

MUSIC...
FROM THE STREETS
TO THE STARS

THE ♥♥♥
STREET

VOLUME TWO ISSUE TWO
FEBRUARY 1989



Joan Jett
THE
BLACKHEARTS

- ♥ **BOBBY BROWN:**
The Heartbreak Kid
- ♥ **JUDSON SPENCE:**
Son of a Preacher
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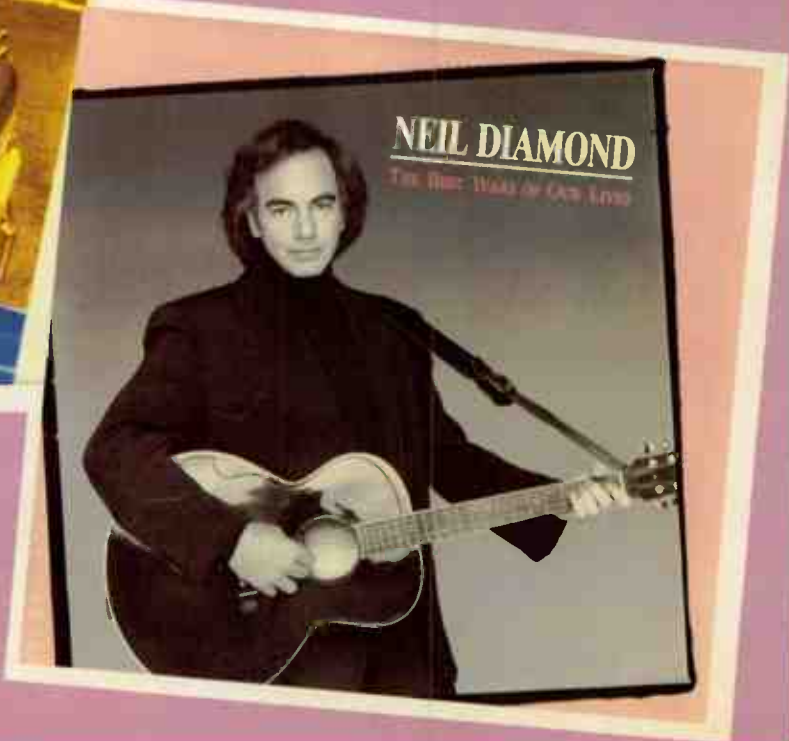


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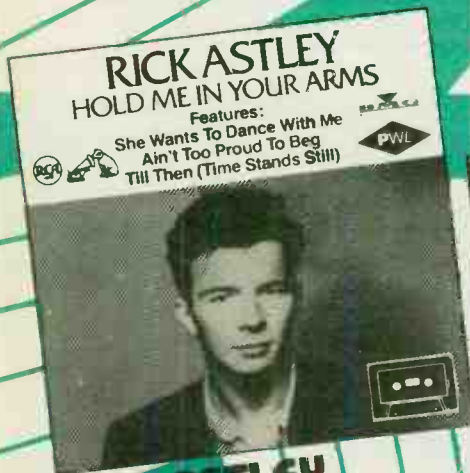


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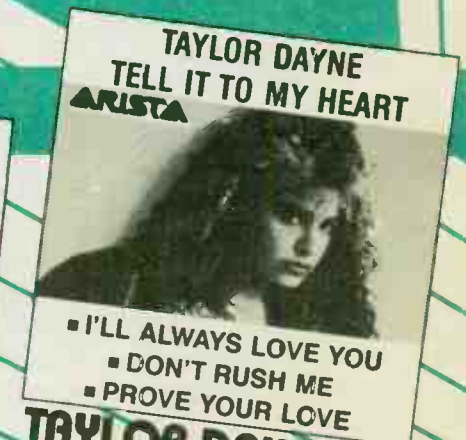
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FEBRUARY 1989

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Joan Jett photographed by Mathew Rolston



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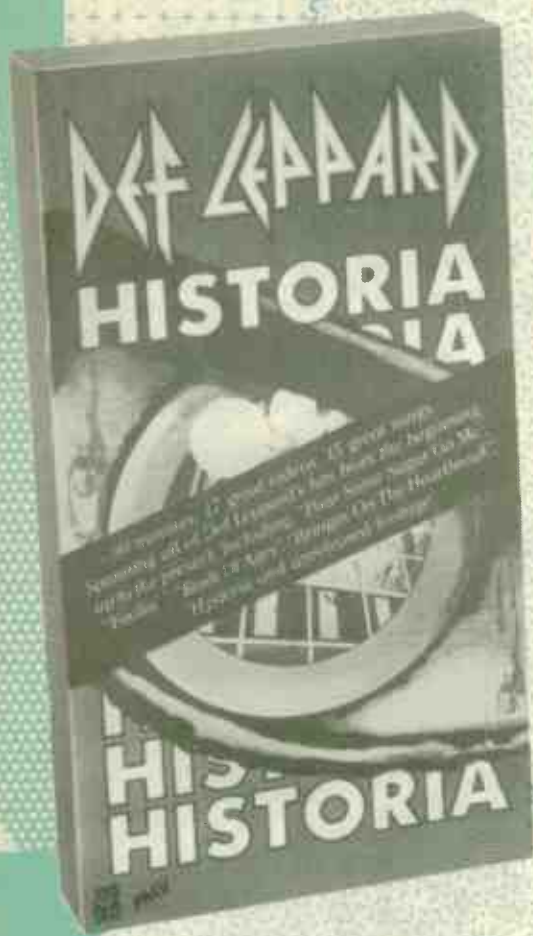
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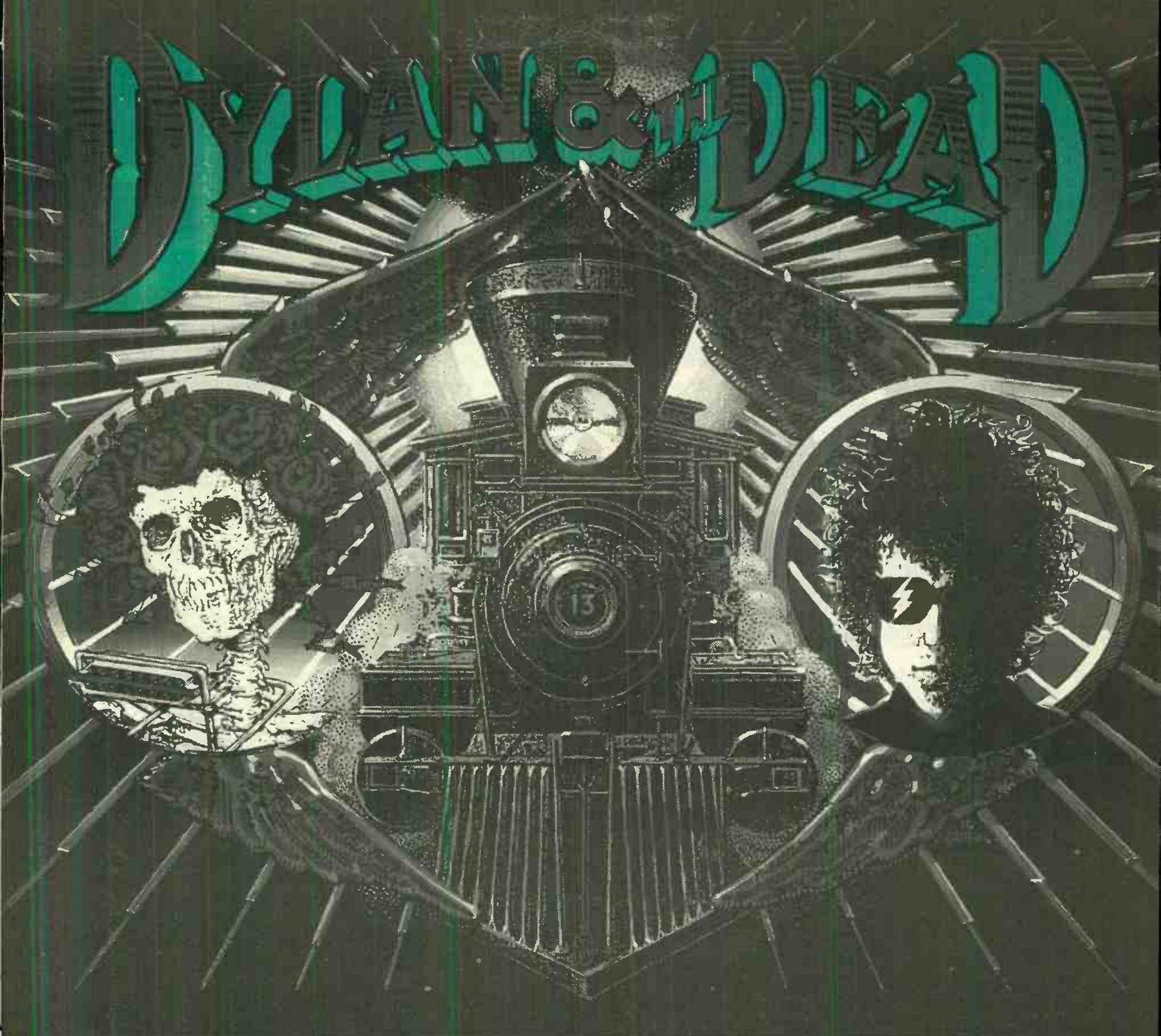
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EDITOR'S PAGE

Music, especially rock 'n' roll, crosses all boundaries and borders. Or at least it should. Music should be a universal equalizer, touching all peoples in all places. Up until recently, however, that was not always the case.

In the Soviet Union, rock 'n' roll has traditionally existed in clandestine underground basements or on bootleg tapes. The "decadence" of rock 'n' roll was a popular and wide-spread notion.

Now, as a direct result of "glasnost" and "perestroika," all that has started to change. Rock 'n' roll is no longer decadent, it is practically

welcome in the Soviet Union. Witness the recent trip of Bon Jovi to the USSR; or the signing of Russian rockers Gorky Park and Boris Grebenshchikov to American record labels.

Maybe the borders are starting to open up. Maybe the barriers will come down. THE STREET hopes so. And applauds the efforts of those, on both sides, who are attempting to do so.

Soviet cosmonaut A. A. Sereisrov summed it up best when asked what he was going to listen to on the latest Soyuz 7 space flight. He replied, matter-of-factly, "Pink Floyd...what else?"

Music is indeed universal.

Happy Valentine's day to all.

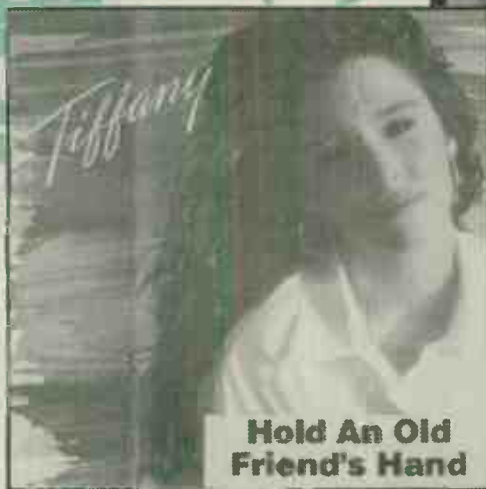
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BY P'n'P



THE ROCK 'N' ROLL

capital of the world? London, New York, L.A.? Nyet...try Moscow. Seems like much of the buzz in rock 'n' roll is coming to us straight from the capital of the USSR. Bon Jovi started it all late last year. The boys from New Jersey hit Moscow in a special rock 'n' roll glasnost mission in support of anti-drug and alcohol abuse activities in both Russia and the U.S.A. Word has reached THE STREET that Bon Jovi is planning a return visit to the USSR later this year for a major arena concert with Russia's premier rockers, Gorky Park, who, incidentally, have just signed with Polygram records...

Speaking of U.S. labels signing Russian acts, Columbia's recent star signee, Boris Grebenshchikov, has nearly completed his debut album—tentatively scheduled for a U.S. release next month...

WHITESNAKE is back in the studio again, working on a new disc scheduled for release in late spring. When David Coverdale announced that guitarist Vivian Campbell had left the group and would not be replaced, he told THE STREET Campbell left due to "the usual musical differences"...

Another group who's just lost a guitarist is Megadeth. Jeff Young has left the band. Megadeth, in the meantime, is holed up writing songs for a new album...

There seems to be a burgeoning movement towards music bred of the romance of France, the machismo of Spain and the passion of Italy. It's taken Europe by storm and is slowly seeping into the States. Perhaps the most important group to emerge from this movement is Elektra's Gipsy Kings, whose self-titled debut album is steadily working its way up the charts and could represent a musical wave of the future. After catching the Gipsy Kings' NYC debut at a jam packed Ritz show, THE STREET predicts it will. Spotted in the crowd that night, cheering the Kings on, were Richard Gere, Daryl Hall and Garland Jeffries. THE STREET spied Daryl Hall backstage afterwards chatting it up with some of the Kings and their reps. Could there be something Gipsy-like in Hall and Oates future?...

THE STREET sends its congratulations to last month's inductees into The Rock and Roll Hall of Fame. Stevie Wonder, the Rolling Stones, Otis Redding, Dion and The Temptations were all honored at the Hall of Fame's annual dinner in NYC. Incidentally, the first Rock and Roll

museum is slated for a spring (1992) opening in Cleveland, Ohio...

RCA's Fairground Attraction is following in the footsteps of labelmates, Cowboy Junkies. The group's first album, **THE FIRST OF A MILLION KISSES**, may be 1989's biggest surprise in pop music. Fairground's music casually shifts between jazz, country, blues, folk and rock without ever limiting itself to any one category. Keep an eye on em...



Randee St. Nicholas

Johnson & Streisand: What Love Story?

THE BARBRA STREISAND

/Don Johnson smash duet, "Till I Loved You," is actually the love theme from the musical "Goya...A Life In Song" based on the life of Spanish painter Francisco Goya. The song recreates the love affair between Goya and his Duchess of Alba. Incidentally, Columbia is releasing the musical's sound track in a couple of weeks (February 15)...

One of the most promising new bands to come out of Europe recently is Atlantic Record's Camouflage. The three guys who make up the German group met on a camping trip in 1981 and have been making music ever since. The band's debut album, **VOICES & IMAGES**, is a knockout and is sure to plant these guys squarely on the American map...

ANOTHER GROUP

to watch, this time American, is The Toll, a young band based in Columbus, Ohio. The group's recently released Geffen album, **THE PRICE OF PROGRESSION**, is jammed with spontaneity, physicality, intensity and a powerful sense of the dramatic, and perhaps, most of all, an unbridled rage for creative freedom. Listen closely to the songs. The lyrics will blow you away...

IVAN NEVILLE, solo artist with his own album out on Polygram, **IF MY ANCESTORS COULD SEE ME NOW**, and keyboard player in Keith Richard's new band, first met Keith in 1975 when his uncle's band, the

Continued on page 10

Fairground Attraction: Pop Surprise?



The Toll: A cry for freedom



David Seltzer



Ivan Neville & Keith Richards: On the road

WEST

BY ROY TRAKIN

Southside Johnny: Reunion with the Boss



Mark Malabrigo

harsh observations about certain ethnic groups. Because the LP is being aimed at the group's hardcore fans only, the band specifically requested no copies be sent to press or radio, but that hasn't stopped the eight-song record from going through the roof at the retail level...

Molly Ringwald showed up at the Palomino for a rousing set by her fave band, the Rave-Ups. Group leader, Jimmer Podrasky's married to Molly's sister, Beth...

MTV will begin a West Coast satellite feed as early as next month. Previously, the network's transmission was carried simultaneously on both coasts...

Nona Hendryx has been working in a local studio with ex-Tangerine Dream, Peter Baumann, on a record for his Private Music label...

Why is Michael Jackson's "Moonwalker" debuting on home video rather than the big screen? Movie studios balked at the Buckled One's \$8-10 million asking price for U.S. rights in the wake of disappointing box office showings by "Imagine: John Lennon" and "U2 Rattle and Hum"...till next month...

Big News here on the left coast was Bruce Springsteen joining old Asbury Park pal, Southside Johnny, on-stage at the Stone in San Francisco for a half-hour five-encore set which included renditions of "In The Midnight Hour" and "Heart of Stone." The Boss was reportedly in the Bay Area with Current gal-pal, Patti Scialfa, visiting his mom, who lives there now, for the holidays. Southside was in the midst of a cross-country tour promoting his solo bow for Cypress Records, SLOW DANCE. Afterwards, Johnny told THE STREET it was the first time he'd spoken to his long-time buddy in five years...

Guns N' Roses' GN'R LIES, a combination of old and brand-new acoustic originals, is already under fire for a tune called "One In A Million." Based on lead singer Axl Rose's experiences arriving by bus in Hollywood, the song contains rather



Sam Emerson

Michael Jackson: Smooth criminal walking on the moon

OVER THERE

BY MARTIN TOWNSEND

merly of Haircut 100. Ironically, another ex-Haircut, drummer Blair Cunningham, will join Rick for the European leg of his tour. "I was hoping to sign up Nick Heyward," Astley laughingly told THE STREET, "but he was a bit on the expensive side"...

DURAN DURAN's fall '88 European tour was a huge success—but the guys did find themselves at the centre of a row in Milan where a special police unit had to be drafted in to protect the trio from rampaging fans. Forced to escort the band whenever they left the hotel—and even to barricade the streets if John, Nick or Simon wanted to shop—the squad eventually complained at the amount of crimefighting time they were wasting. Duran fared better in Rome where a local bike cop gave Simon Le Bon a pillion ride to the gig after the band's car broke down...

