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TO THE STARS

THE STREET

VOLUME 2 ISSUE 4
APRIL 1989

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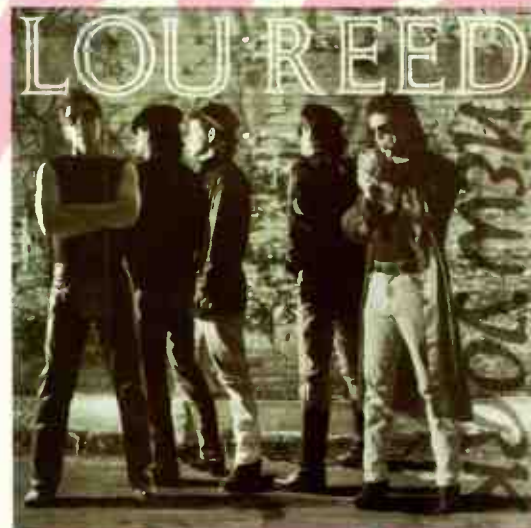
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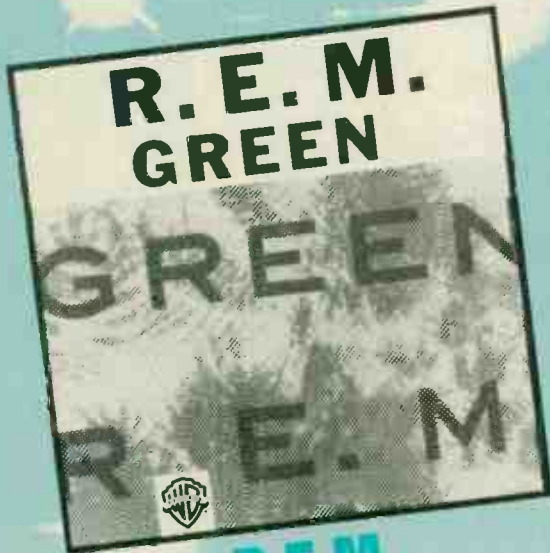
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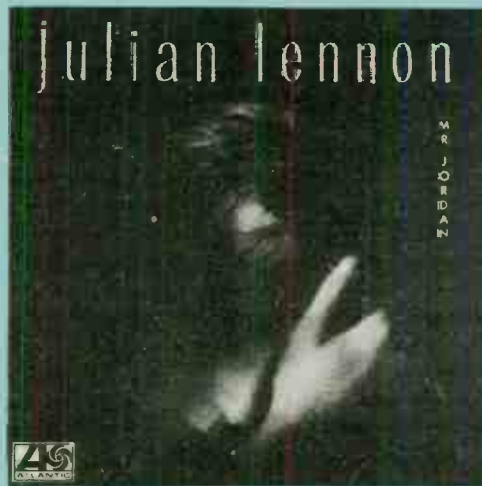
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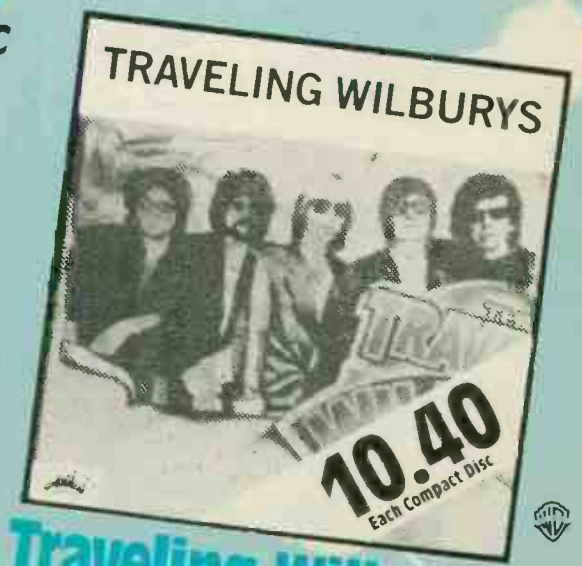


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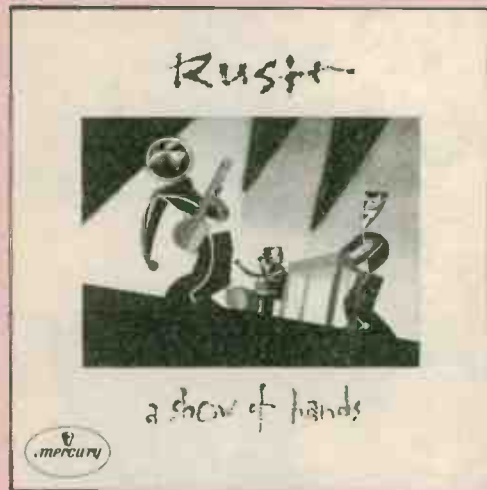


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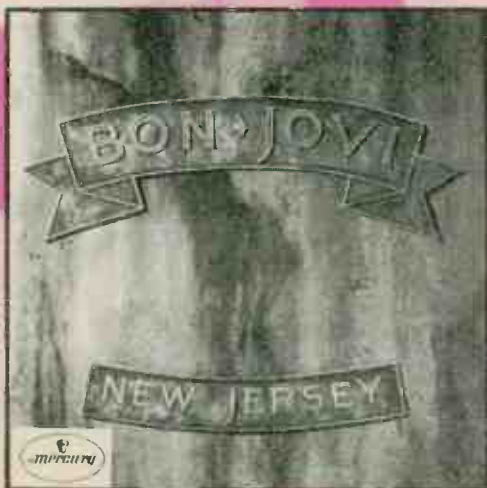
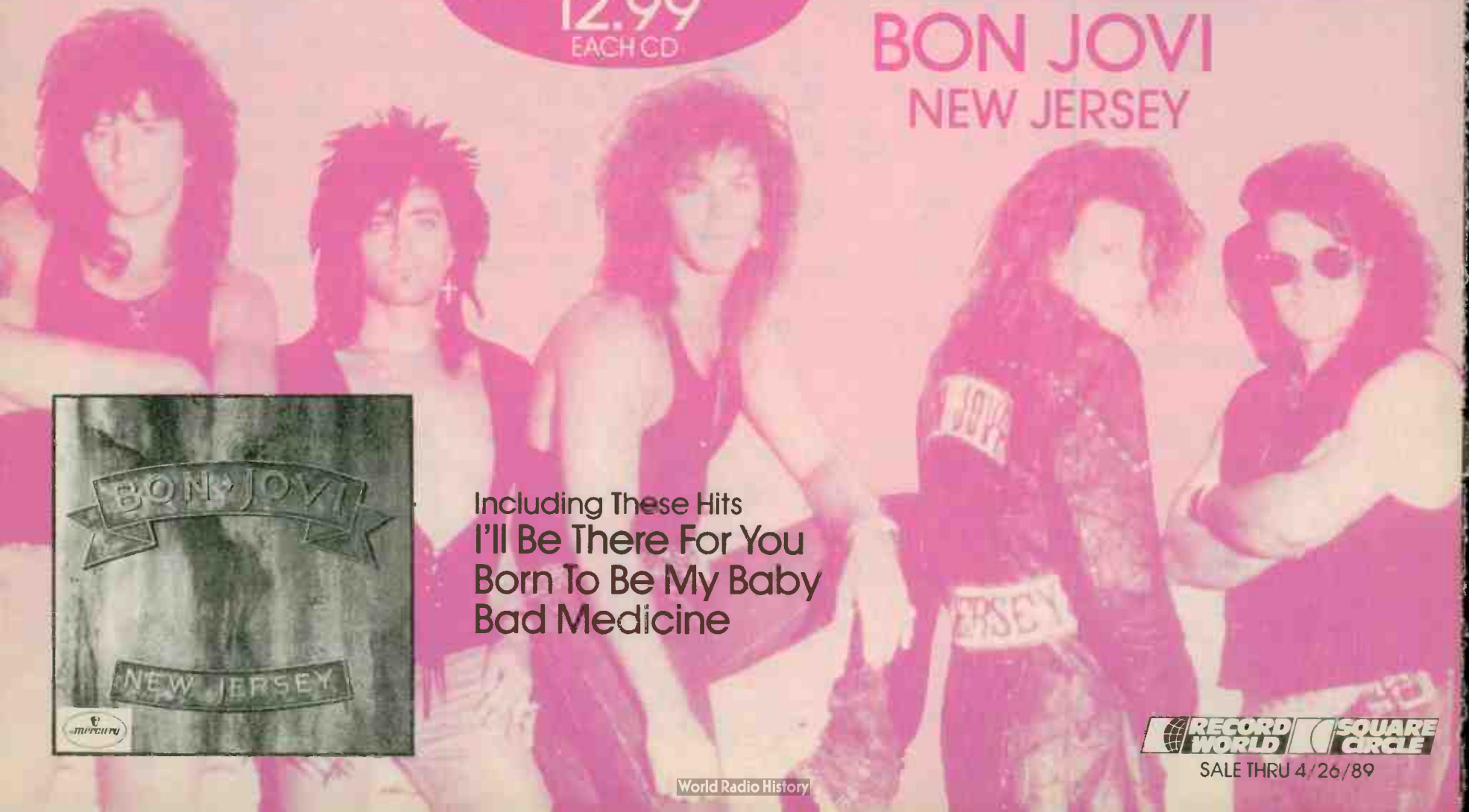
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VOLUME TWO ISSUE FOUR APRIL 1989

Cover Photograph of Poison
by Mark Weiss.



Mark Weiss

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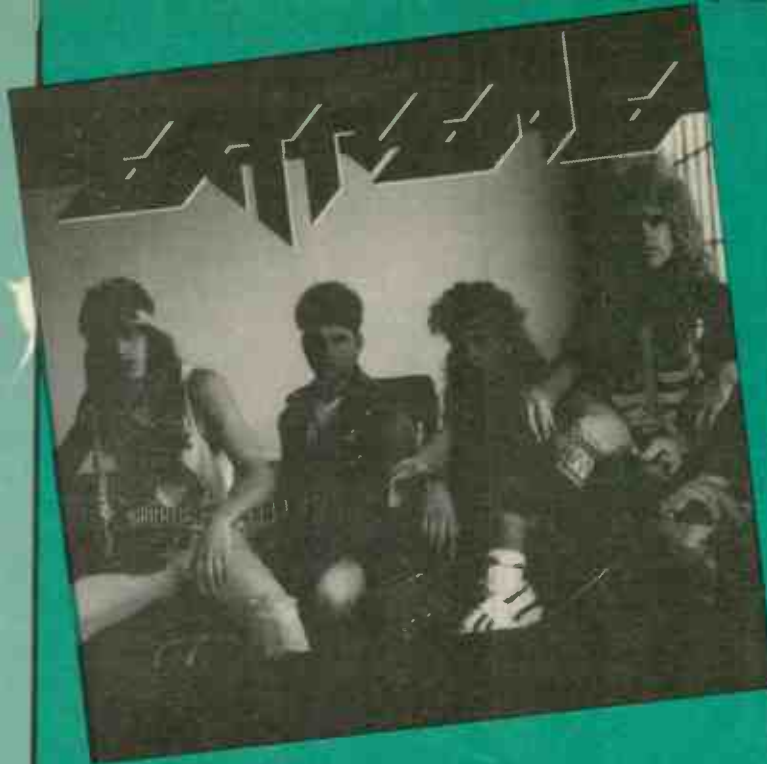
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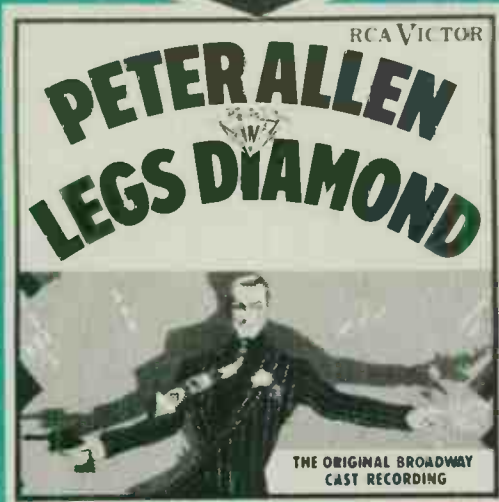
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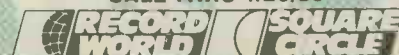
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EDITOR'S PAGE

Joan Jett belted out "I Love Rock 'n' Roll" to a SRO crowd at New York's Lunt-Fontanne Theater and brought the house down. It was opening night on Broadway, klieg lights and all, and Joan was the star of the show. A few weeks later, the same spectacular was repeated when Lou Reed opened at the St. James (the original home of the Broadway musical, "South Pacific") and brought the special sounds of NEW YORK back to New York.

Rock 'n' Roll has found a new home on the Broadway stage. The whole idea makes a lot of sense. Too many Broadway theaters are dark these days and what could be more exciting than a rock 'n' roll legend's performance in a small, intimate, Broadway theater?

It all started about ten years ago when Liza Minnelli brought her spectacular one-woman show to Broadway. Over the years her smashing success

was followed by the likes of Lena Horne, Peter Allen, Elvis Costello, Kenny Loggins and, even, Jerry Garcia.

Let's give a hand to Joan Jett and Lou Reed for keeping the trend alive. It's a great idea for everyone all around.

Patrick Hanson



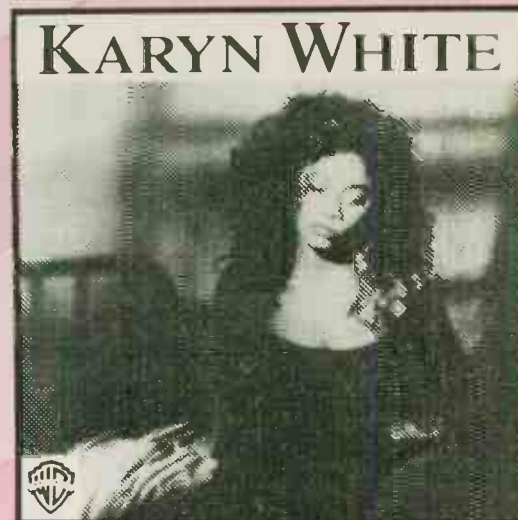
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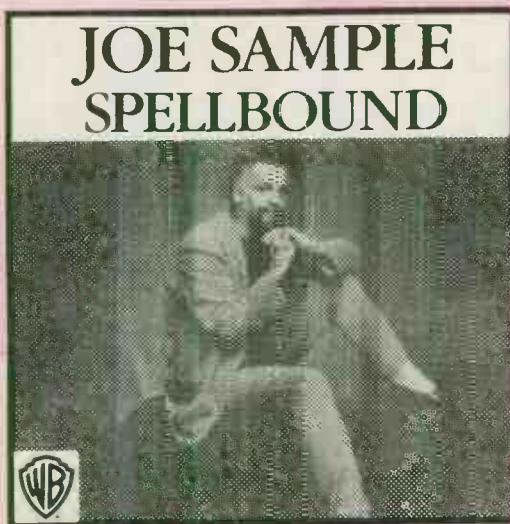
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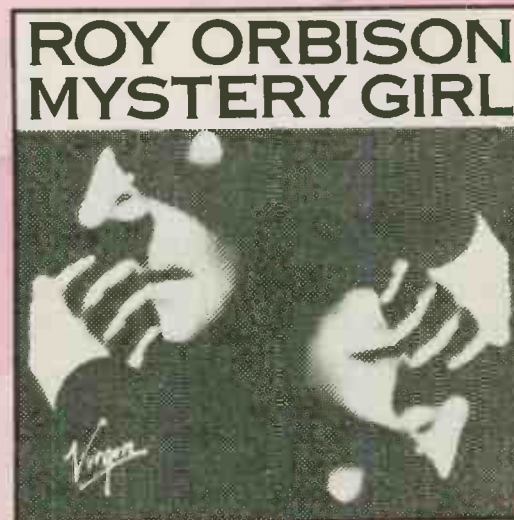
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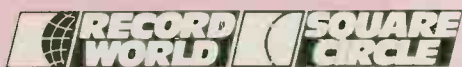
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EAST BY P'n'P

THE STREET attended a screening of the Academy Award nominated film, "Let's Get Lost," at the ultra plush Broadway Screening Room last week. The film, directed by famed photographer Bruce Weber, takes a poignant, personal look at the life of doomed jazz great Chet Baker. This is a must-see film. It opens at the Film Forum in New York on the 21st and will be released nationwide next month. The RCA/Novus soundtrack album, featuring Baker's magical trumpet playing and lyrical jazz vocals, is also due out later this month...

COLUMBIA RECORDS hosted an intimate supper for Nancy Wilson recently at NYC's trendy cafe, Jezebel's, to celebrate the release of her third album for the label, NANCY NOW! The LP contains songs ranging in style from the ballads she is so well known for to the contemporary, R & B and inspirational sounds of today. THE STREET found Nancy both elegant and charming, as well as quick-witted and gracious. Strangers to Southern cooking that we are, she even ordered our dinner for us. It was delicious and exactly what she would have served were we at her home in Southern California. Thanks, Nancy, for a great evening...

Another busy night for THE STREET recently. First, a stop at Nell's, one of Manhattan's in bistros, for a visit with A & M recording artist Joe Henry, then a quick hello to Simply Red at a small party Elektra hosted for the group and finally, to cap off the evening, a stop at a bash Polygram tossed for Wayne Toups and Zydecajun at Big Kahuna. The Polygram party was packed and these guys really tore the roof off with their unique blend of Zydeco and cajun music with a healthy dose of rock 'n' roll thrown in for good measure. Incidentally, Toups' show marked the last live gig at the famed downtown club...

KEEP AN EYE ON MANDY, a young English singer just signed to Atlantic Records. Like her country-woman, Sexy Sam Fox, Mandy first broke big in the UK as a model. Since then she's shifted gears toward a musical career. Her first single, "Victim of Pleasure," is a sure-fire hit and is about to start a rapid climb up the charts...

Another new British artist to watch is Julia Fordham, whose self-titled Virgin album has elicited unanimous critical raves. People magazine compared the single, "The Comfort of Strangers," to the heart-wrenching desperation of Blanche Du Bois in "A Streetcar Named Desire"...

Chet Baker: "Let's Get Lost"

DID YOU KNOW that when Island Records sent out the lead single from Dino's new album, 24/7, everyone thought the singer was black? Quite a compliment to the blond, Southern California, surfer boy look-alike who not only wrote all the tunes on his debut album, but produced it as well. Dino was especially flattered, because, as he told THE STREET, "Black music did something to me." That is especially evident on his new album...

THE STREET missed a great party Geffen Records tossed for XTC recently at S.I.R. Studios to celebrate their ninth album, ORANGES AND LEMONS. Even though we blew it that night, we still got Andy Partridge to describe the album for us: "The songs are about us and how we feel, about money, sex, our own failings. Though we do disguise them a bit because it's difficult to be stark naked. We put on the occasional fig leaf." Metaphoric guy, that Andy...

"WILD THING," Tone Loc's first release from LOC-ED AFTER DARK is ripping up the charts—it was certified platinum just seven weeks after its release...

Jon Butcher's new Capitol album, PICTURES FROM THE FRONT, is a real knock-out. This charismatic rock 'n' roller makes music with finely etched songs shot through with powerful guitar licks which reflect his own rock roots. Check it out...

And finally, yet another singing sensation from England, 19 year-old Mica Paris. She put on an impromptu appearance at Prince's recent concert at Camden Palace in London when the superstar spotted her in the audience and brought her up onstage. Mica's debut album, SO GOOD, on Island Records, was released last month...

NOTABLE QUOTABLES:

BILLY IDOL, on the as of yet untitled Lp he is still working on in an LA studio: "All in all, it's a full-rounded voluptuous record"...

JOHN ARE, of Cruel Story of Youth, on the band's philosophy: "We're a bunch of James Dean-like rebels—living on the edge and just waiting for one of us to fall off."

AMY AND EMILY, of the Indigo Girls, on their music: "Our music is progressive rock with a strong folk base. We want to affirm people in our songs. We feel a strong connection with our audience and that is a great humbling experience." Incidentally, when asked who their musical idols were, the ladies came up with blues and soul greats like Billie Holiday, Bessie Smith and Aretha Franklin... See you next time...



Dino: Surfer-boy in disguise

Nancy Wilson:
Elegant and charmingXTC: The best party in town—
and we missed it!

Cruel Story of Youth: Rebels with a cause

Mica Paris:
In concert with Prince

WEST

BY ROY TRAKIN



Stray Cats: Straying no more



Mr. Mister: Watch for a new LP this summer

Arista President Clive Davis and actor Michael Douglas hosted a brunch at the Bel-Air Hotel to drum up interest in Rock And A Hard Place, the Fall AIDS benefit at Radio City Music Hall in NYC. Rock's bad boys Guns N' Roses are now out while intense negotiations are still underway for both George Michael and Whitney Houston to perform. Among those on-hand; David Geffen, Jellybean Benitez, D.J. Jazzy Jeff and the Fresh Prince, Herbie Hancock, Lamont Dozier and members of Public Enemy...

The reunited Stray Cats were looking pretty happy recently at a Hollywood sound stage, shooting a video for "Bring It Back Again," the first single from their comeback EMI album, BLAST OFF. New manager Eric Gardner, who also handles Todd Rundgren and Stones' bassist Bill Wyman, is working with the band to reclaim their role as pop's reigning rockabilly kings. As part of that campaign, the group has added a crown to its famed "Stray Cat" logo on Slim Jim Phantom's drum kit. Leader Brian Setzer told THE STREET, "I just realized I wasn't anything special without this band," while Slim Jim and bassist Lee Rocker beamed beside him...

BMI feted Phil Collins and legendary Motown tunesmith Lamont Dozier at Spago to celebrate the #1 status of "Two Hearts," their

collaboration from the little-seen film "Buster". The two will now work together on the Genesis drummer's next solo LP...

Denials all around but insiders are saying bassist Bill Wyman will leave the Rolling Stones, to be replaced on tour by ex-member Mick Taylor, with Ron Wood moving over to bass...

