know, but I feel that that's how it is. I like to be on the front of musical innovation...just pushing rock 'n' roll in a direction that is more interesting than what comes off the conveyor belt. I like to say, 'Nobody's been down this way before.' That's what I do, that's my ambition and my goal—to continue to diversify my style and skill."

Plant has been approached by the Atlantic staff to do a live album, but he has little or no interest in it. "To me, it makes no sense to do a live album. I want to do studio stuff; I want to do writing. It's a waste of time to start mixing live music. It's like 'Here it is again!'"

But although Plant thinks that live albums are a bit repetitive, he says, "I wouldn't mind doing a 'best of' and remixing some of the material someday."

Plant admits that some of that "best of" would include the Zeppelin material closest to him—although, at this point, he's not revealing what material that is. He does, however, tell us that a reunion tour is ruled out of his schedule. Despite constant rumours that the metal

prototype group is slated to go on a reunion tour in the near future with Jason Bonham filling in for his late dad, Plant says no.

As you know, the group did reunite for the live telecast of the Atlantic Records' Fortieth Anniversary Bash last August, and Plant needed a little arm-twisting from record company execs and the rest of the group members to attend. "I didn't want to do it in the beginning because I didn't think Live Aid (where the group's first reunion, with Tony Thompson and Phil Collins on drums, took place) was very good for us. I thought we could make the Atlantic show better, but I don't think we did. It was the wrong kind of show to be on, you know. It

was sort of contrived. It was like 'Here they are, ladies and gentlemen,' and the whole of America held their breath. It would've been better to play in a bar for a month and get really good before doing a show like that."

And speaking of bars, Plant *has* honed his touring skills at a few out-of-the-way English clubs in the past and hopes to do it again in the future. "Yeah, I'd like to do that—but it won't be in America; it'll be England because we've rehearsed, and we're ready to play now. But we've got to go back and work with new lighting and that stuff—and after that, we'll go to some out-of-the-way little place and get billed as The Knobs."

The revenues from these surprise pre-arena tour shows will go to anti-pollution causes—something that Plant has taken to heart as of late. "We're very concerned about the pollution in the Chesapeake Bay, and we want people to be more concerned about pollution in general. All these hospital ships have been dumping their deadly cargoes into the Chesapeake Bay, but we have to admit that opposed to England, you guys over here really do have good journalism written about the problem. Our pollution problems tend to be swept under the carpet by the press. It's just the British way, sadly. The problem with refuse washing on the English shores is incredible—because we're an island, all the refuse from the rest of Europe washes up on us."

Plant has enjoyed his time as a solo artist, although he considered his present backing group—consisting of drummer Chris Blackwell, lead guitarist Doug Boyle, keyboardist Phil Johnstone and bassist Charlie Jones—to be more than just a backing group. ("We're married for life," Plant chuckles.)

Having his own group is a far cry from his days in Zeppelin which he says, "was more like a movement of which I contributed a part... but now I'm in *control*, so I'm prepared to make mistakes, I'm prepared to carry the responsibility for my own career moves. I suppose my independence and my pride have grown with each year and with the release of each record.

"I'm in a great position: I've got a really strong live following. The concerts haven't been a let-down; I've gotten great reactions from them. As a solo artist, my vision is—or my opinion is—that I've been incredibly lucky to have the strength to continue with the kind of enthusiasm that I've got. And also, I've gained a lot of supporters along the way who really enjoy what I do. It's quite remarkable: I've been singing for a long time."

Through the 20-plus years of being a superstar rock 'n' roller, Plant has managed to constantly re-invent himself—going from R&B shouter to metal king to mystical Indian guru of sorts and then coming full circle, only to become a combination of the three. Still, the song remains the same as the Zeppelin days. Plant is still the same enthusiastic rock 'n' roll rebel that he's always been.

MANIC NIRVANA is the latest stop on Robert Plant's musical odyssey, and needless to say, he's proud of it. The "Tall Cool One" concludes with a smile: "Rock and roll comes screaming out of the back alleys of distaste and dislike and frustration. It begins as an angst-ridden adolescent expression machine. However, there are those who perpetuate that and take it on through the years, focusing even finer and finer on the details of the scream, the scream that made them want to do it in the first place. Today, I'm not just having a scream for a scream's sake, but I'm trying to mold and sculpt the scream."

By Anne M. Raso



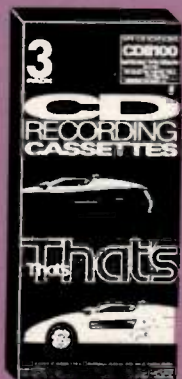


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Child's Play

Eventually, she cut a demo tape that landed in the hands of major labels.

"I moved to L.A. and somehow my tape got to every company. I don't know how. Thirteen labels went into a bidding war, and I was without management or a cent to my name. It was a very diverse time. I lived in a place where everything was turned off because I couldn't pay the bills while, at the same time, I was being flown first class, wined and dined by record labels. I met all the heads of companies and decided to go with Warner Brothers. Producing myself was an issue. I got it the way I wanted, and here I am."

Perhaps it was her determination, or her refusal to bend in any way, but despite her soft-spoken manner and delicate good looks, she denies ever encountering sexism or not being taken seriously at any time during her negotiations. "It never entered my mind," she states. "No one to my face in the record business has ever taken me less seriously than I think they'd take a male. Maybe there was some hesitation because I was a new artist, but I demand to be taken seriously, and if you present yourself that way, you probably will get it. I present myself in a very serious, non-sexual, business-like manner. I wasn't going to give anyone an opportunity for anything other than business. Regardless of how one looks, you communicate difference of gender in different ways. I never communicated that at all. I had very strict rules. Everyone I met treated me fairly and with respect."

"I lived in a place where everything was turned off because I couldn't pay the bills while, at the same time, I was being flown first class, wined and dined by record labels."

Jane Child

While "Don't Wanna Fall In Love" is one of those infectious melodies that remains with the listeners for hours and does lend itself to a bit of toe-tapping, don't call Jane Child a "Dance Artist." This is a popular misconception based on one song, and the mere thought makes her bristle.

"No! I absolutely don't see myself as that!" she insists. "Some of my music is danceable, but there is a difference between dance and funk, and I'm a funk enthusiast. I guess most people have only heard the single so far, and that's what they're basing this categorization of it on. Once they listen to more of the album, they will see that there is more to what I am."

People are likely to get to know Jane much better when she takes her show on the road, something she considers the "reward" for her efforts. Although she admits a desire to make a second album before taking to the stage, she confesses, "I am dying to go on tour, but I won't go until it's right. I have no band, and I refuse to have anything to do with tapes. That's not the way I would do it. I'd rather have another record's worth of material under my belt, but since I've had this success so far, they're making it awfully tempting. Still, I won't go out until the time is right."

For Jane Child, that may not be far off.

By Elinne Halbersberg



If you happen to spot Jane Child walking down a street in your neighborhood, feel free to stare—she's quite used to it. "I've walked around looking like this for five or six years," she explains. "I'm used to being looked at, so I was prepared for fame! This is what I chose to do, so I have a responsibility to be nice about it as well."

Moving to the left of conformity has been key in her life, and this individuality is the core of her self-titled debut album on Warner Bros. Records, which she wrote, performed and produced. Watching the first hit single, "Don't Wanna Fall In Love," climb to the top of the charts has been the most rewarding of experiences and has opened up minds to the unique talents of the Toronto native.

The Personal Side of Jane Child

Influences:

Stevie Wonder, Earth, Wind and Fire, Gladys Knight, Chaka Khan, Led Zeppelin, Elton John

Aspirations:

"I aspire to make albums as great as Led Zeppelin—they were absolutely perfect."

Favorite Song:

"A perfect song? Elton John's 'Someone Saved My Life Tonight' is pretty amazing."

Dream Duo:

"I don't collaborate. I can't imagine doing that. I keep to myself. I don't write or sing with anybody, but then again, if Jimmy Page wanted to do something in the studio, I don't know how long it would take me to get dressed and get down there!"

Favorite Film Score:

"Full Metal Jacket.' It's brilliant."

Color That Best Describes Her Personality:

"Black."

Braiding Her Hair:

"Takes a whole weekend, 14 hours. A night to undo, then the next day it gets braided by three girls. I do it every five weeks because the rows get untidy as it grows."

"I've always been outrageous as far back as I can remember," she notes. "I started to do my hair six years ago and got my nose pierced four years ago. The way I dress has evolved. I've always worn a lot of jewelry; I never desired to look like everyone else; and people should know that it didn't happen overnight or all at once. I felt comfortable in Toronto like this, and I really am homesick for the seasons and being able to walk around. I live in Los Angeles now, and what's surprising is that whenever there is a really big conservative side to a city, there is an equally outrageous underground. But L.A. has no conservative side! That's why you see kids on Hollywood Boulevard in leather; and in Beverly Hills, you see the Gucci version of the same thing."

She grew up in a musical family with both parents involved in the classical field. This led to similar training as a child and a considerably formal background. Eventually, this was eschewed for contemporary sounds. "I'm making a better living than I ever would have classically!" she laughs. "In classical music, you're very limited, and the amount of self that comes through is so miniscule because you're interpreting the masters with hard, fast rules about how to do it. It's very structured and kind of close-minded. My parents aren't this way, however, and are less surprised than anyone else about my success. They know I've always been determined. It's not their kind of music, but they like what I do. They're proud."

Despite her hours and hours of practice and theory, stepping out into the real world was quite a culture shock. Joining her first band, she found herself "lost! There was no music for me to read; I was expected to improvise, which you don't do classically. You only play piano, organ or harpsichord—never a synthesizer—so there were a lot of changes to make.

"As a writer, I don't sit down and call up my training. I just do it by ear; I do what feels right. I think that's a better way. But the first songs you write are inevitably terrible."

At fifteen, she was on the road with a band, facing the club circuit, forced to compromise by playing cover songs or go the original route with minimal work. She recalls: "It was very, very hard. They would send us up to places you wouldn't believe existed. The first year, I worked 45 weeks, ate and slept in those places. It was a very good lesson in life. They are beyond comprehension, and nobody wants to hear music they haven't heard on the radio, so you either cover it or slug it out on your own. I did both and decided not to take any day jobs. I decided to make my living in music, so anything I was hired to do, I did as well as I could without an attitude. I played organ in church—very structured—piano for ballet classes and organ at a horse show, which paid well but required very long hours. Then there were magical times when I sang with a band doing my own material, which is what I lived for."



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SIDE ★ STREET

A Look Outside Of Rock

CLASSICAL

BY JOEL VANCE

This month brings the second installment release in BMG/RCA's mammoth project, THE TOSCANINI COLLECTION, a four-year program totaling 82 compact discs, 81 cassettes, ten Laser Discs and nine video cassettes. It represents coverage of Toscanini's recording career from 1920 to 1954 as conductor of the La Scala Orchestra, the New York Philharmonic, the Philadelphia Orchestra and the NBC Symphony Orchestra, the latter created expressly for him by RCA chairman David Sarnoff in 1937. Selections from 17 years of weekly radio broadcasts and ten television performances from 1948 to 1952, all in state-of-the-art reprocessed sound, are also included.

Toscanini photographer Robert Hupka's selections of formal and candid portraits, many never published before, are a feature of the deluxe packaging; liner notes by Toscanini authority Mortimer H. Frank appear in four languages, and opera and choral works in the recordings contain librettos in the original languages and English. The June package includes selections from Dvorak, Strauss, Respighi, Beethoven, Wagner, Brahms, Frank, Debussy and Rossini. The project has been authorized by the Toscanini family, who have given their complete cooperation to this definitive retrospective on "The Maestro."



Robert Hupka

Toscanini: The Mammoth Maestro



NBC

Non e vero a ben trovato—if it's not true, it deserves to be—applies to the story that jazz trombonist Miff Mole relates of Toscanini. Mole, who was farsighted, went to the NBC studios to play a dance band radio date in Studio 6-H. Mistakenly, he went to Studio 8-H where Toscanini broadcasted, sat down and played what was in front of him. The Maestro, who had a perfect ear for tone, noticed the new individual sound and went to Mole after the broadcast, offering him a permanent trombone chair with the NBC Symphony Orchestra. Mole declined with thanks, saying, "I get tired of playing that section stuff."