IN EDINBURGH, Rick Astley played his first ever live concert—and brought the house down with some Michael Jackson-style illusions. At one point he disappeared behind an opaque screen on-stage and seemed to be dancing upside down on his hands. He sang well, too—and there were enough gruff moments and fluffed notes to silence some of the accusations that he was using tapes. Relaxing afterwards in the bar of the smart St. James Thistle Hotel, Rick praised his band—which includes Phil Smith and Les Nemes, for-



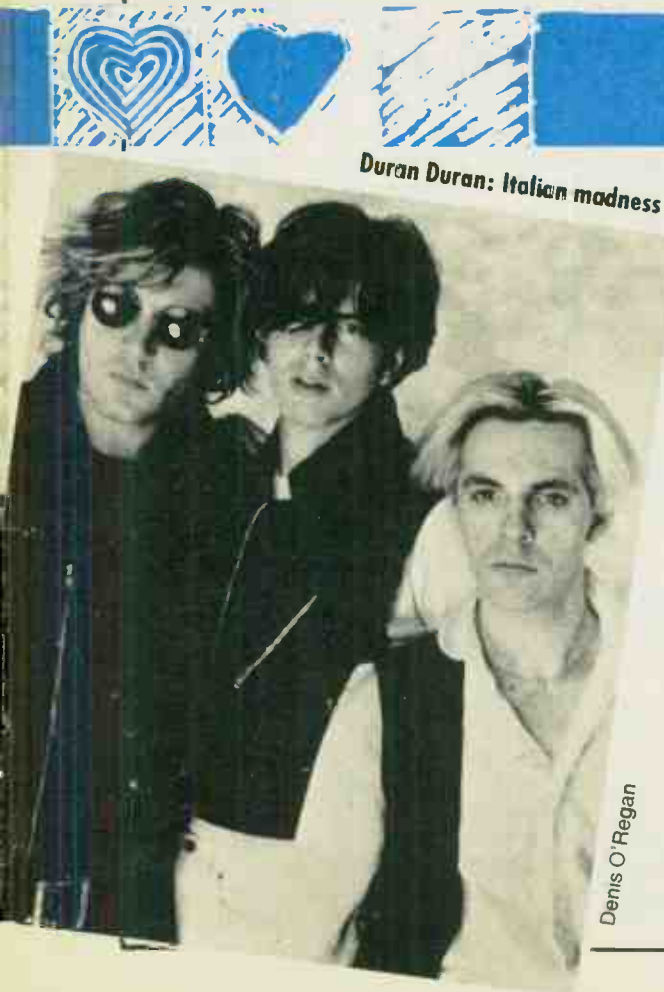
David Smith

Basia: Someone to watch

Keep an eye on Polish born Basia. Her Epic album, TIME AND TIDE, is soaring up the charts here and is just about to break wide open stateside...

Bros cancelled an appearance at London's Great Ormond Street Children's Hospital—because they claimed their presence would prove too much of a shock for sick kids! Meanwhile, Bros Craig Logan was the sickest kid of all. Rushed home from the band's world tour

Continued on page 10



Duran Duran: Italian madness

Denis O'Regan

DAVE GRUSIN

EAST

Continued from page 8

Meters, opened for the Rolling Stones. Later, Ivan played bass on the Stones' LP, DIRTY WORK. Now, he's out on the road with his idol...

Finally, Carly Simon recently spent an afternoon charming her fans at Record World's Roosevelt Field store. She could not have been nicer to the more than 500 people who showed up to meet her and pick up a copy of her new Arista album, GREATEST HITS LIVE...

NOTABLE QUOTES:

Bob Rosenberg, of Will To Power, on the group's music, "Our music is really about hooks...melodic hooks, rhythmic hooks. It's a combination of pop melody and dance beat that I believe is Will To Power's unique signature..."

Ivan Neville, on Keith Richards, "Keith's one of the mainstays of rock 'n' roll, but he's still got the energy of a youngster. He's got the fire to play, and that inspires me not to get lazy. Keith's here for the music and that's what I want to be here for. It's inspiring to have someone like that to play with. I'm not just another musician to him. He's my buddy..."

'till next time...

OVER THERE

Continued from page 9

suffering from exhaustion, it has now emerged that he was in much worse shape than his management initially claimed. One eyewitness told THE STREET that the lad could barely walk, talk or stand at one stage of the tour—and was forced to sit down on stage. He is still recovering in Chelsea's Lister Hospital and denying press claims that he's had a nervous breakdown...

PETER GABRIEL

recently told THE STREET that the Human Rights Now Tour virtually changed Bruce Springsteen's character.

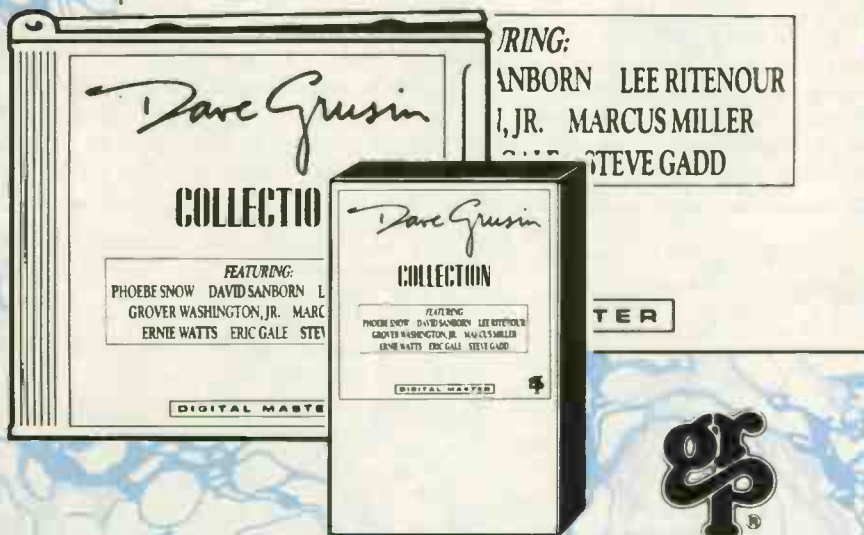
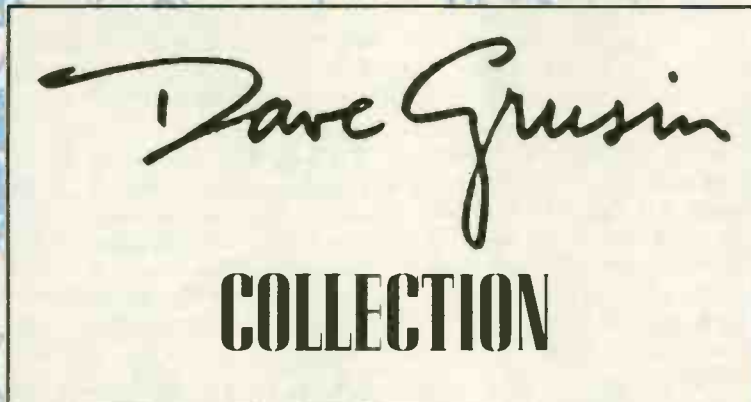
"He was doing all these things he's never done before—like press conferences and photo-calls—and it really brought out the joker in him.

I think, in the past, he's been a bit over-protected by management, so it was a change for him to let his hair down."

Gabriel also told us that at the end of the tour, he and Sting borrowed some of the Boss's waistcoats and boots and stood behind him on stage, doing a parody of his "Hardest Working Man In Rock" act. But Peter's not sure he got THAT particular joke.

"I think he saw the funny side," he hedges, "but sometimes British humor doesn't quite make it across the Atlantic..."

That's it for now from London...



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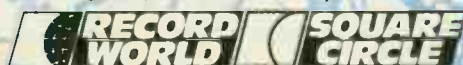
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THE HEARTBREAK KID

Bobby Brown, heart throb to a million teenage girls, is standing at the entrance to La Serre, one of Los Angeles' priciest, trendiest restaurants, bouncing up and down on the balls of his feet. He bobs in direct contrast to the patrons—most of whom are decades older, white and subdued to the point of bland. The 19-year oldish Brown, on the other hand, is vivid, exciting and definitely unimpressed with one of the upper crust's favorite haunts. He's dressed in typical Brown-wear—a black felt bowler hat, oversized designer sweats and gold chains. As he enters the restaurant, a look of mild annoyance passes across his face.

"I hate places like this," he says, "they are fake restaurants. I mean, the inside is fake, really, who wants to eat in a place that looks like a barn? And the waiters, they're so snooty. I think we should have gone to a deli. Now," he imitates the Saturday Night Live Church Lady, "wouldn't that be special?"

The whole night is pretty special, which is exactly the point. At press time Brown's second solo record, *DON'T BE CRUEL* (on MCA Records), was number seven on the charts, backed up by two hit singles, "My Prerogative" and "Don't Be Cruel", with a third, "Roni" sure to follow. Brown is definitely the hottest newcomer in pop music today. And really, he doesn't usually hang out in the manicured environs of suburban Sherman Oaks,—but he's doing a good deed and Bobby Brown is a pretty good guy.

The evening was organized by the Starlight Foundation, which grants 'wishes' to terminally ill teenagers. This time it was for the benefit of Shonda, the pretty and adoring 15-year old hanging on Bobby's arm and on his every word. Shonda had wanted Brown for the night, instead she got him for dinner.

Though Brown had originally agreed to the plan ages ago, moments before the limo (Starlight doesn't take these things lightly—there are donated limos, dinner, concert tickets—and everything is first class) picked him up, he got cold feet.



"I really do want to make movies ... I don't—and won't—play the poor black street kid. No pimps for me. My fans, you know, they don't want to see that."

Bobby Brown



"Bobby's very emotional," an aide later explained to THE STREET. "He's done a bunch of appearances for handicapped kids and it always upsets him."

But pro that Brown is, once he decided he was going, that was it. He was all charm. He joked, laughed, sang to Shonda in the back of the car on the way to the restaurant and posed for literally hundreds of photos.

Escorting Shonda and Bobby are an entourage of four, including a Starlight rep, THE STREET, Brown's publicist and his head of security; Marvellous Marvin McIntyre, who keeps glancing at the kitchen nervously. "Is that the only other exit?", he asks the waiter, as if concerned a band of guerrilla commandos who want to free the black charts from Brown's iron grip of the last few months will burst in and nab him. Or Shonda will grab his arm and make a dash for the limo.

If Brown is concerned about problems from his competition, it's impossible to tell. He is as on as if he were performing, which he well might be. He orders a soft drink and starts to snicker as we all open the chi-chi menus.

"You women." He laughs, "You go to a place like this and spend ten minutes staring at the menu, then go," he slips into a dead-on girlish falsetto, "Well, I'll just have a green salad. Maybe with just a little lemon dressing. On the side." He slides back into the voice that has sold more than two million records. "I hate it when women do that." He pauses and looks over at a blushing Shonda. "So what are you having? Salad right?" She shakes her head, but Bobby barely notices, he's on a roll. As for Shonda, she simply beams at him. Awed.

Brown, however, is not. Even though he hails

from the projects in the Roxbury section of Boston—a place where limos, \$100.00 a person dinners and fawning fans are generally reserved for crack dealers, the good life is no longer a heady new experience. Granted, Brown's album, DON'T BE CRUEL, is only his second solo outing, but he isn't a novice.

Does the name New Edition ring a bell? The Jackson-5 inspired band was formed by Brown, along with some neighborhood buddies (Ricky Bell, Michael Bivens, Ralph Tresvant and Ronnie DeVoe) in 1981. Though Bobby was only 12(ish—one should add a couple of years to Brown's 'official' age. Always.) at the time and the others were similarly young, the group's 1984, self-titled debut album produced two hit singles, "Mr. Telephone Man" and "Play It Cool." It was a sign of things to come. Not one of the band's four albums has stiffed.

That didn't mean, however, Brown wasn't interested in a solo shot at a spot in the limelight. But he remained with New Edition until their third record, before parting over "musical differences" in 1987.

In a bit of peculiar irony, Brown spent all that fall opening a national New Edition tour. At the time the tour was booked, of course, it made sense. New Edition has a trusted track record. Brown, on the other hand, had only one solo album, KING OF STAGE, (which did yield an enormous hit—"Girl Friend"). Still, the stars were supposed to be the headliners—and the stars were New Edition.

Almost universally, throughout the tour, when Brown came onstage at 7:30, the audience was seated and waiting. A lot of them split right after he did his gig; far from the usual response to an opening act. His electrifying, dramatic performances have led more than a few reviewers to dub him the black Elvis Presley. And, like Presley, Brown also wants a career in film, hopefully to begin next year.

"I really do want to make movies. I've been looking at scripts," he says, sounding a lot like a starlet on Carson. "but they have to be the right ones. I don't—and won't—play the poor black street kid. No pimps for me. My fans, you know, they don't want to see that, and I don't want to be that..."

It's important to Brown. Making it out of the projects with only a few visible scars has turned him—somewhat reluctantly—into a role model. In Boston, Brown is not only well known, he is revered.

"Bobby went back not that long ago," recalls McIntyre while Bobby and Shonda mug for the cameras. "And he drove up into the projects in that limo and it was amazing. Kids knew who he was. They knew how he got that limo. And they could see that they could get out and do the same thing. It was possible. That's amazing. It was great."

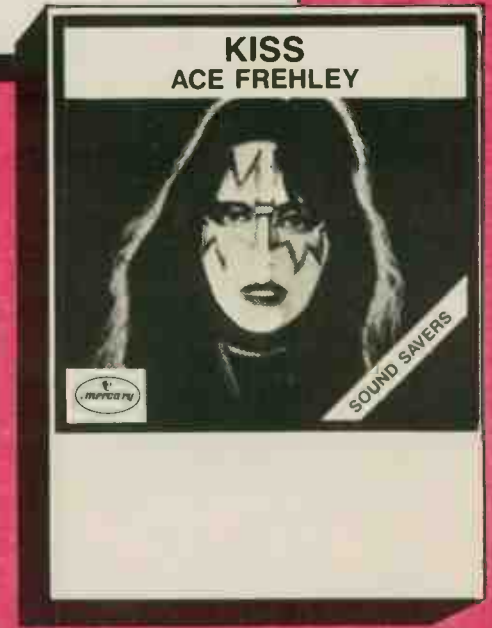
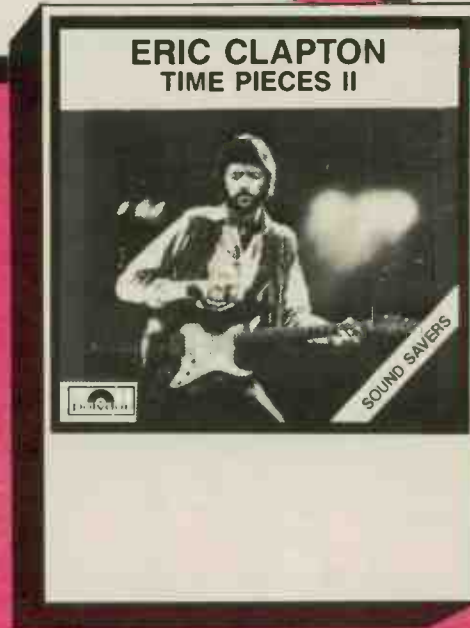
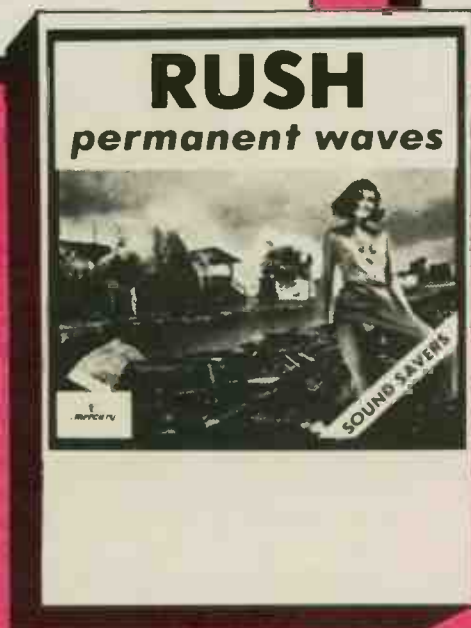
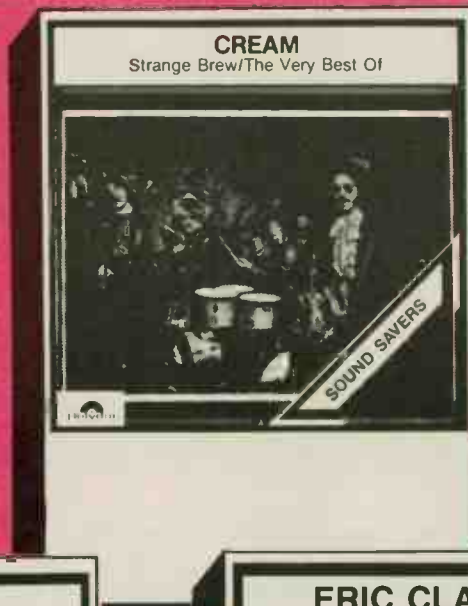
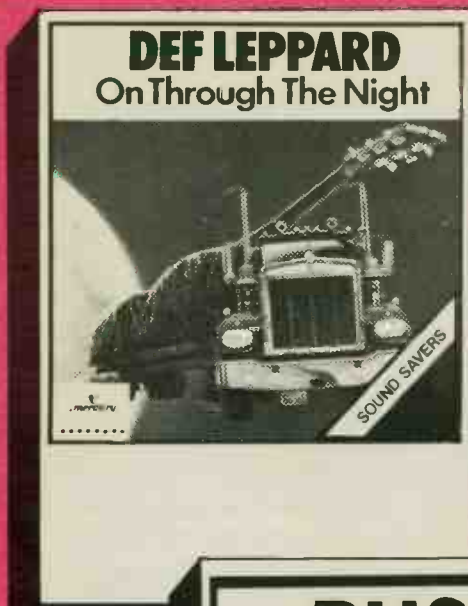
So is Brown's loyalty. He surrounds himself with family and friends. His road manager is his brother, Tom. Another brother is one of the dancers on stage. His mom tours with him and treats him like a son—not a star. Which is entirely correct if you're 19-ish. Even if you're Bobby Brown and there are a million Shonda's willing to inflate your ego at every turn.