Atlantic Records threw a sock-hoppin' bash at Ed Debevic's, one of those pseudo-'50's style diners, for teen queen Debbie Gibson's latest LP, ELECTRIC YOUTH, at which a who's-who of Hollywood teen idols showed up, including "Star Trek's" Will Wheaton, Khrystone Haje of "Head Of The Class," "Alf"'s Benji Gregory, "21 Jump Street"'s Holly Robinson and a rather startlingly grown-up Soleil Moon Frye of "Punky Brewster" renown. The guest of honor was her usual sophisticated self, facing the barrage of paparazzi while coolly sipping a chocolate milk shake...

Mr. Mister has added new guitarist Buzz Feiten to the line-up, replacing Steve Farris. Feiten, one of the leading session musicians in Hollywood, started out as a 19-year-old in The Butterfield Blues Band before going on to play with Stevie Wonder and form the cult group Full Moon with Neil Larson. Leader Richard Page explained to THE STREET: "Buzz has a lot of soul, and I think he will have a profound effect on our sound." The band has begun a new album with Paul Devilliers, who produced the group's hit debut, WELCOME TO THE REAL WORLD. The LP is scheduled for a summer release, with a tour to follow... Until next time...

OVER THERE

BY MARTIN TOWNSEND



Big Bam Boo: The Shark knows

Lesser journalists took the plane—but THE STREET traveled to this year's Midem music festival in Cannes in REAL style. We were guests on a luxury, 12-berth coach, the Gold II tour bus, that has already been graced by the likes of Bon Jovi, Fleetwood Mac, Dylan and Petty. Midem is basically the chance for music biz types with unstructured suits and bulging Filofaxes to buy and sell publishing rights, licensing deals etc. Traditionally, there is a concert every night, and this year—for the first time—the bands were completely live...

Roachford, led by enigmatic black South-Londoner Andrew Roachford, was particularly outstanding. The band secured its CBS deal last year through the mighty Terence Trent D'Arby. Their sound is beefy, D'Arby style, vocal soul tempered by the Hendrix-like licks of guitarist Michael Brown. If you see their debut album Stateside—snap it up!...

Roachford: A smash in the South of France

Love and Money—from Glasgow, Scotland—played on the second night and had the unenviable task of following Womack and Womack. But gaunt-faced leader and lead guitarist James Grant, complete with his trademark polka-dot shirt, rose to the occasion, effortlessly translating songs from the band's second Polygram album, STRANGE KIND OF LOVE into raw, live energy... Watch out for American dates from Love and Money very shortly...

And watch out, too, for Big Bam Boo, an English/Canadian duo who have found a style halfway between U2's power and The Jam's specing '60's sound. The singer (without the specs) is called Shark, but no-one knows why!...

Back Home, THE STREET raced to BBC TV Centre, in London, for an interview with the Fine Young Cannibals Trio... Cannibals' singer Roland Gift is shortly to star in the political thriller, "Scandal"—his second film—but he denies that his screen stardom could break up the band. "We all kept in touch while I was filming," Gift told THE STREET. "The other two kept sending me begging letters!"...

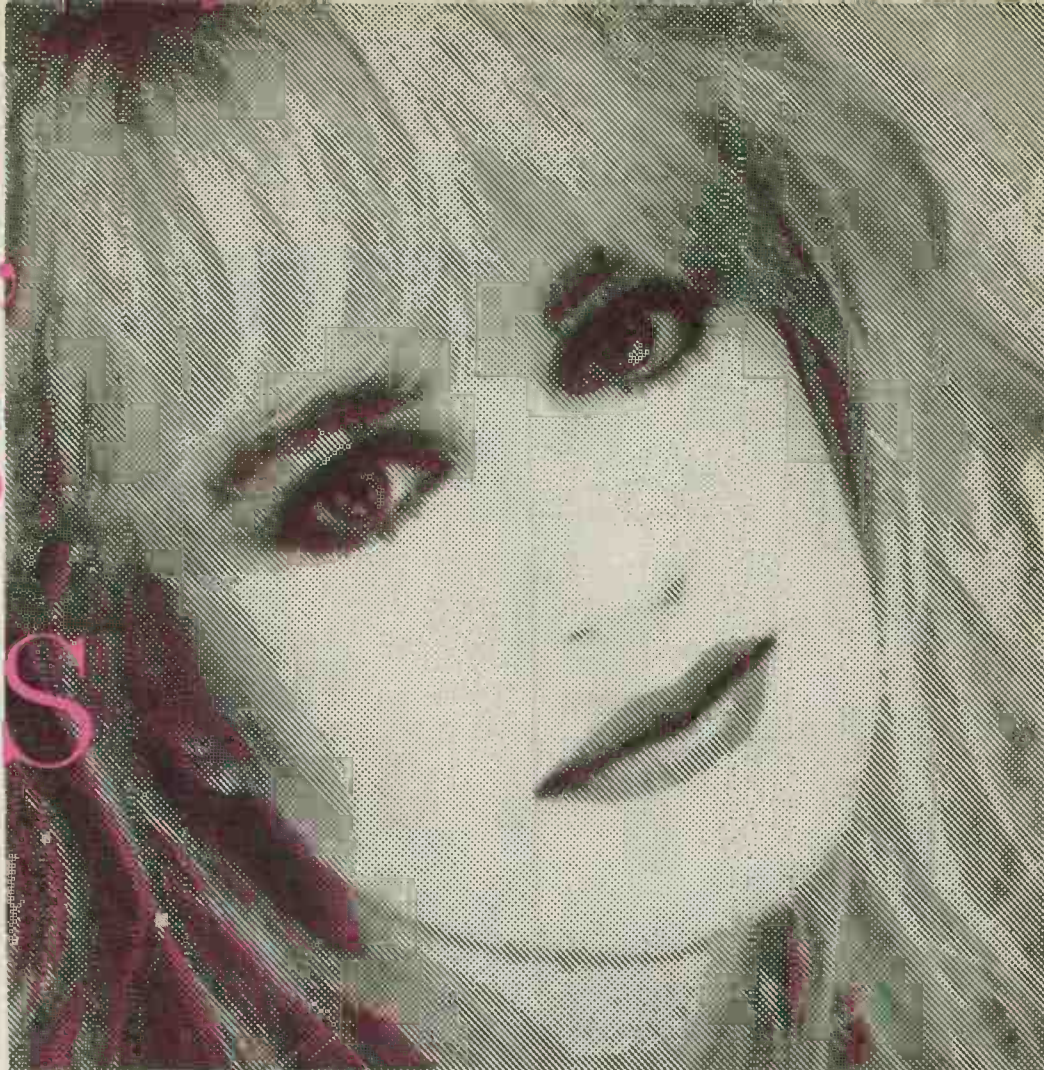
Until next month—au revoir! ...

BUBBLES, BANGLES AND BEEES

The Bangles have been on the top of the charts for about three years now. Their 1986 release, *DIFFERENT LIGHT*, sold over 2 million copies, while the single, "Walk Like An Egyptian," had a four week stay at Billboard's Number one.

In 1987, the Bangles released their version of Paul Simon's "Hazy Shade of Winter," which reached Number Two on the charts as well and gave the movie soundtrack "Less Than Zero" gold record status.

Television appearances, award winning videos, sold-out tours—the Bangles have enjoyed immense



Debbi Peterson

"EVERYTHING is a very human, personal and emotional album. I think most people will agree, and be won over by it, no matter what the critics say."

**Debbie Peterson
of the Bangles**

exposure and success, but the fun doesn't stop there; *EVERYTHING* marks the Bangles' latest effort on Columbia Records and listeners and fans alike are starting to realize that *DIFFERENT LIGHT* was no fluke.

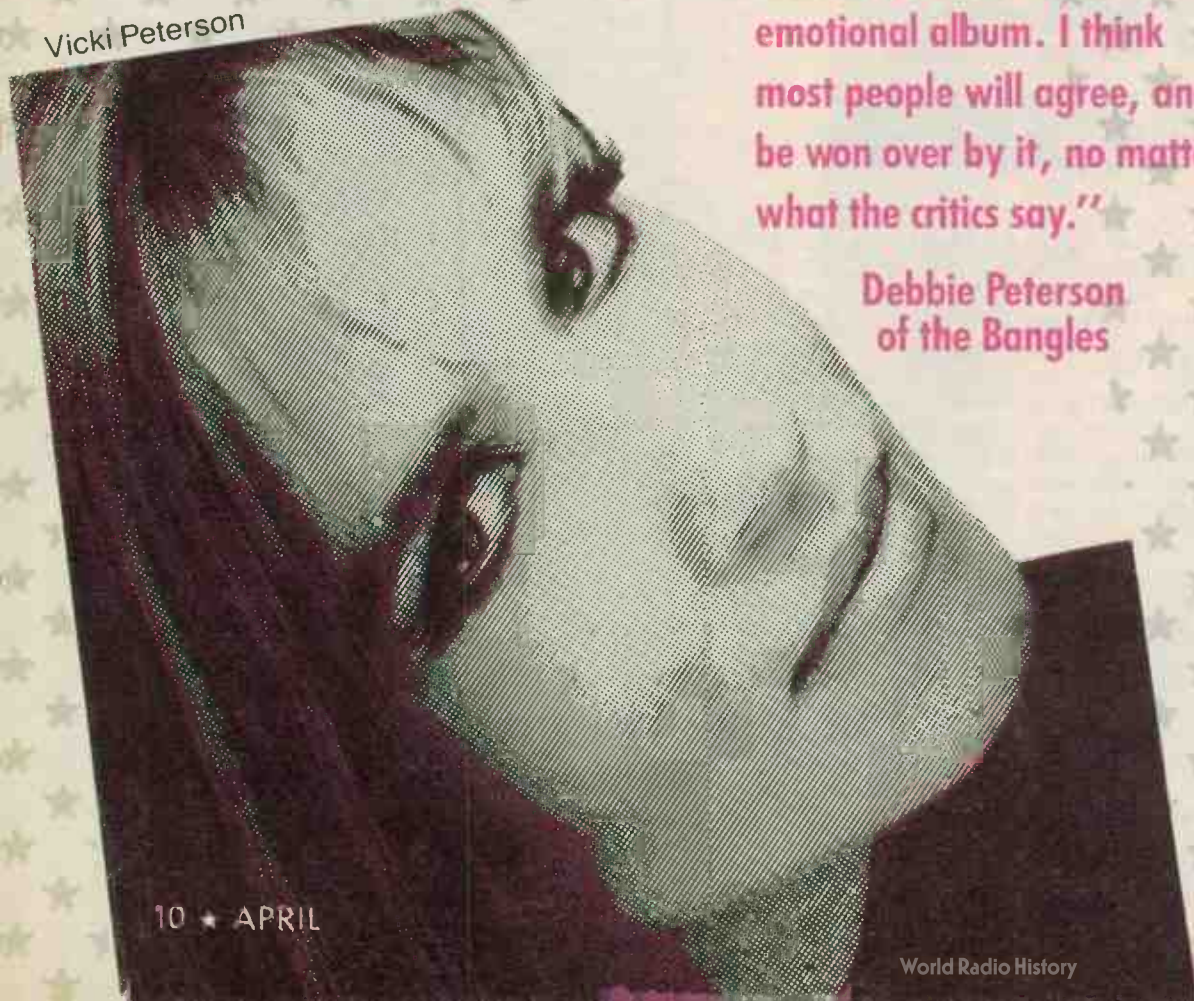
On *EVERYTHING*, the group has learned to trust its' own instincts, deciding that this Bangles' album should be uniquely its' own. The record has 13 tracks—"more Bangles for your buck," laughs band member Vicki Peterson—and each of the Bangles has at least one byline on the album.

There were other writers involved—Billy Steinberg and Tom Kelly, who wrote Madonna's "Like a Virgin" and Cyndi Lauper's "True Colors," and Eric Lowin and Steve Navarro, who penned Pat Benatar's "We Belong." But, all in all, *EVERYTHING* is truly a Bangles' album. Susanna Hoffs, sisters Vicki and Debbie Peterson, and Michael Steele have created an album full of rich harmonies and a semi-rock 'n' roll temperament which are proving irresistible to millions of fans the world over.

For this all female quartet from Los Angeles, being women has shaped and styled the way they sound, the way they perform and even their name.

Debbie Peterson tells *THE STREET*, "We began with the name The Bangs, which we got by looking through *Vanity Fair* and *Esquire* magazines. The newest hairdos at the time were called 'supersonic bangs.' We were wearing our hair like that—you know, the 'Hairspray' look. At first we thought, let's call ourselves the Supersonic Bangs, but we realized that sounded too much like the Psychedelic Furs. It was also too long so we shortened it to The Bangs, but there was this bar band in New Jersey called The Bangs so we changed it to the Bangles."

Vicki Peterson





Michael Steele

Sister Vicki added, lightheartedly, "Actually, we got the name, Bangles, while drinking margaritas in a Mexican restaurant. I recommend margaritas to any group trying to come up with a name."

The Bangles are quick to point out the contributions that women have made to a largely male dominated music industry, especially rock 'n' roll. They note that "Heartbreak Hotel" was written by a woman—even "Happy Birthday To You." Says Susanna Hoffs, "We're talking history here."

"Rumor has it that Beethoven was a woman," interjects Michael Steele, who hastens to add that their success has been based on their talent, not their looks. "We didn't make it because we were (in mock Brooklynese) 'four gorgeous goils in lingerie.'" And Steele says "hype" hasn't played a role in the Bangles' success.

Vicki quickly adds, "But you can't overlook the fact that the Bangles are women. It has a lot to do with the way we make our music, the way we write and what we write about. And the way we sound when we sing together."

While being women affects the look and the sound of the group—and the types of songs the members write and perform—the decision-making process extends well beyond the group's inner circle. Although the band decides which songs they will record for each album, CBS has final say about the singles that get released.

"The only time we may get overruled is when it comes to choosing a single off the album," says Bangles' lead singer Susanna Hoffs, who notes that while it's the group's job to make the best record possible, it's the record company's job to sell it. "If they think they know a specific song is going to sell, well then, let them go for it," she says.

The label's instincts have proven to be right on the money. Debbie Peterson recalls that the group

didn't realize the hit potential of "Manic Monday." She tells THE STREET, "I thought the song was a good introduction to what the Bangles sounded like at that point in time," adding that lyrically, "Manic Monday," has a great story-line.

"People can relate to it," she explains, "because it's a working class song."

Appealing to the working class is something the Bangles do well. Michael Steele points out that "people who work in Woolworth's say 'I know exactly what you're talking about!'" The key to the success of "Manic Monday" she concludes, "is that average working people relate to it."

"We're just down-to-earth gals," pipes in Vicki.

The analogy has been made over and over again. The Bangles are a female version of The Beatles. Debbie Peterson tells us that while the band never gets tired of hearing that comparison, it's a bit ridiculous, because, "The Beatles were so incredible. How can you even compare us to them?" she asks, adding, "There's just no way we can live up to that."

Vicki, however, notes there are certain similarities, "We have four lead singers," she observes, suggesting that "The Beatles had three and a half—with all due respect to Ringo."

A laughing Michael Steele takes pity. "Oh poor Ringo," but then adds, "The Beatles also had a distinctive vocal sound—but, then so does Fleetwood Mac."

Of all the television and personal appearances the Bangles have made since they formed in 1981, "Late Night with David Letterman" stands out as

Continued on page 14

Susanna Hoffs



YOU'VE COME A LONG WAY, BABY



The Go Go's:
Raggedy Ann dolls

Elvis. The Beatles. U2. Rock and roll is a man's business, right? Not necessarily. Since the beginning of rock, girl groups, chick singers, women's bands, whatever you want to call them, have found a limited place on stage, on the radio and most importantly, on the charts.

In the early days, even in their own groups, a woman's function was to dance and sing and—most important—to look good. The musicianship and songwriting was handled by others (usually men). In those embryonic days, women in groups were often nothing more than hired guns thrown together by visionary, if dictatorial, men. The most famous of those was the genius/lunatic Phil Spector, who put together a number of legendary, talented groups such as The Ronettes and the Crystals.

The Supremes were of that mold but with a twist. The original members of the group were not strangers, but teenage friends from Detroit; Mary Wilson, Florence Ballard, Barbara Martin (who split in 1962 leaving the Supremes as a trio) and of course, Diana (born Diane) Ross. Originally, they were known as the Primettes because of their opening act association with another local group, the Primes (later the Temptations). The ladies became Supreme after signing to Motown in 1960.

There, under the watchful eye of Motown founder Berry Gordy, the Supremes worked as background singers for other Motown acts. But, when the Supremes were paired with the Holland/Dozier/Holland songwriting team, they exploded onto the charts with a string of hits that helped define the Motown Sound; "Where Did Our Love Go," "Baby Love," "Come See About Me," "Stop! In The Name of Love," etc. It was a dreamlike career, but one which started to unravel when Gordy began insisting that Ross take the lead—both physically and vocally. Eventually, Ballard left in a snit and Ross went on to an astounding solo career. The Supremes, with Mary Wilson serving as front-

woman, continued through the early 1970's. When the group finally disbanded in 1972, it left a legacy of more than 10 albums and 23 Top 10 singles.

During the early '70's, all-girl bands virtually disappeared. But they came back with a vengeance a few years later, not in soft folky bands, but with the angry glare of punk rock. Many currently successful solo female artists had their start in punk girl bands, for instance, Joan Jett and Lita Ford made up half of The Runaways.

The most astonishing difference about these new girl groups, though, is their independence. Not only did they write their own songs, but they played their own instruments—although often badly. And, like their male counterparts, they made no apologies for their presentation.

Leading the women's musical revolution were five Californians: Jane Wiedlin, Belinda Carlisle, Charlotte Caffey, Gina Schock and Kathy Valentine. The quintet's music was a fanciful blend of punk arrogance/ignorance and pop melodies and images. The Go-Go's, as they were finally called, were a raggedy bunch when they released their first single, the bubblegum-esque "Our Lips Are Sealed." And if the playing on the disc was less than stellar, it didn't matter. The girls (they were never called women in those days) quickly polished the act, and their bubbly personalities, sense of humor, fashion sense and delightful pop sounds overshadowed the technical difficulties. During the span of the group's five-year, three album recording life, the Go-Go's consistently nailed the pulse of pop, regularly hitting the top of the charts with songs like "We Got The Beat," "Our Lips Are Sealed," "Vacation," and "Head Over Heels." A few of those tunes joined their forerunner's in becoming pop classics. But by 1985, the cute girls had grown into distinctly different women who were chafing at the restrictions of the group. Consequently, the Go-Go's disbanded later that year.

Following in the wake of the Go-Go's was a band that graduated from California's punk ranks into those of pop: the Bangles. The music of the band, (comprised of Susanna Hoffs, Michael Steele, and sisters Debbie and Vicki Peterson) is structured around stunning, four-part harmonies that owe a hefty debt to the Beatles. Though the Bangles 1982 self-titled EP was a little rough, the edges were smoothed out by the time of their major label debut on CBS Records, 1984's ALL OVER THE PLACE. Though none of the tunes were enormous hits, "Hero Takes A Fall" and "Going Down To Liverpool" showed the world the Bangles' Top 40 potential. They lived up to that promise with their second album, 1985's A DIFFERENT LIGHT, which showcased a more sophisticated, finely tuned Bangles. The disc spawned several smash hits—the Prince-penned tune, "Manic Monday," the novelty "Walk Like An Egyptian" and "If She Knew What She Wants." The Bangles also provided the only bright spot in the film "Less Than Zero" with their snappy cover of "Hazy Shade of Winter." That wasn't the group's only moment in film. Between records Susanna Hoffs made her on-screen debut in the unintentionally hilarious movie "The All Nighter."

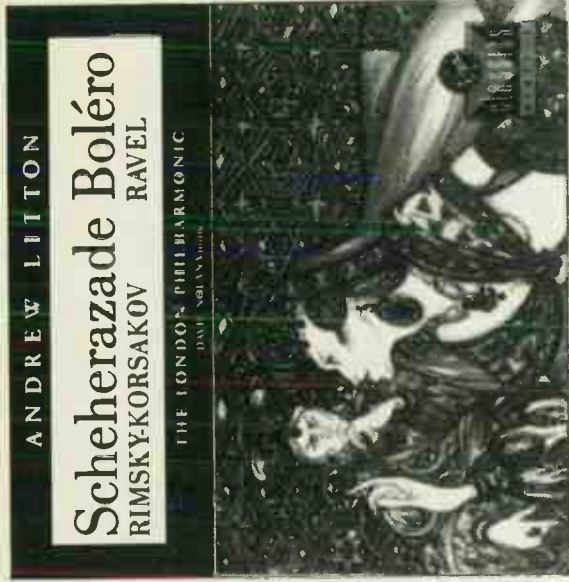
After a three-year hiatus from the recording studio, the band returned late last year with EVERYTHING. The album showcases a darker, more complex and mature Bangles with less immediate, but meatier songs, like the first single, "In Your Room."

Contrary to popular belief, America is not the only home to all-female bands. The vocal group Bananarama came out of the British punk scene and specialized in singles that regularly hit the top of the charts in Europe. But it wasn't until last year with the seven-year old band's blistering cover of "Venus" that Bananarama became more than a funny name in America. Since then the band regrouped when original member Siobhan Fahey split for a solo career (an album is due on Polygram later this year). With new member Jacquie O'Sullivan, the group is embarking on its first-ever tour of America this spring.

And, as more and more all-female bands are taking charge of the charts, fewer and fewer are regarded as novelties. Which is exactly as it should be.

by Sharon Liveten

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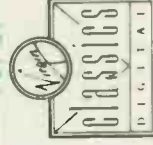
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SALE THRU 4/26/89
RECORD WORLD SQUARE CIRCLE

Continued from page 11

their favorite. Vicki says David is "great" but she "just loves" Paul Schaefer. "I can't help it," she says, laughing. "Paul is so cute."

"When I think of David Letterman," she continues laughing, "I think of 'Stupid Pet Tricks.'"