To commemorate composer Stephen Sondheim's 60th birthday, RCA has released three digitally remastered CD's: SIDE BY SIDE WITH SONDHEIM, A LITTLE NIGHT MUSIC (both Original London Cast); and MARRY ME A LITTLE, containing a bonus track not found on the first album release, "Can That Boy Foxtro!"

JAZZ

BY JOEL VANCE



Charles Mingus:
Reconstructed Epitaph

Trumpeter/singer Louis Prima is best remembered for his teaming with Keely Smith on their mid-'60s' version of "That Old Black Magic," but during the Swing Era of the 1940s, he was a highly popular band leader in New York and the New England area. He recorded for the small Hit label and was undisputed king of the jukeboxes in Brooklyn. So fond of him were his audiences that they often brought home-cooked meals and placed them on the stage while Prima was singing, whereupon he would turn to the band and exult, "We eat tonight!"

Prima made hundreds of recordings for Hit, and the first double-disc album from that catalogue, containing thirty selections, has been issued on Savoy Jazz and titled after his philosophy, LOUIS PRIMA: PLAY PRETTY FOR THE PEOPLE.

"I wrote it for my tombstone," said Charles Mingus of his orchestral work EPITAPH, to which he devoted thirty years of his life. Mingus continued to refine and expand the piece until his death in 1979, but it was only two years ago that the complete manuscript was discovered—500 pages containing nearly 4,000 bar measures of music divided into 19 movements. The manuscript was reconstructed by jazz scholar Gunther Schuller, and on June 3, 1989, it was performed at Alice Tully Hall at Lincoln Center with Schuller, conducting a 30-piece big band featuring Wynton Marsalis, Randy Brecker, John Handy and Sir Roland Hanna. That performance was recorded, and EPITAPH has been issued on Columbia as a specially priced double CD/double-cassette. The two-hour work will have future concert performances in Massachusetts (Tanglewood, August 31), Chicago (Jazz Festival, September 1) and New York (Lincoln Center's free outdoor summer jazz series, September 27).

In March of 1989, the legendary trumpeter Dizzy



Carol Friedman

Gillespie & Roach: Improvisational Journey

Gillespie and the innovative drummer Max Roach came together for a one-night concert in the Parisian suburb of Bobigny. There were no rehearsals. In fact, the only planning for the appearance was done over a breakfast or two and a few long hours of conversation in a New York rehearsal studio a month earlier. Never was a note played in the preparation for the concert that would become MAX ROACH & DIZZY GILLESPIE—PARIS 1989 on A&M Records. Yet the debut album for the A&M Modern Masters Series is no less than historical. It takes the listener on a largely improvisational journey with two of the most heroic figures in 20th Century music. Give it a listen!

(Note: In the March Classical & Jazz column, the Guitar Recordings label was credited incorrectly to "Guitar Player International Magazine." The correct publication is "Guitar For The Practicing Musician.")

COUNTRY

BY ALANNA NASH

Mention the word "June" to many country music fans, and they automatically start packing for Nashville.

June means Fan Fair, a week long celebration of all things country, in which thousands of fans from all 50 states and several foreign countries get up close and personal with the stars. For a \$70 registration fee, fans can watch a softball tournament played by their favorite performers, attend record company produced concerts featuring several of the best-known artists on each label and sit in on the Grand Masters Fiddling Championship. The fee also allows access to the fan club and record-company booths where the stars autograph and pose for pictures with the people who've made them what they are. This year, acts scheduled to perform at the Tennessee State Fairgrounds in early June include Randy Travis, the Nitty Gritty Dirt Band, the Bellamy Brothers, Ronnie McDowell, Eddie Rabbit, and the Judds.

If you do happen to be in Nashville this summer, you might also want to drop by the Country Music Hall of Fame. The museum opened a new exhibit in February, "Country Music Backstage," a permanent display consisting of guitars belonging to Steve Earle, Gram Parsons, Les Paul, Merle Travis, Doc Watson and Hank Williams. Costumes worn by Rosanne Cash, the Judds, Willie Nelson and the still-dead Elvis Presley are also in the spotlight.

The Judds: Shirts Off Their Backs



Country music superstar Waylon Jennings has signed to record with CBS/Epic Records. The debut project, produced by Bob Montgomery and longtime Jennings' associate, Richie Albright, is in production now and tentatively scheduled for release in mid-summer. The album is being described as Waylon's return to "high energy country."

A Ricky Van Shelton song is a country song, pure but not so simple to describe. Critics have tried to define his music in such terms as rockabilly-Bakersfield, new traditionalist, the "real stuff" or honky-tonk with an edge. Ricky admits to all of the above, but he explains it best: "Really, my music is just music that would be played on a country station. There ain't nothin' on my albums that won't be played on country music stations."

With sales closing in on the million mark for his latest Columbia LP, called RVS III, and a firm position on Billboard's Top Pop Albums chart, it seems like Ricky is poised to broaden that base. Cable station TNN's Viewer's Choice Awards has already made Van Shelton a triple award-winner, including Favorite Male Vocalist. Country music fans awarded him more category victories than any other nominated artist.

NEW IN THE RECORD BINS THIS MONTH: An all-female line-up, with LPs by Carlene Carter (who's been absent too long), Bailie and the Boys, songwriter Matraca Berg and newcomer Kelly Willis, whom critic Nick Tosches says sings "like an angel with hell-scorching wings."

SOUNDTRACKS

BY JC

BAD INFLUENCE (Mango/Island). What a coincidence that Rob Lowe should come out with a full length motion picture titled "Bad Influence" so close to and seemingly linked with his video-tape sex scandal. Thankfully, Lowe himself does not attempt to sing on the soundtrack for the Epic/Triumph release, and instead, we are blessed with a very likeable, highly entertaining assortment of musical performers and styles. Reggae sounds are the real grabbers here with Toots' "Spiritual Healing," produced by Chris Blackwell and Sly Dunbar, one of the strongest tropical sway numbers. While that song may recall shades of Marvin Gaye's "Sexual Healing" without hesitation, Lloyd Cole offers a very original, exciting and urgent performance on "Downtown" (not *that* "Downtown"), a pop-rock explosion that screams with hit potential. On the post-mod front, Skinny Puppy's "Who's Laughing Now?" has a razor-sharp edge with ominous trademark vocals and a biting set of lyrics. Nice work all around, and a soundtrack that should have a positive influence on listeners.

ASPECTS OF LOVE (Polydor/Really Useful Records). Andrew Lloyd Webber's musical collaboration with Don Black and Charles Hart proves to be a non-historic but, none-the-less, completely entertaining experience. It's best to put behind one the memories of Webber's previous musical tour de forces, like "Cats" or "Phantom of the Opera," and simply enjoy the soothing melodies of "Love Changes Everything" and the duet "Seeing Is Believing" without the natural comparisons to, say, "Music of the Night" or "Memory." Ann Crumb and Michael Ball are proficient vocalists with a sense for competently portraying the material in a pleasing yet not grandiose manner. Though the Polygram packaging and marketing of "Aspects of Love" falls in much of the same line as their successful "Phantom of

Ricky Van Shelton:
A Broad Base



Jim Hagans



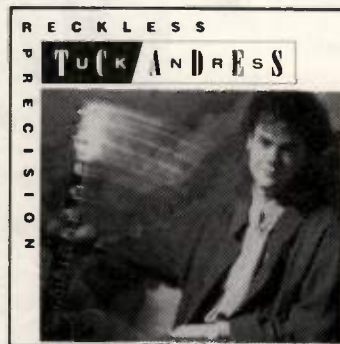
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the Opera" double disc, "Aspects" needs to be heard as a separate entity in the context of a human drama and appreciated for its stylish music that rarely settles into commercialism.



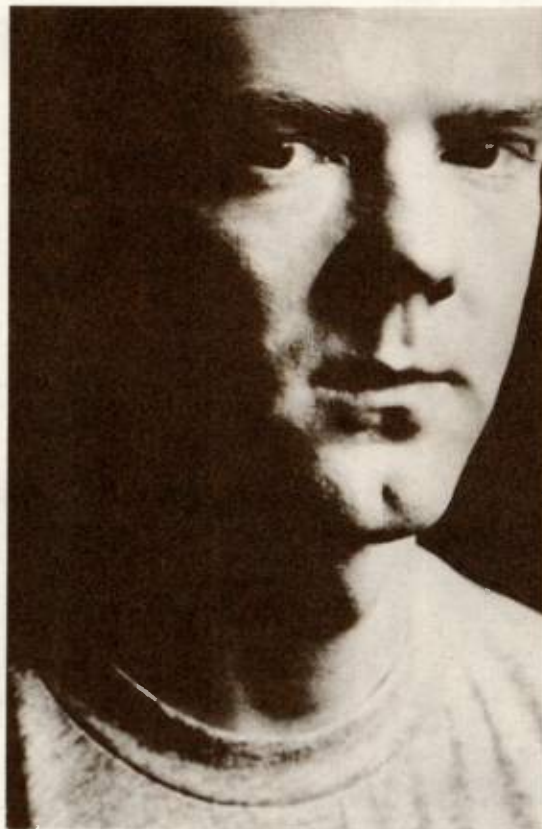
Aspects Of Love

12" DANCE

BY JC

Mysterious Art—"The Omen" (Columbia). Played at the highest tolerable volume, the crackling thunder and high camp voice of Alfred Hitchcock ("This is music to be murdered by!") immediately sets the tone for the fun about to come. Already an enormous hit in Europe, "The Omen" is as theatrical as they come and is filled with simplistic lyrics and tons of dance rock energy. Ben Liebrand's remix takes the listener and the dancer on a highly entertaining and playfully ominous trip that includes riveting breaks and choral arrangements that Damien himself would be proud of. The cautious can rest assured, however—there's no devil worship here,

18 ★ JUNE



Jimmy Somerville: Feelin' Mighty Real

just pure dance-floor escapism. Watch for "Carma: Omen II" to follow.

Jimmy Somerville—"You Make Me Feel (Mighty Real)" (Polygram). The problem here is certainly not one of quality. The high energy abandon of the Sylvester classic is captured with spunk and charm, and the song seems tailor-made to the falsetto distinction of Somerville's vocals. But what he fails to do is bring anything new or highly creative to the tune, and as a result, this version, though irresistible in its dance floor appeal, is barely distinguishable from the original and almost seems unnecessary. It's not the first time the ex-Bronski Beat/Communards member has attempted a remake ("Never Can Say Goodbye," "Don't Leave Me This Way"), but the formula may be wearing just a bit thin. But don't despair, there are tons of brilliant tracks to be found on the lad's new LP, READ MY LIPS.

Snap—"The Power" (Arista). Though ranking as a Top Five smash in the U.K., Germany and a good chunk of Europe doesn't necessarily translate into U.S. success, this power-house workout stands a good chance of being just as big a hit here. With Remix production by OFF ("Electric Salsa"), "The Power" burns with a lean, mean rap 'n' house feel on five mixes. "The Power Mix" version, short at under four minutes, takes the best elements of the extended shots and results in a to-the-point, tightly edited piece with literal snap. Another sure-shot for Arista!

Hot & Noteworthy: Fun Fun—"Give Me Love" (ZYX), Laura Branigan—"Moonlight On Water" (Atlantic), Soul II Soul—"Get A Life" (Virgin)

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The Big World Of Little Adam

I think it's very restrictive when people assume you're just interested in one thing. If you approach your album as a can of beans then you cannot blame the machinery for producing it like a can of beans. I like a bit of flavor in my can of beans, you know what I'm saying," states Adam Ant.

Ant is back from a five-year hiatus. He's seen pop music evolve while he was away; the industry itself grow; and having pondered the changes, has brought out a hit new album of his own tasty beans, *MANNERS AND PHYSIQUE*, on MCA Records. As leader of Adam and the Ants, he helped forge the ground-breaking sound of post-punk pop music in the early '80s. He is also credited with creating the popular appeal of music video. Why a sudden return to the fray?

"It was ten years almost to the day that I began with *KINGS OF THE WILD FRONTIER*, and I think that pretty similar things are happening at the end of this decade that happened at the end of the previous decade," Adam tells *THE STREET*.