By Sharon Liveten

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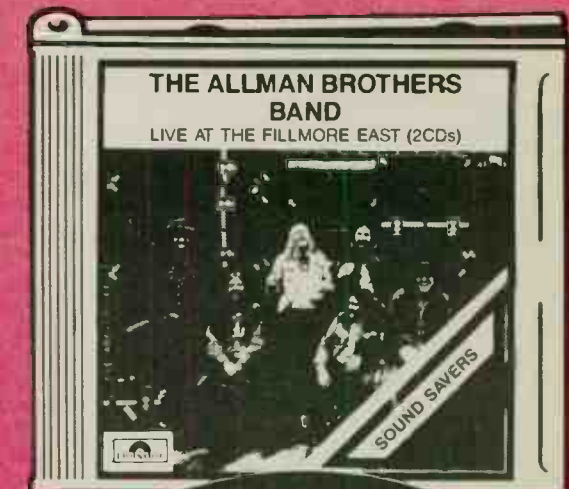
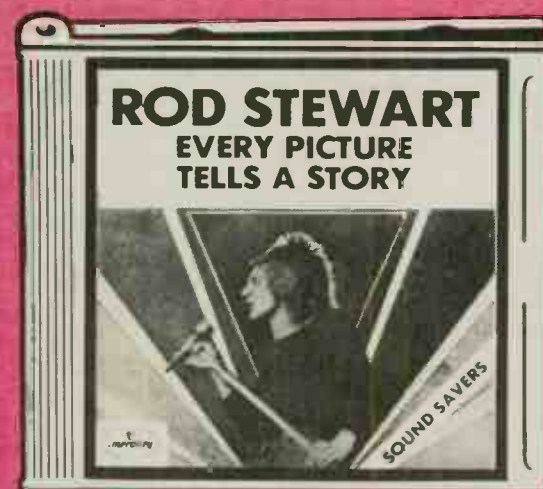
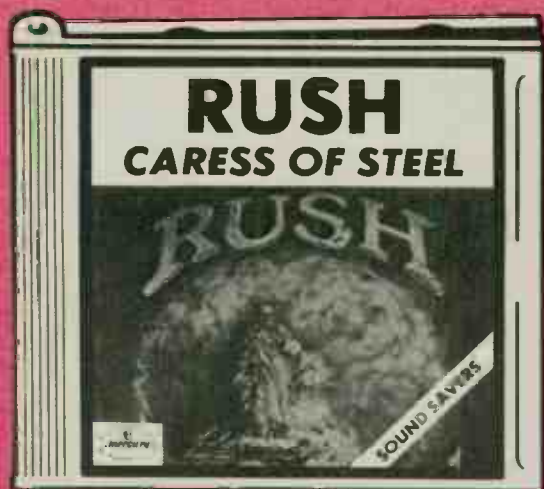
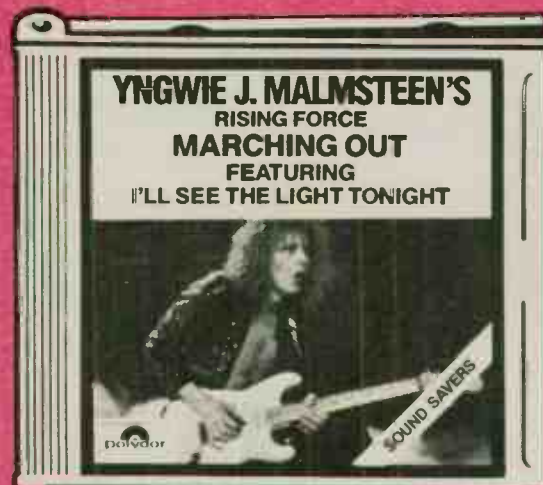
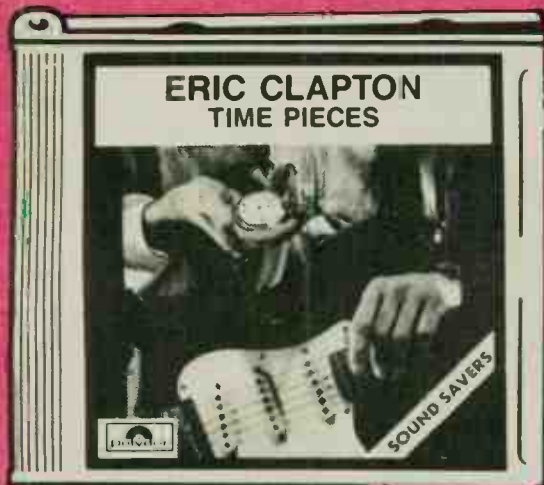
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JOAN JETT

Don't look now, but Joan Jett's "Bad Reputation"

seems to be getting awfully good.

Her current Epic album, *UP YOUR ALLEY*, seems to be just that for the nearly one million frequent flyers who've added it to their record collections. She still sells out concerts that leave audiences about as drained as homebound troops after the World War II Normandy offensive. She's added acting to an impressive arsenal of talents with a critically acclaimed role in a critically panned film with Michael J. Fox. And now, she can look back on a career that saw her climb a ladder of her own construction from cute aberration to respected musician of significant standing.

But all that should be about as shocking as seeing Joan jumping into one of her little leather outfits now and again. And if you wander up Joan's "alley," you'd better be prepared for a case of first-degree musical assault. Face it, when it comes to aggressive music, Joan's got a rap sheet as long as the lines at her concerts. *UP YOUR ALLEY* features sentimental titles like "I Hate Myself For Loving You," and sensitive covers like "I Wanna Be Your Dog." So Joan's not likely to show up on her next album cover in a lace dress and don't expect any Anne Murray remakes either. In other words, if it ain't broke, don't fix it.

"I'm real happy with this record," she says. "We really put everything into it. The songs and musicianship were right at the top level we all (Blackhearts and Co.) wanted."

Judging by sales, it's also just what everybody else wanted. This happens to be the fourth record she's plated gold in a career that started with a group of girls with black belts in blood and guts called the Runaways.

Joan pulled them together in 1975 and despite their Rambo-esque demeanor, they were finally ripped apart by four years of relentless attacks from a critical press that refused to accept an all-girl group with an all-guy mentality.

"The only thing that was hard was the mental part of it—the press and a lot of people just not taking us seriously," Joan remembers, "they called us everything from whores to things worse than that without even giving us a chance and listening. That just hurt my feelings."

Looking at Joan, you'd have to figure that there are a couple of ways she could respond to that. One might involve conventional military weapons, but judging by the relatively stable mortality rate of rock critics, it's obvious she chose another route.

"I was confused, devastated, walking in a fog," she recalls with emotion. "I felt laughed at and depressed. I knew I had to do something. So I went to England, did some work with Paul Cook and Steve Jones (fresh from the Sex Pistols), and met (manager) Kenny Laguna, who's been with me ever since. He took me in, gave me back my confidence and really got me started again."

With her confidence intact, she pulled together a backup group, called them the Blackhearts, and sunk her soul into a solo career that would prove she could burn up a stage with as much sincere aggression as any pyromaniac with a guitar and a five o'clock shadow.

But it wasn't easy. In 1981, her debut solo album, *BAD REPUTATION*, was turned down by every major record label in the country. So the girl showed her stuff and put it out herself on the renowned Jett/Laguna Blackheart label.

It paid off. Her cover of the Arrows, "I Love Rock 'n' Roll" shot to the top of the charts with a high-caliber fury that ripped holes in the criticism she endured as a young Runaway. Her battle-scarred version of Tommy James' "Crimson and Clover" soared to similar lofty heights a couple of months later, and Joanie has scratched and clawed to hold the lease on her penthouse position on the charts ever since.



Ron Akiyama

"Acting is something I always wanted to do as a kid. I found it fascinating. I figured I'd go to New York and make it big. Then, when I was 13, I went to my first rock concert."

—Joan Jetton

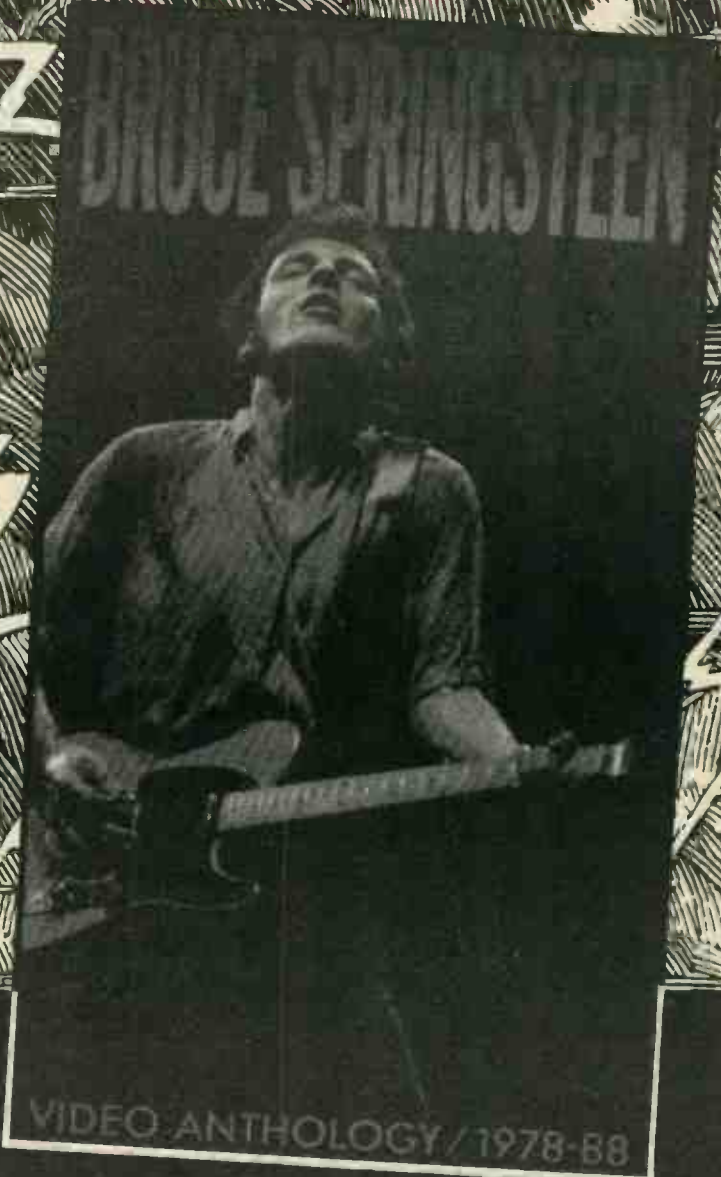


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Ron Akiyama

"I'm real happy with this record. We really put everything into it. The songs and the musicianship were right at the top level we all (Blackhearts and Co.) wanted."

—Joan Jett

"After 'I Love Rock 'n' Roll' we were on the road virtually nonstop from 1980 to 1985," she recalls. "We never had more than two weeks off at a time. I never was real good at the business side of music, but I've always realized the importance of a strong live base to support the best record you can produce. People want to know you can back up your products."

And with Joan, that's no easy task. Her records are a proven product. She reached deep into her soul in 1983 to arrive at a title for her second LP, *ALBUM*, and a little deeper for a performance that yielded two more hits in "Fake Friends" and an appealingly abrasive version of Sly Stone's "Everyday People."

A year later, she appropriately put out the album, *GLORIOUS RESULTS OF A MISSPENT YOUTH*, which simultaneously served as a testimony to her commitment to the future and her struggle with the past. That testimony was clearest in the record's re-arming of the Runaways' "Cherry Bomb," which drew national attention and lent immediate credibility to Joan's old gang.

"I figured it was like an equality song," she says. "It's just throwing back in everybody's faces the same thing you hear from the guys, but with girls saying it."

She found another way to express herself when she made her debut as an actress in 1986's "Light of Day." Oddly enough, it turns out this was what she wanted to do in the first place.

"Acting is something I always wanted to do as a kid," she says. "I found it fascinating. I figured I'd go to New York and make it big. Then, when I was 13, I went to my first rock concert."... You fill in the rest.

While she received good reviews, the film and its successful soundtrack, which featured a searing version of Springsteen's title song, actually had a negative effect on the sales of her own album, *GOOD MUSIC*.

"We had the single 'Road Runner' (a cover of the Jonathan Richman classic) out at the time, and it was doing really well," she explains. "All of a sudden 'Light of Day' came out. Both albums were on the same label. One sort of crushed the other."

But there was no crushing Joan. She fine-tuned the band by adding the equivalent of a musical relief-pitching staff. Enter bass player Kasim Sultan, formerly of Utopia, and Thommy Price, a powerful drummer who boasts stints with Billy Idol and Mink DeVille. Guitarist Ricky Byrd, a Blackheart since they started pumping, remained a constant.

"No one in the band has the sort of ego where we would feel weird about bringing other people in," Joan explains. "The band concept is important to me. I want everyone to be involved. We all worked together very well."

UP YOUR ALLEY also features appearances by former Stone, Mick Taylor and the Uptown Horns. Working with Taylor, she says, was the realization of a dream.

"Ricky hangs out with Mick a lot," she explains. "They jam together in various blues bars in

New York. Anyway, I've always been a real fan of those kind of rhythmy guitar leads the Stones used to use. I was really into that kind of guitar in the early '70's with glam bands like Bowie, T-Rex and Sweet. When Mick was playing, I would close my eyes and hear the Stones."

And for the first time, Joan and Kenny Laguna recruited outside songwriters. Desmond Child, who penned Aerosmith's 1987 hit "Dude Looks Like A Lady," and Ric Browde, who wrote Bon Jovi's "You Give Love A Bad Name," were brought in to work with Lady Blackheart.

"If you can use other people's songwriting talents to mix with your own, that's fine," she says. "I told Desmond we wanted to do a song in the vein of 'Touch Me' (her 1981 version of Gary Glitter's 'Do You Wanna Touch Me') that took us back to our strengths. That's where 'I Hate Myself For Loving You' came from. It took about a day to write."

And just a little longer to hit the top ten. There are eight other original tunes on the album, including "Riding With James Dean," a moment of tribute to a misunderstood rebel of a different era and traditional Jet-powered rockers like "Little Liar" and "Just Like In The Movies."



Beth Gwinn

But Joan has really made her mark by pulling out and rebuilding old songs that started out with a kick and end up nuclear-armed. Such is the case with Iggy Pop's 1969 melody, "I Wanna Be Your Dog" and Chuck Berry's little known "Tulane."

"I met Iggy in 1977, when he played keyboards on the David Bowie tour," she remembers. "After the Runaways broke up, we did a couple of gigs with him. I was always a Stooges' fan and I just started doing the song. For me it's real different because for the first two verses and choruses, I don't play my guitar. I have to pretend like I'm a real lead singer."

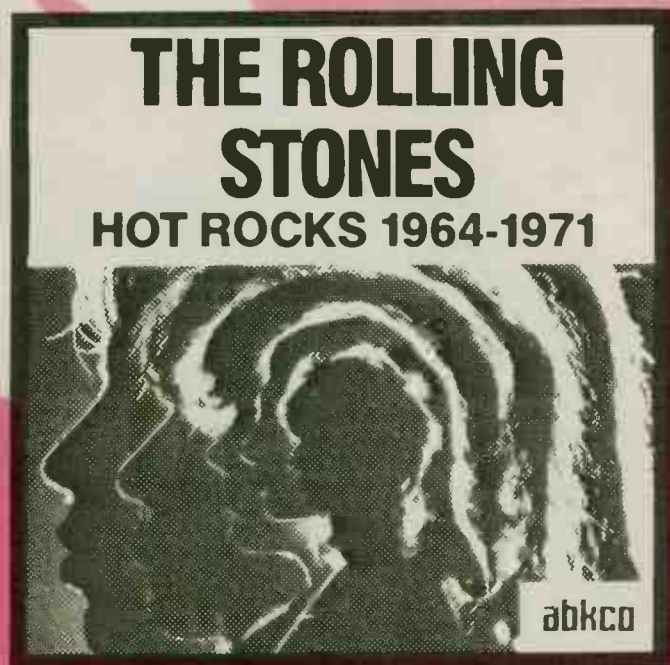
Yeah, and Keith Hernandez has to pretend he's a real baseball player.

Anyway, all this pretending seems to be working out quite nicely. She pretends relentlessly on the road in front of thousands of frenzied fans who pretend to love her. And there's no pretending that she doesn't love them right back.

"It's pure pleasure," she says. "I mean, you're playing your music for people that come to see you. It's an honor. It's like a religion to me. I believe it can make you happy. I believe it can get you through rough times. I really do love rock 'n' roll."

By Mike Hammer

ABKO Records salutes the Rolling Stones induction into the Rock 'n' Roll Hall of Fame.



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BOYS CLUB

Boys Club is an exciting new musical partnership between Gene Hunt, formerly with The Jets and Joe Pasquale, singer and writer from the hot, funky Minneapolis music scene. Boys Club shares a wealth of talent, energy and youthful enthusiasm to forge a solid musical fraternity. Their style can be heard on their self-titled MCA Records release. The record is a mix of pop and funk, dance tunes and ballads. Boys Club is one group that every pop music fan should enjoy



Tesla is a heavy rock band that relies on the music to put them over the edge of rock 'n' roll success. Tesla is self-described as five musicians without an image or a hype machine. Tesla has just recorded THE GREAT RADIO CONTROVERSY on Geffen Records. This is the band's second record and again, is straight ahead rock with an incredible energy and no frills sound.

Voice of The Beehive

Voice of the Beehive is an eclectic group of three Brits and two California Valley Girls. The group came together in London in the mid-80's and began writing and performing throughout Britain. They quickly got the reputation as being one of the hardest working and most enjoyable bands around. As fate would have it, the right people were at the right show at the right time and Beehive was signed to Polygram Records. LET IT BEE, their debut album, is the perfect party collection of pop tunes. The group has pizzazz which successfully translates on LET IT BEE.