When they were on the show for the first time, they made Letterman a tee shirt, a button and a laminated pass that said "David Letterman. Mr. Rock 'n' Roll." However, recalls Susanna, "He wouldn't let



us give it to him on the air. He's too shy and just couldn't deal with it. So, we gave it to him afterwards. On camera he's very aggressive," she says, "but off camera, he's very quiet and reserved."

The Bangles have their share of avid followers, however, not all their reviews are raves. But they keep everything in perspective.

Vicki adds, "When you get a review, you have to ask yourself 'What is the writer's motivation?' A writer has to have his angle."

"Actually, we got the name, Bangles, while drinking margaritas in a Mexican restaurant. I recommend margaritas to any group trying to come up with a name."

Vicki Peterson of the Bangles

Susanna agrees and feels writers have a personal bias against giving too many good reviews. "They have to sell newspapers," she says. "I could be my own worst critic and write the worst Bangles' review ever. But, would it be objective? No."

Michael has a lot of confidence in the public. "They're intelligent enough to draw their own conclusions," she says.

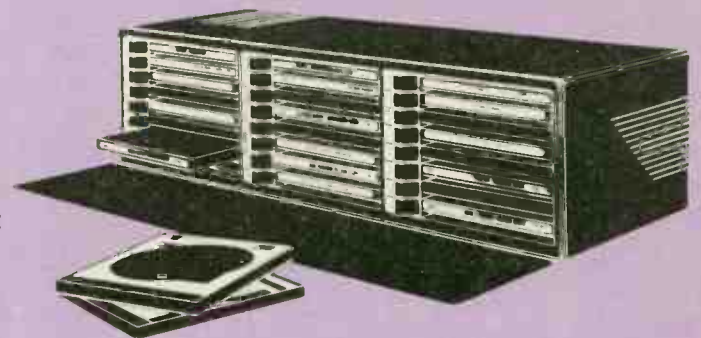
To Debbie, "EVERYTHING is a very human, personal and emotional album. I think most people will agree, and be won over by it, no matter what the critics say."

Again, the Bangles' instincts are correct. The first single off the album, "In Your Room," was a top ten hit. The Bangles get great reviews where it really counts—from their fans. And that's what really matters to them:

By Jesse Nash

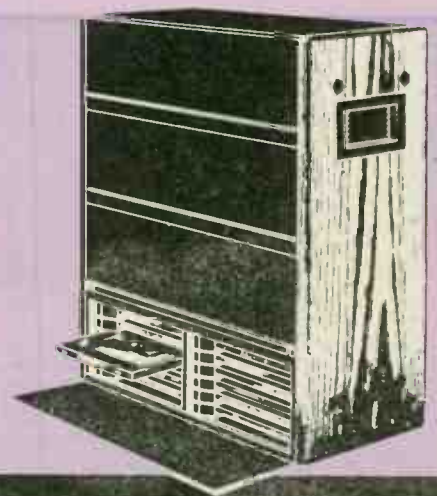
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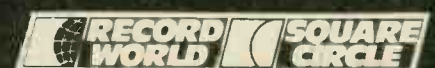


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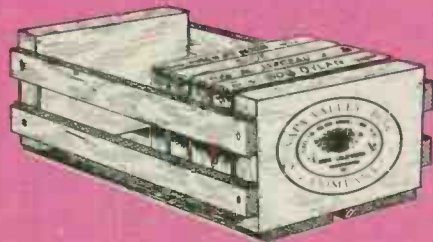
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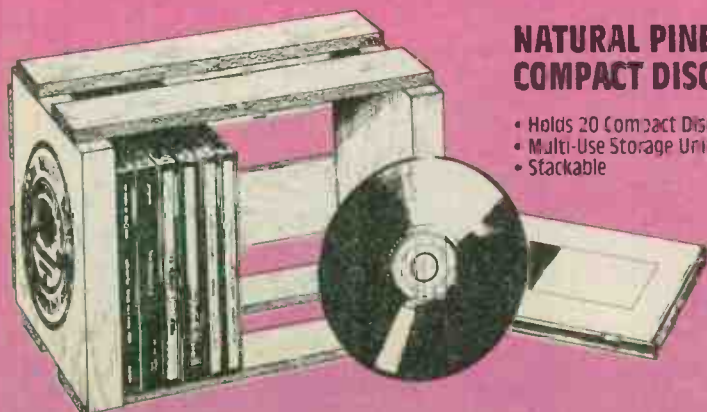
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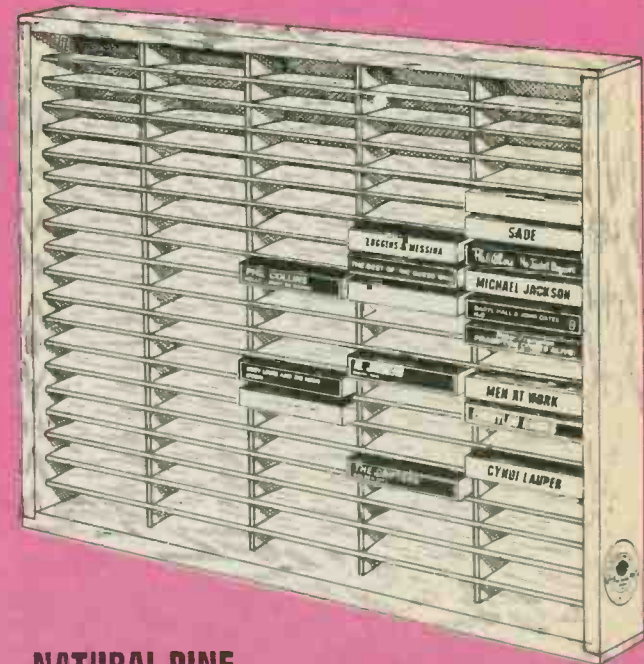
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POISON

The Poison pack recently reached a monumental peak in its career—when the single “Every Rose Has Its Thorn” went Number One in late January, the guys suddenly found themselves in demand more than ever before. There were interview requests from sophisticated international magazines, requests for benefit concerts and, *ahem*, paternity suits galore.

That’s pretty incredible for a band which was struggling not too long ago in the grim, gritty suburbs of Pittsburgh, barely finding places to play and working day jobs that included everything from short-order cooking to driving cabs. In 1983, they left Pittsburgh and headed for L.A. where they gave out flyers for their local shows everywhere from supermarkets to car washes. Not surprisingly, due to all this hard work, they soon became the top drawing band in the L.A. nightclub circuit and signed with Enigma Records, an independent label which was about to ink a distribution deal with Capitol. Poison’s debut LP, LOOK WHAT THE CAT DRAGGED IN, scored three immediate hit singles (“I Want Action,” “Talk Dirty To Me” and “I Won’t Forget You”) and the rock press began calling them an overnight sensation.

Guitarist C.C. DeVille tells THE STREET, “It only seems like we’re an overnight success, but the band was touring in a van backed by our own money even before the first album came out. We’ve never taken no for an answer—when some people said, ‘No, you can’t do it,’ we did it anyway. That’s us.”

The band’s as enthusiastic as ever as their current LP, OPEN UP AND SAY...AHH, (the original title was SWALLOW THIS) hits the three-million mark. “We never feel like we’re going through the motions,” headhowler Bret Michaels confides to THE STREET “or that we’re entrapped by the life on the road or any of that bull. Every day is a misadventure with us. I don’t watch life pass me by. I always check the rear view mirror and watch life try to catch up with me.”

Despite great success, the band still receives a lot of criticism for its “glam” look and comes up “Most Underrated” every year in some top metal magazine’s readers’ polls. When confronted about Poison’s glam ‘n’ sleaze image, bassist Bobby Dall retorts, “Some people want to say that we have a contrived image—that we look like this just to make money. That’s a crock because we’ve looked this way since day one. We dress this way because we think it looks cool.

“We’re not telling people to look just like us. The thing that always shocks me is that you’ll have ‘black’ metal bands or thrash bands who cut us down because of the way we look. They go and tell kids, ‘Hey, it’s wrong to look like Poison.’ And we never tell kids how to look and we make no apologies for how we look. I don’t care if the kids in the front row

are dressed just like me or if they’re wearing jeans and T-shirts.”

Whether you think Poison is a bunch of untalented stiffs who just happened to be in the right place at the right time or you think it’s the greatest thing since the invention of black vinyl, you’ve got to hand it to the band—they tour relentlessly, sometimes for as much as 18 months in a row. Bobby explains, “You read so many articles about a band and how tired and miserable they are on the road. We love to tour—that’s our thing. Our thing is playing live, meeting people, partyin’, havin’ a great time... and there’s no better excuse for that kind of behavior than being on a tourin’ rock ‘n’ roll machine.

“It’s just a blast and I totally enjoy it more than anything. I would rather play onstage in front of 20,000 people than anything else. It’s that orgasmic!”

The boys are thrilled they’ve finally reached headlining status and can put on the mega-extravagant show they’ve always dreamed of. Not that their showmanship alone couldn’t carry a

“Everyday is a misadventure with us. I don’t watch life pass me by. I always check the rear view mirror and watch life try to catch up with me.”

Bret Michaels
of Poison

crowd. Says C.C., “Showmanship, that’s what we excel in. That’s Poison 110 per cent. The only thing that will limit us is our minds. Hmm, that sounds funny! But what I’m trying to say is that whatever we think of, we’ll be able to do—and that’s the greatest part of being performers. There’s no other band like Poison, all four of us have very identifiable traits. We each have our own identity.”

Bobby sees Poison as a real ground-breaker in the hard rock community. He explains, “We’re breaking down barriers. When you look at Poison you can’t say that we’re a heavy metal band, a glam band or a pop band. You can’t label us, we’re a good time, fun rock ‘n’ roll band and we have no barriers.”





Mark Weiss

(L-R) C.C. DeVille, Rikki Rockett,
Bret Michaels, Bobby Dall

But doesn't the group ever worry that some day hard rock fans won't want to swallow Poison's doses of heavy-duty metal? Answers Bobby, "Obviously, we're nervous to a degree since so many people are saying, 'Well, are they a flash-in-the-pan? Are they a two-album wonder or are they going to come up with the goods next time?' The only thing I can say



about that is that I'd rather deal with the problems of success than deal with the problems of trying to be successful. It's much more fun on this end than on the other end." Bret wrote the smash hit "Every Rose Has Its Thorn" to show that there's always a negative side to success—including getting called a flash-in-the-pan. Another problem facing the band, Poison rarely gets significant air play. But it doesn't seem to bother them. Comments skinpounder Rikki Rocket, "We understand the part about radio stations not really getting behind us. We're the kind of band that doesn't rely on a lot of airplay, so we're out there on the street pounding the pavement. We get exposure by going on tour—we love that. We're like gypsies or pirates running this crazy, wacky ship. We're out there selling a lot of records 'cause we're always on tour. And should some radio stations decide to play our records, well, that's great."

No matter what happens, says the Poison pack, they're going to "keep on keepin' on" with strength and conviction—and never lose their street-wise



attitude. "You have to have a street vibe," explains Rikki. "You have to have it, and you just can't fake it."

"If you're not doing it right from your heart, people are going to see right through it. You're not going to do very well, they're going to reject you. If you have that glamour look and no goods to back it up, forget it. It's just not going to happen. I think we've definitely got the goods."

Poison is constantly compared to its metal predecessors—including Kiss and the New York

Dolls—but the band doesn't mind one bit. Rikki explains to THE STREET, "If a critic compares us to Kiss, I'd kiss the person's feet. Kiss was one of my earliest influences. Peter Kriss had a big influence on my playing. If somebody came up to me and said, 'You look like Steven Tyler'—which I don't—I'd say thank you. That's a cool thing to say."

Bobby chimes in, "The thing with us is that we're an '80's product. We're not trying to imitate anything from the past. '70's music is what we grew up on, we were all very young. We grew up on Kiss, we grew up on Alice Cooper. That's where we learned rock 'n' roll, so yes, there's always going to be some comparisons because we're a product of what we grew up on."

Bobby will tell you that all great rock 'n' roll—whether now or in the '50's—is based on rebellion. "A lot of bands out there with a glamorous image don't have the balls that we have, and I think that that's so important because we are in rock 'n' roll... which is about rebellion. It's sweaty. That's what I've always wanted to play. After three songs, our make-up's gone anyway. What's left is a guy with his shirt off, half his make-up gone and the reality's there. If you can't provide good music, then people see it instantly. You can get away with it for a little while, then the hype starts to fade."

"If you have that glamour look and no goods to back it up, forget it. It's just not going to happen. I think we've definitely got the goods."

Rikki Rocket of Poison

C.C. interjects, "The make-up and the look is an *addition to*, not an *instead of*. We are a great rock 'n' roll band, meaning we're a high-energy band with good songs and we deliver—we deliver *where it counts*. To put us into a category because we have a certain look is both good and bad. I have faith in the people, I do. When someone comes to our shows for the first time, they'll be drawn in and see that we're not just putting on a facade. We put on a very live, action-packed show."

"Until you see us live," adds Rikki, "you don't know what we're about."

While Poison may seem like the type of reckless wild-boy band which takes its career day-by-day, in actuality, the boys have some very serious goals in mind. "We want to go down in the 'Guinness Book Of World Records' as the world's most entertaining band," says Rikki.

"We want to be the ultimate live touring machine...to put on the ultimate show, 'cause that's what Poison is about—entertaining people live. That's really what we try to do the best," Bobby pipes in.

"And we want to go into McDonald's one day and be able to order two cheeseburgers instead of one," chuckles C.C. "But seriously, despite all the success we've had, it's still an uphill battle to be totally accepted and we take it one day at a time. We're workin' hard—everyone, from the band to management to the record label is really working hard."

"It's a team effort," Rikki continues. "It's like everything else."

It's the team effort that makes the live show so high-energy. The live show serves as a rehearsal for the recording sessions. Rikki explains, "Only when you have things down live are you going to do well in the studio. It's harder to go from the studio to live than it is to go from live to the studio. But both of them are an art."

"Basically, we're a rock 'n' rock band," says C.C. "If we can't express it with the guitar, drums and bass, we're not going to try and formulate it with synthesizers and stuff. Basically, it's a very simple art form. Either you can do it or you can't do it. We do what we can do. We're not trying to be the Beethovens of the '80's. We're a rock 'n' roll band, plain and simple. We believe in everyone doing his own thing, and entertaining, basically. We're just trying to transfer what we do live into the studio."

Rikki elaborates, "The studio is like training camp sometimes—it's like how rehearsal is. Like, I treat drumming not like music but like a sport. If you're playing football and you don't make a touchdown, you don't make a touchdown. You can still run around the field and make all these slick moves..."

"But," as C.C. says, "if you don't score, you don't score."

Actually, Rikki takes back his words and says that Poison is more like a basketball team. "We're like the Harlem Globetrotters of rock 'n' roll. We can spin the ball, but we can still put it through the hoop, and that's why we're in a class by ourselves."

Let's face it—Poison is a group that defies description. Sure, they've been called every name in the book, but nothing quite suits them. They generally don't care what people call them—and they think that terming any band "metal" is being rather close-minded.

"I think it's terrible," says C.C. "And I think it's even more terrible when people have very stereotypical views on what certain types of bands should look like. I mean, just because someone wears leather and chains doesn't mean they like heavy metal. It's become a fashion. Basically, music had become a marketing device for different types of clothes. It's crazy! We want our fans to look any way they want."

"I mean, we're rednecks with long hair," says Rikki.

Rednecks, eh? Well, Rikki m'boy, pass the Jack Daniels and crack out the Lynyrd Skynyrd records. We're going to do a little partying!

Look for the Poison pack to head back into the studio next fall and come out with another volume of kiss ass rock 'n' roll. No doubt you'll be saying "aah" all over again.

By Anne M. Raso

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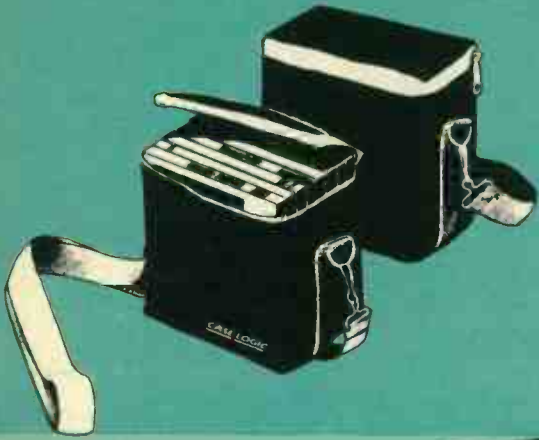
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MAN EATERS



L-R David Steele, Roland Gift, Andy Cox

"If somebody offers you a cheap TV... You want to take it, but you don't really want to know where it came from."

**Andy Cox
of Fine Young Cannibals**

The trouble with cannibals is that they reveal their sources reluctantly.

"If somebody offers you a cheap TV," Fine Young Cannibals' guitarist Andy Cox tells *THE STREET*, on how the band arrived at the title for its new IRS album, *THE RAW AND THE COOKED*, "you want to take it, but you don't really want to know where it came from."

The three years that have elapsed since the group's first album, *FINE YOUNG CANNIBALS*, has matured the band significantly. The vocal largess that lead singer Roland Gift delivered last time around is still there, but now it's like sinking your feet in the red clay of soul while the arrangements tingle you with ice. What they have done is expand their horizons.

"We got more interested in dance," Andy muses. "A bit more than the first album, I think. That's partly because we moved to London, where

there are actually places you can go. We used to live in Birmingham, which is a very depressed city. There, you've got nothing. There was only one pop channel on the radio. Moving to London, every night you have to go out to a club."

Another dimension into which the Cannibals has ventured during their three year rock-and-roll sabbatical is the world of celluloid. For Andy and bassist David Steele, this has meant, among other things, making the soundtrack for "Tin Men," starring Danny DeVito and Richard Dreyfuss.

Andy animates the scene. "You can imagine the movie people saying: 'Oh I'm gonna get this pop group that no one's heard of, the Something Something Cannibals.' It's like you're crazy. Will they make you take a lie detector test?"

"But, in the end, when we delivered it, nothing got rejected at all."

Touché. The work they did led them to another soundtrack offer, this time for Steve Martin's film "Trains, Planes and Automobiles." Meanwhile, Roland Gift was steeping himself in acting roles, first in "Sammy and Rosie Get Laid," and more recently, in "Scandal," which stems from a real-life political scandal in 1960's Britain.

"It's a very similar way of working, when you're acting or you're singing," offers Roland, having strolled in stocking-footed. "You're dealing with the same kind of emotions. In fact, they feed each other. When you're acting you have to examine a part and when you're singing you have to get to the soul of the song. There is no separation at all really. The end product is slightly different, that's all."

The soul of the song indeed he does reach. The press has positively slobbered over Roland's voice, and with good reason. Just listen to "The Man I Used To Be." Not only does he have an assortment of timbres as varied as a color atlas, a vocal range the span of an eagle and a depth of feeling that would make the bouncers at New York nightclubs weep, the man mixes passion with restraint in every passing note. He's got style.

Given all this, it's surprising to hear him speak of his musical origins the way he does. "I started singing about ten years ago, but I didn't really sing very well. I used to shout more than sing. And I used to toast. Punk was the first thing I was actively involved in, apart from listening, because it was a time when groups were de-mystified. It wasn't such a difficult thing to get people to come and see you."

Getting people to come and see him should be no sweat at this point, now that he's being compared to Otis Redding, Al Green and even Frank Sinatra. In fact, one might wonder if all these comparisons are beginning to make him feel buried beneath the mantle of borrowed fame.

"That isn't a problem," Roland replies. "I don't think people buy our records to hear Otis Redding or Sam Cooke impersonations. But I can see why people say it. It might be their favorite singer."

"Maybe it would be a problem," says Andy, dead-pan, "if they said Lee Marvin."

Apparently, it's true that talent can afford to be gracious. But then, that's also the great thing about cannibals: whatever names you call them, they can really cook.

By David Lindsay

BEHIND THE LINES

The name of the band is Camouflage, and if you look beyond the facade, you'll find there's something really there.

Born of the electronic wizardry that made Kraftwerk legendary in Germany, the three young Teutonic musician/technicians who make up the band have lent some new juice to the synthesizer set.

For about a year now, Camouflage has been laying down the law with its debut American single, "The Great Commandment." With the help of college and progressive radio stations throughout the country, Camouflage has begun to conquer the United States without the benefit of such conventional weapons as guitars or drums.

Camouflage's assault is based upon the music industry's answer to Star Wars; technology, it's a purely electronic band. The result has been a blitzkrieg of shocking effectiveness. "The Great Commandment" hit number one on the Billboard dance club charts on an unprecedented two separate occasions and their spanking new Atlantic album, VOICE AND IMAGES, has already topped 150,000 units in sales.

Despite the absence of the usual trappings of rock 'n' roll, Camouflage hasn't fooled anybody. These guys are good.

"None of us were ever really into rock music as such," says Marcus Meyn, the group's vocalist and all-around mouthpiece. "I heard my first Kraftwerk record in the mid '70's, and I knew that was the way I wanted to go."

But it wasn't until Meyn met the other guys in the group, Oliver Kreyssig and Heiko Maile, that he knew how he was going to get there. And that meeting read like an outtake from Rob Reiner's film "Stand By Me". The boys were all about thirteen and met on a camping trip in the German countryside.

"I knew I loved the music, but I had no idea I'd be making any of my own," Meyn explains to THE STREET. "Oliver and Heiko were playing in another band at the time and I just got hooked."

After spending a little time developing their friendship, the three guys decided to take their relationship a step further and formed the band. After a year in rehearsal creating original material, they decided to go public.

Their early gigs were in local clubs and bars in their hometown of Bietighiem, in Germany's Rhineland. The reaction was as mixed as a tossed salad.

"Some people loved us and some people hated us," Meyn explains. "Some people didn't care at all. But we were one of the few groups around who played with nothing but synthesizers. People noticed us."