Adam Ant's can of beans were always wrapped in unique packages. He has performed under the guise of Prince Charming, a pirate, an Indian and an astronaut. His latest incarnation is an eighteenth-century gentleman coping in a modern day world. "An eighteenth-century brain... In a twenty-first century head" goes a line from his hit single, "Room At The Top." It is an extension of past themes, old values of social behavior and dedication to craft that have become new again. But time off from making records while he pursued a serious acting career gave him the chance to do more research on this period to which he has had the keenest attraction.

"Don't get me wrong. Anybody saying the eighteenth-century was wonderful and delightful obviously doesn't know anything about it. It was a very brutal time. But if you were in London or any of the other major cities, it was a time when enormous changes were being made in Europe. It was a time of invention, a time of science. I homed in on some of the (visual) artists of the time who were really like pop singers, in my view, because their work was bought on a mass-produced scale in coffee shop windows. It was the first time art had dealt with the working man's experience. It was also a very sexy era, and I liked that."

Ant sees parallels in the Enlightenment period which compare to our time, drawing focus on current events in Berlin or just social mores. And there is more.

"I like the emphasis on craft they had. The last years away, especially as an actor, have been a humbling experience. You realize that you can never be in a position to say you know everything, because craft is something which should take you a whole lifetime to master."

In order for Ant to update his craft, he had to put a creative team together to produce an album. He had followed the work of Andre Cymone, who produced much of Prince's early work, and decided to collaborate with him. He also engaged Marco Pirroni, former Ant guitarist, for this project. "I said I wanted to work with the best, and by that I meant everything from the songwriting to the production to the way it looks to the record



Chris Cuffaro

"When people buy an Adam Ant record, I want to give them my heart and soul. Ten stories, it's from me to them, and it's very personal. I don't care what the 200 other releases that week are about."

Adam Ant

company. And I think everyone involved, in my view, is the best."

Ant has certain pride about being in charge of the whole process, yet it's clear he doesn't view it as a power trip. "People talk a lot about control. Control is a big word these days in terms of everything. Do you control your image? Do you control the record company? But it's not control; it's work! People talk about controlling the image; well, I just take an interest in deciding what I want to look like and choosing the right photographer. The hard bit is finding the talent. Once you've found the talent, you can delegate the idea. But I do like to supervise everything."

David Bowie is mentioned as someone who has made a reputation of closely supervising his own projects, and Ant agrees. "Bowie is probably the best example of someone having a career expanding over the generations and never getting caught up in any one of them. He's always stayed one step ahead by brilliant timing and brilliant collaboration and knowing talent when he sees it. That's what it's all about."

Adam Ant's re-emergence on the music scene moves him to speak out about the past decade where he first made his mark. "The aftermath of punk was very ugly indeed. I hated what it had become. The Sex Pistols for me were *THE* group, the catalyst, the reason for me getting involved in music. But it got political. The style went out of it. People looked to The Clash as being something more than just a pop group. They are under the illusion that punk was big boots and safety pins, but it wasn't. It was a great deal of style. It was in the tradition of pop and very Tin Pan Alley. What happened to The Sex Pistols when they came to America was disgusting, and it was just bad management that did that to them. That energy got diluted by having a heroin addict in the group—Sid Vicious—and to me punk started off as an antidrug thing. When drugs started taking over, it was very sad. And I was performing all the way through this so I feel very qualified to make these comments. It affected me in terms of what I had gotten into it for."

MANNERS AND PHYSIQUE will hopefully re-establish the things Ant is looking for through the acceptance of his new music. The pop lyrics, rock 'n' roll and funk beats have already produced a bona fide smash with "Room At The Top," which has cracked the top of the modern rock charts and has done the same at the lucrative pop level. Ant attributes much of his success to the perfectionist effort put into each song.

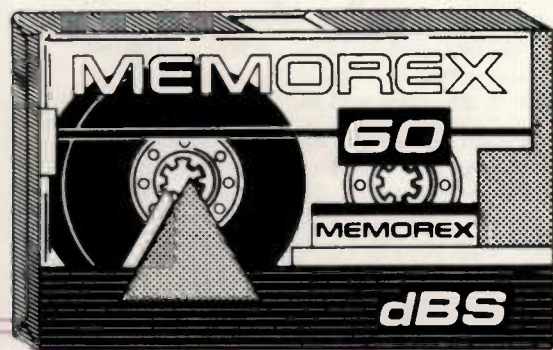
"I'm more concerned with people getting value for money. When people buy an Adam Ant record, I want to give them my heart and soul. Ten stories, it's from me to them, and it's very personal. I don't care what the 200 other releases that week are about. When they get mine, I want them to get quality."

It isn't just a business about selling cans of beans, either. "I don't want to be the white collar rock and roll singer because that's not what I'm in it for. I'm in it for the writing and the performing and, hopefully, garnering some kind of respect for myself someday."

By Robert Florio

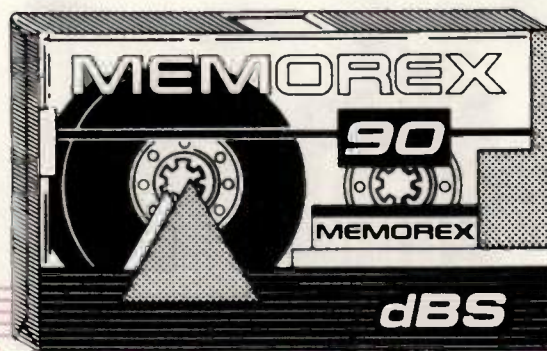
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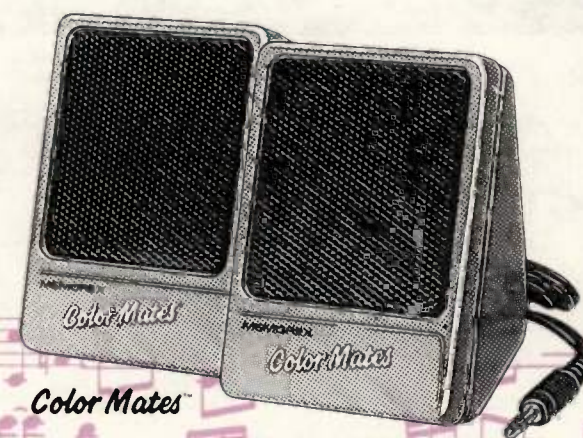
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How Sweet It Is



Sheila Vega, Betty LeBron, Margie Fernandez

The Personal Side of Betty LeBron of Sweet Sensation

Biggest Pet Peeve:

Hypocrisy

Favorite Pet:

Cats

Favorite Shopping Spot:

NYC (fave store, Untitled)

Favorite Take Out Food:

Japanese

Persons (living or dead) she'd most like to meet:

Elvis Presley, Marilyn Monroe, Michael Jackson, George Michael

As long as there has been gum to snap, hair to tease and boys to break your heart, there has been that most potent of musical configurations, the girl group. Be they Ronettees, Shirrelles, Marvelettes or Cover Girls, there has always been a special something about three beautiful, sassy and very cool ladies leaning around a microphone. The '90s have given us a whole new kind of girl group; you hear the new girls on the radio constantly. They're all hot, sexy, glamorous and, yet, down to earth. They are all the queens of the brave new beats that are blasting out of clubs.

One of the earliest of these groups was NYC's own Sweet Sensation, who are currently back home from an exhaustive yet exciting tour with the boy group numero uno, The New Kids On The Block—but more on that later. THE STREET speaks with Betty LeBron, one of the three Sensations (Margie Fernandez and Sheila Vega round out the group) and asks the most basic of questions: What is Sweet Sensation?

"We combine style, choreography and image. Our choreography is something that we are very proud of," Betty says. Like all of the groups, Sweet Sensation is the brainchild of a producer (male, although Betty would love to see a female producer throw down a group concept) who saw the time honored money-making potential in getting beautiful women to sing. All three of the Sensations came out of the performing arts high schools in the NYC system (similar to the school portrayed in "Fame"), and it was the early emphasis on the arts, as well as the discipline of a fiercely competitive environment, that gave Betty a real advantage.

"We were one of the first girl groups to really be out there," Betty said, "besides Exposé, who were the first. I remember listening to them." It was on one of her frequent spring break-like excursions to Miami that LeBron first got a taste of the dance music that was breaking out of the Latin community of South Florida. Miami was home to groups like Company B ("Fascinated") and the aforementioned Exposé, and the infectious beat would soon come to NYC and change the club scene for good. "It was almost like hip-hop, but with a Latin percussion. All of the sudden, everybody was doing dance music. It (the music) just became a craze really fast."

Caught up in the craze were our heroines, Sweet Sensation, who released their first album, TAKE IT WHILE IT'S HOT, in 1988. The record yielded several hits, showing up on both the dance and pop charts. It was on the basis of this success, as well as a ground swell of street and club enthusiasm, that the ladies of Sweet Sensation were asked to join New Kids On The Block on their national tour.



Maybe you've read about the New Kids. They've sold something like 14 million discs, have become the squeaky clean idols of thousands of screaming fans and are on more pre-teen and teenage girls' walls than wallpaper. Perfect slot for a girl group, huh? "It was lots of fun. We've known them a long, long time," Betty said. "We knew them when they weren't as successful as they are now."

THE STREET wonders how the tour came about. "We did a tour with them for about a week in Hawaii. It was fun, and they used to tell us, 'If we ever get to do a big tour, we want you to open for us.'"

Well, as everyone who has been breathing knows, New Kids did manage to become big and went on a big tour. And like the nice guys that they are reputed to be, the boys didn't forget that promise made to the NYC girls so long ago under a Hawaiian sky. While national exposure of the sort that a tour with a phenomenon can bring, it can also be unsettling to a performer's often delicate ego; after all, it was the Kids' gig, and it was the Kids' fans (more than likely 90% female). How did Sweet Sensation take to all of that? "It honestly was exciting," Betty said breathlessly. "We were kinda' scared that the fans weren't gonna like us. But the reaction to us was very positive. They were screaming and jumping up and down. They really enjoyed our music—they knew our music!"

"We were kinda' scared that the fans weren't gonna like us. But the reaction to us was very positive. They were screaming and jumping up and down."

Betty LeBron of Sweet Sensation

"We would get lots of fan letters while we were on tour, and they would tell us we are their favorite girl group and New Kids were their favorite guy group. They were thrilled to have their favorite girl/guy groups finally on tour together."

Fresh off the grinding road, Sweet Sensation is out working their new hit, "Love Child." It's the old Diana Ross and the Supremes' tearjerker about the plight of an illegitimate daughter coming to grips with her out-cast fate. The song may have leaned on the cornball side 20 years ago when it was first a hit, but Sweet Sensation saw a message that they felt said something important to their fans. Mind you, none of the Sensations are old enough to even remember the song, but their producer wanted them to try a Supremes' cover.

"There are a thousand Supremes' songs you can do," Betty explained, "We didn't want to do 'Baby Love' or 'Stop...'; that would be so obvious." After being turned on to "Love Child," Betty says, "The lyrics just blew us away." The problems with teen pregnancy is one that touches their audience heavily, and the group is hoping that a little of the message seeps out from beneath the tracks. Sweet Sensation feels a kinship with those beehived divas of the past, and their re-working of "Love Child" is a way of keeping the faith. "All those groups had this aura of 'we're stars,'" Betty offers. "They had a confidence all around them. We thought that (those groups) were just adorable, and the crowds loved them."

Sounds familiar.

By Amy Linden

PHIL COLLINS

...but seriously



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...But Seriously*



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Land Of The Giants

a rock band—we never got any NEA grants or did the gallery circuit or anything. Actually, I think heavy metal bands are probably a lot closer to performance art than we are. Their shows are so theatrical, and everything from the lights to the staging is completely planned out. We're more... what we talk about between songs is completely ad hoc and sort of unimpressive."

Not quite. What it isn't—and the Giants aren't—is slick. Though FLOOD is on a major label and has spawned two semi-hits in "Particle Man" and "Birdhouse In Your Soul," this is still very much the home-grown product of two somewhat tipped minds.