THE STREET ★ 21



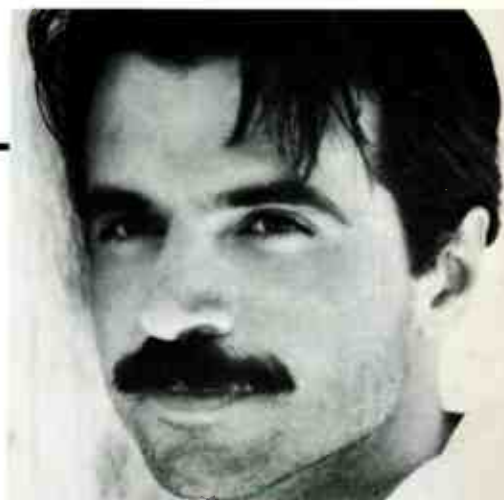
Tommy Conwell and the Young Rumlbers

Tommy Conwell and the Young Rumlbers have come a long way since their debut Columbia Records' release, RUMBLE, hit the streets last year. The band is continuing to tour and Columbia is committed to breaking the band nationwide. RUMBLE is simply a great record which has been described by the Philadelphia Inquirer as, "...a real rock 'n' roll record, but not a ponderous one. It's hooky, but not gushy. It's direct, but not blunt. It's cocky, but not pretentious." If you haven't heard this record, check it out now.

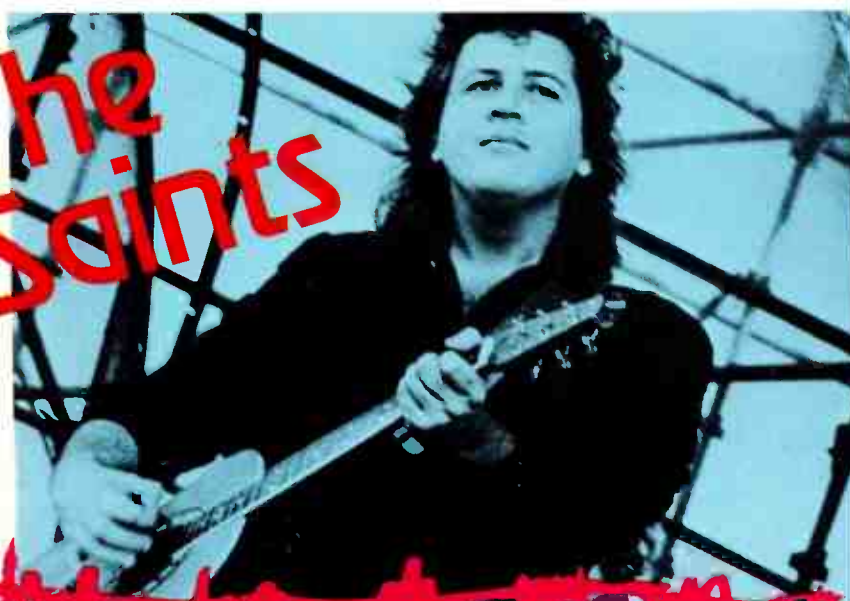
Yanni, a recording artist on Private Music, has released CHAMELEON DAYS, which reveals a new musical direction. Yanni's trademark symphonic scope is still evident, however, he has introduced a more upbeat, playful and high-spirited sound. He approached the record as a musical

photograph of the period of his life when the music was recorded. Upon listening to CHAMELEON DAYS, you'll realize his life was filled with optimism and warmth. Yanni has successfully translated his feelings to song and has produced a wonderfully pleasant record.

Yanni



The Saints



We wrote about The Saints as a band to watch in 1989 and now you can hear them for yourself on theirTVT Records release, PRODIGAL SON. PRODIGAL SON is a reflection of the changes that have occurred since their 1976 punk hit "I'm

Stranded" to their current pop rock beat. PRODIGAL SON was produced by Chris Bailey and Brian McGee and performed by Bailey and his touring band. PRODIGAL SON, simply put, is a wonderful record that deserves commercial backing.

The Wonder Stuff

Wonder Stuff is a fairly new band that follows in the tradition of New Order and That Petrol Emotion. After touring Europe and building an enthusiastic following, The Wonder Stuff is releasing THE EIGHT LEGGED GROOVE MACHINE on Polydor Records. The record is danceable rock and you'll be able to check out this exciting band as they plan to tour the U.S. early this year.

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Samantha Fox

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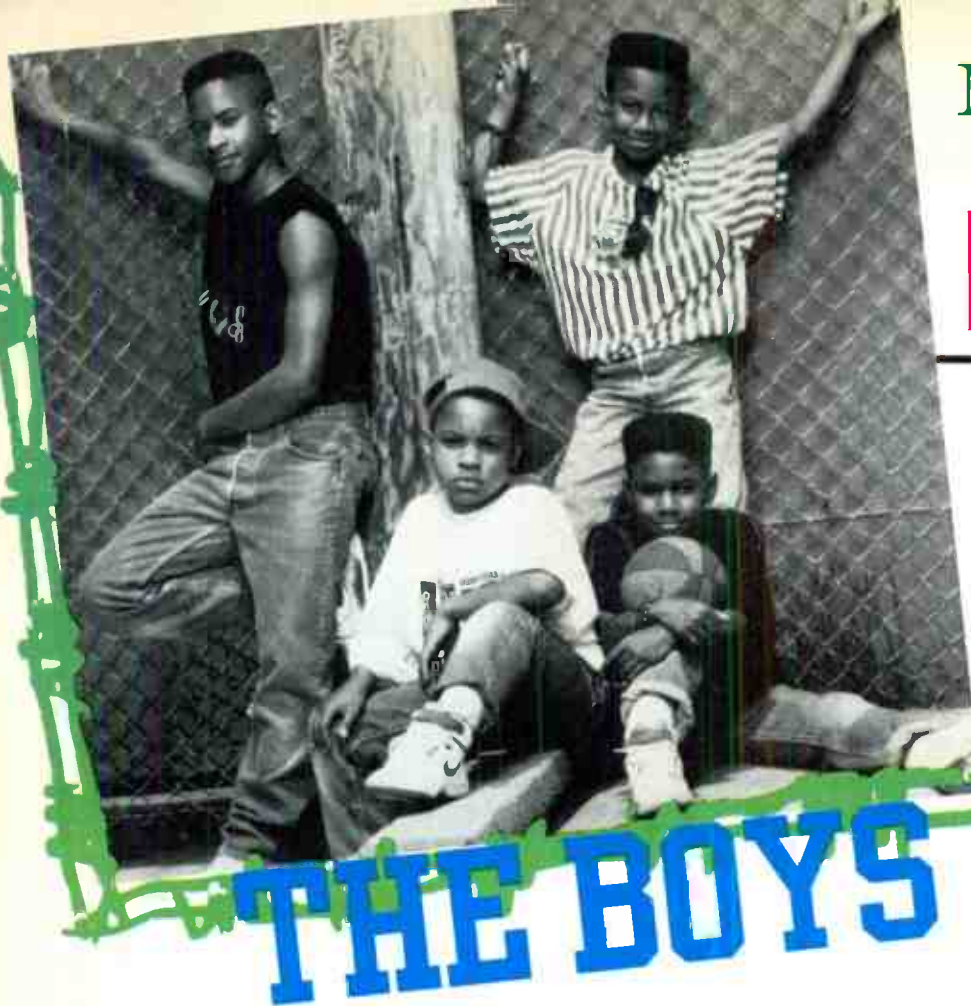
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THE BOYS

NEW MUSIC... NEW ARTISTS...

Paul Dean

The Boys are just that—four brothers ranging in age from nine to fourteen years old already with years of musical experience among them. The Boys started performing on the boardwalk of Venice Beach in California. They won a spot on Star Search which led to a performance at Salar Records' President Dick Griffey's birthday party. After this, they cut a demo which landed them a deal with Motown. The Boys debut album, **MESSAGES FROM THE BOYS**, showcases their incredible harmonies. The Boys act, sing, dance and write their own songs. With diverse talent like this, The Boys are sure to have a long and successful career.

founding member and leader of one of the most popular hard rocking bands of the past decade, Loverboy, debuts his first solo release, **HARD CORE**, on Columbia Records. **HARD CORE** is exactly that, heavy, hard and loud rock 'n' roll. Paul has help on this record from former Loverboy bandmates, Jon Bon Jovi and Richie Sambora, Bryan Adams and Paul Stanley among others. For those of you who are into pure rock 'n' roll, Paul Dean has produced a record for you.



THE PURSUIT OF HAPPINESS

Another band we suggested you check out this year is The Pursuit of Happiness or TPOH for those of you in the know. **LOVE JUNK**, on

Chrysalis Records, is an interesting collection of 12 appealing tunes produced, mixed and engineered by the incredibly amazing

Todd Rundgren. The tunes address real subjects in a cynical, unusual or funny way so that as singer/songwriter Moe Berg explains, "more people might get it." The hope is that you'll get it and discover a real cool record.





Living Colour is one of the more exciting bands to emerge in the rock scene today. Living Colour combines classic hard rock with funk and jazz on its debut Epic Records LP, VIVID. Living Colour is a New York based band composed of Vernon Reid, guitarist and a founding member of the Black Rock Coalition; Corey Glover, lead vocalist; William Calhoun, drums and percussion and Muzz Skillings, bass. Their singles, "Cult of Personality" and "Glamour Boys" display an infectious groove that sets the tone for an outrageous record.



Living Colour

Midge Ure

The Fixx, by no means, is a new band. However, The Fixx has a new record, CALM ANIMALS, on a new label, RCA Records. CALM ANIMALS is their fifth studio album and the emphasis is on a clean sound

complimenting direct lyrics. As their bio states, "the songs are the strongest, the tunes transcend the norm, and, rarest of all in these digital days, the performances sound fresh and committed."

Midge Ure is a celebrated artist in Great Britain having achieved more UK chart records in the past decade than any other artist. Ure is also deeply committed to social inequalities and has translated many issues close to his heart to music in his current Chrysalis Records' release, ANSWERS TO NOTHING. Ure has confronted social issues lyrically and provided them with a backdrop of electric music. ANSWERS TO NOTHING features a more mature Midge Ure delivering a passionate performance.



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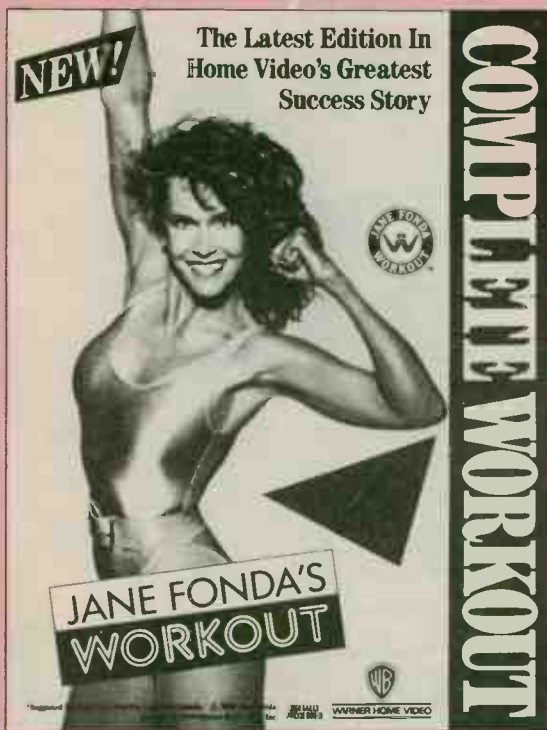


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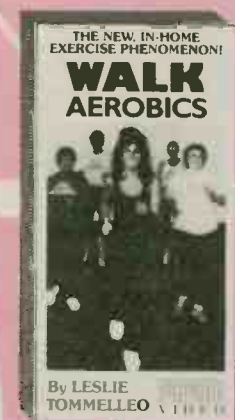


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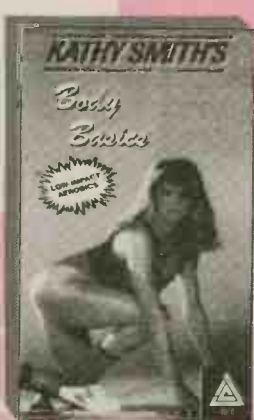
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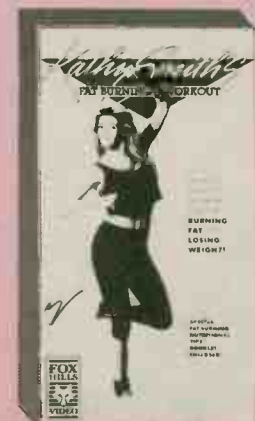
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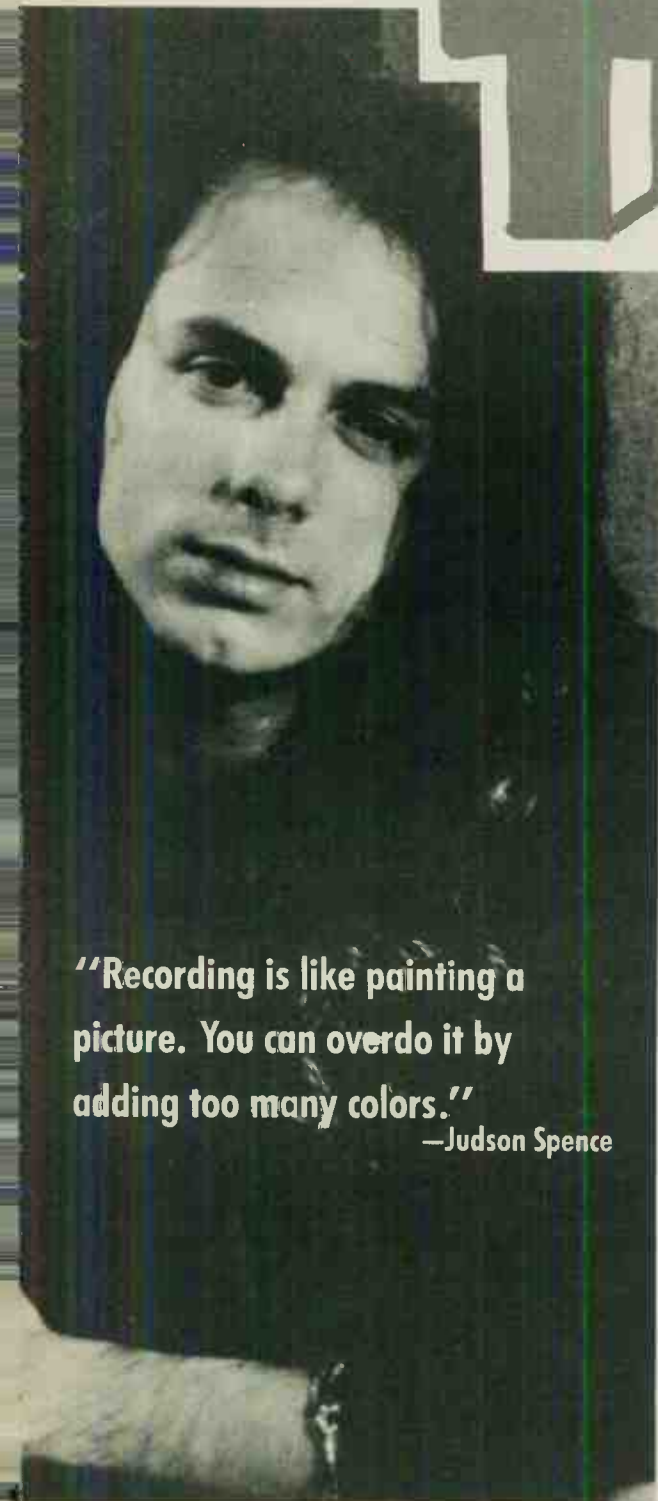
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SON OF A PREACHER



"Recording is like painting a picture. You can overdo it by adding too many colors."

—Judson Spence

he first time I performed live I was 5 years old and it was in New Orleans. I remember the curtain opening up and I'm standing there with my little mic and I'm 5 years old and there were like 2500 people out there. Well, I just beelined for the side of the stage. So on comes my mom, dragging me back onstage and the audience is laughing. When I finished my song they gave me a standing ovation. And the feeling that I had when they stood up and clapped made me think that this is what I want to do, what I've GOT to do."

Now a mature 22, Judson Spence's kindergarten fantasies have graduated into real life achievements. He is enjoying his first release on Atlantic Records titled, aptly, JUDSON SPENCE.

Spence's Small-Town-Boy-Hits-Big story follows the usual Hollywood script but not without some interesting deviations. Judson's parents are preachers in the predominately black Pascagoula, Mississippi. At home and in church it was Judson's parents who were the soulful musician's Genesis. He was ready for inspiration and found it in his parent's black gospel church.

"I was the only white person hanging out in the church and I would love to listen to the choirs," Judson explains. "I felt an honesty and a passion for what they were singing. It wasn't so much *what* they were singing but *how* they were singing it that made me want to create music with that feeling."

Passion is one of Judson's favorite words and coupled with "emotional energy" it's the very soul of his music. His music is high-spirited R&B, high-energy R&R, and very sincere.

Judson's popularity comes from the heart, but it has not been without challenge. At 17, he dropped out of school to play bass on tour for a Scottish band called the Camerons. The year-and-a-half tour was trying. Penniless, tired and homesick, it was a learning experience he'll never forget.

"It was there that every illusion I had about making music was shattered," Spence recalls with a laugh. "But it was the most incredible growing-experience I could have ever asked for."

Spence was even more determined to make it on his own. He left Pascagoula for Nashville, telling his friends and family he would have a record deal within a year. It wasn't so much cockiness, but Spence's confidence in his ability to deliver something "that was going to shake people up."

Once in Nashville, Spence met songwriter, Monroe Jones, and within 24 hours, the two had co-

written "Dance With Me" and "Forever Me, Forever You." With a smoldering demo in-hand, friends advised shopping the tape in New York and Los Angeles, but Judson opted to stay in Nashville and play it out live. He hand-picked his band from locals, "who I was comfortable hanging out with first" and played his first gig to a sold-out house. For three weeks Judson played nearly every night, and word of this new Mississippian with a hot, fresh sound spread like a Kentucky Derby tip.

"I was sleeping in a sleeping bag in a basement, eating fried rice three times day 'cause I had no money. I had nothing except a lot of people in town telling me how much they enjoyed my music. And then, three weeks to the day of that first show, we had 12 or 13 major label offers." Judson remembers what he felt at the time, "I was scared, happy, excited, nervous. Every emotion I've ever felt I felt in those three weeks."