When they started sending out their thumping tunes to various local record companies, the right people started to notice. One of their cassettes

wound up at an influential Frankfurt radio station and nailed first prize in a demo-tape contest.

Shortly afterward, the record companies started calling and they signed with the Westside label in Frankfurt. Unfortunately, they weren't all that happy with the treatment they received.

"They remixed 'The Great Commandment' without any input from us and we didn't like it," Marcus explains. "We also didn't think we were getting the promotion we needed."

So Camouflage lived up to its name and disappeared. When they re-emerged it was on the Metro-nome label and armed with a remixed and improved version of "The Great Commandment." That's when the Atlantic Records wave rolled in and carried them stateside on the tide.

The current single, "That Smiling Face," lends testimony to the fact that "Commandment" was not to be taken lightly. Still heavy in MTV rotation, the record is working its way onto the popular dance charts.

Meanwhile, a second album is due this month, and Camouflage's invasion of the United States begins in earnest in the summer with a North American tour.

"We're very excited about coming to the United States," Meyn tells THE STREET. "It's such an immense country that success there would be quite an achievement."

And achievement is not a word that falls from Meyn's lips lightly. Camouflage is often compared to other synth-based bands like Depeche Mode and OMD, but Meyn dreams of the day when there will be no comparison.

"I think it's difficult to find bands today that have significant influence," he says. "Most of what I hear is nothing new. We're trying to bring in a lot of new ideas and different sounds with our music."

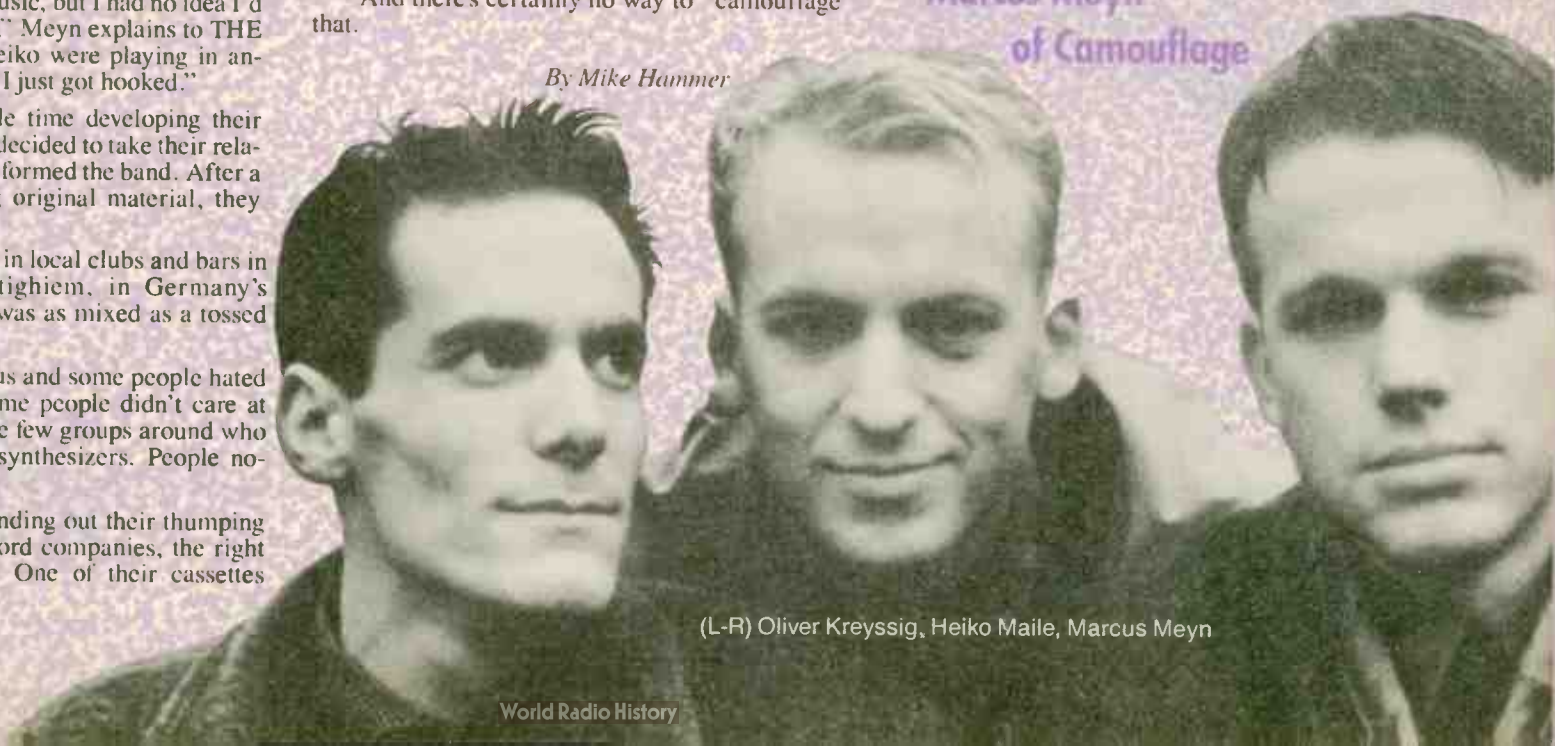
And there's certainly no way to "camouflage" that.

By Mike Hammer



"I think it's difficult to find bands today that have significant influence. ... Most of what I hear is nothing new. We're trying to bring in a lot of new ideas and different sounds with our music."

Marcus Meyn
of Camouflage



(L-R) Oliver Kreyssig, Heiko Maile, Marcus Meyn



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SIREN

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The Sirens of Greek mythology used their seductive singing to lure sailors to shipwreck. Robert Hass and Kristin Massey of the group Siren don't go to that extreme, but the passion of their debut Polygram album, *ALL IS FORGIVEN*, is certain

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to excite the multitude of listeners of contemporary rock. With the release of *ALL IS FORGIVEN*, Siren un-

leashes its unique brand of rock 'n' roll: hard-edged yet haunting, melodic, intimate. Watch for Siren to become a vital force of 90's rock.

THE Choirboys seem to have had a little angelic influence in the turn of events in their career. When things were down something always turned up. When a band member dropped out within one week

of recording an album, six hours later a new guitarist was on the scene. As luck would have it, coupled with much talent, dedication and energy, the Choirboys have delivered a wonderful LP, *BIG BAD NOISE*, on WIG Records.

CHOIRBOYS

GLAMOUR CAMP



NO. Glamour Camp is not a bunch of Marilyn Monroe wannabees, sequestered in the Poconos. Glamour Camp is Christopher Ocasek, the son of one of the more interesting musicians of the decade, Ric Ocasek of the Cars. Glamour Camp released an exciting, self-titled new album in the modern romantic vein of Bryan Ferry and David Bowie, but in command of its own distinctive and original lyrical and melodic style. Glamour Camp features some of the top session players in the industry including Mark Egan, Andy Newmark and Eddie Martinez, and the album, on EMI Records, promises to be one of the more exciting records of the year.



Julian Lennon



Being the son of John Lennon, one of the most famous songwriters, singers of all times, can make one neurotic at the thought of contemplating a musical career. Despite the odds, Julian Lennon proved, with his highly acclaimed debut LP, VALOTTE, that he was a legitimate talent in his own right. The record prompted his Grammy nomination for Best New Artist in 1986 and in that same year, Lennon was named

Rolling Stones Readers' Poll Number One New Male Singer. He went on to record another successful LP, THE SECRET VALUE OF DAYDREAMING. Currently, Julian Lennon released MR. JORDON on Atlantic Records and the LP is crafted with sensitivity and vitality. The record follows in the brilliance of his past efforts and certainly should claim a safe place as one of the finest records of the year.

This could be the year of the Fine Young Cannibals, as if the preceding years were uneventful. With writing, performing and producing their own records, writing soundtracks and acting in movies, FYC have made the most of their years. Their current release, THE RAW AND THE COOKED, on I.R.S. Records, is an eclectic combination of dance tracks and

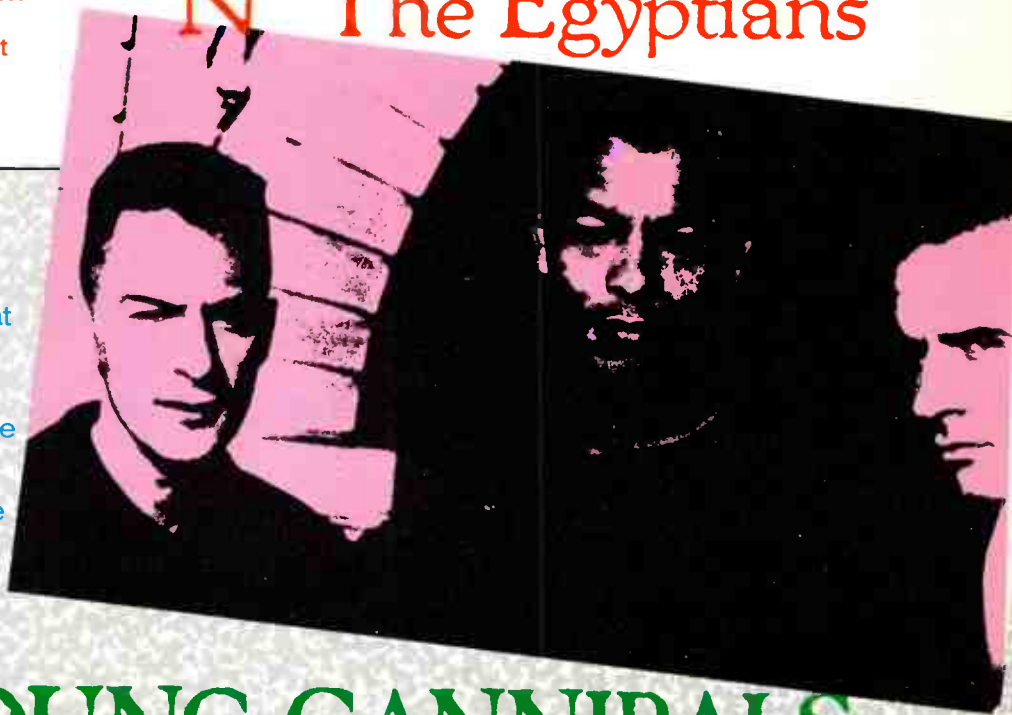
ballads heavily influenced by r & b and Motown. What we have here is a remarkable record filled with ten songs of equal brilliance. The single, "She Drives Me Crazy," is a sensuous, ethereal movement of sounds. And this is just the beginning. THE RAW AND THE COOKED is proof positive that FYC is definitely poised for greatness.

FINE YOUNG CANNIBALS



Robyn Hitchcock has quite a public history, literally, dating back to 1863 when Jamblat Watashee Hitchcock married Hannah Prewett and got the ball rolling. And, in 1927, when Cynthia Marie Prewett was killed by a giant squid, that didn't stop a thing. Robyn was born in 1953, got his first guitar in 1967, thus the beginning of a prolific, if erratic career. Robyn Hitchcock's Egyptians include Andy Metcalfe and Morris Windson, and have released QUEEN ELVIS on A & M Records. In terms of post modern rock, Robyn Hitchcock is one of the best and QUEEN ELVIS promises to be an exciting and vital record...in 1989.

ROBYN HITCHCOCK N' The Egyptians



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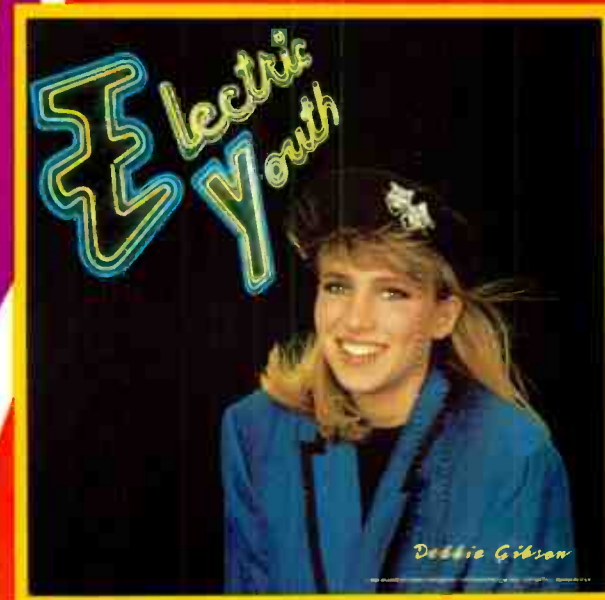
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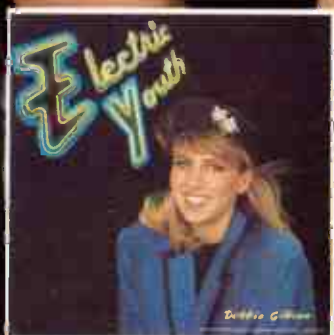
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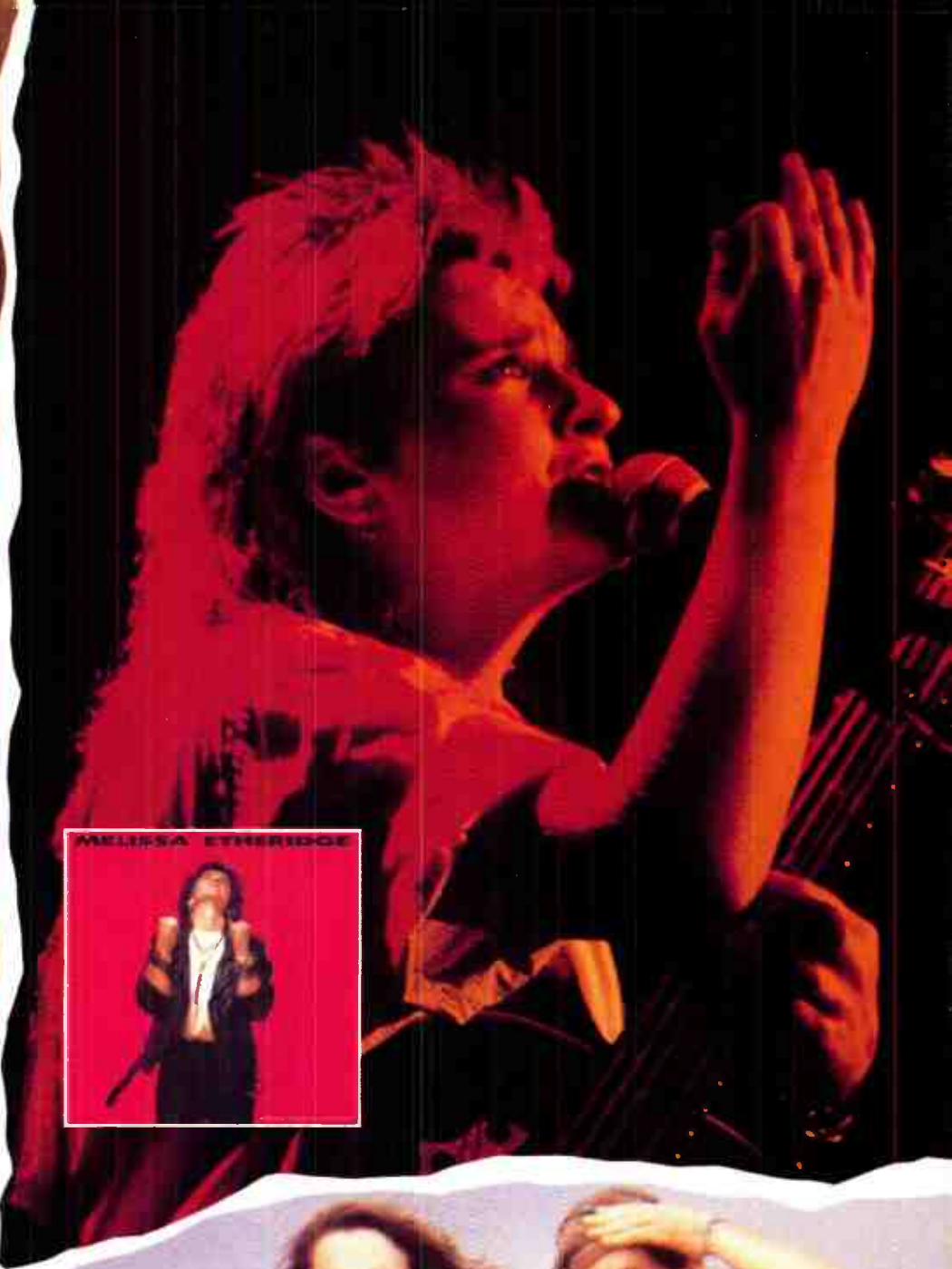
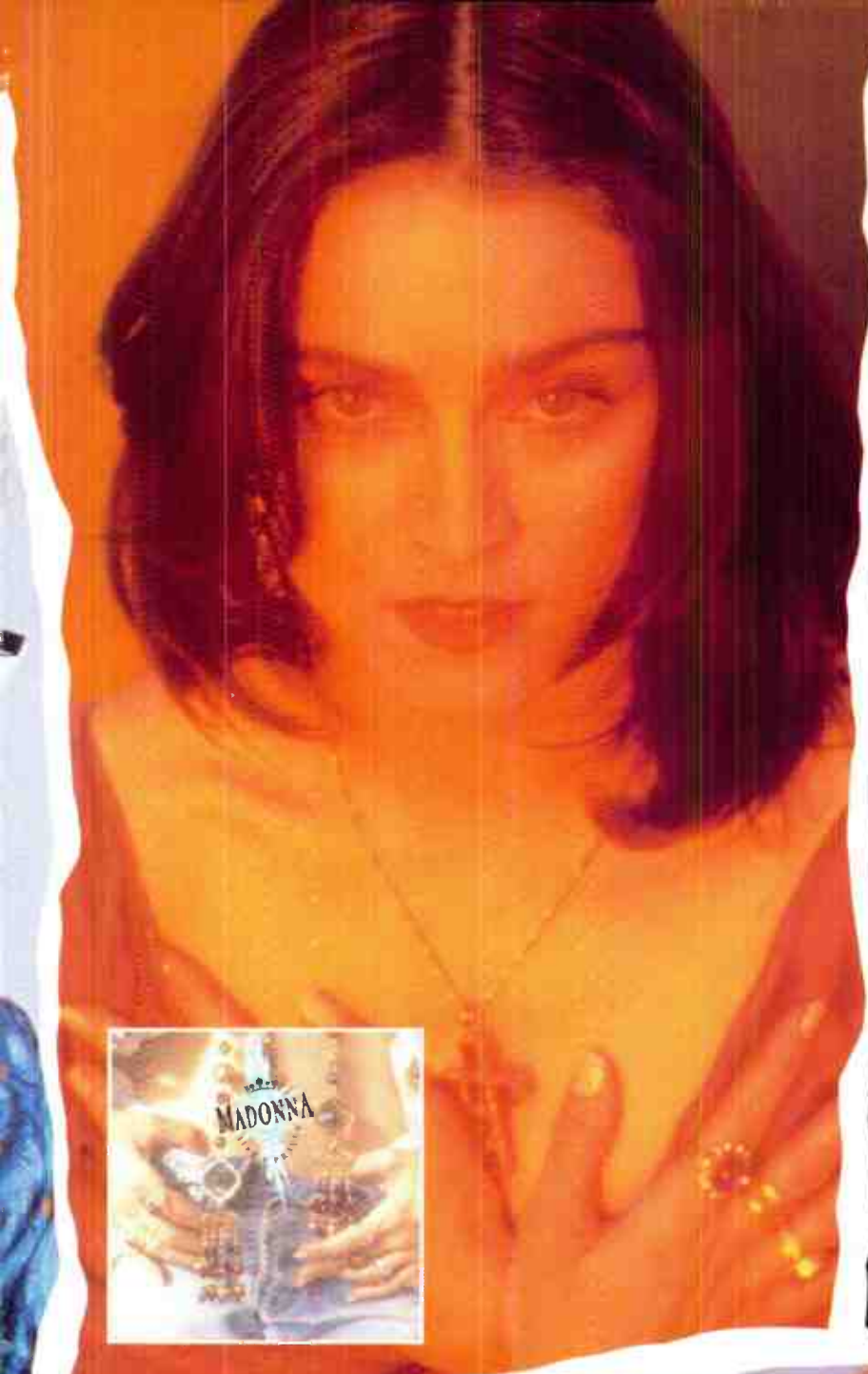


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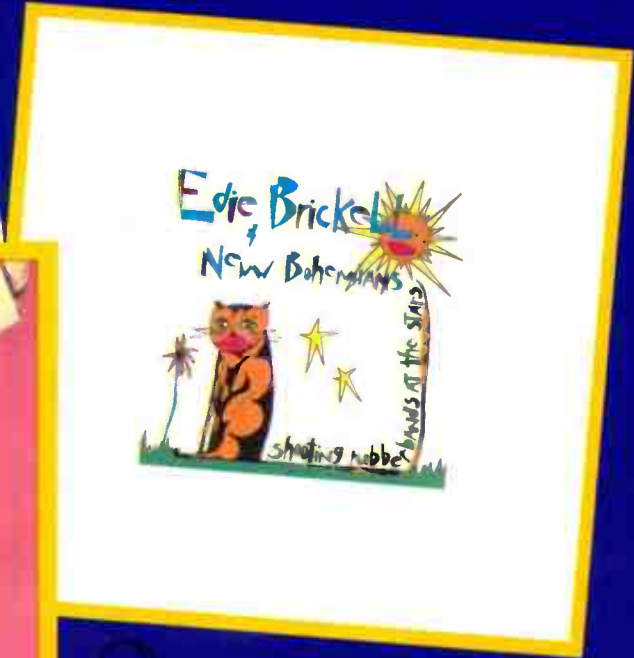
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WARRANT



If you're young, in high school, and/or 15 years old, you've probably heard of 220 Volt, a rock band from Sweden which has been marketed to the young student assembly scene. If 220 Volt is not in your everyday vocabulary and/or you're older than 15, check these guys out! 220 Volt is happening and EYE TO EYE, on Epic records, is a powerful and exciting record. EYE TO EYE is the band's sixth LP and second release in the States. The first single, "Beat of a Heart," is a real rocker that sets the pace for this amazing record.