"Sometimes we feel a bit pressured," observes Flansburgh, "but not often. The key thing for us to remember is that we started this thing ourselves, and that's what it comes down to: that our energy is the driving force for all of this." He gestures to the offices around him. "Bigger energy. The whole point of what we do is to derive a degree of satisfaction from it. It always seemed to me that making records is extremely satisfying. I think we are definitely driven by some artistic thing. It just bugs us when things start essentially shifting in some ways from what we want to get out of it. That causes a lot of friction between our management and us, and the label and us. Although we aren't working vigorously against them, we aren't working in tandem either."

"There are things about being bigger that are very positive, but at a certain point, you wonder if it's positive at all. We really don't want people showing up at our houses claiming to be our wives."

John Linnell

They Might Be Giants

One real point of contention is the band's disinterest in selling more records than Guns 'N Roses, for example. For a record label, that's a problem.

"Generally I'm suspicious of extremely large audiences all liking you, because you begin to wonder," muses Flansburgh, "whether they all really like the same thing, whether they are clued into what's going on. But it seems like we haven't altered what we're doing and still have expanded our audience really dramatically beyond where we thought it would go. We haven't cosmetized it, so that makes me hopeful."

Adds Linnell, "There's nothing wrong with being very successful; there's nothing wrong with being marginally successful; and there's nothing wrong with being obscure. Those are all levels that good bands can be at. There are many reasons why it's nice to be where we are. There are things about being bigger that are very positive, but at a certain point, you wonder if it's positive at all. We really don't want people showing up at our houses claiming to be our wives. That must be really creepy and would make me question the whole thing."

The days when wide-eyed fans stake out their homes may still be a few years off, but maybe not. These giants are growing at such a rate, anything is possible.

By Sharon Liveten

The number of musicians who stream into New York City every year who dream of getting a record deal probably number in the millions. Some may actually make it, albeit, not quite as they planned.

Take John Linnell, one half of the coolest bands selling records today—They Might Be Giants. The band's third album, FLOOD, out on Elektra Records, is chock full of witty songs and is holding steady on the charts, while the single "Birdhouse In Your Soul" is a top ten U.K. smash. Though John Flansburgh, the other Giant, was a childhood friend (they grew up near Walden Pond in Massachusetts), the pair didn't arrive in the Apple together. Flansburgh came to Manhattan to get an education, while Linnell veered into the musical zone and eventually arrived in New York as a non-songwriting member of a long forgotten band.

"I was in a pretty traditional rock band, and we moved to New York to 'make it big,'" Linnell tells THE STREET with a smirk. "Now we all know that doesn't work. Six months later, I left the group."

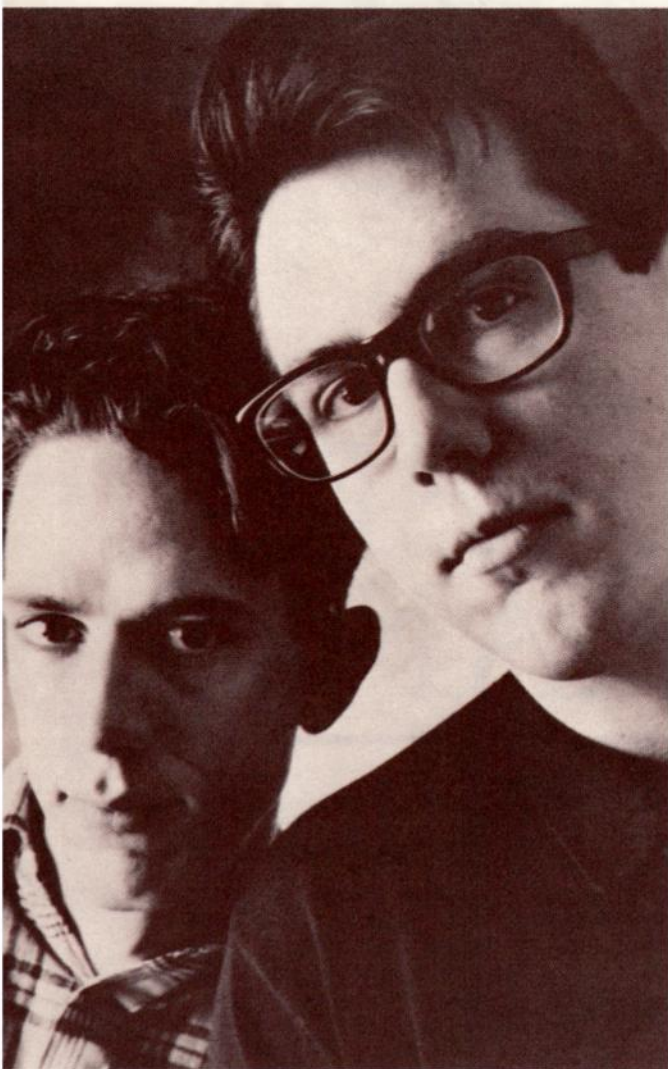
The Johns were obviously destined to end up working together, and as we speak, they are ensconced in the extremely flashy, corporate Los Angeles offices of their record company, mulling their ten-year climb to overnight success.

"I was given a guitar by a friend during my last year in high school," says Flansburgh. "He said, 'You should know how to play this. Learn how to play guitar and you'll never be bored.' Since I was pretty bored at the time, I figured, 'Fair enough' and did."

His musical meshing with Linnell, several years later in New York, was born not out of a deep sense of musical simpatico but out of the long held musical tradition of common instrumental need: each John had equipment that the other one longed for. Hence, they decided to join forces and see what happened. (Hey, it worked for the Rolling Stones.)

The duo found they had a knack for writing weird, deep songs that appear to be silly and fun, but as Flansburgh observes "are like a puzzle that grows the more you think about it." As such, they needed an unusual approach. After building a cult following in New York's art/music scene, they made a limited release, cassette-only album. To appease their fans (who couldn't always find it), they started the They Might Be Giants phone line, featuring a different song every day. If you're getting the drift that this is an alternative band, you're on the right track. They Might Be Giants epitomize every conceivable stereotype about alternative music. But to use that as a barometer of what this band is about is like referring to Wayne Gretzky as simply a hockey player; it misses the point entirely. While many alternative bands worship at the altar of performance art, TMBG flinch at the term.

Says John Linnell with a grimace, "We played performance art clubs when we were starting out in New York. That was a way to get in the door. We were always



John Linnell & John Flansburgh

The Personal Side of John Linnell & John Flansburgh:

Favorite Record:

Linnell: "You could say that we are philosophically opposed to the idea of favorite anything. I mean, favorite records? How can you even compare them? Your children, well, they are similar, but records are so dissimilar that you can't compare them. That's the thing about it."

Favorite Movie:

Flansburgh: Woody Allen's "Broadway Danny Rose"

Linnell: "Blue Velvet"

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Louie Louie

Combine a warm, sexy voice, knock-out good looks and a dynamic persona and you'll have WTG Records' latest up and coming superstar, Louie Louie. His debut album, *THE STATE I'M IN*, pumps up the jam as only Louie Louie can, with throbbing rhythms, steamy romance and pure dance floor excitement. The first single, "Sittin' In The Lap Of Luxury," will set your feet on fire, but the flames get even hotter on the scorching title track and "Mata Hari."

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Janata

Janata offer just two pieces of advice when listening to their new self-titled album on Polygram Records: Crank it loud, and make sure you've got something to hold on to! Janata, comprised of Chris Janata, Dan Leaky, Mike Lustig and Pat Walsh, enter the new decade with a sound of soul, grit and pure rock 'n' roll fever that defies credible description. Investigate fire-breathing tracks like "The River" and the steamy "Who Do You Think Your Foolin'," and be sure to heed the advice Janata offers!

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The Chimes

You may end up finding just what you're looking for when you hear The Chimes' new self-titled LP on Columbia Records. The U.K. based 3-piece soul band has already scored some hot hits with the infectious singles "1-2-3" and "Heaven" and are ready to break out big-time with a riveting remake of the U2 classic "I Still Haven't Found What I'm Looking For." Look for the sultry vocals of Pauline Henry to melt your radio and heat up the summer!

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STREET ★ WISE

Puzzling Rock 'n' Roll

Find the bands, singers, song and album titles listed at the right of this page in the maze below. Names and titles may be printed horizontally, vertically and backwards.

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 “I COME OFF”
 “WHIP APPEAL”
 MIDNIGHT OIL
 BAD ENGLISH
 BASIA
 “HERE WE ARE”
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 DEL AMITRI
 “BACK ON THE BLOCK”
 “THE CACTUS ALBUM”
 “FOREVER YOUR GIRL”

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

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LAST MONTH'S SOLVED PUZZLE

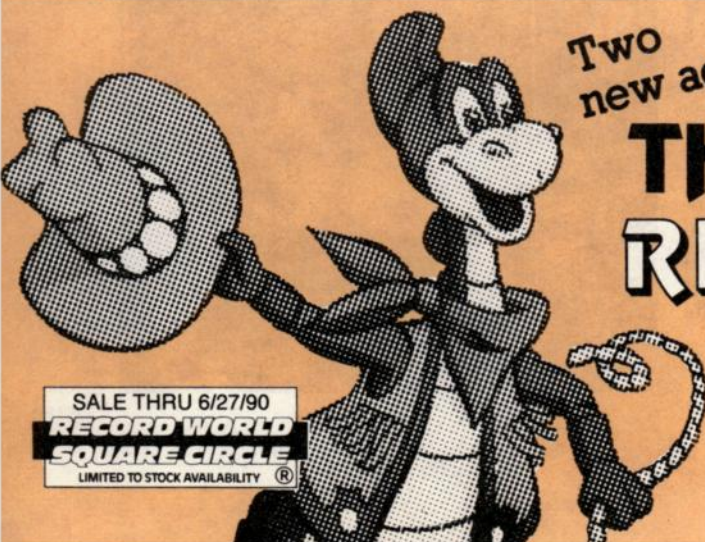
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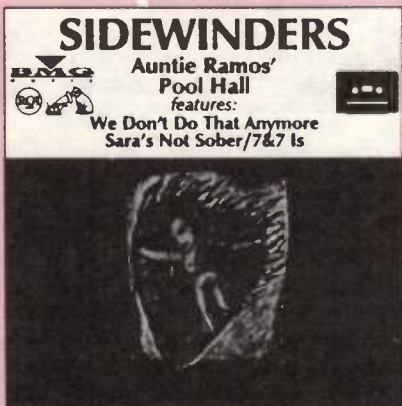


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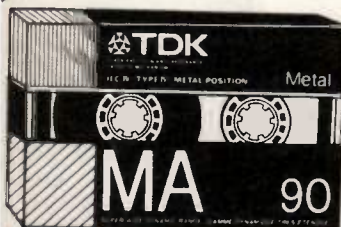


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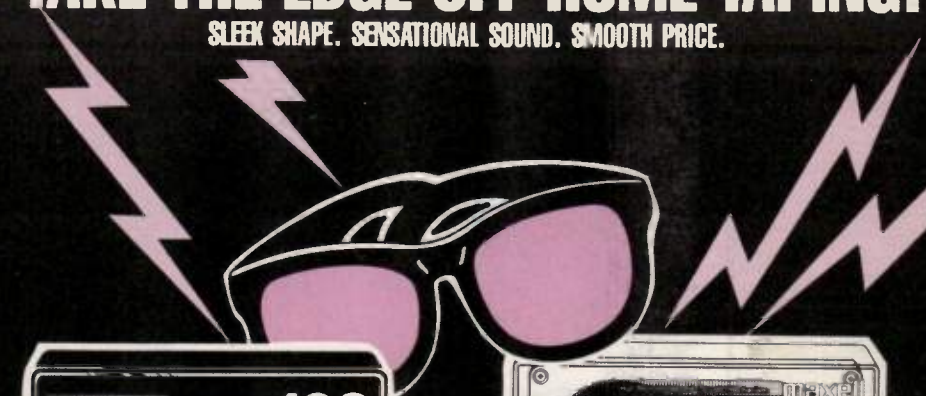