Atlantic Records won the bidding war, promising Spence that their only interest was that he make his music the way he wanted to. Atlantic gave him total creative control over his recording. Under the guidance of producer Jimmy Iovine, Judson Spence recorded his first album and the final product is a direct result of Spence's music-making philosophy.

"Recording is like painting a picture. You can overdo it by adding too many colors. Most of the vocals were recorded first take. To me, it's very important not to screw with things too much. What you capture the first time, if it's special and it makes people move, then leave it alone."

His sound is full and succeeds in displaying an urban hipness while maintaining a gospel roots feel. Quick hitting sprinkles of rock guitar, vocal drops and slick horn lines spice a bass and drum funk sound. The song's messages range from the preaching "If You Don't Like It" to the fun-loving, woman-crazy, "Higher" and "Everything She Do." The current single, "Yeah, Yeah, Yeah," is getting strong video play on MTV.

While Judson feels very good about the album itself, it's his live show that he feels is Judson Spence at his best.

"Most people in the business today make records and videos and then go home and collect their royalty checks. The main reason is 'cause playing out is hard. I mean playing six nights a week is tough. It's demanding." Hard work, sure, but it's nothing he hasn't been prepared for and he's not complaining one bit.

"I play music strictly for the enjoyment I get out of it. I don't want to be a studio musician. I want to perform live and bring people joy, move people with my music. What you will experience when you come and see me will be the album with ten times more intensity, ten times more emotion. And it rocks a lot harder."

It's the Judson Spence experience. Energy and emotion packaged uniquely into a roots-based, sound of tomorrow. A sound shaped by honest, caring, dedicated values. The only sound Judson Spence has ever known.

By J. Paul



ention the band

Living Colour and someone is apt to say something about “Black Rock.” In our mix-and-match era, where soca meets psychabilly for breakfast, the term could easily slip right by with the rest of the sound bytes—another novelty catch phrase. But in this case, where blacks themselves began the genre (Chuck Berry, Fats Domino, Bo Diddley, Little Richard), the phrase is fraught with paradox.

“It’s a supreme irony to me,” says Vernon Reid, bandleader, first-string songwriter and guitar virtuoso of Living Colour, “that it’s an issue at all. People bug me about it. It’s also weird that rock is the scene of white people and that we’ve accepted that! But that’s just a capsule example of how history goes in this country. A lot of the names of places in this country, for example, are Indian names. Meanwhile, the American Indian is a beaten down group of people.”

Rather than sidestep the race issue, Reid decided in 1985 to force the listener’s hand. Hence the creation of the Black Rock Coalition, of which Reid is a founding member and to which some half-dozen bands now belong. The name bothers some people,” Reid says, “and in a way, I think it should bother people. To say that it’s New Music does not bring the point home. It’s a problematic thing. Though some people wouldn’t join because of the name.”

So if irony is what this decade is all about, Living Colour is there, not doling out wry sarcasm from above, but encircled by it and looking for release. This very position may account for the energy fraying the seams of their Epic debut album, VIVID. In fact, the pyrotechnics of rock are tailor-made for the rage of an oppressed race, so it makes sense that Living Colour’s “social message” rises to the surface along with the splay of all that noise. Their song, “Which Way to America?,” stands as a classic example of anger and desire enmeshed, a song that leaves your frustration gutted.

“This experience is a very serious one,” notes LC drummer William Calhoun, “because we are literally building a house from the ground up with this project. There are no short-cuts. There is no fast lane to do what Living Colour is doing right now. This is a concept. It’s a group thing. It’s rock and roll with different influences. We want to make it happen the way we feel and not through someone else’s eyes.”

Accent the different influences. VIVID shifts from heavy metal to gospel, even to a lovely country western tune with hip-hop underpinnings, without a trace of self-consciousness. In this way, Living Colour turns the post modern idea of eclecticism on its ear. These people are not appropriating forms. They are drawing on their own varied cultural background and proceeding to kick ass. Once that energy opens up, barriers break down and the feeling takes precedence over stylistic haggling.

Bass player Muzz Skillings’ history bears testament to the credo that enthusiasm leads to variety.

BLACK ROCK

“I love dance music,” he explains, “before Living Colour, I had a studio at home where I did demos for lots of dance music. And at the same time I was playing in every kind of band I could think of: gospel, salsa, meringue, reggae. I wanted to be a working musician and was doing everything I could. I even went out and did lighting and sound for shows—just to be on the music scene. I lied and said I had experience to get that gig.”

Skillings’ initial interest in Living Colour revolved largely around the other band members’ technical abilities. “I walked into rehearsal and I said ‘Wow. These people can play.’ It was challenging because it leaned toward fusion and I got a chance to show off some chops. But really, I had such a blast playing with William. In the past I had had bad luck with great drummers: they always seemed to be in other bands.” Needless to say, a simpatico rhythm section is like gold when it comes to “building a house from the ground up.”

Singer Corey Glover adds another dimension to the unit altogether. In addition to a vocal style steeped in the waters of doo-wop, blues and big band, Glover brings a bit of the stage to the stage. He has been in the theater since he was a teenager. Onscreen he played the soldier, Francis, in Oliver Stone’s “Platoon.” This dramatic experience, among other things, helps overcome the ever present problem rock and roll has in reconciling sheer volume with understandable words.

“Because I’m an actor, I use a lot of acting tricks,” says Glover. “There are things that I emphasize, certain looks which I use that reiterate what I’m trying to put across—gestures, facial expressions, how I move and what I do when I’m moving. And I try to be as clear as possible when I sing, because I try to do that when I speak as well.”

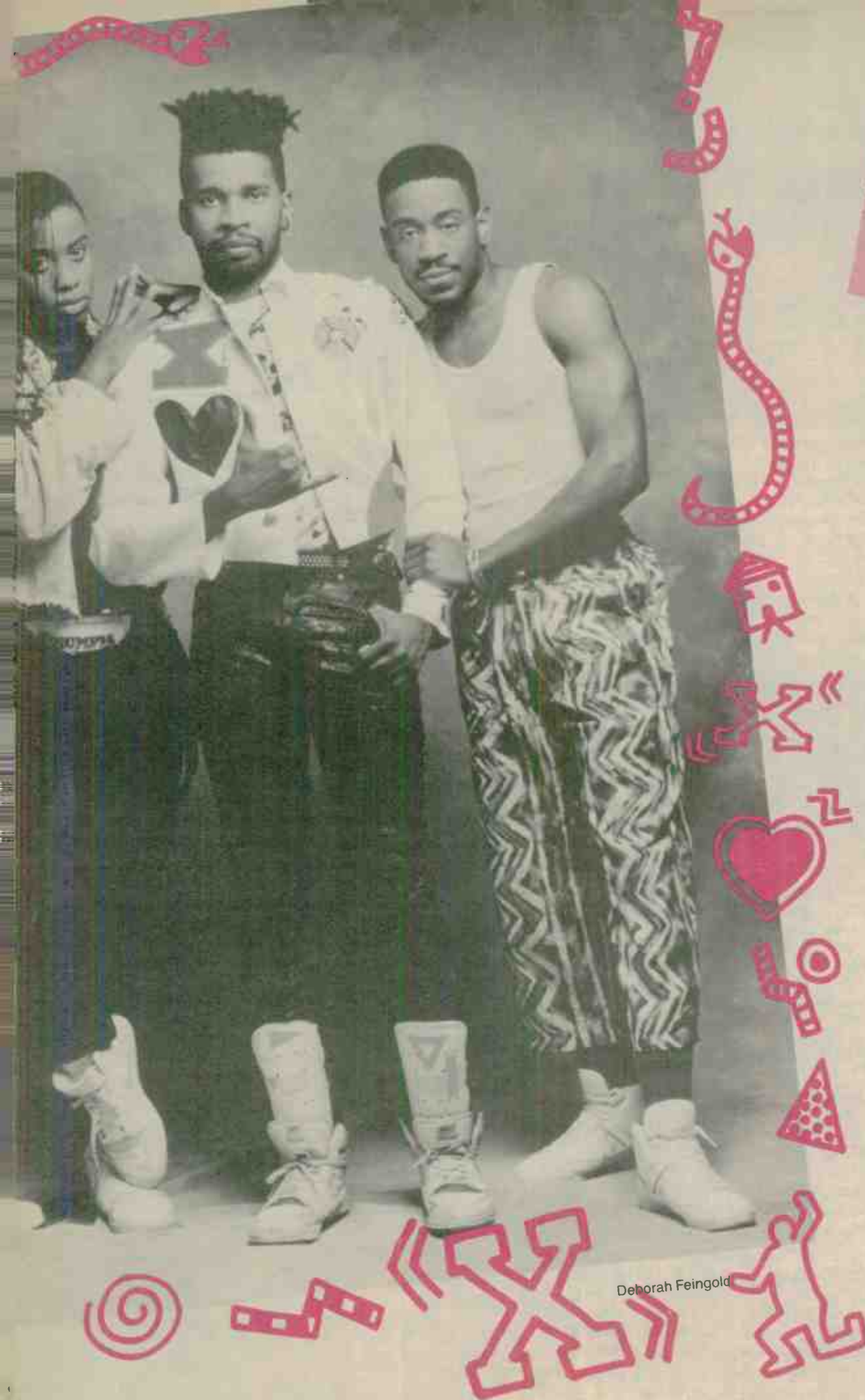
Other times the band facilitates its message by building quiet moments into the arrangements. “Other than just putting the music across as it is, there are certain times you have to preface a song,” Glover continues. “‘Open Letter To A Landlord,’ for example, has to be prefaced. But we can do this in different ways. We may say something, or I may sing something a capella to introduce it.” Again, since a capella is a form native to Glover, this moment doesn’t come off as a wink to the audience but as a moment where the musical style is reclaimed and applied to a contemporary subject—gentrification.

None of this is to say that Living Colour is adverse to its share of wit. VIVID is amply sprinkled with samples from the white world of television. Unlike many rappers, (who, Reid enjoins, have



“This experience is a very serious one because we are literally building a house from the ground up with this project... It’s a group thing... We want to make it happen the way we feel and not through someone else’s eyes.”

—William Calhoun of Living Colour



boasted his own efforts with their forays into rock). Living Colour tends not toward the theme song, but toward the off-hand commentary from the tube that, in context, gets jarred into a new meaning. The unholy screech of the music stops abruptly and a newscaster's voice says: "You are one of the most prominent members of the community." Of course, the double-take is the fact that the quote can be taken as ironic, (whether you're talking about Living Colour's community or the newscaster's) or it can be taken as a validation.

At any rate, the band itself is making inroads into the media world. Robert Longo, the media artist they picked to direct the first video of "Middle Man," is certainly no slouch. According to Glover, Longo "has such a sense of vision. He has such a sense of textures and colors and movement—in terms of music—that it's a joy to watch him work. He feels colors. If you see some of his art pieces, they're all textures. Even if they're bleak and dark, you know what they'd feel like if you touched them. The video, too, was not so much about the band as an acting tool as it was about the band as a symbol of something."

This first video fared well enough for LC to launch a second—"Cult of Personality" only scant months later, which indicates that the parent album is doing well.

"We were going to finish touring," Skillings remarks, "but we felt that the album still had some life in it, so we wanted to work that. Then again it's a matter of working up new material. These things always have to be sorted out."

Reid comes up on a more prideful note. "We're over 200,000 sold. For a band like this to have sold 200,000 records is a significant thing. Especially, when you're talking about a record that has a real political edge to it, with people on it who are very outspoken about the position of the black in American society and in the world. Maybe if it was a pop album, people would just say 'yeh,' but this is something that goes against so many grains. So it's a real validation; number one, that you don't have to back down and kowtow to racism or sexism or any of that stuff; number two, that there is a place for black people in rock. And really, there has to be. So I feel very successful. If we didn't sell another record I would feel very successful."

THE STREET can't knock that. We just hope Living Colour continues to make and sell records.

by David Lindsay

TUESDAY'S

CHILD IS FULL OF GRACE



It's not everyday that a recording artist whose resume includes a Top 10 hit will say that her newest work is "not overtly commercial" or that the album that has earned her band its biggest sales success "sort of doesn't count." But, then again, Aimee Mann, of Epic Records' 'Til Tuesday, does not strive to be your everyday pop musician.

Trained at the highly lauded Berklee School of Music in Boston, Mann guides her sound toward a new direction on *EVERYTHING'S DIFFERENT NOW*, 'Til Tuesday's new album. It's a change of course that will surprise listeners who are only familiar with the single "Voices Carry," the high charting song that kicked off the band's career in 1985.

Aided by MTV exposure, "Voices Carry" reached No. 8 on Billboard's Hot 100 chart and pushed the act's same-named rookie album into the Top 30 on its way to reaching gold record status.

For most musicians, that's a great way to launch a career, but Mann told *THE STREET*: "The first album sort of doesn't count, because it wasn't particularly what I wanted to do although it certainly served at the time."

The title of the new album, *EVERYTHING'S DIFFERENT NOW*, could not be more appropriate, as it ushers in not only a new sound, but a new cast, too.

Besides Mann, the only member who remains from the original 'Til Tuesday lineup is drummer Michael Hausman. That serves Mann just fine because her plan was always that she be the leader of the band. Though she certainly stood out front and center as the band's focal point, Mann felt her song-writing skills were encumbered by other members' egos on the first two albums.

"Everyone knew going in what the situation was," Mann reflects. "It could not have been stated more clearly. I'm not really interested in a democracy."

With such sensitivities pared from the scene, Mann now more firmly controls the band's sound. While she was the sole composer of six songs on the band's second album, Mann has written, or co-written, all but one of the ten songs on *EVERYTHING'S DIFFERENT NOW*.

Mann describes the sound of the new album as "a little bit more aggressive and a little bit more varied from song to song. It was our intention to make a record that was a little more aggressive [than the second album] and we spent some time waiting until we had more up-tempo songs to choose from."

Mann points to new keyboardist Michael Montes, whom she describes as "really a team player."

as proof of 'Til Tuesday's less combative environment. "Most of the basic keyboard parts were written by me, but he's responsible for coming up with the basic sounds he fleshes out...It's unusual, because most players want to just put their stamp all over everything, but he's more concerned about doing really a perfect job."

Do not mistake Mann's pride in her musicianship for conceit. In a field where even modest success often leads to swelled heads, she offers a refreshingly unaffected personality—one who is not intimidated by whether she'll be able to match her earlier chart success and one who is even a little embarrassed by the attention she continues to receive for the 1985 "Voices Carry" video.

"It seems all people remember of us is that stupid video. I mean, it was fine at the time, but I've basically forgotten it. You know, we've made a bunch of videos since then—some that I thought were better, some that I thought were worse—but that one is just not good enough to remember four years later."

She says the new album—which features guest shots by Elvis Costello, Marcus Miller and Tiger Okoshi—is "not overtly commercial, but one that perhaps with time and effort and long-term support could be commercial."

Mann wants to support the new set with a tour, either as warm-up for a major act or on a package with other developing bands, and is even contemplating visiting radio stations with acoustic guitar in hand to perform some of her new material.

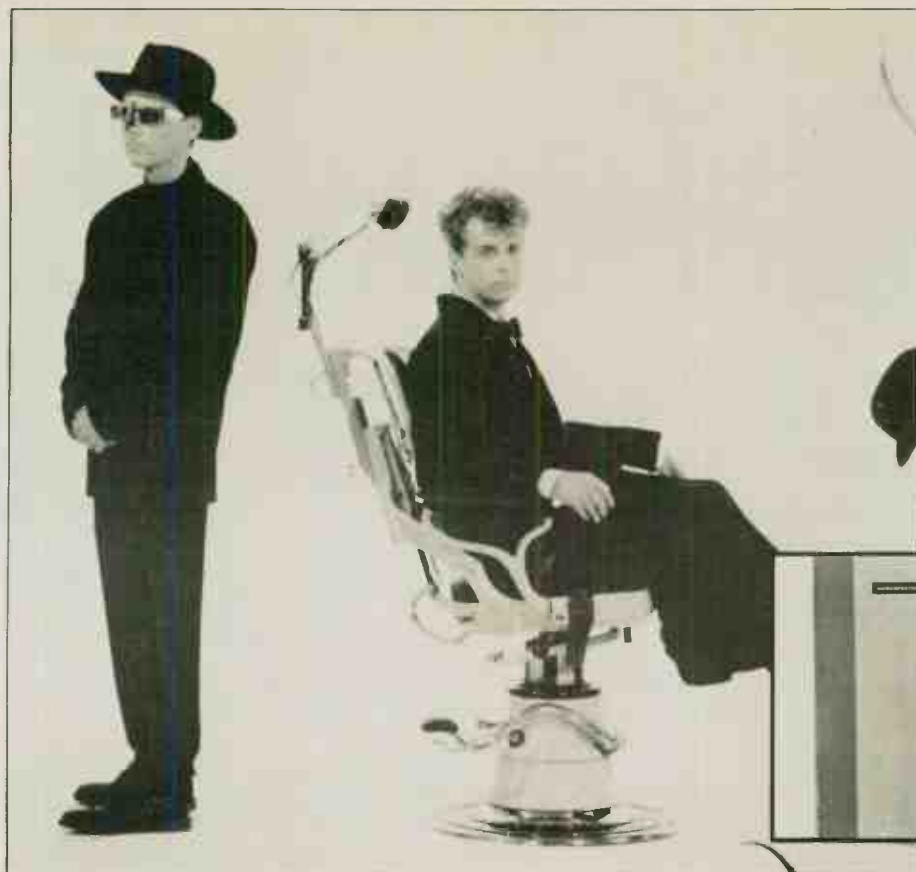
But all that will have to wait because jury duty calls back in Boston. As the lady says, "You get called for jury duty, you go." That's not the sort of hazard you normally associate with rock stars. Then again, you probably wouldn't expect a pop singer to say, "I love doing laundry," but that's Aimee Mann. Unaffected by her notoriety, she reminds *THE STREET* more of an everyday person than an everyday recording artist.