220 VOLT

the

THIEVES

The Thieves have been likened to cat burglars as they sort of erupted onto the Nashville music scene and proved that they could play hard-driving rock. The Thieves recently released album, SEDUCED BY MONEY, on Bug Records captures a raw sound, the sound that epitomizes their stage performance. Don't let their Nashville base confuse you with country music. The Thieves are rockers. Check them out.



SIDE WINDERS

WITCHDOCTOR

When Easterhouse came upon the scene in England in 1982, the group received early acclaim for its provocative lyrics and compelling melodies. According to "Record Mirror," "they produce music of rare fire and purpose...passionate, brooding songs of revolution, aimed straight at the soul and

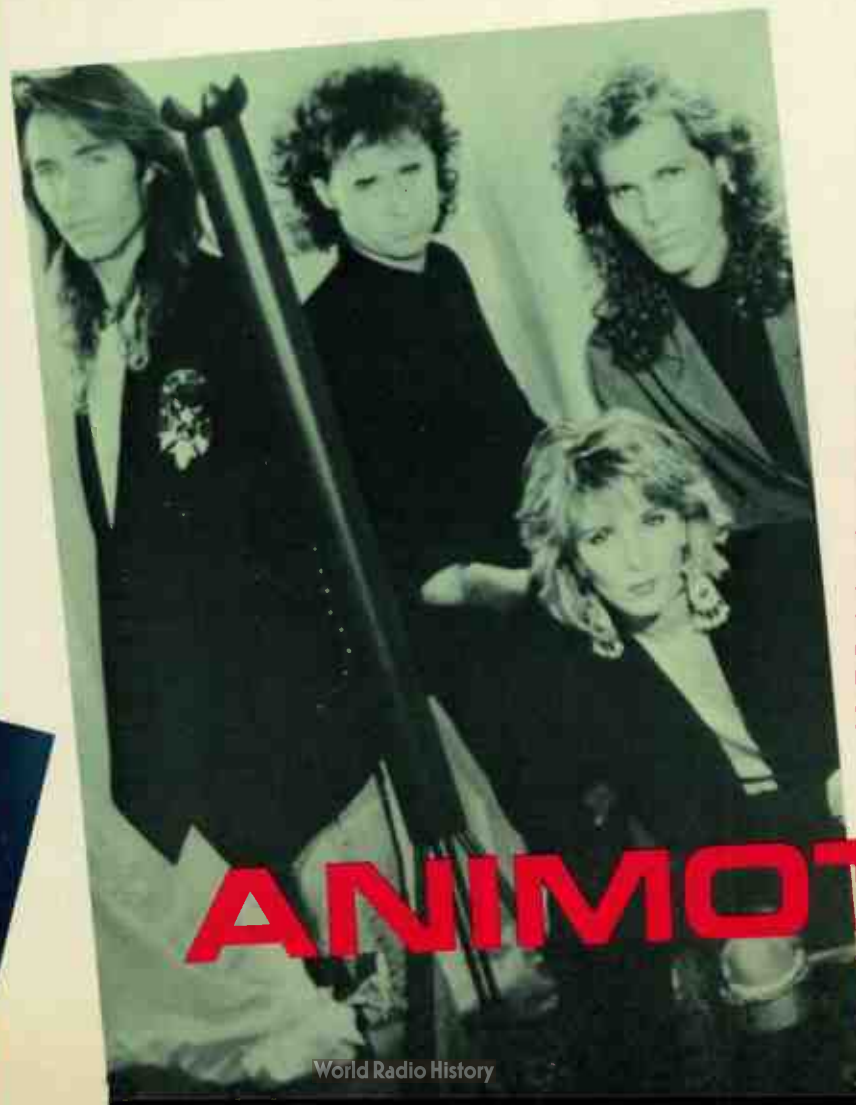


While no one's ever extolled Tucson, Arizona as being a rock and roll mecca, the city has produced a few bands including Sidewinders, a desert-based quartet whose RCA Records debut, WITCHDOCTOR, is a tribute to their arid roots. The record, admittedly, is uncomplicated and rich with simple, clean music. Their pure sound is elegant and sometimes, as is the case with WITCHDOCTOR, less means more. While the band admits it isn't the most technical group in the world, it does have a distinctive sound that is laden with emotion.



EASTERHOUSE

the soles." Now, Easterhouse has released a real rock 'n' roll winner, WAITING FOR THE REDBIRD, on Columbia Records. The record is full of great music, from the hauntingly beautiful "Stay With Me" to the positive sentiments of "Hype and Glory" to the driving rhythms of "You're Gonna Miss It."



After a nearly three year absence, Animation has returned and a strikingly different band now stands center stage. The change revolves around the new lead singers, Cynthia Rhodes, of Dirty Dancing fame, and Paul Engemann, who is a European sensation. Rhodes and Engemann teamed up with original members Greg Smith and Don Kirkpatrick to form what is "just the right combination of players." The re-energized group has engineered a terrific comeback LP, ANIMATION, on Polygram Records, with a sure fire hit single, "Room To Move."

ANIMATION

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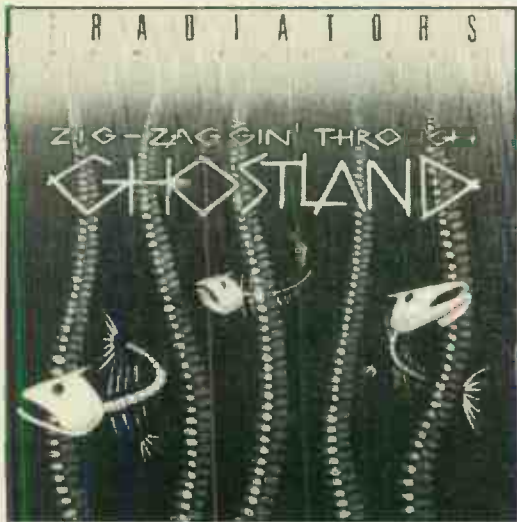
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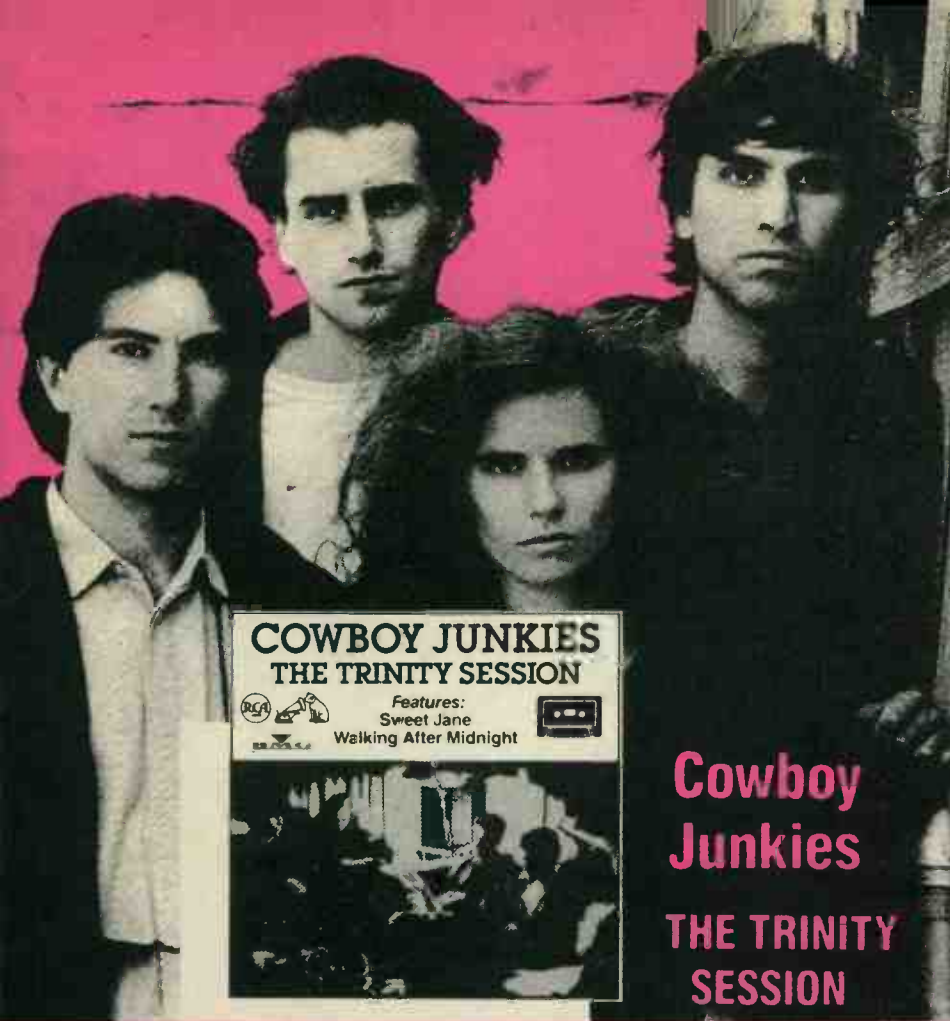
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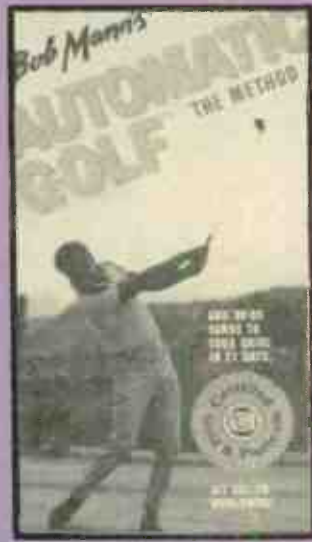
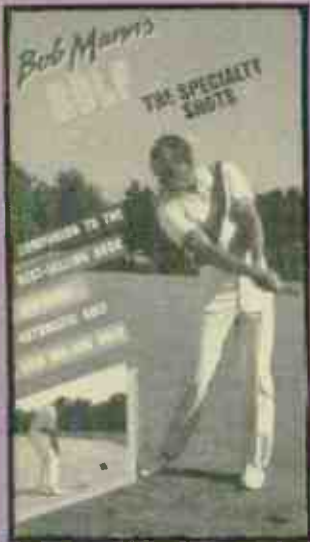
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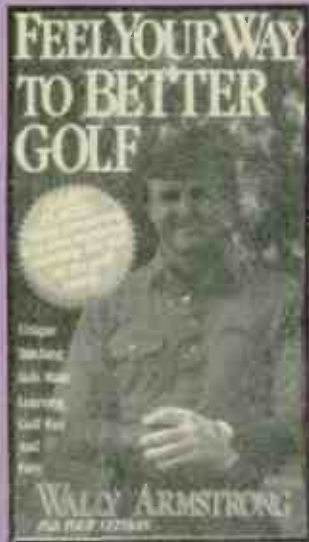
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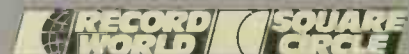


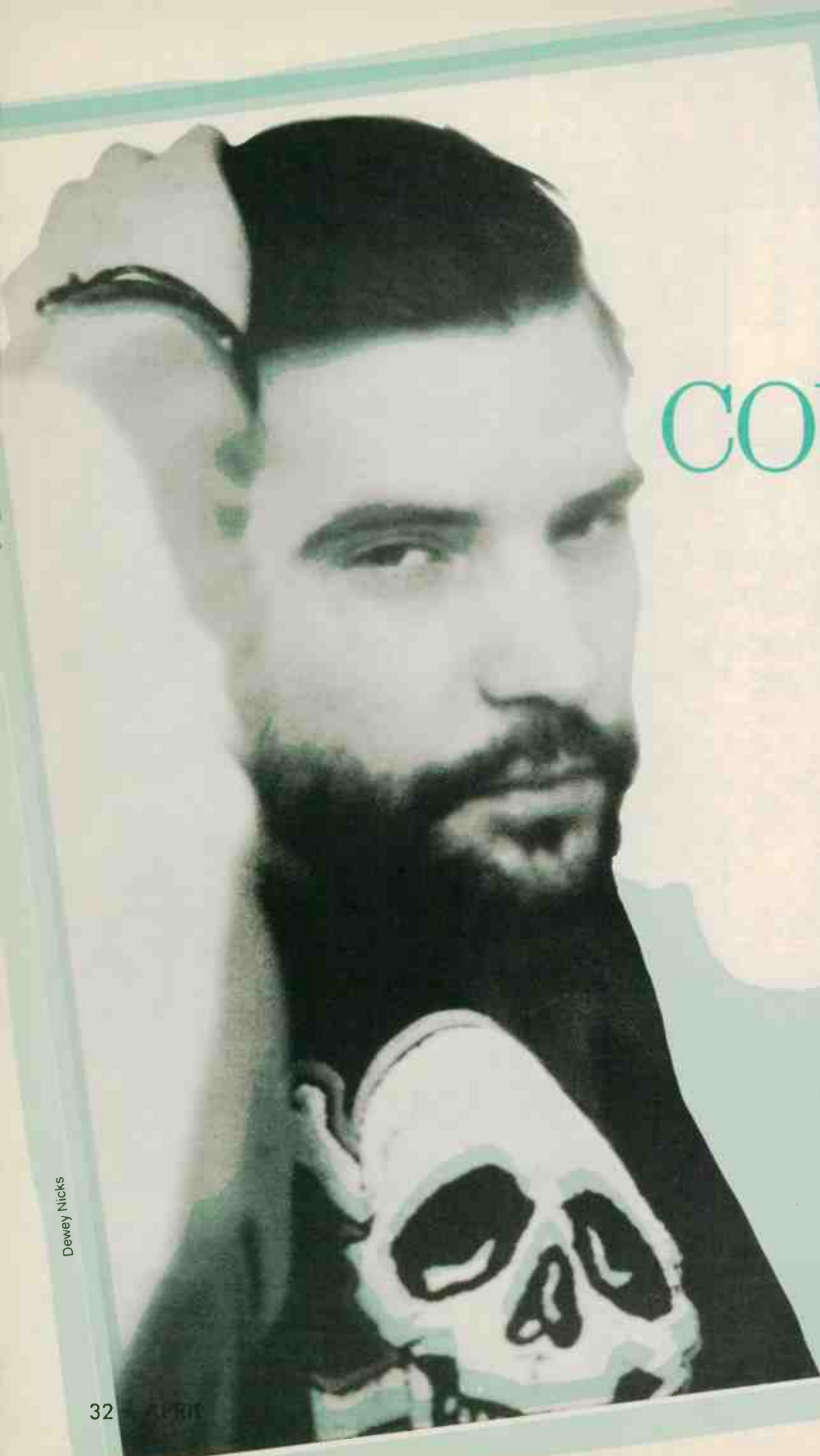
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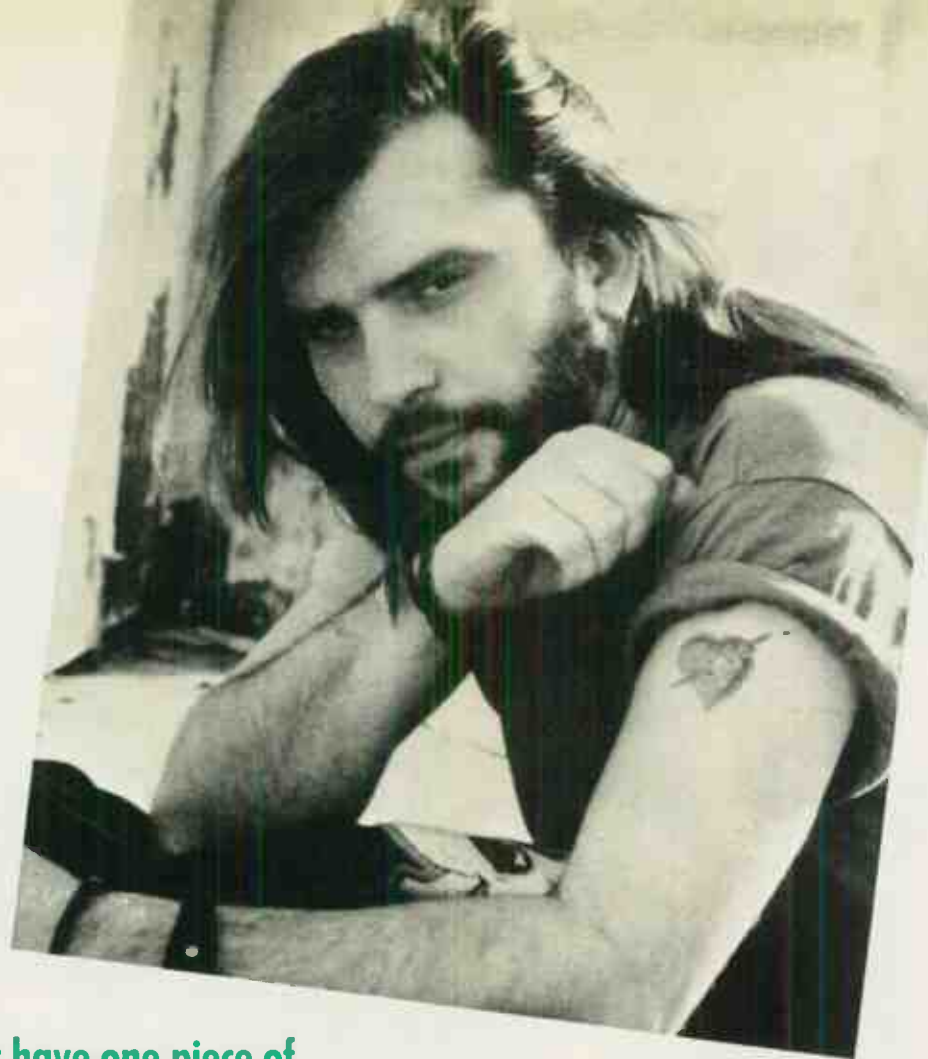
ROCK AND A COUNTRY PLACE

Once upon a time a cowboy was a cowboy and a rocker was a rocker. The only place they met was at the back of the bar for a late night rumble. Then, Elvis came along. Ever since, country and rock have co-existed as somewhat strange bedfellows. For those artists who have a little bit of both and not enough of either, and their fans as well, it can be a pretty confusing situation.

Help could be on the way in the form of a new generation of artists who have true country spirit but fierce rock and roll roots. With long-hair, a rebel smile and a menacing skull and crossbones gracing the cover of his latest UNI album, *COPPERHEAD ROAD*, Steve Earle is certainly one of those hopefuls. He plays strident, twangy guitar with a heavy backbeat, sings about tough, often unpopular issues, and his music sounds rough and impassioned. A lot of people say Steve Earle isn't country at all. They say he's rock.

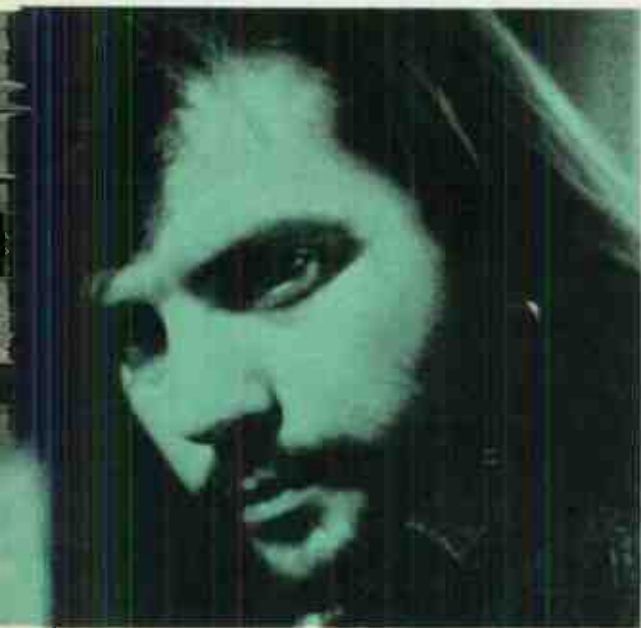
For Steve himself, it doesn't matter what they say. "To me rock and country are just names", he told *THE STREET*. "It's not really a genre of music, because I think what I'm doing is every bit as valid as country music ever was."

Steve Earle started out as a folk-singer playing the Nashville clubs in his late teens with the likes of Townes van Zandt, Guy Clark and Jerry Jeff Walker, another outlaw type from Austin, Texas. It was ten years later, however, before his first highly-acclaimed album, *GUITAR TOWN*, was to establish Earle as a voice to be reckoned with in the vanguard of contemporary country music.



"I don't have one piece of vinyl out there with my name on it that I'm ashamed of...I'm very lucky in that sense."

Steve Earle



"It was funny because everyone in town thought I'd make my first record by the time I was twenty-one and something always seemed to get in the way. I just never got the deal. In a lot of ways, I'm very glad that I didn't make my first record till I was over thirty, because I don't have one piece of vinyl out there with my name on it that I'm ashamed of...I'm very lucky in that sense."

GUITAR TOWN defined a strong country sensibility for Earle, but by the time the follow-up, EXIT O, came out, Earle was straining at the bit trying to establish himself with his rock audience. The first move was to change labels, making a lateral move within the MCA corporation to the more rock-oriented UNI logo.

"I realized after EXIT O that MCA Nashville would never be able to tailor the way they do things to any individual artist," Earle explained. "They're the most accessible label in country and there was some progressive things starting to happen there, but there weren't enough allowances for the fact that we could be played on rock radio."

Despite the less than enthusiastic reaction to the EXIT O album and a well-publicized incident involving a scuffle with an off-duty police officer in Dallas, Earle has bounced back resoundingly with his current release. COPPERHEAD ROAD, Earle's fourth album in all, including an Epic release of early demos, is undoubtedly a tougher, harder-edged work than his previous release. Earle, however, feels ironically that the album contains some of his most country tunes to date.