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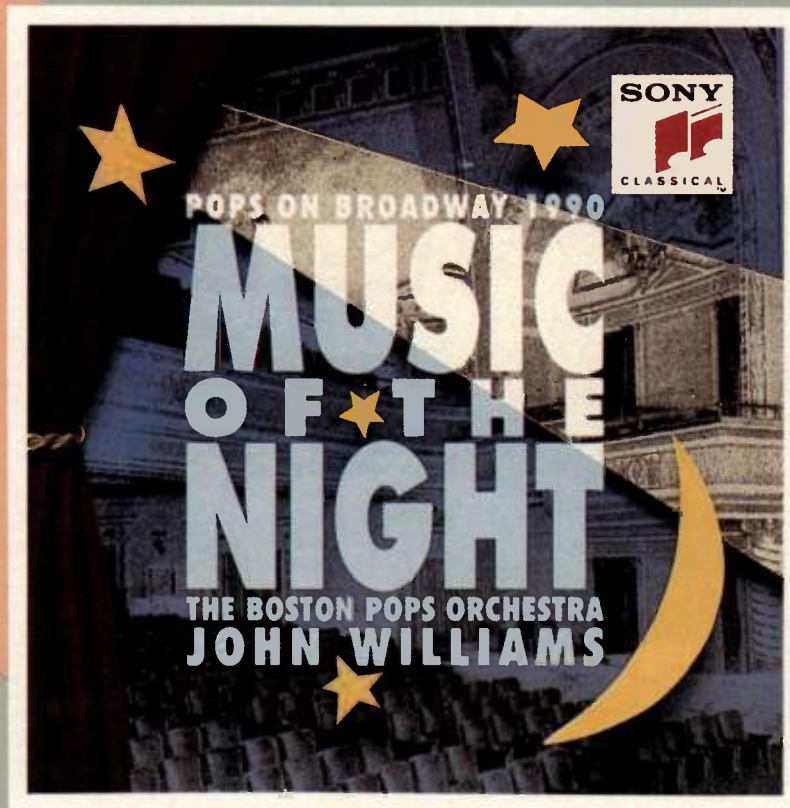
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At Home On The Range



"I kind of wanted to get the hell away from 'my sound' a bit. I've done it for two records...which you have to admit is pretty recognizable."

Bruce Hornsby

Talking with two-time Grammy Award winner Bruce Hornsby tends to dispel that often impenetrable mystique that goes along with successful creative artists. Leaning back in a chair in an office at RCA Records' New York City headquarters, hands behind his head, Hornsby comes off as very up front, very likeable—a regular sort of guy. But for the songwriter/vocalist/keyboardist of the Range, who walked away with the title of Best New Artist of 1986 with his album THE WAY IT IS, the "mystique," though multifaceted, is more accessible. And when it comes to speaking about his latest RCA LP, A NIGHT ON THE TOWN, he is ready, willing and able.

Southern rockers like The Allman Brothers, Hornsby flipped over Elton John and Joe Cocker. But, he says, his most affecting early inspiration came from Leon Russell. Later, there were other blues influences and jazz artists like Keith Jarrett and Bill Evans who changed his focus and marked a departure point for his more eclectic style of piano, encompassing country, gospel, southern rock, blues and jazz.

Hornsby formed his first band co-writing songs with his brother John. The band, which included his brother Bob on bass, ran into Doobie Brothers' vocalist/keyboardist Michael McDonald one day in a Miami hotel lounge. Proclaiming they were the "baddest band around here," they persuaded McDonald to attend one of their gigs. He did and afterwards suggested to Hornsby that he move to Los Angeles.

Once in L.A., Hornsby formed The Range. In 1984. In 1985, they signed with RCA, and their first album, THE WAY IT IS, went platinum and earned them a Grammy. Huey Lewis, who's been a friend of Bruce's since 1981, produced three of the tracks on that album, and his band recorded "Jacob's Ladder," a tune written by the Hornsby brothers that went Top Five. SCENES FROM THE SOUTHSIDE, the Range's second album, was released in 1988 and was co-produced by Hornsby with Neil Dorfsman, whose previous credits include work with Sting and Dire Straits.

THE STREET notes that the new 11-song album has more of a rock sound and what you might call "a bigger feel." Hornsby states that is exactly what he was going for in making the record: "If you've ever seen us play live, there's more strength, intensity and aggression, and we've never captured that on the previous albums. It's a gutsier record. To me, it is very different.

"I was going for another thing, too. I kind of

Hornsby's many facets include a sense of humor and a few self-professed obsessions. By his own admission, the 34-year-old, six-foot four-inch musician is "a basketball nut," his hoop skills predating his being discovered as a musical talent. And by "normal" industry standards, Hornsby, like many of his peers, qualifies as a diehard music junkie. That's all too apparent when you consider the seven years he pursued a musical career after attending Boston's Berklee College of Music and graduating from the University of Miami, while record companies slammed the door in his face. THE STREET asks Hornsby what kept him going.

"It's just what I love to do," he says between sips of mineral water. "I get a real sense of self. It's good for the soul, and it's good for me to do what I do. It's like what I always feel when I get into the throes of craziness. All the industry machinery is crashing in around me with interviews, the press, TV, the radio

and going to the stations, and I always long for six months off. But everytime I start taking time off, about a week or two will go by, and that's when I'm totally burned out with it. I want to get back to the music.

"I've always been a competitive person. I came out of sports, and I'm still into sports. What always kept me going was the competitive nature of the situation. I'd think, I'll show these people—and that's not in a vindictive sense. It's just that I always felt I could do it, and whenever I got rejected, my reaction was not to cower, but more to say, 'Alright, you S.O.B., you're probably right for now!' I always tried to learn from the comments, but it made me want to come back and show them that I do have what it takes."

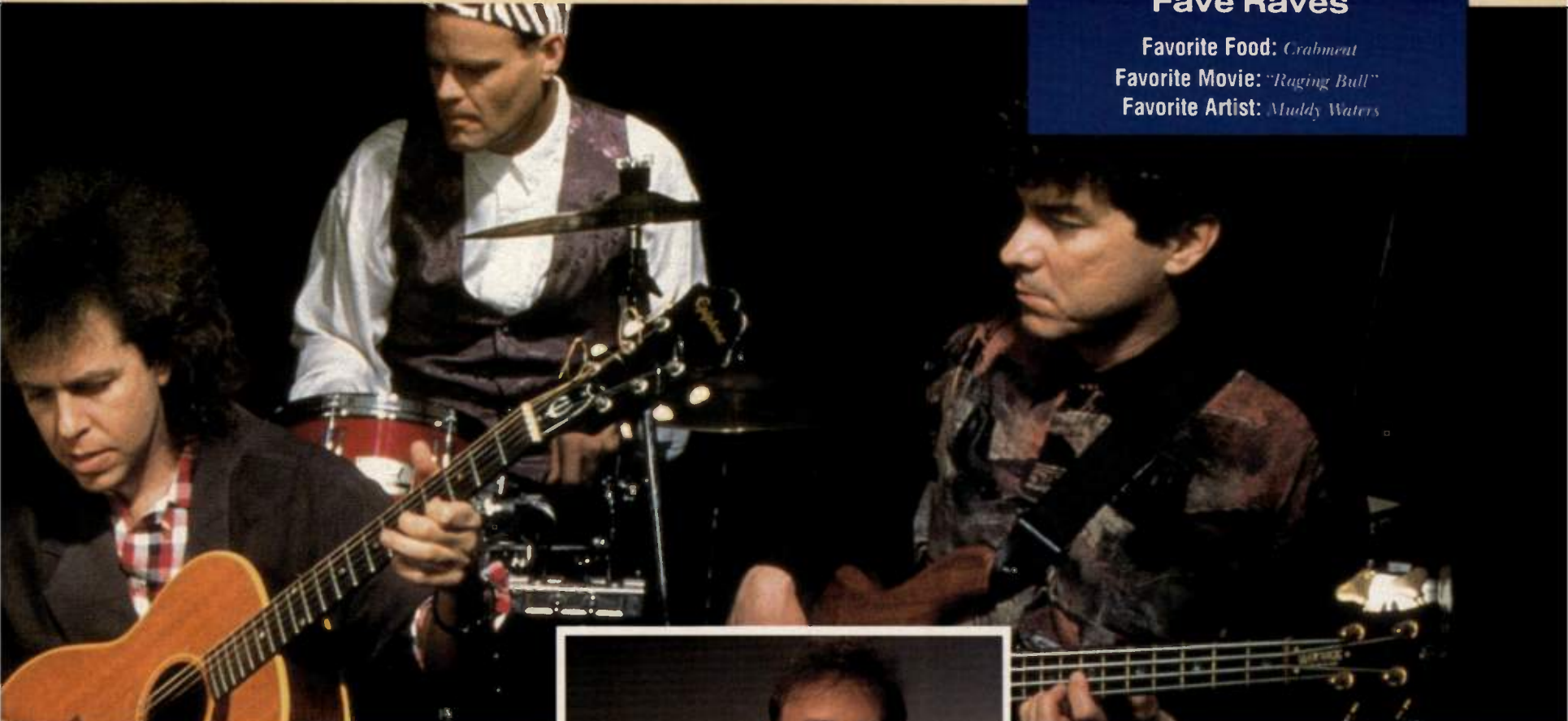
Certainly, Hornsby's instincts were on the mark from the time he was growing up in Tidewater, Virginia, a town of 15,000 near Williamsburg. At 17, he discovered his family's grand piano. An early fan of

Bruce Hornsby's Fave Raves

Favorite Food: *Crabmeat*

Favorite Movie: *"Raging Bull"*

Favorite Artist: *Muddy Waters*



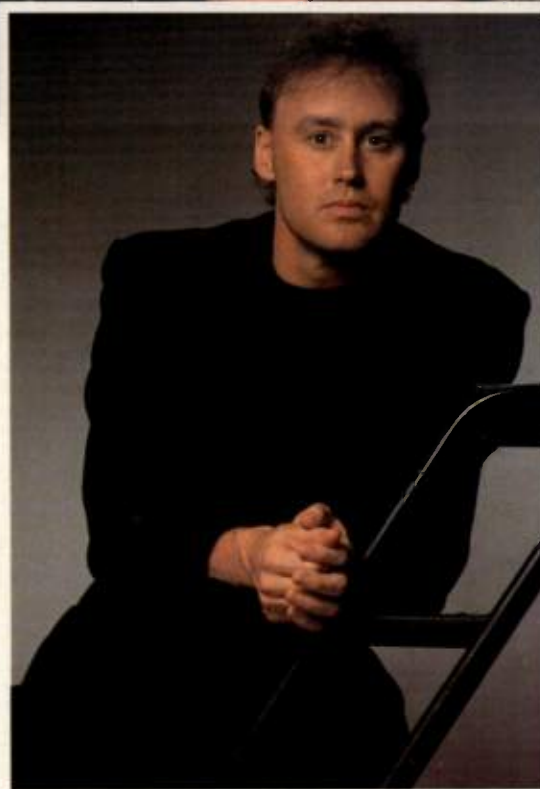
wanted to get the hell away from 'my sound' a bit. I've done it for two records and also with the Don Henley record, 'The End of the Innocence,' which you have to admit is pretty recognizable. I mean, I'm very pleased to have come up with a sound that, whether you like it or not, you know it. But I got to the point where it's time to push it, to move it somewhere else. So it's about two things: moving on, and the band as the star of this record, not the pretty piano."

Hornsby concedes that the band is instantly known as piano driven but points out that on the new album "there's one song called 'The Barren Ground' that addresses what really makes my style. It's always been said that the piano is what makes my style and I feel that's a very surface kind of comment and I don't agree with it. That song, if you listen to it once, is a perfect example of what I mean. When you hear that song, you know it sounds like me, but there's not a piano in the whole song."

Which brings THE STREET to ask about Hornsby being quoted as saying that he is looking for new ways to bring intensity to his music. We note that with a guitar, synthesizer and even a saxophone, music can veer off into the hyperspace of never never land. But with a piano, unless you are into heavy classical riffs, shattering discordance or heavy rhythmic repetitions, isn't there a built-in limitation on how far out in search of intensity you can go with the sound?

"That's tough," Hornsby agrees. "One way," he explains, "is to make a very dissonant kind of jazz chording to go into my songs." He also emphasizes that he goes for intensity in the lyrics of such songs as "Fire On The Cross," which is about the Klu Klux Klan.