By Geoff Mayfield

"Everyone knew going in what the situation was...I'm not really interested in a democracy"

—Aimee Mann of 'Til Tuesday

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World Radio History

STREET ★ Life

Continued from page 42



Steve Earle: Filled with success

STEVE EARLE AT THE RITZ BY ROBERT FLORIO

Steve Earle will find his life filled with success if he keeps on the innovative trail he has set out for himself. Playing to a full house of urban good 'ol boys at The Ritz in New York City, Earle rocked out a couple of good solid hours with his energetic backup band, the Dukes. His blend of country-influenced melodic rock 'n' roll kept them hopping on the large dance floor as he worked his way through material from his last three albums.

The purpose of this tour, of course, was to tout Earle's threatening-looking, though easily accessible, third album, *COPPERHEAD ROAD* on UNI/MCA Records. Obviously, many in the audience were already familiar with the album since they positively sizzled when Earle took to the stage and opened with a vibrant rendition of the title track, "Copperhead Road." The tune draws some of its inspiration from Celtic music and some from the mandolin. It's an attention-getter and Earle, dressed in a black leather coat, dark jeans, boots and sunglasses, did his best to grab his audience by the bootstraps and lift them into the spirit of the thing.

Earle got whoops and yells on his arrangement of "The Devil's Right Hand," a Waylon Jennings' tune and the man to whom Earle dedicated this performance of it. The Dukes served Earle well on all the songs. One was struck at the sheer number of guitars, both acoustic and electric, being passed from stagehand to musician and back again.

Other notable tunes from the performance included "Johnny Come Lately" in which Earle paid tribute to the Pogues, the Irish punk band which recorded the song with him on the new album, and "Snake Oil," which followed a little story Earle told about traveling medicine shows which crisscrossed the country in the early part of this century. "Back to the Wall," a hard-driving rocker, got an appreciative response from the audience, which was stomping to everything Earle hurled at them all night long.

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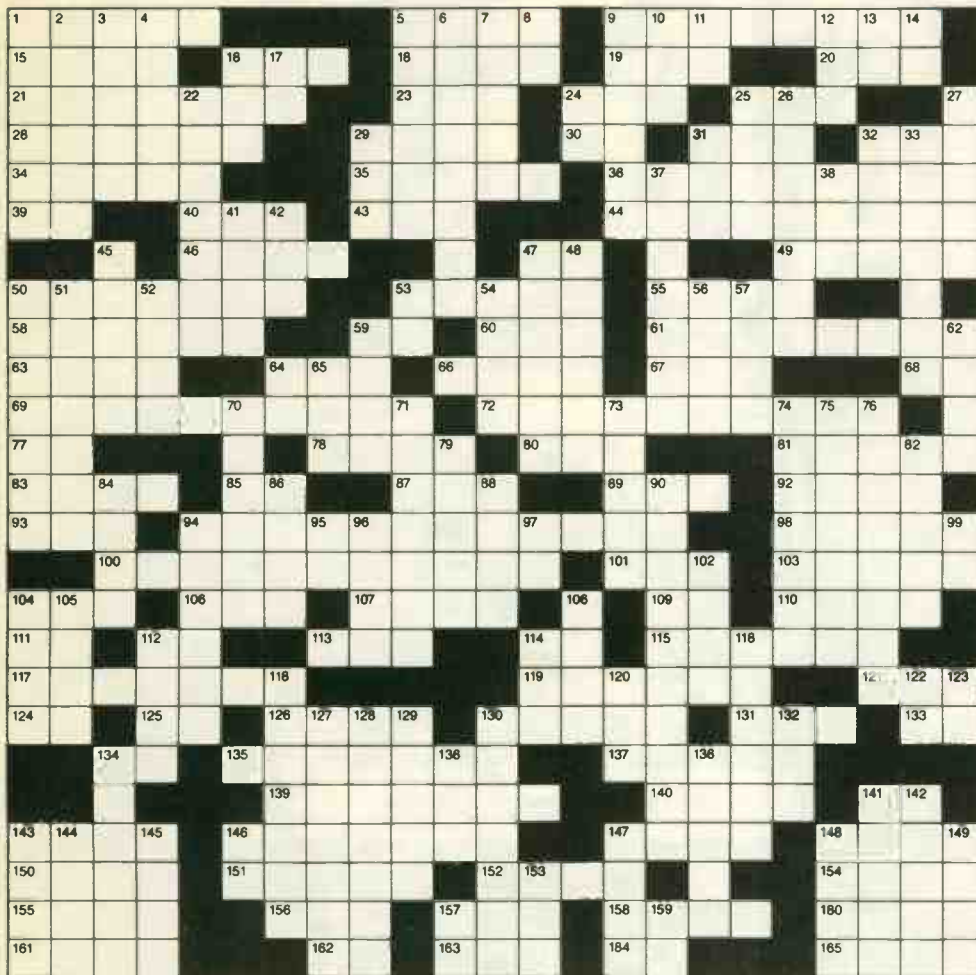
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CROSS STREET



BY J. PAUL

ACROSS

- 1 REM's latest lp
- 5 Lyric censors
- 9 Ocean or record company
- 15 Top 10 song is one (2 words)
- 16 "Born in the _____"
- 18 James Taylor is up there?
- 19 None
- 20 Aged
- 21 Two beer ingredients
- 23 Chemical suffix
- 24 Quoted error
- 25 Meat Puppets ex-label
- 28 The act of (suffix)
- 29 Wilson sister of Heart
- 30 Drug excess
- 31 _____ hop (school dance)
- 32 German Democratic Republic (abbr.)
- 34 "_____ in the Machine"
- 35 Role player
- 36 LA pitcher rides NY subway
- 39 *Wizard of Oz* aunt
- 40 Like
- 43 "_____ of Love" (Plant's solo lp)
- 44 Tommy of Motley

- 46 Kool Moe Dee does this
- 47 Heartbreaker's frontman (init.)
- 49 Movies
- 50 FTD is one
- 53 Type of drum
- 55 Wil E. Coyote's company
- 58 Pull plant from ground
- 59 Scorpion's music for eg. (init.)
- 60 Sitar's place
- 61 Directs album recording
- 63 Forbidding words for child?
- 64 Defunct synth-rock band
- 66 Wet
- 67 "_____ 'em and Smile" (Roth)
- 68 Marie's other half (init.)
- 69 "Screaming in the Night" is one
- 72 Slayer plays this
- 77 For example (abbr.)
- 78 Sports group
- 80 Sellout (abbr.)
- 81 One bottom-barrel beer
- 83 Classic poem or record label
- 85 Broke, to a bank (abbr.)
- 87 Agree with head movement
- 89 Disgusted utterance
- 92 Thrash Metal Dance

- 93 Eric Clapton's old label
- 94 AC/DC song off "Hwy to Hell"
- 98 Guitarist Tommy of T-Rex fame
- 100 Sentimental crooner
- 101 High-_____ (cymbal clappers)
- 103 Submarine
- 104 Major airline
- 106 Album-playing radio format
- 107 Woman's name
- 109 BQ's 2 missing letters
- 110 Corn is on them
- 111 Pertaining to (abbr.)
- 112 Radio format for grown-ups
- 113 Miles _____ Hour
- 114 Band's amp system
- 115 Siouxsie single or clock
- 117 Samantha Fox did this for \$
- 119 This mag
- 121 Female pronoun
- 124 He should call home
- 125 Cobb of baseball
- 126 Hutchence's group
- 130 Touch 'em all for a homer
- 131 Grave words or CA metal mag
- 133 Addams family Cousin
- 134 _____ Angels (music group)
- 135 Single, fixed price
- 137 Popular HM theme
- 139 Having more grain
- 140 "Here Comes the _____" (Cult)
- 141 Two of these mean goodbye
- 143 _____ this moment (now)
- 146 LA's metal bands have plenty
- 147 Horse controller
- 148 Prince's "Love _____"
- 150 Record
- 151 Ballet leaps
- 152 _____-ments (drum basics)
- 154 John _____ (musician)
- 155 God of Art, Culture, War
- 156 _____ & Nancy
- 157 "Here Comes the _____" (Beatles)
- 158 Athens' Kilkenny _____
- 160 Religious word
- 161 Repair
- 162 James Taylor's ex (init.)
- 163 Combining prefix
- 164 _____ lang (Country star)
- 165 Musical bottom

DOWN

- 1 "Joe's _____" (Zappa)
- 2 _____ & Blues
- 3 Sound on McDonald's farm
- 4 Code of beliefs
- 5 Purple Man of sex rock
- 6 Leslie West's old group
- 7 _____ Void or Juliet's lover
- 8 Female Country star (init.)
- 9 Punkster Billy is one
- 10 Facial flick
- 11 _____ Cool J
- 12 Child
- 13 Deep Purple orig member (init.)
- 14 Outselling records and tapes
- 16 Post Office's delivery service
- 17 Billy Idol's guitarist (init.)
- 22 Great Lake and Canadian province
- 24 Every ticket purchased (abbr.)
- 25 Lead musical part played alone
- 26 Mocked

- 27 Belonging to comic Johnson
- 29 Booze control agencies
- 31 Glimpse
- 32 Vixen has nothing but
- 33 Pounded the kit
- 37 Recorded again
- 38 College in North Carolina (init.)
- 41 Final
- 42 Likely
- 45 Times Square feature
- 47 "Disco Inferno" was their hit
- 48 Female rap duo's darker half
- 50 Having more grooves
- 51 Any multi-song vinyl product
- 52 Chess piece
- 53 Wild & Crazy initials?
- 54 Exclamation of sorrow or pity
- 56 All-night exam study
- 57 Speck of dust
- 59 Sharpen
- 62 "_____ Island Line" (Cash)
- 64 2/3 of the 6th Sense
- 65 Piece of land
- 70 Gas station company
- 71 Bassist Paul of Starship
- 73 Painful outburst?
- 74 _____ 3, w/bright future (silent "c" added by mistake?)
- 75 Child's injury
- 76 Tex-Mex rockers, *The Wolves*
- 79 Type of synths
- 82 Intersecting nerves
- 84 Very little bit
- 86 Edmonton goalie Grant
- 88 Accomplishes
- 90 Johnny Mathis hit
- 94 Chapman or Ullman
- 95 #162 Across (init.)
- 96 Shere of sex manual fame
- 97 _____, Mrs., Ms.
- 99 2/3 of "dynamite" initials
- 102 "My Aim is _____" (Costello)
- 104 #102 Down or cigarette
- 105 The Knack came and _____
- 108 Debbie Gibson re-popularized them
- 112 _____ & Entertainment Network
- 114 Announcement for Public (init.)
- 116 2 trains after Ellington's hit
- 118 45's or 12" s
- 120 Legal term for a thing or object
- 122 Greeting word
- 123 Mary Hart's show (init.)
- 127 Coastline
- 128 Porno flicks
- 129 He works 1 day a year
- 130 What halftime is for
- 132 Hotel
- 134 Famous classical keyboard composer
- 136 Play to a draw
- 138 "_____ed Love" (Soft Cell)
- 141 Mr. T's show (backwards)
- 142 Belonging to Guns & Roses lead singer
- 143 Tiny particle
- 144 Hit big w/"Smooth Operator"
- 145 Fight
- 146 Bookends to "hi"
- 147 "Superfreaking" James
- 148 Strike breaker
- 149 Craves
- 153 #163 ACROSS
- 157 Orangemen's school (init.)
- 159 Printed commercial for short

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BY JIM BESSMAN

"A joke, nothing more. Actually it's pretty self-explanatory if you ask me!"

So says W. Axl Rose on the jacket of *G N' R LIES* (Geffen), the eight-song platter combining Guns N' Roses 1986 indie released EP, *LIVE LIKE A SUICIDE*, with four new tracks including an acoustic version of *APPETITE FOR DESTRUCTION'S* "You're Crazy" and "Used to Love Her," to which the quote refers. Specifically, the "joke" is the song title's completed sentiment, "I used to love her, but I had to kill her." If that's "self-explanatory," well, we're sorry we asked!

Sorry to be a spoilsport, but we won't apologize for calling a spade a spade: *G N' R LIES* is self-serving, post-adolescent drivel. As for GNR, they may indeed have more to offer musically, than, say, the Georgia Satellites, but they don't do it half as well.



Pink Floyd

Having seen GNR several times, we pretty much know what to expect. We've somehow missed Pink Floyd, though, a void we're reminded of upon listening to the *LIVE—DELICATE SOUND OF THUNDER* double-album (Columbia). You don't have to be a fan to get off on David Gilmour's slow, bluesy guitar solo lead-in to first track, "Shine On You Crazy Diamond." And by grooving on the billions of laser beams pictured on the sleeves, you can actually imagine the surreal spectacle of Floyd in concert, what with such heavy instrumental solos filling the cavernous arenas almost supernaturally, even on record.

Compare the experience, if you will, with Dokken's double-live *BEAST FROM THE EAST* (Elektra), which, while admirably professional, adds little luster to Don Dokken & Co.'s only average hard rock goods. And here's a good time to ex-

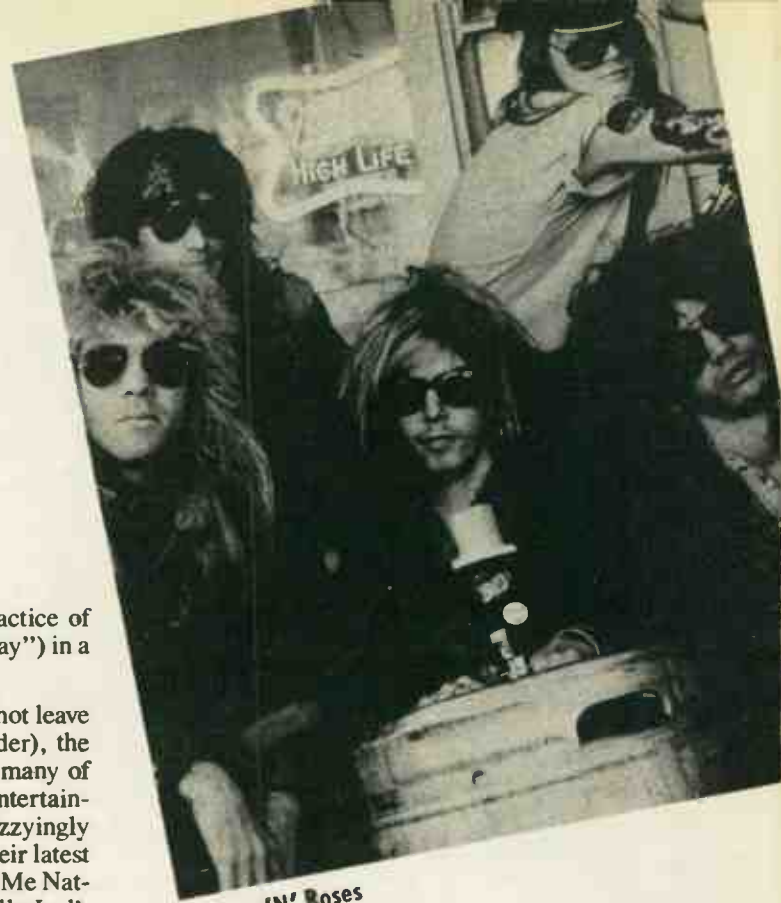
press irritation with the now common practice of highlighting a new studio track ("Walk Away") in a live album (or "greatest hits" package).

Since we're on live albums, we must not leave out NRBQ's *DIGGIN' UNCLE Q* (Rounder), the second consecutive live album by a band many of us consider to be the ultimate in live rock entertainment. That pretty well sums up the dizzyingly eclectic New Rhythm & Blues Quartet. Their latest includes their own version of "It Comes to Me Naturally," an endearingly schmaltzy job of Billy Joel's "Just the Way You Are" and a tender instrumental rendition of the lovely country ballad "Scarlet Ribbons," not to mention such typically jumpin' workouts as "Who Does Daddy-O Love?" All in all, *DIGGIN' UNCLE Q* offers another sensibly mixed-up set of rock and pop by a delightfully off-beat group.

If there's a band challenging NRBQ's live entertainment quotient it would have to be Fishbone, whose recently released second album, *TRUTH AND SOUL* (Columbia), is exactly that. While most of the songs deal with social injustice, the zany young black rock six-some from L.A. plays with such rollicking soul antics that serious becomes fun. Oddly enough, the album, which starts with a cover of Curtis Mayfield's classic anti-drug lament "Freddie's Dead," ends with "Change," an atypical acoustic ballad which, unlike the new Guns N' Roses acoustic sides, is a credible expansion of the band's trademark high energy style.

The last album to be noted this month is John Hammond's *NOBODY BUT YOU* (Flying Fish). Hammond has made a career keeping alive traditional guitar/harmonica blues and Bo Diddley-type rock and *NOBODY BUT YOU* (the title track's a Little Walter classic) keeps the roots of much of the music alive and well.

Music video mention: Eurythmics' "Savage" (Virgin Music Video). This disturbing "video album," counterpart to the *SAVAGE* LP, takes us into the tortured, twisted psyche of Annie Lennox, first manifested by the mental disintegration of an ordinary housewife into the fantasy world of "I Need a Man." While many of the videos are one-dimensional filler, the best, "Shame," "I Need You," "Brand New Day," "You Have Placed a Chill in My Heart," are a credit to a duo who understand that music video can be as creatively challenging and satisfying as the music track.



Guns 'N' Roses



Dokken



Bobby Brown



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Neil Zlozower/MCA Records



Femme Fatale: Lorraine's secret

BY ANNE M. RASO

While Kiss's Gene Simmons is busy publicizing his new record label and bouncing his big baby boy around on his lap, bandmate Paul Stanley is busy becoming a manager. Hardly the stereotypical fat, balding manager with a big cigar sticking out of his mouth, Stanley has signed two hot bands to his roster whose names he's keeping under wraps, (possibly because he might be changing them!).