"In a lot of ways this is one of the most tradi-

tional records I've made, that's the strange thing about it," he explained to THE STREET. "Melodically, everything, except 'Back To The Wall', 'on this record is some of the most traditional things I've ever written. COPPERHEAD ROAD is pretty country in its structure, and as a singer, I'm still stylistically a country singer. I think I owe more vocally to Hank Williams than to the Rolling Stones."

"I'm always going to be a country singer because I'm always going to talk like this," he drawled. "There's nothing I can do about that. I think that what I'm doing is still very true to the spirit of country music or what it was originally intended to be. Country and rock were never mutually exclusive terms to me in the first place."

One of the highlights of the new album is a track called, "Johnny Come Lately", a strong comment on the contrasting receptions that vets from WWII and those from Vietnam received on returning home, set to a blustery folk jig with help from the Irish band, the Pogues. "What's funny is the Pogues wanted to make it real country," Earle recalled, "and I went across the ocean to make it sound like them. So we met somewhere in the middle. They were hearing my records on it and I was hearing theirs."

Both the song and the title track, with its dark defiance and explosive drum sound, touch on the Vietnam issue.

"It's something I think all Americans have been going through the last few years," he ventured. "One of my best friends who was there suddenly started talking about Vietnam last year. I'd known the guy for ten years and had known that he was there, but it was something he didn't talk about. And no matter how curious we were about it, we who didn't go didn't talk about it either. It was just a subject that was avoided. The people that went feel that they were mistreated when they came home, the people that stayed feel guilty about mistreating them."

Other issues that Earle now concerns himself with include the homeless. He has started an organization called Fearless Hearts for Homeless Children in Massachusetts. "We're establishing a day-care school, pre-school education and medical counselling for the children of homeless families," he explained. "We're trying to make the experience of being homeless at such a formative point in their lives as least traumatic as possible. You don't want to screw the children up and drop the ball on another generation. You're creating a real hard-core underclass when you do that."

Earle's life seems to be more in order now—he's married and settled into his first owned home just outside of Nashville. However, performing live remains Steve Earle's favorite part of life. "No matter how tired I get or how tedious the business gets, performing makes it all worth it."

"There's something about the live show that I realized for the first time in Chicago. Halfway through the first encore, it dawned on me suddenly that my dreams had come true and I still haven't quite got over it. I can say it's just my job, but in the middle of a show when everything's going well, I have to pinch myself sometimes."

By John Sutton-Smith

THE HELIUM BOMB

The jig is up for the Replacements. The band has finally stopped denying what everyone else has known for years. Vocalist Paul Westerberg is one of the decade's great songwriters. The Replacements once tried to hide that fact behind thrash and audacity. But with the release of their seventh album, the awesome, *DON'T TELL A SOUL*, on Warner Brothers/Sire Records, the Mats have turned down the volume, turned up the vocals and let eleven masterful songs speak for themselves.

"I could sit down right now and write a song," Westerberg tells *THE STREET*, nodding toward the piano in the Warner Bros. conference room. "I know I'm a songwriter. That's my strong suit and I don't shy away from it anymore."

Nearly two years earlier, in the same room, Westerberg was telling a different story. "I don't see what a lot of people see in my songs," he said then. "To me, they're like looking at an old photograph of myself where it just kind of makes me cringe."

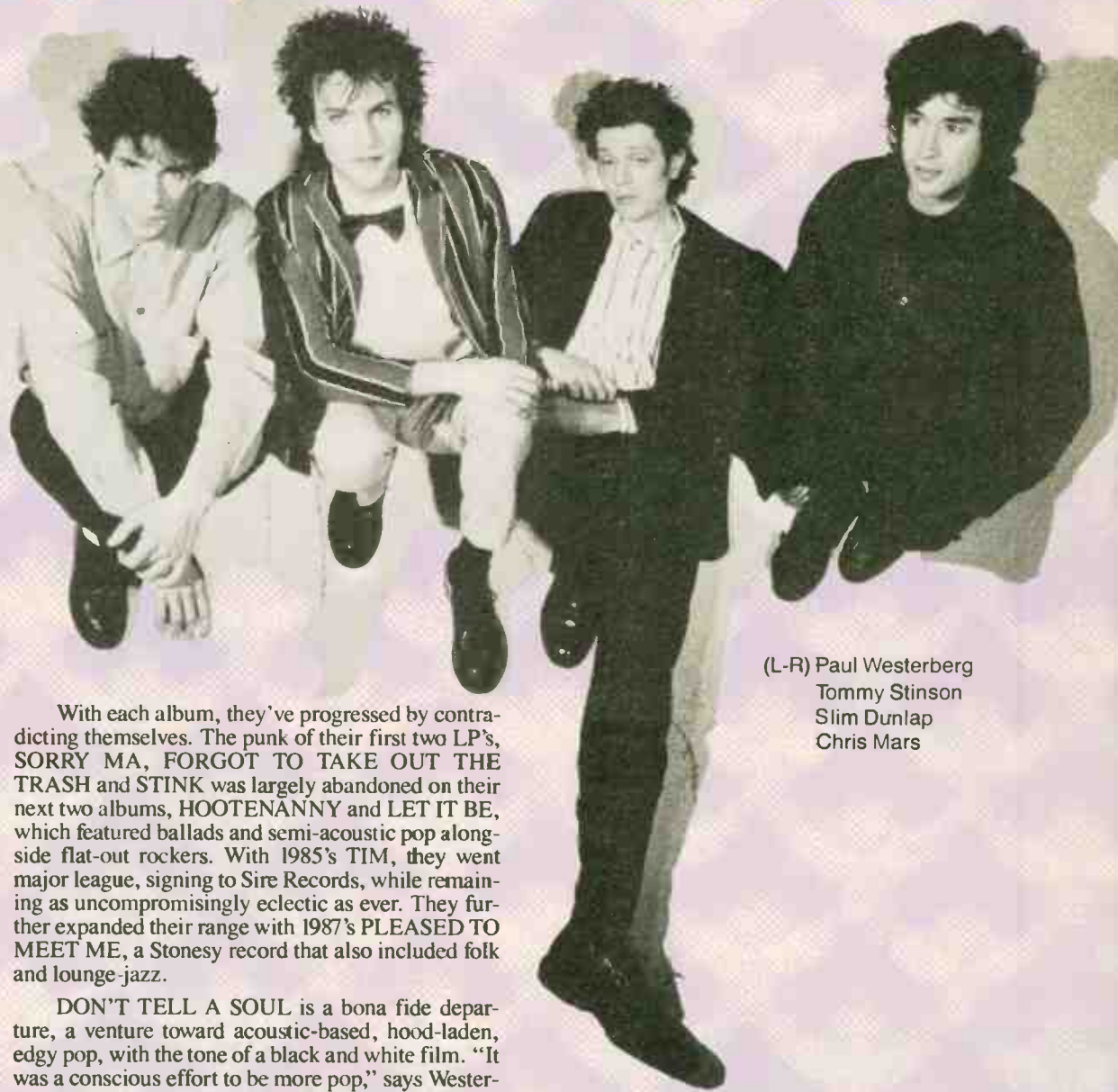
Westerberg is now more confident about his writing. He's sure enough to sit down and name his ten or eleven favorite Replacements' songs, among them (in no discernible order): "I'm In Trouble," "If Only You Were Lonely," "Color Me Impressed," "Alex Chilton," "Can't Hardly Wait." The list could go on, he assures *THE STREET*.

With characteristic perversity, Westerberg even puts one of the songs on his ten worst list, as well. Indeed, the band is nothing if not thoroughly and thrillingly unpredictable. For example, prior to their last tour, they vowed never again to indulge in the outrageous stunts that have regularly and entertainingly sidetracked more than a couple of their concerts. A few months later, at a highly visible New York gig (nicknamed "The Helium Bomb"), they were at it again, derailing gloriously as the chaotic evening culminated with Westerberg sucking helium from balloons and singing in a high-pitched, cartoon-ish voice. "It was all Joan Jett's fault. She sent us these helium balloons that said, 'good luck,'" explains Westerberg, "Please don't give us helium."

But it is this very sense of playful experimentation that allows the Mats to stumble upon brilliant musical ideas—or just to stumble. The toned-down mood of *DON'T TELL A SOUL* and all the talk of Westerberg "growing up" do not necessarily mean that they have stopped their wild antics. "I've learned my lesson," he says. "I'm not gonna promise anything anymore. I'm fully prepared to go on tour and blow everything we've said right out of the water."

If Westerberg's definition of growing up means becoming more like oneself, then the band will probably continue to confound expectations. At the core of the band's identity is spontaneity, a rare quality in this age of programmed tracks, overproduced records and rigidly structured concerts.

"We're gonna go with the mood," Paul says flatly. Over the past nine years, they've done just that, on stage and on vinyl, giving fans the unexpected while serving up some of the best rock 'n' roll of the 1980's.



(L-R) Paul Westerberg
Tommy Stinson
Slim Dunlap
Chris Mars

With each album, they've progressed by contradicting themselves. The punk of their first two LP's, *SORRY MA, FORGOT TO TAKE OUT THE TRASH* and *STINK* was largely abandoned on their next two albums, *HOOTENANNY* and *LET IT BE*, which featured ballads and semi-acoustic pop alongside flat-out rockers. With 1985's *TIM*, they went major league, signing to Sire Records, while remaining as uncompromisingly eclectic as ever. They further expanded their range with 1987's *PLEASED TO MEET ME*, a Stony record that also included folk and lounge-jazz.

DON'T TELL A SOUL is a bona fide departure, a venture toward acoustic-based, hood-laden, edgy pop, with the tone of a black and white film. "It was a conscious effort to be more pop," says Westerberg. "No one seems to be mining the pop vein so much anymore." His favorites are the first single, the infectious, "I'll Be You," and the country-ish dazler "Achin' To Be."

"I'm a sucker for that kind of chord change, which is very Raspberry-esque or power-puppy. That's something that made an impression on me, classical chord progressions done in an aggressive manner," he says, as bassist Tommy Stinson walks into the room.


Westerberg gets frisky when he sees Stinson, and the two exchange humored glances as if communicating on some secret, non-verbal plane.

"Tommy is a performer," Paul says. "And (guitarist) Slim (Dunlap) is more of a...henchman? And (drummer) Chris (Mars) is Chris. I'm not a great performer or guitar player. It took me this many years to realize my strong suit—songwriting."

By Paul Iorio

"It was all Joan Jett's fault. She sent us these helium balloons that said 'good luck'... Please don't give us helium."

Paul Westerberg
of The Replacements



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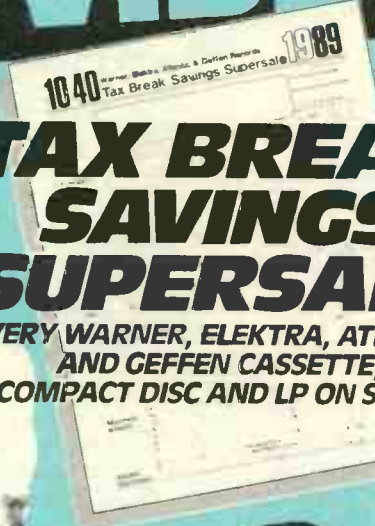


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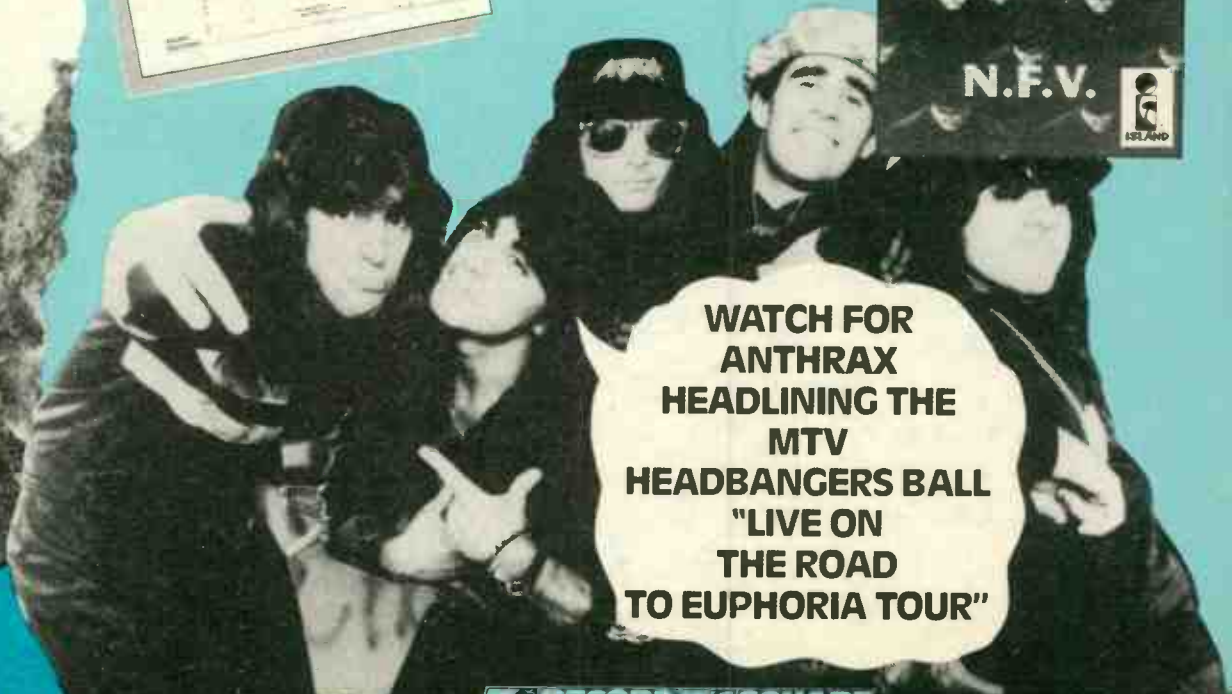
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CRIME DOESN'T PAY

Breaking down negatives, accentuating positives. That seems to be the credo of West Coast rapper Ice-T, who was in New York recently promoting his latest hot-selling album, *POWER*, on Warner Brothers/Sire Records, by making personal appearances in some of the roughest neighborhoods in the city. Having just gotten back from what may have been a typical day for a famous rapper, Ice-T spoke to *THE STREET* in a somewhat swankier, more relaxed setting, the elegant Parker Meridian Hotel.

"I don't cry about much," Ice explains, as he describes a security problem at a group appearance he had that day with Big Daddy Kane and Lonzo Brown in the Brownsville section of Brooklyn. Ice is sitting comfortably, wearing his trademark gold chain adorned with a huge golden pistol. He continues, "They (the record company) didn't allow us to bring any security, and we were tellin' them, I said, 'Yo, you don't understand, rappers travel in posses,' (for those of you who are not rap-literate, a posse is a bunch of your close friends who travel everywhere with you). It's not like you want your friends around all the time, it's just you never know—because we walk into the darkest parts of the city and the only thing that saved our lives today was that Kane's posse was there with us."

Ice relates how they were practically barricaded into a record store by both the crowd inside and the mob waiting to get in. The people outside were getting irritated over not being allowed in, and Ice was thinking the whole thing was going to turn violent, with him in the middle of it. Kane's posse, however, acted as a buffer between the artists and their fans, but it was a very close call for them. "You send Duran Duran out, you got armed police with them. My fans are not like Tiffany's fans, these kids that listen to rap are pretty rough." Next time, Ice assures *THE STREET*, the record company will send security.

Ice-T is no stranger to a rough world. He grew up in downtown Los Angeles where gangs and drug dealers were the only role models kids in the area could look up to. Ice makes no bones about having been involved in crime for awhile, but he went through a metamorphosis a few years back with rap, which changed his whole outlook and got him re-directed on a legitimate path to success. The title of his first album, *RHYME PAYS*, was a clear message that, unlike crime, music for him was going to pay. Not content with his own turnabout though, he is driven to help re-direct street kids who are as susceptible to being dragged into the same quagmire as he was. In addition to personal appearances, Ice speaks frequently at schools, where he interacts with the kids and attempts to persuade them, through his own vivid experiences, to keep clear of

the fast lane. And then there is his music. Many of his songs are devoted to speaking about the dire consequences of criminal life on the streets. But he is also constantly confronting the stigma of rap as inciting violence and condoning crime, the very thing he is opposing.

"Like, half your job is breaking down all the hype and negative things rap gets," he elaborates. "They'll see street dramatics in my lyrics and they'll say that's violence. And I say, 'No, that's life.' I just report what I see on the street. I'm no more violent than any news reporter. The lyrics have a negative image with a positive message."

Ice has a thing about being truthful in his songs so street kids will listen and understand. Really truthful. "Dealin' with it helps," he explains. "What you'll find in my lyrics is compassion. I understand what they're going through. And I try to say 'Yo, I've been there.' Now if you admire me, which I hope you do, check me out and don't go down the path that I did. I wasted a lot of my life attempting to get it fast. Don't do it. But I don't just do it preachy. I show the events."

"If I wrote true stories about my life, they would all add up at the end with, 'See how I screwed up.' They would all start out with, 'See how much fun it (crime) is, see how I screwed up.' I know where these kids' heads are at. I know what they're going to listen to and they know truth."

The real life events in his songs have led some who misunderstand the positive message to the conclusion that he is pro-violence and pro-crime. On the surface, a song like "I'm Your Pusher" looks to be just that, but it reveals instead a message which is completely honest in its attempt to say something positive about life in the form of a dealer pushing music, not dope. Ice says the kids get the message loud and clear through the rap language and rhyme. But some stigmas don't go away so easily.

"The FBI checked me out because they found that drug dealers and gang members liked my music. They felt I should be banned. But if I am favored by drug dealers, why don't someone with some brains say, 'If they know they're listening to him, why don't we go get Ice and maybe he can talk to them and help us.' But instead they condemn me which puts me even on more of a pedestal. Drug dealers say, 'Yo, cops don't like us either, Ice, you're with us.'" Ice makes a face which reeks with disgust.

Along with trying to get kids off the street with his music, Ice has another goal: getting some of his homeboys in L.A., and elsewhere, off the street through the music they make on their own. It's called the Rhyme Syndicate, a collection of ten or so rap groups which Ice is sponsoring on another album. Hopefully, some of those bands will break through in the same way Ice has.

Can rap really make a positive difference as far as the street environment goes? Ice sits back and reflects for a moment. "You can only hope." He slowly leans forward, "Rap has a lot of concern in it. There have been more anti-crack records made in rap than in any other style of music. Even though we might not make a difference to all the kids, at least we are making the attempt."

By Robert Florio

"Rap has a lot of concern in it... Even though we might not make a difference to all the kids, at least we are making the attempt."

Ice-T

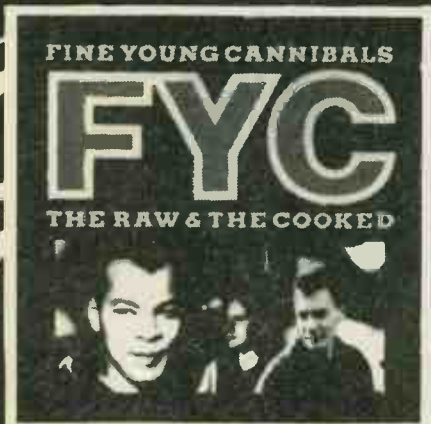
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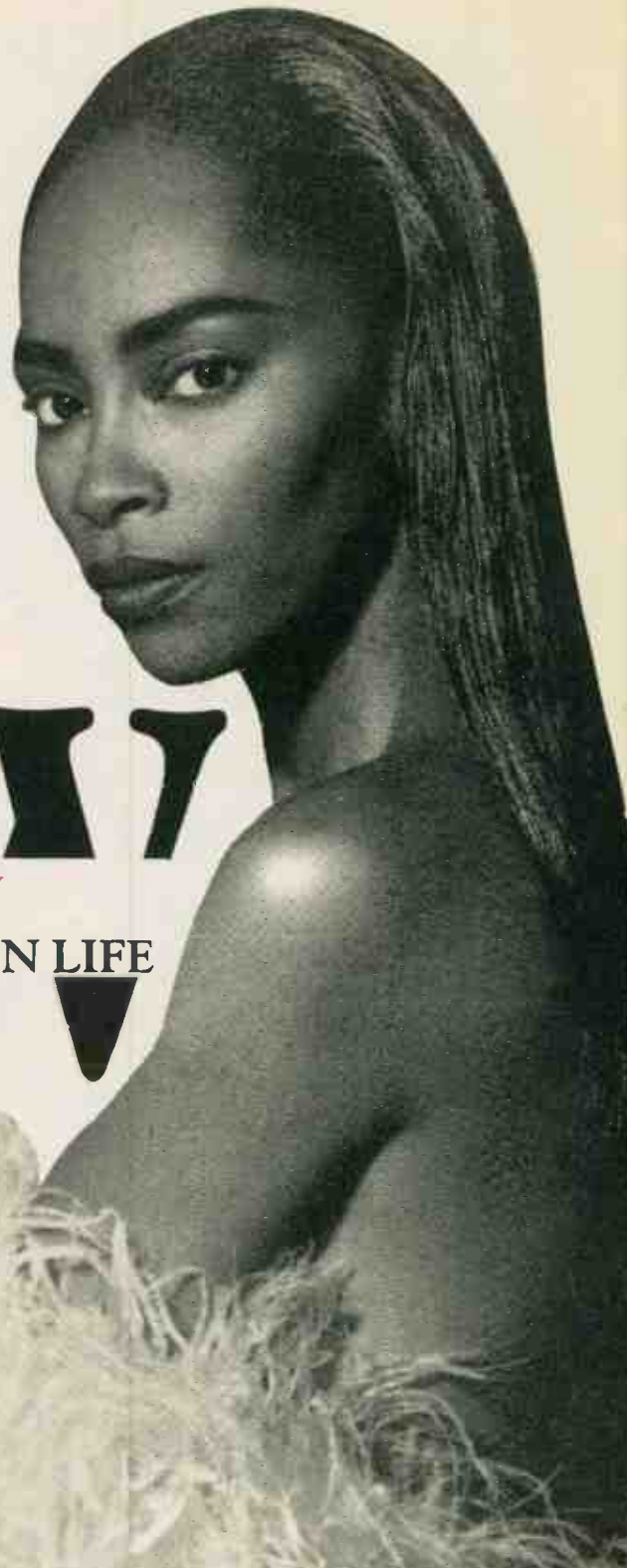
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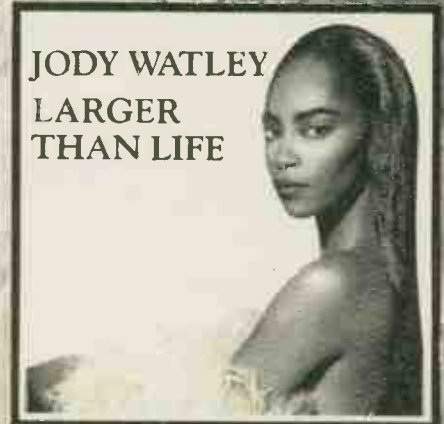
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JACK AND THE BEANSTALK

You know, bands come and bands go, but once in a while a band looms large on the horizon bearing a unique presence. They Might Be Giants is a band standing on the edge of that horizon, on the edge of notoriety and just plain on the edge. This hip duo, made up of John Linnell and John Flansburgh, has staked a claim in a fringe area of pop-rock that is fast becoming an artistic gold mine.