When THE STREET mentions the track called "Another Day" as being truly exceptional, a really rockin' gospel boogie tune, Hornsby is ecstatic.



"That's a killer. That's really wild," he says. "I love that song too!" It seems that this is the third time today he's been told what a great song it is. He suddenly seems amused and asks if we'd mind stopping our interview for a minute while he summons one of the record company people to pass on the good news. THE STREET is only too happy to bear testimony when the RCA man peeks in. "Three out of three!" enthuses Bruce. "It's so unlike what people think of my style," Hornsby explains afterwards.

Hornsby tells us he'll be going into the studio with his idol/mentor Leon Russell shortly, which he admits is a dream come true. Throughout Leon's career in the

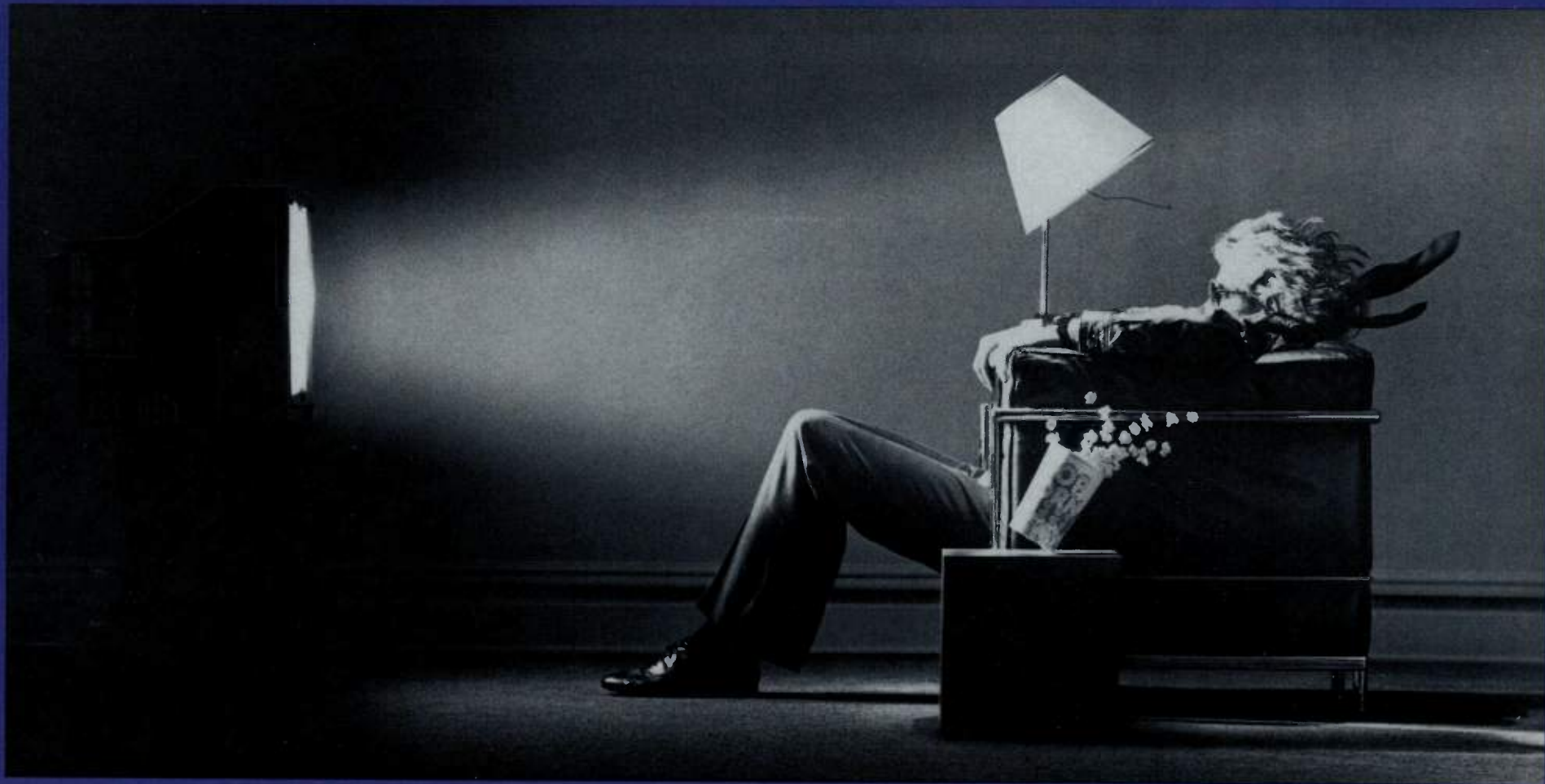
'70s, he played acoustic piano. But now that he's made the transition to computer programming, Russell's current setup, according to a knowledgeable soundman, is \$200,000 worth of keyboard synthesizers. "He's really into that," laughs Hornsby, who is clearly pleased that we can hear the Russell influence on the new songs. How does he feel about Leon forsaking acoustic piano, and could he ever see himself going in that direction? "Who knows—I wouldn't rule out anything," replies Bruce. "To me, what's going to be important in a Leon Russell record is not so much as this new sound thing as the songs, the style, the direction. Whether we can make a Leon Russell record that means something in 1991 is what's important to me, not just recycling the old."

Hornsby's serious commitments to his craft doesn't by any means rule out the prankster side of his personality. THE STREET mentions the "Zappo Club," which he belonged to in his "pre-career" days. They published "Piano Monthly," a kind of "Spinal Tap" literary newsletter. Comments Hornsby with a laugh: "It was basically our little magazine where we would just puff up all our bands. We would write these incredibly glorifying articles about these incredibly terrible groups."

If you're looking for an even more up-close and personal look at Bruce, look no further than his new videos. Hornsby says the video shoots were a great excuse to get their friends and relatives on TV. Hornsby's dad plays clarinet on "The Valley Road," and there is no clarinet in the song. But as Hornsby will agree, a little irreverence is good for the soul.

Bruce Hornsby, it turns out, remains a wise voice to echo that timeless advisory for artists not to take themselves *too* seriously.

By Carol Tormey



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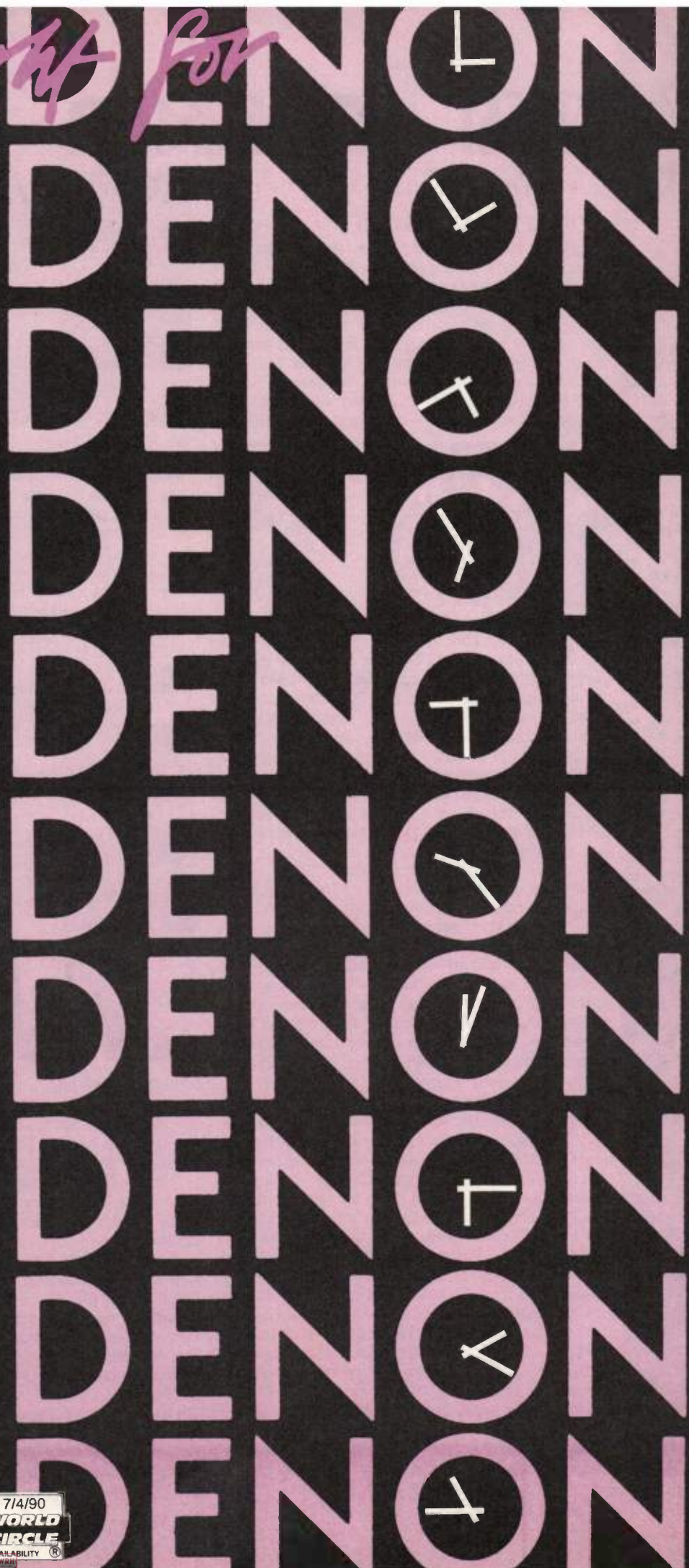


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STREET ★ CORNER

Hot New Releases

BY JOSEPH CHRISTOPHER

Combine legendary skills of axeman Ted Nugent with former Styx stalwart Tommy Shaw, blend in ex-Night Ranger bassist Jack Blades and newcomer Michael Cartellone, and you'll have what may be THE band of 1990, **Damn Yankees**. There's an excitement on the band's self-titled Warner LP that works far beyond the big name line-up, and there's a punch that makes cuts like "Coming of Age" and "Bad Reputation" pure rock 'n' roll shake-ups. The chemistry is at its best on Shaw's soaring, R&B fused work-out, "High Enough," a hot and ripe-for-radio track...Geffen Records



Herb Ritts



David Bowie

profiled with 18 re-mastered hits from his RCA and EMI catalogs, including the eclectic "China Girl" and early signature piece, "Space Oddity." The only modest drawback to this package, now out on Rykodisc, is the inclusion of the newly remixed version of "Fame" instead of the original classic. The remix is sufficiently available elsewhere so that exclusion of the true "Fame" seems inappropriate... **A.C. Kelly's SLAMMER LP** on Columbia has been waiting patiently for its chance to break for a while now, and it shouldn't be overlooked. Kelly's vocals are the soulful kind that smoulder with the best of today's R&B stylists, but he can bust out with a jack groove like "She's A Slammer" just as well... On their second RCA LP, **FULL FRONTAL ATTACK**, **Kings Of The Sun** show a hankering for capturing a crisp live sound that comes across quite vividly. They have a raw metallic edge that stings hard on "Rescue Me" and "Vampire"... **COMING OUT OF**

NEW RELEASES

At press time, the following artists are tentatively scheduled to release albums and video compilations in the months ahead. Schedules are subject to change.

ALBUMS 7/90

The Fixx (RCA) • AC/DC (Atco) • O'Jays (EMI) • Thomas Dolby (EMI) • Vixen (EMI) • Poison (Capitol) • Sheila E (Warner) • Thelma Houston (Warner) • Information Society (Warner) • Paul Young (Columbia)

VIDEO 6/90

A Tribe Called Quest (Jive) • Bruce Hornsby & The Range (RCA)

VIDEO VIBES:

Red Hot Chili Peppers—**PSYCHEDELIC SEX FUNK LIVE FROM HEAVEN** (EMI Video). The word "mayhem" comes to mind when trying to describe the un-categorizable images the Peppers deliver on tape. Featuring live concert footage, rehearsal jamming and backstage action, the 40 minutes spent with Flea, John, Clad and Anthony are



A Tribe Called Quest



Red Hot Chili Peppers

bizarre, funky and filmed at just a safe-enough distance. The pure off-beat energy of hits like "Sexy Mexican Maid" and "Subway to Venus" are as sense-saturating on screen as they are on disc, and the band is clearly immersed in having a good time. Though a bit choppy at times and interspersed with nearly incoherent comments and anecdotes (take note of the explicit lyrics warning), the video succeeds admirably in capturing the frenzied feel of the Peppers' on-stage musical warfare.