Stanley talks about his approach to management: "If somebody's going to be giving a band advice, it better be somebody who knows what they're talking about. There ain't many people around who are sitting behind desks who know what they're talking about. So I figure if you want some good advice, who can give better advice than somebody who's been there?"

Sorry if we're making it sound like Stanley is a novice at managing bands, for Kiss has actually managed itself for the last eight years and recently opened its own office at 58th and Sixth Avenue in Manhattan. Stanley explained to THE STREET: "We haven't been managed since 1982, when we left Bill Aucoin. The difference is now we're working out of our own offices, which just seemed to make more sense. When we had nothing, we ran our own lives, and we still run our own lives. And nobody was telling us what to do when we were hanging out in the street and I won't stand for anyone telling me what to do now."

BITS 'N' PIECES DEPT.: How did Joe Eliot celebrate the end of the grueling 15-month Hysteria Tour? Well, by flying to Dublin to meet his girlfriend and then hopping onstage during Bon Jovi's opening night of the "New Jersey" tour. Joe helped Jon belt out a cover of Thin Lizzy's "The Boys Are Back In Town" and then the duo went out to a nearby pub for a few brews...but there's absolutely no truth to the rumors that they shared mousse tips...Oy vay, there's yet another New York Dolls clone band on the loose! This time they call themselves Broken Dolls. This one hails from central New York state and has pretty much wiped all the local Walgreen stores out of Dial-A-Lash. But seriously, folks, their music is very theatrical, and if that's your thing, their self-titled debut LP is worth picking up...Kansas City metal outfit Banshee cites Jughead (of Archie's Comic fame) as their main influence. Hmm, what's next? A cover of "Jingle Jangle"?...Legendary producer Tom Werman is presently working with some newcomers from LA called Junkyard...Robert Plant is one hunkster who's not used to women being nasty to him, but it recently happened at a Greenwich Village movie screening. Plant asked the girl sitting

a few seats down from him for some of her popcorn, and, taking the sweat-suit-clad superstar for a weirdo, she started lashing out at him to "go buy your own, bozo!" Aah, the crazy world of rock 'n' roll...What's Femme Fatale lead singer Lorraine Lewis' trick for staying in such great shape? She replies candidly, "I work out every day of my life, I eat healthy and I drink lots of water—I take good care of myself because the road's going to be a bitch."...THE STREET ran into Jon Bon Jovi just before he took off for his European tour and asked him a question about his audiences. Said Jumpin' Jon, "I think the kids are *the* important thing in our success. If you put on a rock show and you don't sell any tickets, there's no stars. It's pretty boring. And if you put out a record and no one buys it, it's pretty boring. So kids are *very* important. And the relationship that we try to establish between us and the kids is an important thing. We try to listen (to them) as much as we can."...

METAL ON WAX DEPT.: Here's a few discs that you should either run out and buy like the world's ending tomorrow or avoid like the bubonic plague:

Raven—NOTHING EXCEEDS LIKE EXCESS (Combat)—All you "Raven lunatics" out there must *not* pass this one up. The Scottish zanies have returned to their rotten-to-the-core roots with new drummer Joe Hasselvander in tow. (Old skin-pounder Wacko has married and retired from performing). When the back cover of the album says "recorded in rifforama," ya better believe it—this disc doesn't stop kickin' for a minute.

Realm—ENDLESS WAR (RC Records)—They've been described as "the world's first truly progressive speed metal band," but we'd just describe 'em as the poor man's Anthrax. On a scale of 1 to 10, we give this one a 6 for sheer nerve...

X Men—X MEN (Buy Our Records)—How could you not love a band from the Jersey Shore, home of Seaside Heights and Kohr's frozen custard? This ain't hardcore metal here, but rather Jersey-shore-punk-meets-Aerosmith. X Men look like they work at an Exxon station (and maybe that's where they got their name), but they can really get the adrenalin flowing when they pick up their instruments.

Gang Green—I 8 1 B 4 U (Roadracer)—Nice title, guys. Did you get this one from Van Halen or what? Gang Green is yet another one of those bands your mother warned you about (we tend to specialize in 'em in this column), but they truly kick you-know-what. I 8 1 B 4 U is a K.O.!

Broken Dolls: Clones, but not broken yet



Robert Dann

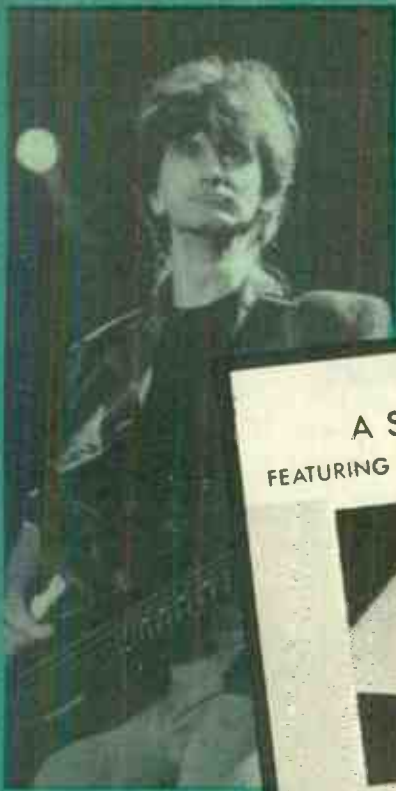


Eddie Malluk

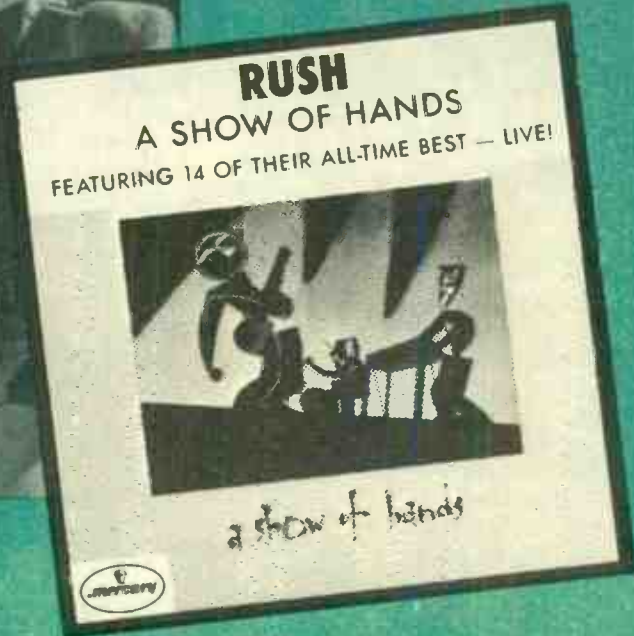
Raven: "Excess" that works



X Men: Jersey shore punk 'n' roll



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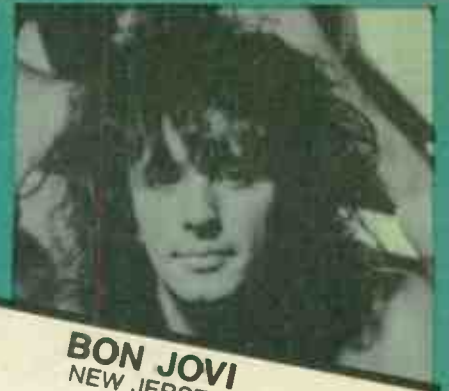
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side ★ STREET



The Moscow Virtuosi

BY JOEL VANCE

Joe Smith, Capitol-EMI president, is working on a sequel to his delightful book of "oral history" music business anecdotes, *Off The Record*. Our favorites include Paul McCartney fondly recalling that Ringo talked in titles. "He'd say, 'God, it's been a hard day's night.' We had to follow him around with a notebook and pencil. 'Tomorrow Never Knows' is also one of his." Then there is the bizarre episode related by producer Brooks Arthur in which a recording session in a small studio located in a hooker's hotel was attended by President and Mrs. Kennedy. The Doors' Robby Krieger has mixed feelings about Jim Morrison: "I loved the guy when he was straight. I disliked him immensely when he was drunk." (A few years ago, during the Morrison-is-alive hoopla, Krieger remarked, "I doubt it. He hasn't called his accountant lately.")

These stories were on our mind when we lunched recently with Richard Gersh, the top music business publicist from the mid-60s to the mid-70s. He invented the now familiar term "bubblenum" to describe infantile pop. He once observed of a mega-flop album, "It shipped gold and returned platinum." He described a music business figure with a drug habit as "going for a long walk on the beach. It took him five years to find the water."

Dick recalled a Hollywood party for Donovan held in an actor's mansion which featured an enormous swimming pool. Rocks of various sizes were set around the pool as diving boards, and on the biggest rock sat Donovan in flowing white robes, singing of peace and love. Suddenly, the late Phil Ochs, folk singer and activist, began to denounce Hollywood, the Vietnam war and the overfed. To prove his point he tore off the cloth and the contents of the buffet table and hurled them into the pool. "My most vivid image," Dick said, is of the salami floating while the potato salad sank with all the chives on board."

After years of feeling a near-fatal competition crunch from the majors, independent labels and production companies are again on the rise. Starway Records of McLean, Virginia, across the river from D.C., has Patti Day's album, *RIGHT BEFORE MY EYES*, produced by Michael Zager... Outpost Entertainment Co. in L.A., run by promotion-management veteran Wally Roker, has Dirty Blond, L.A.'s hottest current band and he has signed R&B giant (musically, and also in girth) Solomon Burke... In Chicago, DKP Productions has Ultra Violet, Chi's hottest locals; DKP is headed by Diane Pershing, whose grandfather-in-law chased

Pancho Villa and commanded the World War I doughboys in France. New Yorkers pass Pershing Square every day but probably don't know where it is... Cy Leslie, the original owner of Pickwick Records, the budget label that applied the paperback book concept by leasing recordings of top MOR and classical performers, is reviving the label; new releases will include out-of-the-vault recordings on CD seldom, if ever, available on tape or vinyl. Leslie, a true entrepreneur, won his start-up capital for the label on the deck of the original Queen Elizabeth—he threw the lucky bones in a private dice game.

Columbia Records has announced the release of 17 new "Best Value CD's" and "Chartbuster Cassette" titles, adding to its already vast array of classic stage and screen recordings. Highlights of the series include the *HOLLYWOOD MAGIC* and *BROADWAY MAGIC* multiple anthologies, individual compilations of music from Doris Day movies and Julie Andrews shows as well as compilations from the Oscar winning composers, Dimitri Tiomkin and John Barry. But the two highlights of the collection have to be the original soundtrack from Judy Garland's, "A Star is Born" and the original 1956 Broadway cast recording of "My Fair Lady."

Speaking of original cast albums, Relativity Records (yes, that's right, the label best known for its heavy metal acts) has just released a series of London cast recordings including *THE MUSIC OF ANDREW LLOYD WEBBER*, *A TRIBUTE TO ALAN JAY LERNER*, *BLUES IN THE NIGHT*, *MACK & MABEL*, *CABARET*, *WONDERFUL TOWN* and *KISS ME KATE*. The label has also comprised the recordings into a one-hour channel of London's West End musicals which will be used on all TWA flights worldwide during March and April.

BMG Classics boasts the largest number of Soviet artists signed to a major Western label. Some of these outstanding Russian acquisitions include the USSR's leading chamber orchestra and such critically acclaimed artists as the conductor Yuri Temirkanov, violinist Vladimir Spivakov and his Moscow Virtuosi and violist Yuri Bashmet. Perhaps the most exciting, and hopeful, signer is 17-year old pianist Evgeny Kissin, whose first RCA album was released internationally last month. Some of its titles include Rachmaninoff's Concerto No. 2 in C minor; Op. 18, with the London Symphony Orchestra and six Etudes-Tableaux, Op. 39.



Yuri Bashmet: Soviet violist



Hanya Chitala

Evgeny Kissin: Russian pianist extraordinaire

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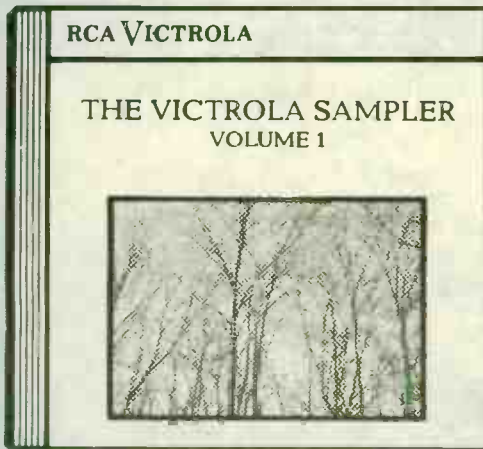
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World Radio History

LUTHER VANDROSS AND ANITA BAKER AT THE BALTIMORE ARENA

BY P.J. OTTENRITTER

Luther Vandross and Anita Baker paired up to give the quintessential performance of the bluesy contemporary jazz that they helped pioneer. Baker's top ten album, *GIVING YOU THE BEST THAT I GOT* on Elektra Records, and Vandross' new release, *ANY LOVE* on Columbia Records, helped draw a capacity crowd of 13,000 to the Baltimore Arena where they were dazzled by two consecutive ninety minute stage shows.

Anita went first, making her way out of the circular revolving stage at the center of the arena and putting the entire soul of her boundlessly rich voice into her hit singles, "I Want Your Same Old Loving" and "Sweet Love." She rolled without stopping into a series of songs from her new album before taking a break to sit and chat with the audience.

Informal as she was, the thirty year old native of Toledo, Ohio proved without a doubt that she was playing for keeps as she worked the audience with nothing but her microphone and her harmlessly conceited humor between sets of warm, bluesy ballads.

The highlight came after she confessed that she would like to do something a little more upbeat and then snapped into a riveting version of Michael Jackson's "You're Just Another Part of Me." Solo instrumentalists began to join her on stage, including a pair of blistering guitar and bass solos from band members Ray Fuller and Seko Bunch that left skid marks in the arena's atmosphere.

After the intermission, Luther Vandross came on with his sparkling entourage of backup singers. They proceeded to scorch through two of his earlier songs from his 1981 album, *NEVER TOO MUCH*. He paused to say a few words, telling the crowd "Our goal tonight is to go through every single one of them (songs) and the best way to do that is to start at the beginning." And so he did with an impressively choreographed dance routine and a purely professional flow. Vocally, as well, it was an excellent performance.

Luther's newest album, *ANY LOVE*, is a temptation but for my money, Anita's latest, *GIVING YOU THE BEST THAT I GOT*, is a must because she did exactly that with a uniquely stylish class that isn't to be found anywhere else today.

THE PURSUIT OF HAPPINESS AT THE WORLD

BY AMY LINDEN

On a night cold enough to make any Canadian band feel right at home, Toronto's The Pursuit of Happiness made its Big Apple debut at The World.

At the first twang of leader Moe Berg's guitar, it was clear that these guys and gals were capable of a much rougher, rawer sound than their Chrysalis album, *LOVE JUNK*, initially indicated. The modus operandi of TPOH is the marriage (although considering Berg's "love stinks" lyrics, marriage may be the wrong word) of your basic AC/DC like riffs with girl group cum surfer boy vocals. It's the Raspberries with crunch chords, garage jamming with smarts. On songs like "Hard To Laugh," "She's So Young" and the single, "I'm An Adult Now," TPOH's full out assault works but after a while it became clear that Berg and band haven't learned much about dynamics or that the same three chords don't have to be played the same way, time after time after time. For the most part, the real kiss ass power-pop barrage of sound finally becomes just a barrage. Berg's use of his female backup vocalists gives TPOH a certain "something," yet it's devoid of sexuality and since almost all of TPOH's numbers deal with boy/girl stuff, it would be cool if some of that struggle manifested itself on stage. The Pursuit of Happiness is a nice little pop combo (encoring with Todd Rundgren's, incidently, *LOVE JUNK*'s producer, "Couldn't I Just Tell You" was an inspired move) but they need to break out of the sonic rut they're in.