With the pair's second album, *LINCOLN*, on Bar/None Records, selling big and number one on college radio stations (as of this printing), the zany humor of TMBG is fast becoming known to the world. They have completed a successful European tour and, more recently, an American one, where they traveled a total of 10,000 miles like wandering minstrels—in a Ford Econoline van—driving from state to state, from gig to gig. Flansburgh, the bespectacled Giant who recently spoke with *THE STREET*, mused, "I'm always really surprised that such a broad spectrum of people can relate to our stuff. I mean, we're not trying to make it any easier." He was especially surprised when they played in Europe to audiences who barely understood English. "What we do has a lot of language in it and we were thinking, 'God, how is anybody going to understand what we're all about?'"

Well, some of their appeal may be in the challenge of trying to figure that out. Flansburgh agrees, explaining, "I think it's one of the winning points of the band that there's actually something to ponder. Whether you'll ever fully understand the song, at least there's something to think about."

LINCOLN is filled with things to ponder. There are eighteen songs on the album, a cornucopia of subject matter and frenetic musical styles which at times evoke classic Beatles or Elvis Costello tunes. Flansburgh and Linnell have crafted them with live instruments and computers. The result is an intentionally varied album.

"I think what we do is adventurous, and I like it when it's quite extreme. Melody is the secret weapon. It has an enduring quality."

Both Linnell and Flansburgh grew up in a suburb of Boston and then left the area in pursuit of separate dreams. Flansburgh went to art school while Linnell was rocking in a Rhode Island-based band. Then one day, they each decided to move to New York and, by sheer coincidence, ended up in

the same apartment building in Brooklyn.

"We both had the same friend in New York who also lived in the building. That was when we started working together. John had a synthesizer and I had a tape recorder so we started sharing equipment. But it was still a couple of years before we started a band."

However, their hopes weren't pointed toward big record deals. Flansburgh continues, "We didn't go for the big pay off. We took the low-road on a professional level. When we first started, I think we were concerned that we didn't just want to be another boring band. I think as time has gone by we realize that we don't really bore anybody. We probably aggravate people more than we bore them. We knew that if we were going to have any kind of general success we would have to find our own audience. That was a real challenge."

The band evolved slowly, playing in small rehearsal spaces, trying to attract an audience.

Of course, TMBG has since found a very enthusiastic audience, and now with hits like "Ana Ng" and "They'll Need a Crane," probably one larger than they expected. They Might Be Giants has found itself booking larger venues which, on the one hand, is fantastic, but on the other, problematic. John F. elaborates, "We started playing for really small clubs and I think that's molded the kind of cabaret-style show we put together. But now it's hard to think that you're being intimate with 1000 people. There's something profoundly phony about saying, 'We really touched everybody in the audience tonight.' We're not very good at the grand gesture. We should probably figure out how to blow something up or light something on fire."

For the present, guitarist Flansburgh and poly-instrumentalist Linnell are busy adding to the 300 or so songs they have composed so far. "Right now, I'm putting together a studio in my house. We do all the pre-production in our homes. All the programming stuff."

Though the world is just beginning to discover They Might Be Giants, their silhouette grows ever larger on the edge of that horizon. Flansburgh seems innocently awed by the experience. "I never thought we'd be this successful."

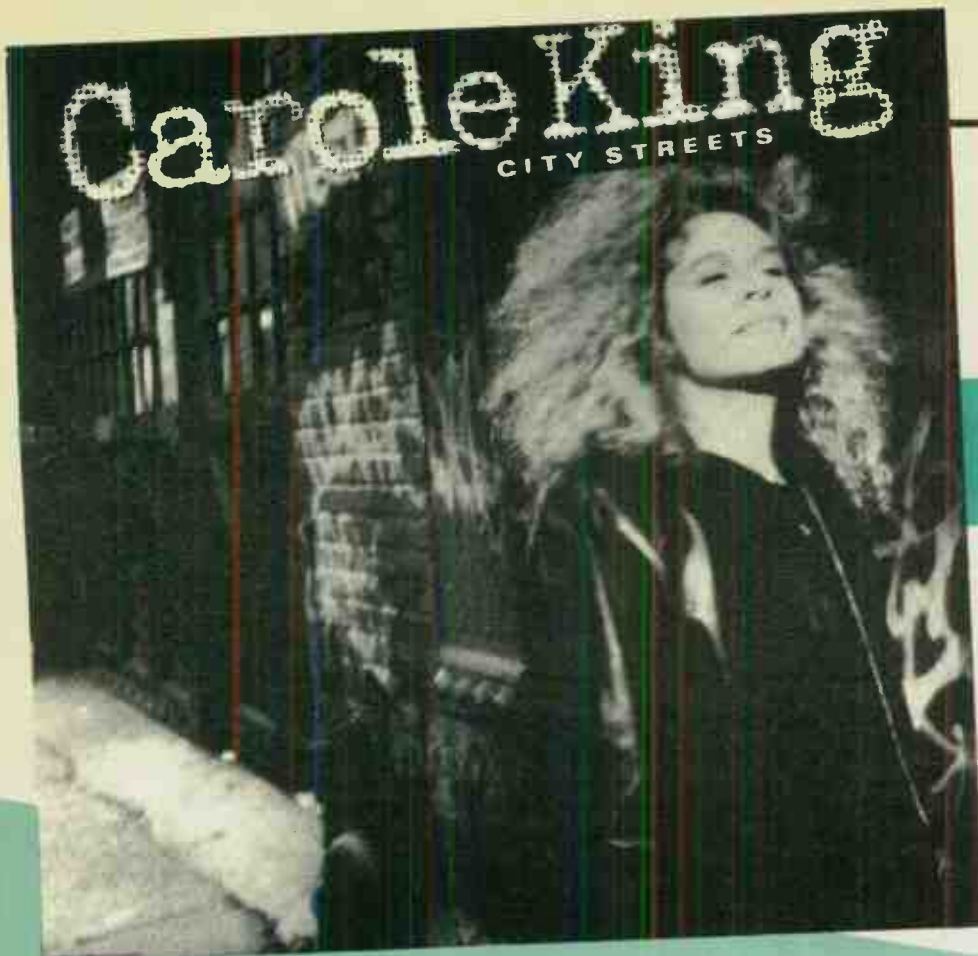
By Robert Florio



John Linnell (L) & John Flansburgh (R)

"I'm always really surprised that such a broad spectrum of people can relate to our stuff. I mean, we're not trying to make it any easier."

John Flansburgh
of They Might Be
Giants



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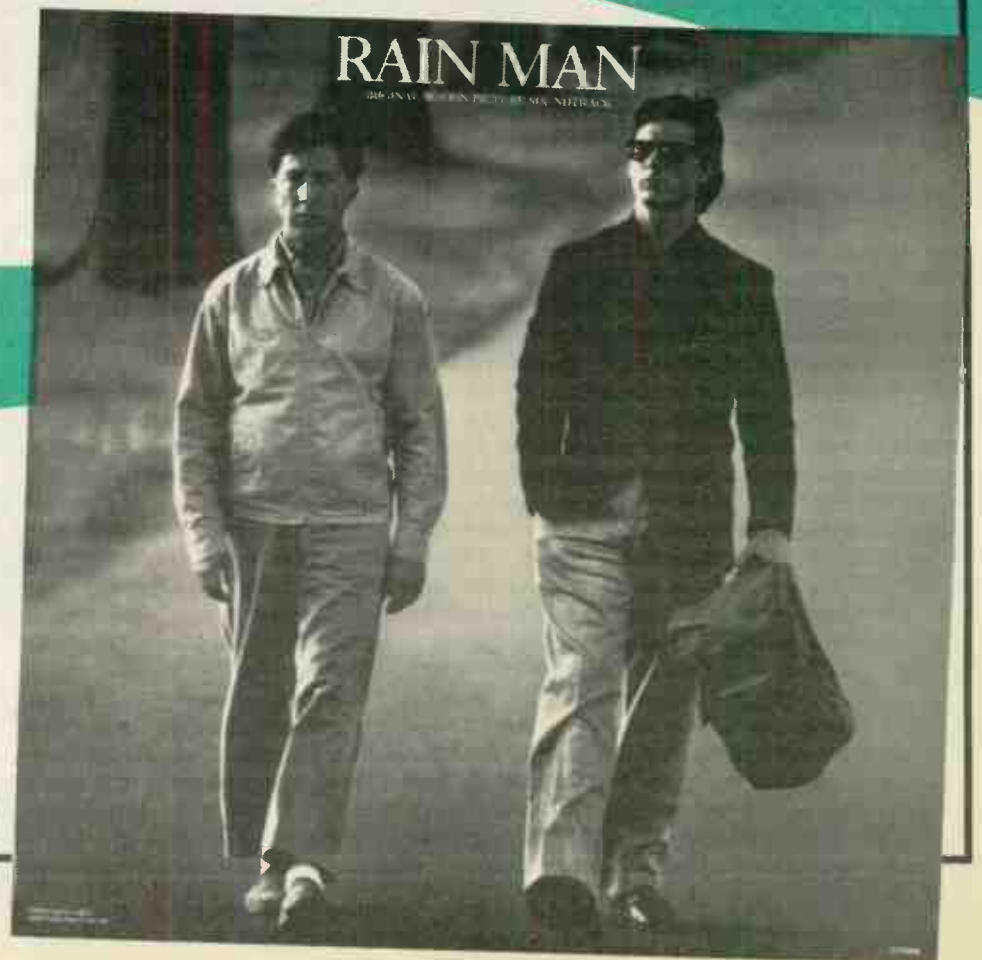
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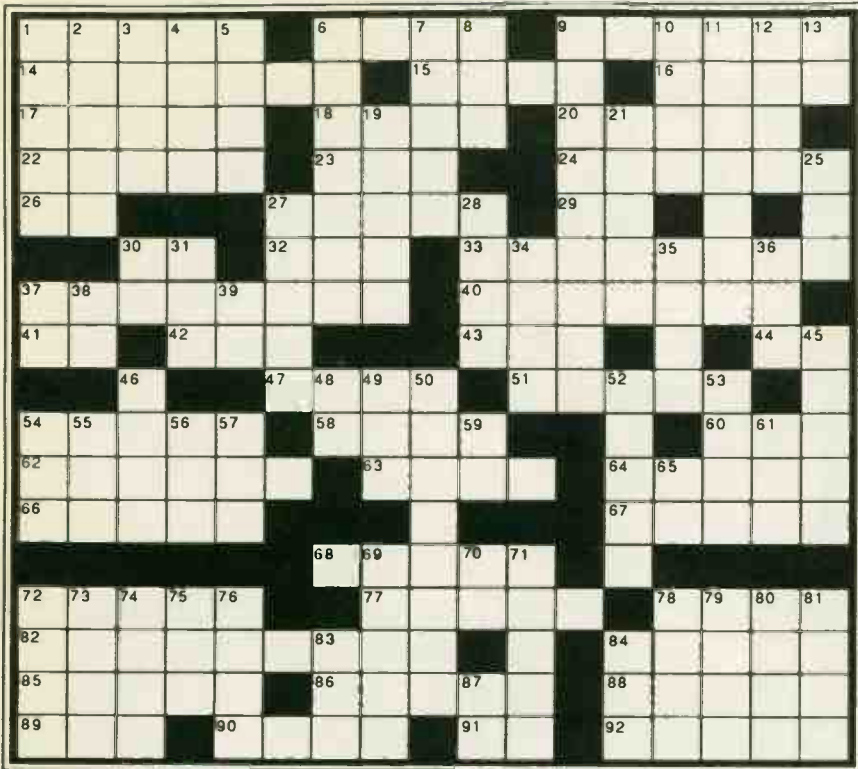


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BY J. PAUL



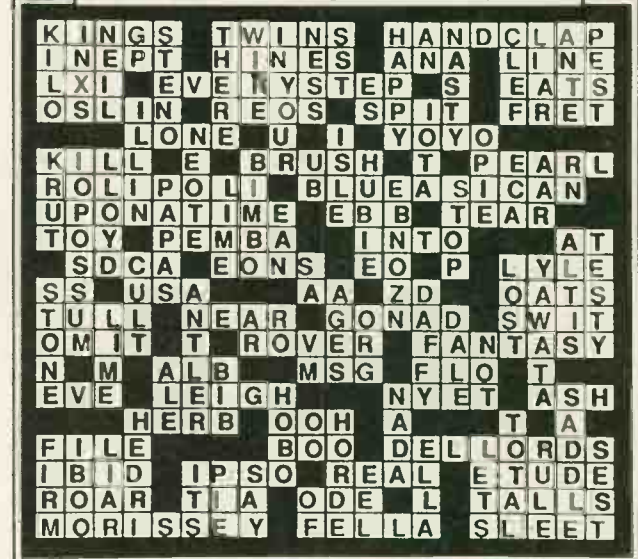
DOWN

- 1 Skins to a musician
- 2 'The mouse _____ the clock'
- 3 They justify the means
- 4 _____ Club (extinct? school club)
- 5 Mr.'s
- 6 Fab four
- 7 Sousa song or month
- 8 Foot
- 9 Age of Radio's heyday
- 10 _____ Season (fair game?)
- 11 Aged ninny
- 12 Flower home away from home
- 13 El-em-_____
- 19 "The One _____" (REM)
- 21 Like a beaver
- 25 Clark of tv's *Hee Haw*
- 27 It's tough to do this on monday morning
- 28 Acknowledge openly
- 30 "Soviet Snow", she's no Kennedy (init)
- 31 The Mod One
- 34 City in Perak (Don't kid yourself)
- 35 Robin Williams' movie character
- 36 Tom Cochrane's _____ Rider
- 37 He's Crawl'n' from the Wreckage (init)
- 38 Talking horse
- 39 _ltr_vox (group)
- 45 Classic 45 disc
- 46 Warlock's beauty, Pesch
- 49 Fast jet
- 50 Band named from farm building
- 52 Neil, Rush's skinman & lyricist
- 53 Luge Skywalker's ugly friend
- 54 Gloved One's latest LP
- 55 "I go to _____" ('Legless' Peter Allen)
- 56 Jane's Addiction label (init)
- 57 National Academy of Sciences
- 59 *Beverly Hills Cop* star (init)
- 61 Spanish #54 Down
- 65 Faeroe Island whirlwind (just guess)
- 69 "_____ Attraction" (Closes's flick)
- 70 Home of Zebra (init)
- 71 Hatfield's fueding neighbors
- 72 #79 Across is one
- 73 "Rockin' _____ the Night" (38 Special)
- 74 One half of a 'heart-to-heart' talk
- 75 He could float or sting
- 76 Def's one-arm drummer, Allen
- 78 Reggae great, Peter
- 79 Stereo (to Grandma & Grandpa)
- 80 "Play it _____ lies" (golf term)
- 81 Half of a heart-to-heart talk
- 83 Guitar whiz, Brian
- 84 Southern slang for 'no'
- 87 _helonius _onster (group)

ACROSS

- 1 Dixie _____ (group)
- 6 Sexual dancing pair to "grind"
- 9 Hot musical lick
- 14 _____ the devil (past tense)
- 15 Of space (prefix)
- 16 Devise a scheme
- 17 "_____ the Milky Way" (The Church)
- 18 Broadcasts (to Radio/TV)
- 20 "Live at _____" (Who LP)
- 22 Boston's Throwing _____ (group)
- 23 The police of the taxi world (init)
- 24 "_____ Zone" (Kenny Loggins)
- 26 Journey's lead singer (init)
- 27 Hello/Goodbye to Don Ho
- 29 _____ Marshall (Star of the Defenders)
- 30 They're "The Youth Run Wild" (init)
- 32 "_____ on the Red Line" (foriegn)
- 33 Salad topping is Oily & _____
- 37 Burt Reynold's sidekick. Dom
- 40 perform surgery
- 41 Singer Money
- 42 Michael's suing them, _____ Damen
- 43 Network home to Arsenio & Downey Jr.
- 44 Ronnie James w/out hir eye ("i")
- 47 "_____ of Eden" (Maria's, Lone Justice)
- 51 bobby McFerrin is always this
- 54 "My Prerogative", Bobby
- 58 Tennis great Arthur
- 60 Dance group making dark moves
- 62 New seatbelt of the 90's?
- 63 Not lasting (abbr)
- 64 vietnamese tunic
- 66 Morrison's old group
- 67 Riot's original guitarist, Mark
- 68 Low budget movie
- 72 Indian lap guitar
- 77 "School's Out" for this old shock rocker
- 78 _____ Petrol Emotion (Irish group)
- 82 "_____ Live" (Daytime soap)
- 84 "R & R ain't _____ pollution" (AC/DC)
- 85 Aerosmith keep their toys there
- 86 Call her 'Miss Jackson' if your this
- 88 _____ as a fiddle (in good health)
- 89 Edgar Allan (US Author, 1809-1849)
- 90 Cigarette and leader of the Gang
- 91 Short, Sharp "Anchorage" folker (init)
- 92 Grammy nominee, Karyn

Last Month's Solved Puzzle



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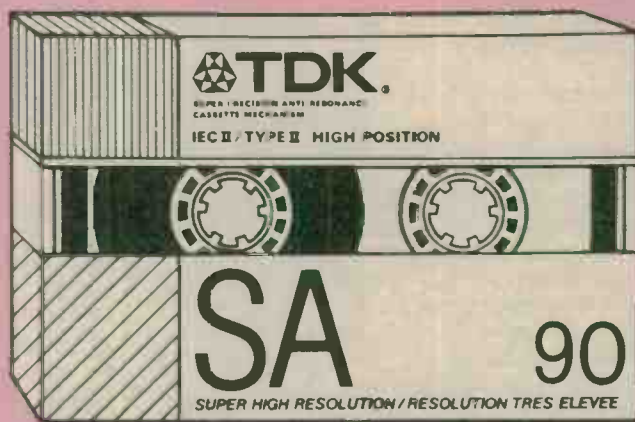
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STREET ★ SIGNS

BY JIM BESSMAN

Why does THE STREET like Elvis Costello? Check out the cover art on his new Warner Bros. album, SPIKE, and you'll see. There's Elvis, merrily ensconced inside the label logo, a brash move only an ultimate talent like Costello could get away with.

But are we alone in feeling that Elvis is trying too hard to get away with everything. There's Irish traditional, jazz funk, even an instrumental straight out of musical theater on the new album. And there's so many different musicians and instruments that while you're prompted to stand up and yell, "Bravo," you'd really just as soon yawn and say, "So what?"

Not that he's bitten off more than he can chew. There's just too much going on lyrically for anybody to digest, while the music lacks the punch of Elvis's best records with the missing Attractions.

There are pleasures here, to be sure. The brassy, "Deep Dark Truthful Mirror," is an impassioned New Orleans-style remake (almost) of "Allison." And the single, "Veronica," one of the two McCartney-Costello collaborations on the album, recalls the bittersweet tunefulness of "Penny Lane" and begs for a full album and tour with Costello and the ex-Beatle. But while SPIKE is at times remarkable, rarely is it much fun.

"The Comedians," Elvis's contribution to Roy Orbison's MYSTERY GIRL (Virgin), is likewise too wordy to connect, especially for a revered vocalist whose simplicity of statement was a career trademark. Regarding the rest of this "new" Orbison LP, let us first say that when we were lucky enough to meet him, we were especially struck by his humility. He came across as a wonderful man who probably couldn't say no, a liability illustrated by the free production reign granted to T-Bone Burnett and Jeff Lynne.

For example, the single, "You Got It," an otherwise outstanding Orbison/Lynne/Petty song, is nearly sunk by Lynne's ELO/Wilbury production. Burnett similarly turns his idolatry into exploitation by encroaching on Orbison's spotlight instead of basking in it.

That Orbison himself always knew what was best is demonstrated by his production of songs like "In the Real World." But Bono's production of his and The Edge's "She's a Mystery To Me" also works beautifully, probably because Orbison's otherworldly voice is so compatible with U2's musical style.

Quickly now to DYLAN & THE DEAD, Columbia, definitely the *wrong* live Dylan album

in light of last year's extraordinary tour with a three-piece rock backup. Only "I Want You" and "Queen Jane, Approximately"—the oldest songs on the seven-track set—have any merit, mainly because the slower ballad style affords the Dead the luxury of doodling about to their hearts' and fans' content.

Perennial critics' favorite The Replacements (Sire/Reprise) are "growing up, not selling out." While maturity is commendable, bland melodies and listless vocals, especially on the folksier, first side, make growing up more of a pain than it needs to be. Like Costello, Paul Westerberg deals with hard to appreciate ideas and with girls whom he cares a lot about—but whom you can't possibly. And only on side two's, "Asking Me Lies", does he deliver a rock song with a visceral intensity reminiscent of the anarchic style which acclaimed them to begin with.