Various Artists—**RAP FROM ATLANTIC STREET: VOL 1** (Atlantic Video) The burgeoning label and its affiliates combine forces to produce a 12-cut video of six of the hottest, hyped, street-tuff rap artists around. Musically, tracks by such prominent figures as Kwame, Breeze and Cool C deliver punch and lyrical savy. There's nothing big-budget here, and there's a heavy emphasis on moody black and white photography, but the collection moves briskly and cleverly, highlighted by MC Lyte & Positive K's "I'm Not Havin' It." Exclusive interviews cover the gamut from girls to bathroom horror stories. Follow-up volumes should be eagerly anticipated.



Rocky Schenck

Lock Up

has a good bet with **Lock Up's SOMETHING BITCH-IN' THIS WAY COMES** album. "Can't Stop The Bleeding" is a prime example of this new band's eloquent and unrestrained sense of old-fashioned rock 'n' roll with Steve Thompson and Michael Barbiero at the remix board... **Hubert Kah**, a German trio that has eluded crossover success but has made a substantial dent in the post-mod dance sect with singles like "Military Drums," collect the extended versions of some of their hottest club sizzlers on **BEST OF DANCE HITS** out on Curb Records. Despite their lack of mainstream success, the band is deserving of a greatest hits package that showcases their sharp new wave style with its euro-pop edge (à la Depeche Mode). Producer Michael Cretu (Sandra, Peter Schilling) turns a marginal song like "It's Me, Cathy" into a smoker and scalds the dance floor with the riveting "Limousine"... **Virgin's Mano Negra** debuts stateside after gathering a strong European following with **PUTA'S FEVER**, a frenzied mix of rock, punk and Parisian street poetry. The near rap-like energy track "King Kong Five" oozes with potential, but the numerous cuts, most running under three minutes each, are simply too short... **The Colin Hay Band** weaves sleek rock 'n' roll with a sporty dose of traditional Scottish music on their MCA LP, **WAYFARING SONS**. The unusual combination is supported by strong, socially conscious lyrics and Hay's distinctively rich vocals... Best known as the easily-recognizable vocalist beside Jody Watley in the sorely-missed pop/dance band Shalamar, **Howard Hewitt** takes his third stab at solo success with his new self-titled LP on Elektra. Hewitt fares a much better shot this time out with smooth and confident vocals and material that better suits his progressive style than past efforts. Look for the duet with Anita Baker, "When Will It Be," to put the artist back on the map... **Circus Of Power's** self-titled RCA label debut LP delivers street rock at its rawest with undeniably sensual vocals from Alex Mitchell. Take special note of the Iggy Pop-penned track, "Crazy"... The three fit and hip-looking young men that comprise **Linear** (pronounced Lin-Ear) prove they are as at home with pop-rock as they are with the dance material their following has sprung from, thanks to the hit "Sending All My Love." Their new self-titled Atlantic album is easy on the ears and includes a number of follow-ups, including the reggae-inflected "Dream About Me"... **CHANGESBOWIE** is a must for the hit-oriented, casual or serious **David Bowie** fan. The icon of the avante-garde is



Pamela Stanley



Colin Hay

HIDING—THE SEQUEL is an appropriate title for **Pamela Stanley's** latest Chameleon/Beachwood release. The artist, who has been known to vanish for long stretches of time, takes her previous dance hits like "If Looks Could Kill" out of the vault for another go around. However, the new material, with its energized, contemporary sound, is the better bet on this package, especially the irresistible remake of Fleetwood Mac's "Rhiannon." Stanley's vocals are uplifting and unpretentious, and perhaps this vehicle will keep her out of hiding... **Blasting out of the Sunset Strip** breeding ground comes Columbia's hot **Love/Hate** band with their sure-to-be-prottested **BLACKOUT IN THE RED ROOM LP**. It's muscular, unflinching, uncensored rock with a touch of psychedelia. Bangers take note of tracks like "Fuel To Run"... **Capitol Records' Thunder** is making noise with their British brand of hard-rocking blues and raunchy soul on the LP **BACKSTREET SYMPHONY**. Andy Taylor, of Duran Duran fame, produced... The hit movie "House Party" is fueling much of the interest in Select Records' rap duo, **Kid 'N Play**. The guys can stand on their own merits, though, with the LP, **FUNHOUSE**, and its red hot title track that features hard rhythms and deft lyrics...



Bill Stetiz

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STREET ★ ATTACK

Heavy Metal News

BY ANNE M. RASO

As hot as Los Angeles is for breaking new metal, some bands opt to try their luck in New York City. That's the case with Electric Angels, whose self-titled Atlantic debut album was produced by Tony Visconti of T. Rex and David Bowie fame. Guitarist Ryan Roxie tells THE STREET, "We were getting really impatient being on the LA scene. You had to *pay* to play in clubs on the Strip, and no one from any major labels was paying attention to us. We opened for some really cool bands, like Dogs D'Amour, Kix, Skid Row—you name 'em—but we really didn't feel that we were getting the right kind of attention from the industry. So, we packed our bags and came to New York seeking fame, fortune... and the really good pizza they have here."

When the band got to the Big Apple, they (most amazingly) got signed to Atlantic after only seven shows. After inking their record deal, they quickly proceeded to make a list of all the producers they ever dreamed of working with, and when Visconti's name

TASTY TIDBITS DEPT.: Don't expect RCA biker-metal act Circus of Power to win the heart of Gloria Steinem any time soon. The bash celebrating the release of their new disc, *VICES*, was held at the infamous Kit Kat Klub in Times Square. Let's put it this way—most of the eyes were on the topless waitresses, not the band... Capitol Records is touting British outfit Thunder as the Next Big Heavy Metal Thing—and don't forget, these are the folks who brought you Iron Maiden! Thunder's recent showcase at the Cat Club met with—ahem—thunderous praise from the press—and all those rock critics weren't raving just 'cause there was an open bar!... It's true. Bon Jovi will be releasing their much talked about two-record set in August—it'll be called *THE FIRST FIVE LIVE*. The first three sides will be all the hits live (natch!), and then there will be a fourth side of rarities and B-sides. (Well, that's what "Jon Bon" has been telling us lately, anyway.)... Toxik, who you may recall had some very close calls with lightning when they were recording their *THINK THIS LP*, once again were felled by electricity on their recent European tour; this

stickman Rikki Rockett was recently strip searched at Vancouver airport. He was pulled over by authorities and accused of being seen on a previous Vancouver-to-LA flight emerging from the bathroom under the influence of something other than the altitude. Rockett told authorities that it wasn't true, but he was still brought to a room for a thorough check. Rockett remarks, "The whole thing is a joke. Someone at the Vancouver airport probably thought, Oh, it's time to ruin another rock star—we haven't had a good bust in Canada since Keith Richards." (Hey, what about the 1989 Dolly Parton World Tour?!)... Until next time, keep rockin'!

DISC DELIGHTS DEPT.: More metal madness on the razor's edge!

Mind Over Four—*THE GODDESS* (Caroline/Massive Sound)—This band has been called "The Hardest Working Band In The Known Universe" and "LA's best-kept secret," and with one spin of this album you can find out why. There's the crunchy guitar sounds of classic Led Zep and the intelligent, sensitive lyrics of Living Colour. A hot combination that works throughout.

Hericane Alice—*TEAR THE HOUSE DOWN* (Atlantic)—Atlantic Records seems to have the Midas Touch these days when it comes to spotting outstanding hard rock talent. The band is able to capture a hard-core live sound that sizzles with energy. Check out the first single "Shake, Shake, Shake" and "Bad To Love."



Hericane Alice: Sizzling Shake

Atrophy—*VIOLENT BY NATURE* (RC)—The follow up to the '88's *SOCIALIZED HATE*, Atrophy takes a hard-line stance on a number of controversial contemporary issues. The band has more, much more, to say than the ritualistic chants of some of their competition. Just give a listen to the single "Puppies and Friends" with its deceptively simple title but powerful anti-cruelty message. And in case you have any doubts, they're rocking harder than ever!



Atrophy:
Hard Line Stance



Toxik: Shocking Showmanship



Circus Of Power: Celebrating Vices

time to almost disasterous results. At a show they played in Belgium, where the electricity is 220 volt, rhythm guitarist John Donnelly received a major jolt when a microphone fell on him in the middle of a song. A major current of electricity soared through his body as he collapsed to the ground. Luckily, one of the band's roadies spotted his predicament and bravely kicked the microphone off of him. John now recalls, "That was by far the most pain I ever felt. I felt it in every single pore of my body!" John was badly shaken, but after 25 minutes, he was able to return to the stage and continue the show... Kiss fans will be pleased to know that their new tour (which began in early May in Lubbock, TX) features some outrageous lighting effects (yes, even for Kiss!) and a 40-foot sphinx. (No truth to the rumor that the sphinx will be sent to Egypt to replace the real one that is currently disintegrating from pollution.)... Poison

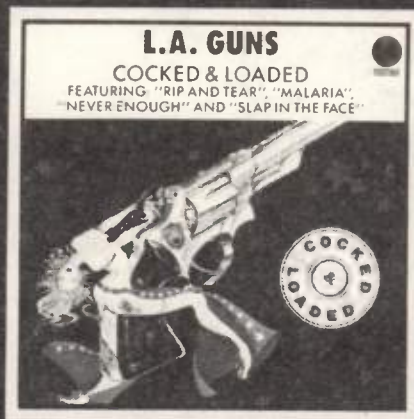


Thunder: Praise From the Press

came up, all the members of the group grinned. Comments Roxie, "This list was incredible—everyone was either working on a project already, totally crazy or in a rehab center. We were so flattered when Tony took us up on our offer. While we were recording, he pulled out all these incredible tapes of T. Rex and John Lennon that are probably so rare. He had great Stones' stories, too. It was a blast working with him."

And how do these boys from LA feel about living in New York? "Well, it's a real sobering experience," says drummer John Schubert. "It's like, half the time you're trying to avoid being run over by an over-aggressive cabby, and then the rest of the time, you have your hand on your wallet so that no pickpockets can get at it. But we love it here." With music-loving Mayor David Dinkins pushing for Grammy awards to be held in the Big Apple, maybe things will improve, boys...

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Concert Happenings

ACE FREHLEY/ELECTRIC ANGELS/ICON AT THE RITZ, NYC

BY CAROL TORMEY

The crowd at The Ritz was already shot full of Ace euphoria even before the metal pioneer hit the stage for a super-charged "Shot Full of Rock" off his new Megaforce/Atlantic LP, *TROUBLE WALKIN'*. This was, in part, due to the short but intense warm up acts of Atlantic label mates Electric Angels and Icon, respectively.

The Electric Angels have a powerful stage presence, diverse songs and good hooks that veer off a moody wall of sound. Competent versions of cuts like "Rattlesnake Kisses," off their new self-titled LP, were compelling and charged. The harder-edged Icon ripped through a non-stop dynamic set, focusing on tunes from their new release, *RIGHT BETWEEN THE EYES*. They professionally kept the momentum going and momentarily took the crowd's mind off the star attraction.

But the Ritz bangers were clearly there to see the Ace man. From start to slamming finish, the fans were in guitar heaven and let the ex-Kiss axeman hear their allegiance by singing along with every song. One lone stage diver was rocked up and out and gently lullabied by the front rows while a smiling Ace took it all in. Frehley is a stunning performer with incredible musicianship to back it up.

Minus the Gothic heavy metal angst, Ace delivered good, hard-rocking licks and, of course, a heavy dose of the famous Ace vibrato on songs like Kiss's "Cold Gin," which had fans stomping and cheering at a fever pitch. For "Shock Me," another Kiss tune, Ace's guitar was literally smokin'. The Megaforce publicity people tell *THE STREET* it's an Ace trademark secret how it's set up, but what the audience sees and hears is a fiery blast with billowing smoke effects coming right from below the fret board on his Gibson. The entire stage was enveloped in a dry ice haze, and the whole scene rushed with drama.