Continued on page 32



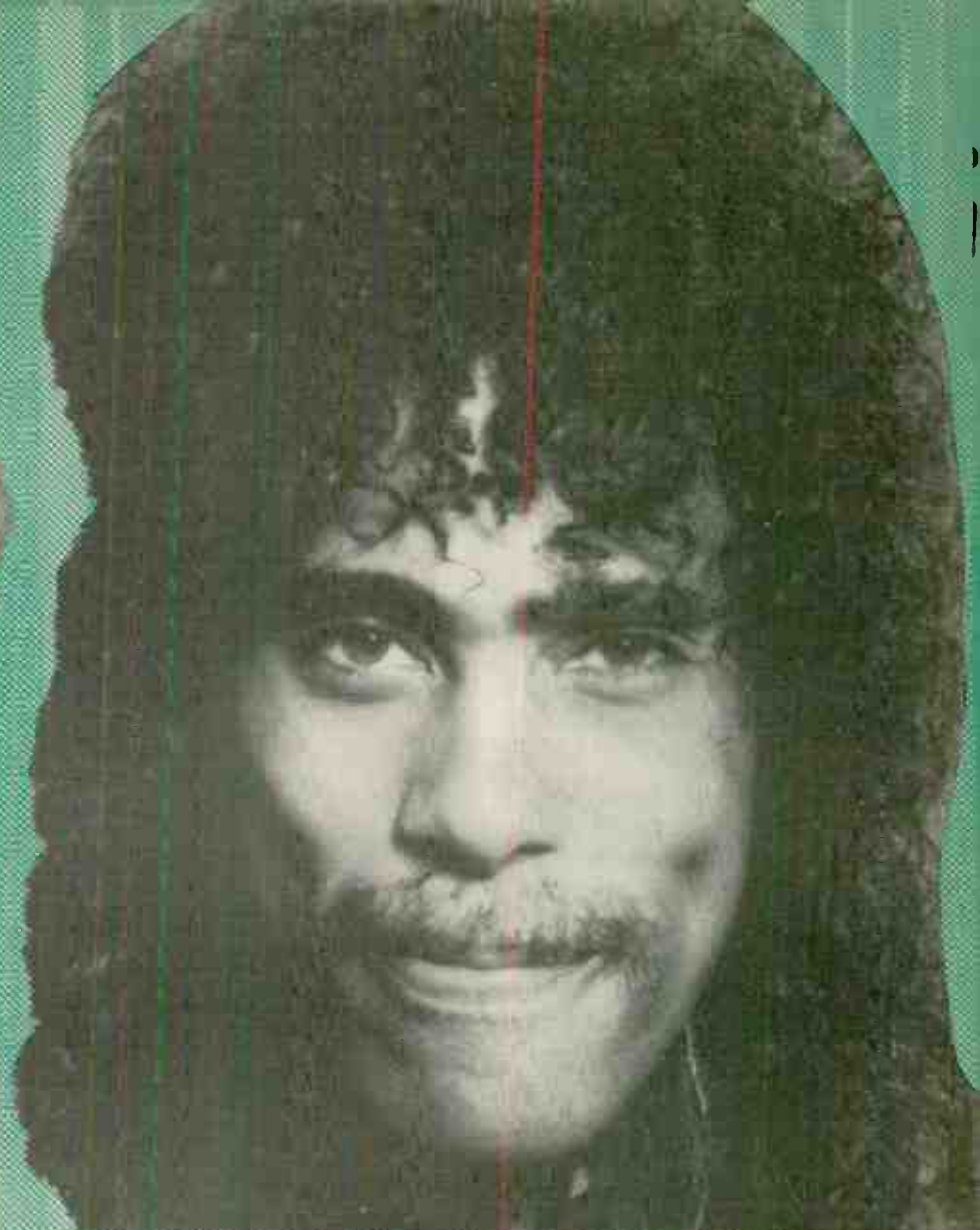
Buckmaster/1988

Anita Baker: Quintessential performer

The Pursuit of Happiness: Pretty girls and surfer boys



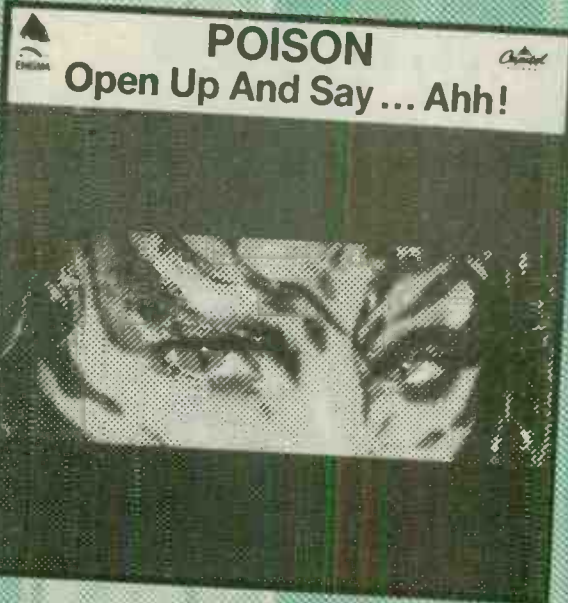
Brian Hagiwara



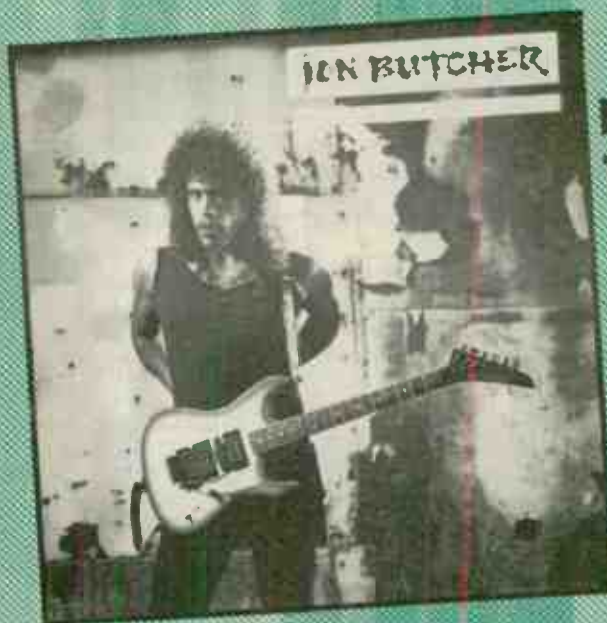
POISON

JON BUTCHER

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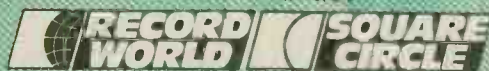
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BACK STREET

Poison



TOP 50 ALBUMS AND CASSETTES

1. Poison—OPEN UP AND SAY...AHH!
2. Traveling Wilburys—VOLUME ONE
3. Debbie Gibson—ELECTRIC YOUTH
4. Guns N' Roses—GN'R LIES
5. Edie Brickell & New Bohemians—SHOOTING RUBBERBANDS AT THE STARS
6. U2—RATTLE AND HUM
7. Bon Jovi—NEW JERSEY
8. R.E.M.—GREEN
9. Anita Baker—GIVING YOU THE BEST THAT I GOT
10. "Cocktail"—SOUNDTRACK
11. Rush—A SHOW OF HANDS
12. Pink Floyd—DELICATE SOUND OF THUNDER
13. Bobby Brown—DON'T BE CRUEL
14. Rick Astley—HOLD ME IN YOUR ARMS
15. Guns N' Roses—APPETITE FOR DESTRUCTION
16. Def Leppard—HYSTERIA
17. Journey—BEST OF JOURNEY
18. Barbra Streisand—TILL I LOVED YOU
19. Escape Club—WILD WILD WEST
20. Tracy Chapman—TRACY CHAPMAN
21. Fleetwood Mac—BEST OF FLEETWOOD MAC
22. Samantha Fox—I WANNA HAVE SOME FUN
23. "Buster"—SOUNDTRACK
24. Kylie Minogue—KYLIE
25. Taylor Dayne—TELL IT TO MY HEART
26. Neil Diamond—THE BEST YEARS OF OUR LIVES

27. "Dirty Dancing"—SOUNDTRACK
28. "Phantom of the Opera"—ORIGINAL CAST
29. Paul Simon—NEGOTIATIONS AND LOVE SONGS
30. INXS—KICK
31. Michael Jackson—BAD
32. Bangles—EVERYTHING
33. Rod Stewart—OUT OF ORDER
34. Breathe—ALL THAT JAZZ
35. Pink Floyd—THE WALL
36. Crosby, Stills, Nash & Young—AMERICAN DREAM
37. Luther Vandross—ANY LOVE
38. Basia—TIME AND TIDE
39. Roy Orbison—IN DREAMS: GREATEST HITS
40. George Michael—FAITH
41. Rob Base & D.J. E-Z Rock—IT TAKES TWO
42. Boys—MESSAGES FROM THE BOYS
43. "Les Miserables"—ORIGINAL CAST
44. Kenny G—SILHOUETTE
45. Guy—GUY
46. "1969"—SOUNDTRACK
47. Duran Duran—BIG THING
48. Winger—WINGER
49. D J Jazzy Jeff & The Fresh Prince—HE'S THE D.J., I'M THE RAPPER
50. White Lion—PRIDE



Traveling Wilburys

TOP 25 CD's

1. Traveling Wilburys—VOLUME ONE
2. U2—RATTLE AND HUM
3. Guns N' Roses—GN'R LIES
4. Pink Floyd—DELICATE SOUND OF THUNDER
5. R.E.M.—GREEN
6. Edie Brickell & New Bohemians—SHOOTING RUBBERBANDS AT THE STARS
7. Anita Baker—GIVING YOU THE BEST THAT I GOT
8. Bon Jovi—NEW JERSEY
9. Guns N' Roses—APPETITE FOR DESTRUCTION
10. Debbie Gibson—ELECTRIC YOUTH
11. Poison—OPEN UP AND SAY...AHH!
12. Def Leppard—HYSTERIA
13. "Cocktail"—SOUNDTRACK
14. Journey—BEST OF JOURNEY
15. Neil Diamond—BEST YEARS OF OUR LIVES
16. Fleetwood Mac—BEST OF FLEETWOOD MAC
17. Escape Club—WILD WILD WEST
18. Rush—A SHOW OF HANDS
19. Kylie Minogue—KYLIE
20. Rick Astley—HOLD ME IN YOUR ARMS

21. Barbra Streisand—TILL I LOVED YOU
22. "Buster"—SOUNDTRACK
23. INXS—KICK
24. Samantha Fox—I WANNA HAVE SOME FUN
25. Crosby, Stills, Nash & Young—AMERICAN DREAM

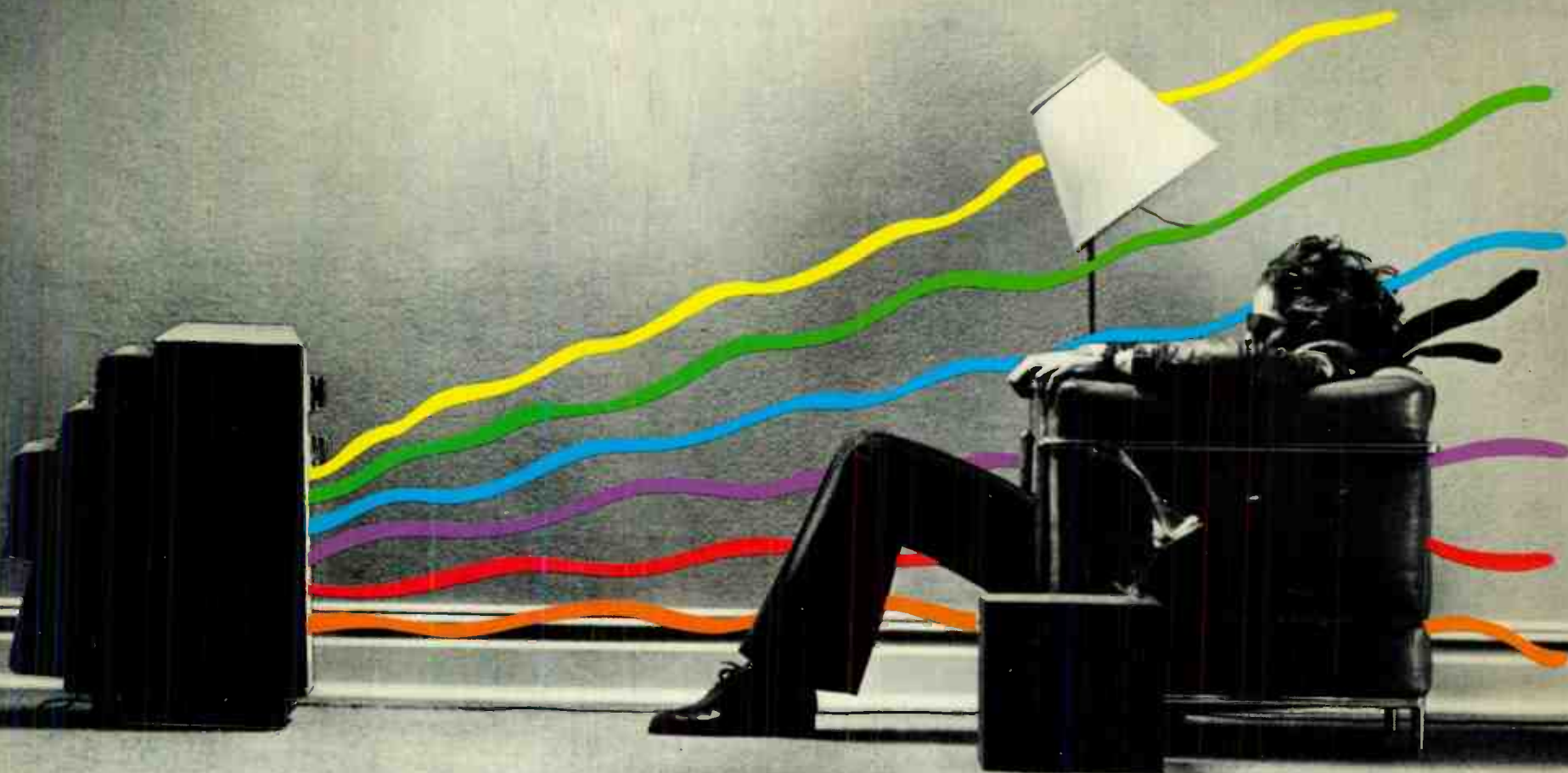
TOP 10 VIDEOS

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



Michael Jackson

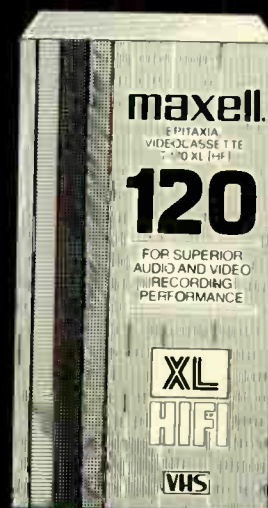
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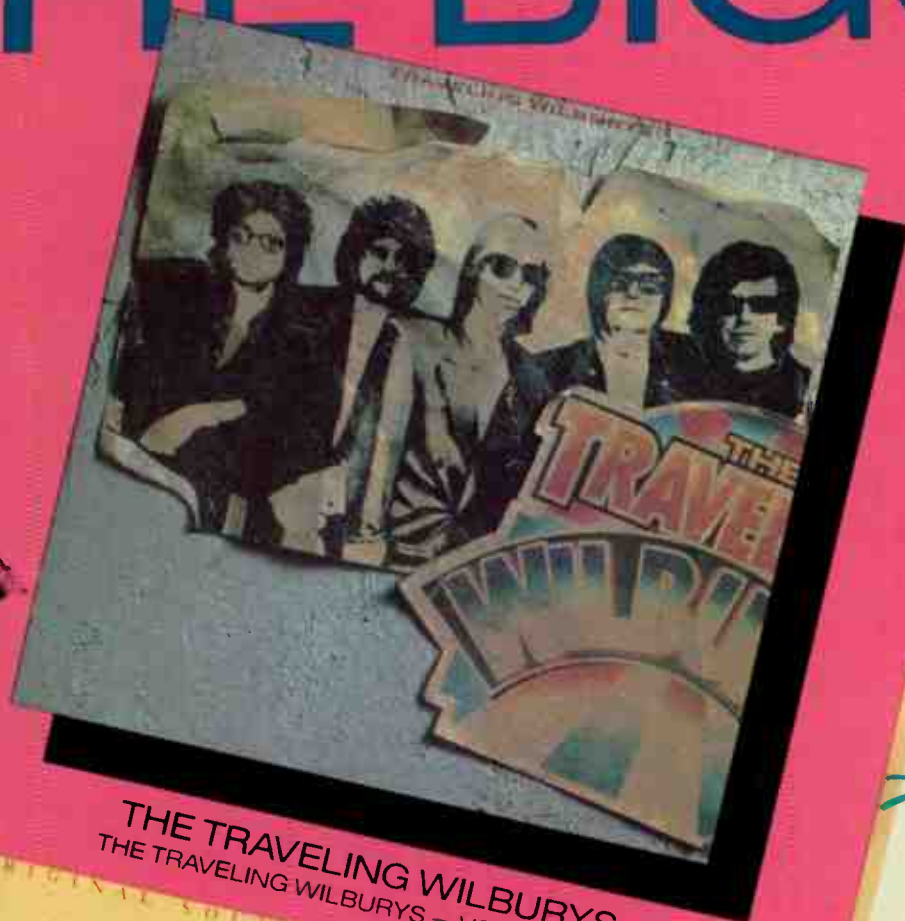
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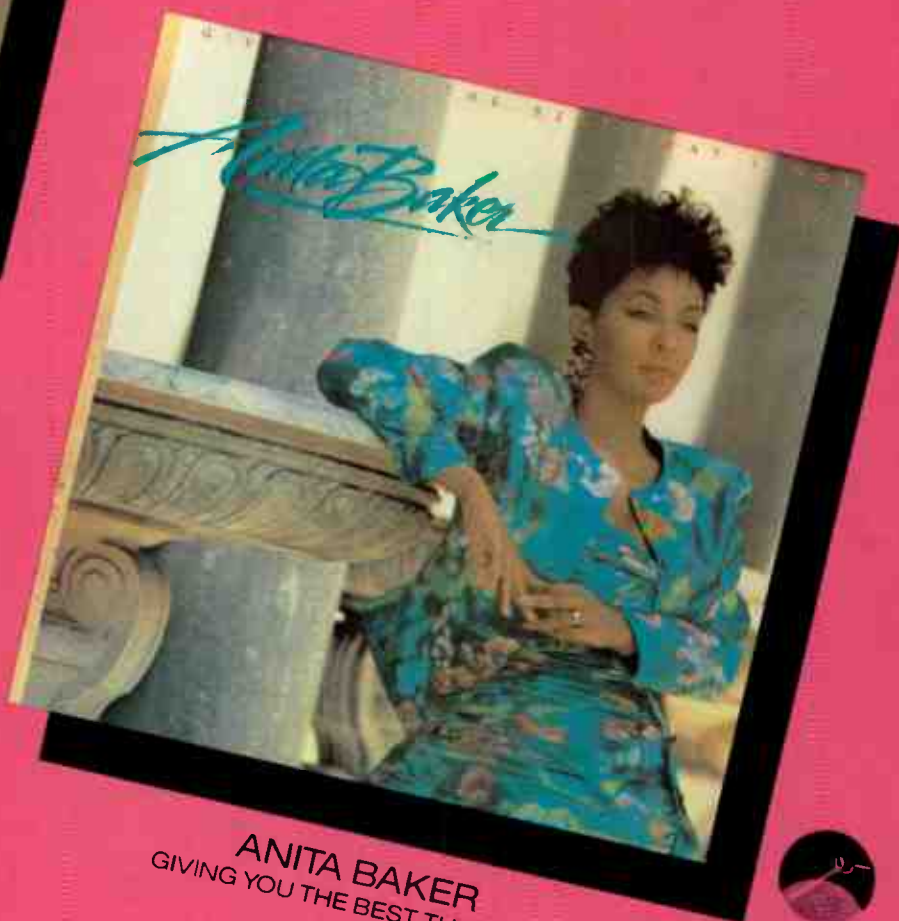
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