Other highlights included "Insane," "Breakout" and "Back in the New York Grove" from Ace's solo albums and a cover of the ELO song "Do Ya," featuring guitarist Richie Scarlet on lead vocals along with some nifty bottleneck slide guitar licks. Ace's cover of "2 Young 2 Die," off the new LP, was yet another instant crowd pleaser. With glam, image and deafening decibels so intrinsic to today's metal scene, Ace remains a rocker's rocker who plays from the heart.

Icon: Hard Edge Focus



Electric Angels: Hooks & Moods



Sam Kinison: Unabashed Basher

SAM KINISON AT CONSTITUTION HALL, WASHINGTON D.C.

BY SCOTT LERMAN

Listening to Sam Kinison perform is strikingly similar to eating caviar. This is not in any way meant to imply that Sam Kinison is a dignified comedian with class. Quite the contrary, Kinison may be the crudest, most obnoxious comedian on the face of the Earth. However, like caviar, his brand of unabashed, bad-boy comedy is an acquired taste.

But Kinison claims to be a changed man. He is not quite the completely obnoxious man he was in the past. In fact, he claimed to be a "George Bush" type. According to Sam, his comedy is "family entertainment." Is this the kinder, gentler America that our president speaks of?

Not quite. Kinison leaves no stone unturned in his brash form of comedy. He insults just about everybody in his act: heterosexuals, homosexuals, the audience, blacks, whites—you name them. Kinison takes any vulnerable point and applies his comedic salt to the open wound! However, his main target this evening was his arch-nemesis in bad-boy comedy, the ever popular Andrew Dice Clay. According to Kinison, "If Dice wants to steal my act, he's going to have to live it." When Kinison was through with his tirade, it was clear to the audience (most of whom attended Dice's recent Capital Centre stint) who the real "Outlaw of Comedy" was.

Surprisingly, Kinison performed a minimum of material from his latest Warner Bros. album, *LEADER OF THE BANNED*, which features one half "musical" material. Instead, he stuck to a strictly comedic act: one and a half hours of knock-down, drag-out insults, observations and stories of life in Hollywood.

One of Kinison's best monologues was his observation of former child star drug addicts. He impersonated Drew Barrymore from "E.T." perfectly and proceeded to describe, in full detail, a brutal version of "E.T. Part II." Kinison also "thanked" Corey Feldman for mentioning him in *People* magazine in his own "special way."

However, Sam saved his best material for last. After a 15-minute tirade on relationships and how he can't stand women, a stagehand handed Kinison a telephone. He then dared a man in the audience to tell him the worst story about "how a woman done him wrong." Much as Kinison wraps up his *BANNED* LP, Sam called a woman who apparently slept with her fiancée's brother, and proceeded to "lecture" her about faithfulness. With that, the Master of Malice rode off into the night, leaving 2,000 screaming fans behind!

Ace Frehley: Deafening Decibels

DAVE EDMUNDS' ROCK 'N' ROLL REVUE AT THE RITZ, NYC

BY CAROL TORMEY

Riding the nostalgia wave in the music biz can be risky, but former Rockpile guitarist and producer (Stray Cats, Everly Brothers) Dave Edmunds has put together vintage, ground breaking oldies with a new twist and delivered up a stunning rock 'n' roll extravaganza. Edmunds has recruited a star-studded lineup of musicians to carry it off, including Dion, Graham Parker, Kim Wilson of The Fabulous Thunderbirds, and a back-up band of top guns like guitarist Steve Cropper and the Miami Horns (ex-members of the Asbury Jukes and Springsteen's tour band). Each artist performed his own set as well as segments where they mixed it all up in a grand jam like on the '50s doo-wop tune "Ruby Baby," Dion's "Abraham, Martin and John" and Edmunds' hit "Crawlin' from the Wreckage."

Edmunds got the crowd into high gear with "Last Night," followed by the Memphis sound of "Closer to the Flame," the title track off his new Capitol LP. His affecting charisma and incandescence were in evidence throughout the set. Edmunds kept the fire burning through "I Hear You Knockin'," "The King of Love," and "From Small Things," a song Bruce Springsteen wrote for him.

Kim Wilson's compelling delivery, driving harmonica solos and deeply felt vocals riveted the crowd during his set which included the Thunderbirds' honky tonk rocker "Tuff Enuff," Sam and Dave's "Wrap It Up," "I'm A Nervous Fellow" and the ballad "I'm in Love With You."



Dave Edmunds: Riding The Nostalgia Wave

That the gritty, urgent lyrics of purveyor of British soul punk Graham Parker still retain their timeless bite was evident on songs like "Get Started!," "Soul Corruption," "Don't Bother with a Local Girl" and the dancey Ska beat of "Soulttime." And just before singing his ballad of tough romanticism, "My Love's Strong," Parker momentarily removed his trademark shades with a subtle effort.

Bell bottoms and the age of innocence may be gone, but recent inductee into the Rock and Roll Hall of Fame Dion brought it all back in a bittersweet reverie. In songs like "Runaround Sue," "The Wanderer," and new material like "Written on the Subway Wall/Little Star" and "King of the New York Streets," Dion seems as carefree as ever, and the crowd responded with affection.

Edmunds has stated that his purpose in doing this retrospective was to keep the great calibre of '60s' music alive. His rock 'n' roll revue turned out to be a dazzling realization of that ambition.

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Top Of Our Charts

TOP 50 ALBUMS

1. Sinéad O'Connor—*I DO NOT WANT WHAT I HAVEN'T GOT*
2. Depeche Mode—*VIOLATOR*
3. Fleetwood Mac—*BEHIND THE MASK*
4. New Kids On The Block—*STEP BY STEP*
5. Madonna—*I'M BREATHLESS*
6. Heart—*BRIGADE*
7. Alannah Myles—*ALANNAH MYLES*
8. Andrew Dice Clay—*THE DAY THE LAUGHTER DIED*
9. Robert Plant—*MANIC NIRVANA*
10. Rod Stewart—*DOWNTOWN TRAIN (EXCERPTS FROM STORYTELLER)*
11. Janet Jackson—*JANET JACKSON'S RHYTHM NATION 1814*
12. Lisa Stansfield—*AFFECTION*
13. Salt-N-Pepa—*BLACK'S MAGIC*
14. Michael Bolton—*SOUL PROVIDER*
15. Bonnie Raitt—*NICK OF TIME*
16. Various Artists—*"PRETTY WOMAN" SOUNDTRACK*
17. Gloria Estefan—*CUTS BOTH WAYS*
18. Billy Joel—*STORM FRONT*
19. Bell Biv DeVoe—*POISON*
20. Little Feat—*REPRESENTING THE MAMBO*
21. Sweet Sensation—*LOVE CHILD*
22. Aerosmith—*PUMP*
23. Slaughter—*STICK IT TO YA*
24. Phil Collins—*...BUT SERIOUSLY*
25. M.C Hammer—*PLEASE HAMMER DON'T HURT 'EM*
26. Midnight Oil—*BLUE SKY MINING*
27. Soul II Soul—*1990:—A NEW DECADE VOL II*
28. Various Artists—*"TEENAGE MUTANT NINJA TURTLES" SOUNDTRACK*
29. Paula Abdul—*SHUT UP & DANCE*
30. The B-52's—*COSMIC THING*
31. Laura Branigan—*LAURA BRANIGAN*
32. Damn Yankees—*DAMN YANKEES*
33. Linda Ronstadt—*CRY LIKE A RAINSTORM, HOWL LIKE THE WIND*
34. Michael Penn—*MARCH*
35. Taylor Dayne—*CAN'T FIGHT FATE*
36. The Notting Hillbillies—*MISSING...PRESUMED HAVING A GOOD TIME*
37. Zebra—*LIVE*
38. Quincy Jones—*BACK ON THE BLOCK*
39. Wilson Phillips—*WILSON PHILLIPS*
40. Basia—*LONDON, WARSAW, NEW YORK*
41. Suzanne Vega—*DAYS OF OPEN HAND*
42. Sam Kinison—*LEADER OF THE BANNED*
43. Seduction—*NOTHING MATTERS WITHOUT LOVE*
44. Technotronic—*PUMP UP THE JAM: THE ALBUM*
45. The Church—*GOLD AFTERNOON FIX*
46. Billy Idol—*CHARMED LIFE*



Sinéad O'Connor

47. Digital Underground—*SEX PACKETS*
48. David Bowie—*CHANGESBOWIE*
49. Adam Ant—*MANNERS & PHYSIQUE*
50. Bruce Hornsby & The Range—*A NIGHT ON THE TOWN*

STREET SHOTS TOP 10 STREET PICKS

1. Jude Cole—*A VIEW FROM 3RD STREET*
2. The Pretenders—*PACKED*
3. Linear—*LINEAR*
4. Hunters & Collectors—*GHOST NATION*
5. The Jeff Healey Band—*HELL TO PAY*
6. Above The Law—*LIVING LIKE HUSTLERS*
7. Modern English—*PILLOW LIPS*
8. Kid N' Play—*KID N' PLAY'S FUNHOUSE*
9. Tony! Toni! Tone!—*THE REVIVAL*
10. The Blue Aeroplanes—*SWAGGER TOP*

TOP 10 VIDEOS

1. "LITTLE MERMAID"
2. New Kids On The Block—*"STEP BY STEP"*
3. Billy Joel—*"EYE OF THE STORM"*
4. "LETHAL WEAPON 2"
5. "INDIANA JONES & THE LAST CRUSADE"
6. New Kids On The Block—*"HANGIN' TOUGH LIVE"*
7. New Kids On The Block—*"HANGIN' TOUGH"*
8. Paula Abdul—*"STRAIGHT UP"*
9. Rolling Stones—*"25X5: THE CONTINUING ADVENTURES OF THE ROLLING STONES"*
10. The B-52's—*"1978—1989"*



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Jude Cole

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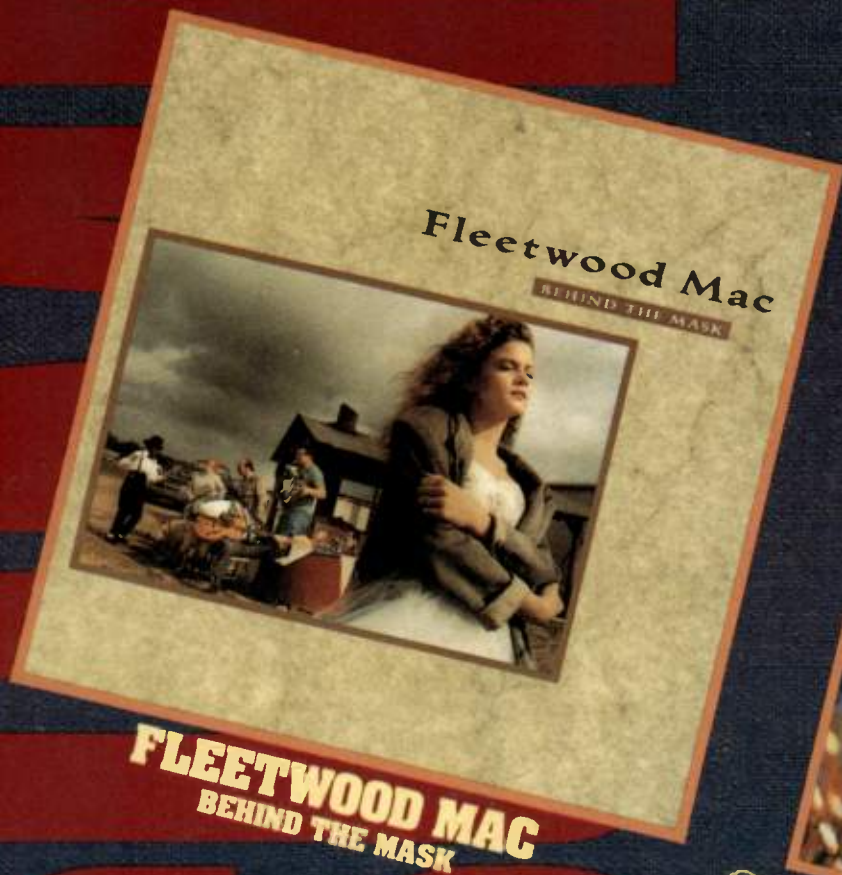
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