3, the fourth album by the equally praised Violent Femmes (Slash/Warner Bros.), is so enjoyable that we wonder if we haven't missed the boat on them before. Vocalist/guitarist/songwriter Gordon Gano is more precariously perched than ever between obsessive temptation and saving grace. Struggling with admitted failings and phobias, he takes us on a journey to the center of a troubled mind which, from this perspective, seems all too familiar. The aural scenery—simplified by basic guitar, bass, drums, and occasional brass and keyboard—has its own earthly pleasure, minus the guilt.

Best album of the month, though, has to be Graham Parker's vocal tour de force, LIVE! ALONE IN AMERICA (RCA). Accompanied only by his guitar, Parker breathes new life into old standards like "Protection," the slurring vocal of which, nudged ahead by reggae guitar strums, slopes down into the pit of your stomach.

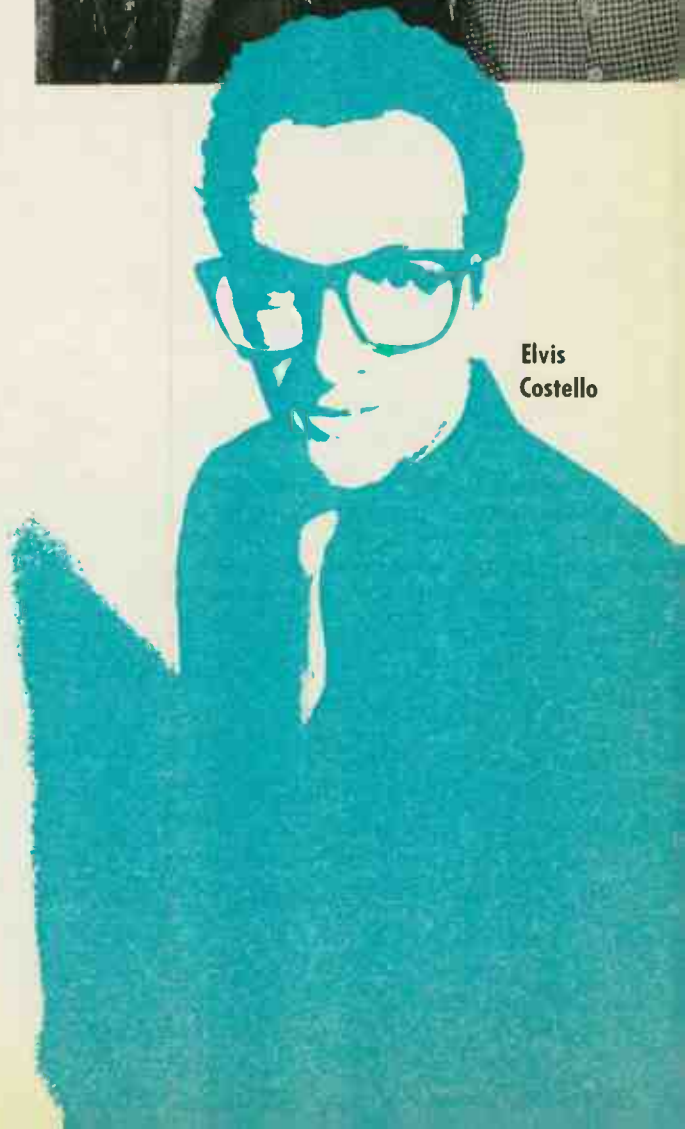
Three new songs are included, the affecting "3 Martini Lunch," the gripping "Durban Poison" and "Soul Corruption," a scathing, harrowing political indictment. And as he ended last year's great THE MONA LISA SISTER LP with Sam Cooke's "Cupid," Parker closes LIVE! with Cooke's masterpiece of hope, "A Change Is Gonna Come."

The music video recommendation this month is "Fairport Convention—It All Comes Around Again." The 110-minute documentary of Britain's influential folk-rock group offers a valuable portrait of the ever-changing unit (from which Richard Thompson emerged) as well as a lesser known, but extremely important, segment of late '60's British pop.



The Replacements

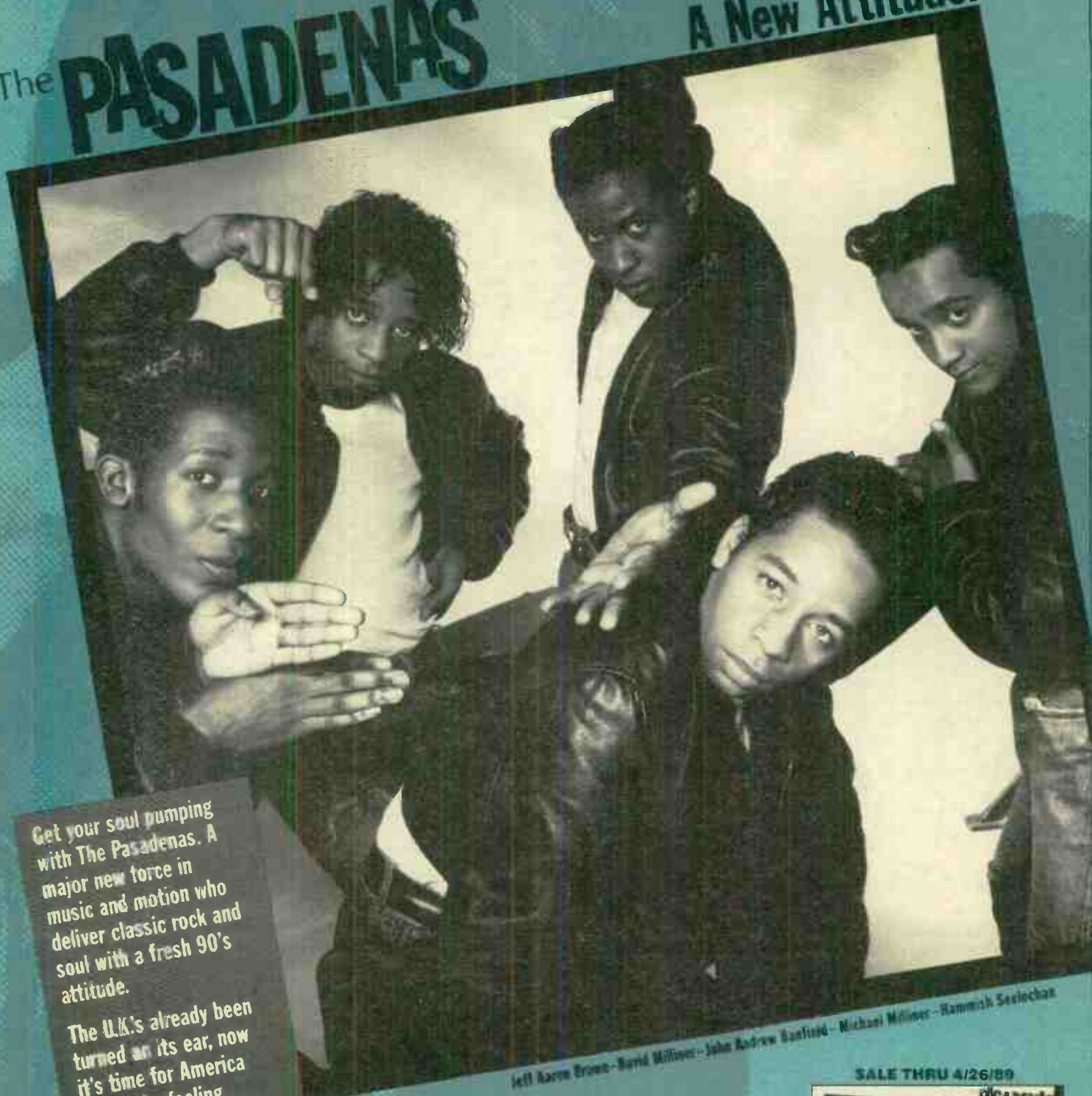
Violent Femmes



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STREET ★ ATTACK

BY ANNE M. RASO

Look for sexy Doro Pesch to get the break she deserves when Polygram releases her new LP, *FORCE MAJEURE*, shortly. The lead single is a remake of the late '60's Procol Harem hit "Whiter Shade of Pale," and it's both magical and mysterious at the same time. While she doesn't out-do the original version, Doro does add her own distinctive flair—both vocally and musically—and gives it a whole new twist.

When *THE STREET* caught up with Doro at midtown Manhattan's Right Track Studio, the air was so thick with excitement you could cut it. Doro is genuinely proud of her new band, which consists of ex-Rainbow drummer Bobby Rondinelli, guitarist John Devin and bassist Tommy Hendrickson.

The blonde-maned beauty comments on her new project, "This time I'm ready for the *whole* success. Recording the album and playing live with the new band really feels amazing. I am not making any more compromises with my heart or with the band. From now on, I will only do what I believe in, what really is in my heart. In the past, I wasn't so experienced and I needed a lot of different people around me. Today I know what I want, what I want to play, what I want to sing. I am now following my own musical instincts."

Doro will be going on tour as the opener for a major arena-rock attraction this summer (so far there's no word on exactly who it'll be) and longtime fans are crossing their fingers for her. Few people on the metal scene are as dedicated as Doro, and her success is long overdue. To quote from the title of her band, Warlock's 1986 LP, she's "true as steel."

THIS 'N' THAT DEPT.: Overkill is presently on the European leg of its "Under The Influence" tour. By the way, despite the fact they've been on the road, they have over 20 new songs for possible use on their next album...And speaking of writing, Ace Frehley is working on material for Frehley Comet's next disc. The former Kiss axeman wrote one track with ex-bandmate Gene Simmons called "Hot Lips." One sad fact on the Frehley front, however, is that superstar drummer Jamie Oldaker has left the band. Joltin' Jamie is best known for his long-term stint with Eric Clapton...Cream legend Jack Bruce will be heading into the studio soon with hot West Coast guitarist Pat Thrall by his side...Ex Dio axeman Craig Goldie is busy putting together a band with ex-Autograph keyboardist Steve Isham. The duo is looking for a powerful singer and rhythm section. Also, hot on the West Coast is the Mark Slaughter-Dana Strum project which is as yet unnamed. But at least they've got a record deal with Chrysalis and are in the studio as we speak!...The word is that Victory's Noise Int. LP, *CULTURE*

KILLED THE NATIVE, will definitely establish them in the States. They've already made it big in the major European countries...

HOT WAX DEPT: The following albums are just a sampling of the hundreds of discs *THE STREET* receives each month. Some of them are worth spinning and some of them are worth smashing:



Wrathchild: No wimps here

Roxx Gang—*THINGS YOU'VE NEVER DONE BEFORE* (Virgin)—This is the first metal band ever signed to Virgin (which tends to specialize in alternative rock), so at least give 'em a pat on the back for that. This is kinda—predictable LA glam metal with lead singer Kevin Steele stealing his licks from the late Bon Scott, but it's not bad by any means.

Slave Raider—*WHAT DO YOU KNOW ABOUT ROCK 'N' ROLL?* (Jive)—Hard to believe that this group is on the same label as Jazzy Jeff and The Fresh Prince! Guitarist Nicci Wikkid describes his group's sound as "20th Century Survival Shock Rock," partially because lead singer Chainsaw Caine beheads mannequins onstage with a chainsaw. Come on, kids, your music may rock out, but that Alice Cooper *schtick* doesn't work anymore!

Status Quo—*STATUS QUO* (Polygram)—Talk about "dinosaur rock," well, this is the ultimate. Once forerunners of the '60's psychedelic scene, Status Quo was relegated to the ranks of cabaret rock in the '70's. In the '80's, they've reached new lows, as manifested on this disc. Could "Spinal Tap" have been based on the Status Quo story? It's a good possibility!



Doro Pesch: True as steel



Roxx Gang: L A glam metal

Slave Raider:
Survival shock rock



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Side ★ STREET

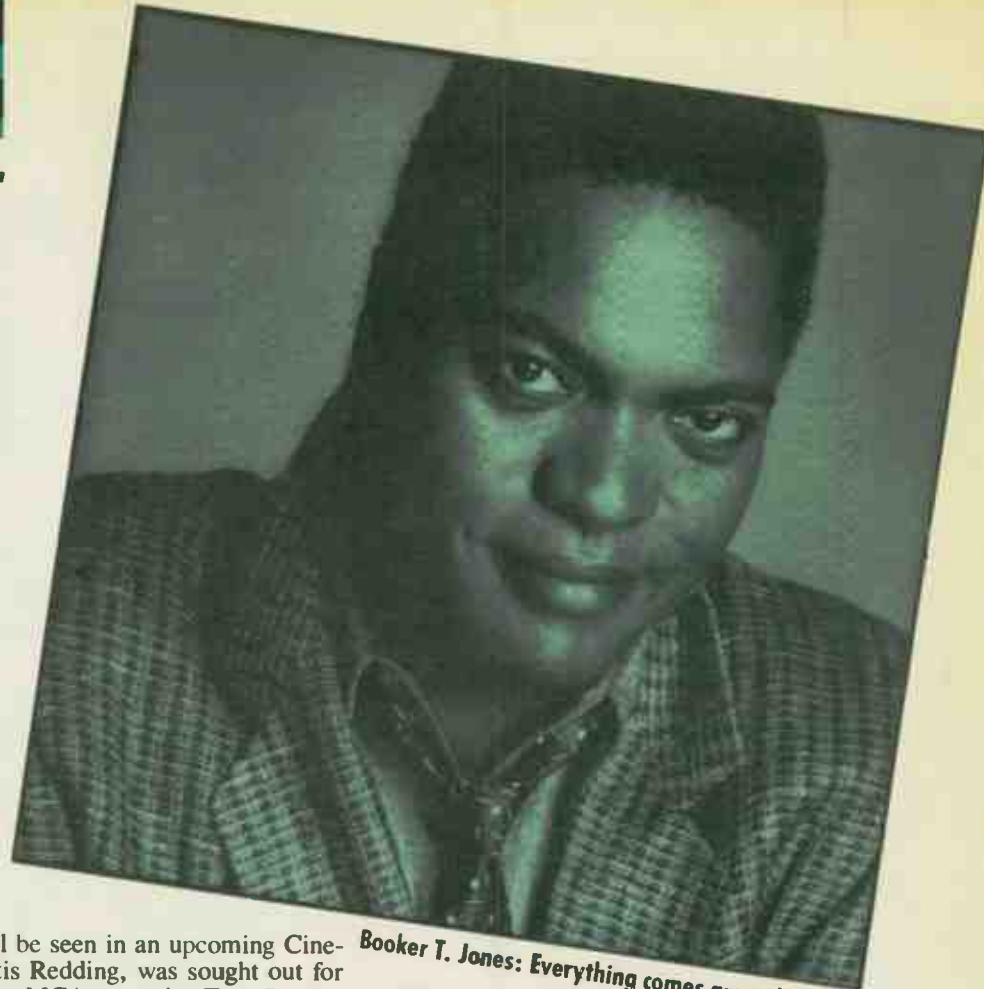
BY JOEL VANCE

Remember Booker T. Jones? In 1960, he was fourteen years old, playing funk organ at the Flamingo Room in Memphis, on famous Beale Street. He played from ten o'clock until two in the morning Thursday through Sunday, and sometimes on what the club called "Blue Monday"—if enough people came in—the band worked. Booker made seven dollars a night.

Two years later, he was part of the house band for Stax Records, backing up the label's singers, including the great Otis Redding. One day he was waiting in the studio for a session to start and started to jam to pass the time. The engineer turned on the tape and the result was "Green Onions," the first of many hits for Booker T. & The MG's. In the 1970's, he produced Bill Withers' first album which contained "Ain't No Sunshine" and "Lean On Me," and he produced Willie Nelson's major cross-over album, *BLUE SKIES*, as well as his own solo projects.

Now comes the good news. Booker has a new solo album, *THE RUNAWAY*, on MCA's Master Series. It's a concept album about a teenager who takes to the streets and encounters various characters—the Cool Dude, the Hitchhiker, the Sidewalk Baby, the Fox—portrayed musically. For Booker, it's a daring step *backward*. As he told *THE STREET*, "Some of the music is like what I played in the Memphis clubs before the Stax years. One of the melodies, 'Back Home', I've had in my head since I was in the third grade. It took me about three months to write the material and it brought back a lot of memories, like when I was twelve years old standing outside the Club Handy and heard a blind man named Oscar playing the organ. That's when I knew I wanted it to be my instrument. Most of the album is done on a Hammond B3, but on 'Cool Dude' I play an M3 organ, like the one I used on 'Green Onions.' I also play baritone sax on 'Never Gonna Leave Again.' I did my first record date at Stax on a bari, playing for Rufus and Carla Thomas.

"I kept thinking about the early days while I was writing. It's not so much sentimental as asking yourself, 'Why did I get into this in the first place? Is it still true?' If you can confront that, and it works for you, you're going back to the emotional source that's sustained you. It's taking your life experience today and connecting it with your original feeling."



Booker T. Jones: Everything comes around—finally

Booker, who'll be seen in an upcoming Cinema special on Otis Redding, was sought out for *THE RUNAWAY* by MCA executive Tony Brown, who created the Master Series. "Tony had been a pianist on the Elvis sessions in Nashville," says Booker, "but he always liked the Memphis sound and he wanted an organ album. There's good time party music, a couple of little jazz things, but mostly uptempo R&B pop type numbers." Heavy hitters on the album include fellow Master Series' guitarists Larry Carlton and Paul Jackson, David T. Walker, who's been on many of Booker's solo projects, veteran Phil Upchurch, Chris Hayes from Huey Lewis & The News and Steve Lukather from Toto.

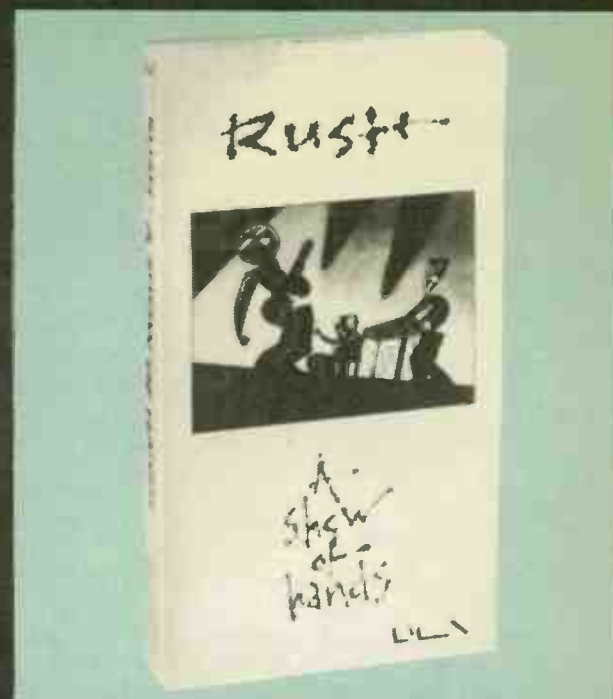
Have changing styles affected Booker's own? "There's a saying that 'everything comes around,' everything old is new again, though it's been a test of my patience. I would never do a rap record, for instance. My feeling is to wait it out, don't compromise. I think I've been true to myself."

New from Columbia on their Jazz Masterpiece series are *HOT FIVES AND SEVENS, VOL. 3* (Louis Armstrong), *SATURDAY NIGHT AT THE BLACKHAWK, VOL. 2* (Miles Davis), *INDIGOS* (Duke Ellington), *THE SMALL GROUPS* (Benny Goodman) and *EVERYBODY'S BOPPIN'* (Lambert, Hendricks & Ross)...Watch for Capitol's "Rainman" soundtrack with cuts from Johnny Clegg & Savuka, Bananarama, Rob Wasserman & Arron Neville. The album also contains a couple of great goldies from Lou Christi & the Delta Rhythm Boys. Capitol is also releasing *OF LOVE AND HOPE* the album from the "Beauty and The Beast" TV series, which leads off with actor Ron Perlman (shaggy Vincent) intoning the text of Lord Byron's 19th century poem, "She Walks In Beauty," to the accompaniment of a string section that sounds large enough to fill Madison Square Garden...Finally, the original cast album of *JEROME ROBBINS' BROADWAY*, produced by J. David Saks, will be released next month on RCA Victor.



Ron Perlman: Lord Byron in full regalia?

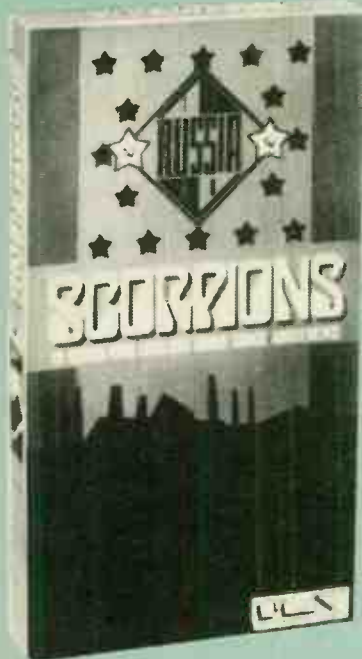
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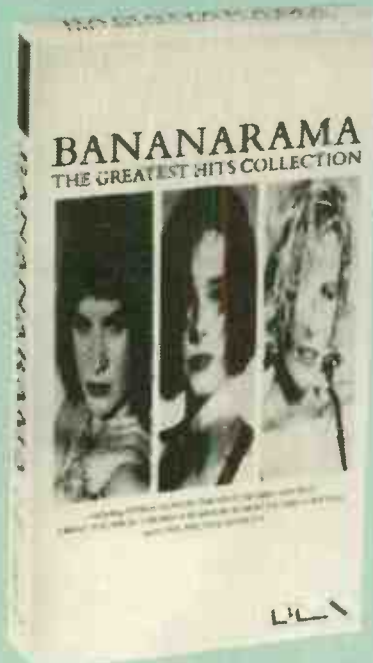
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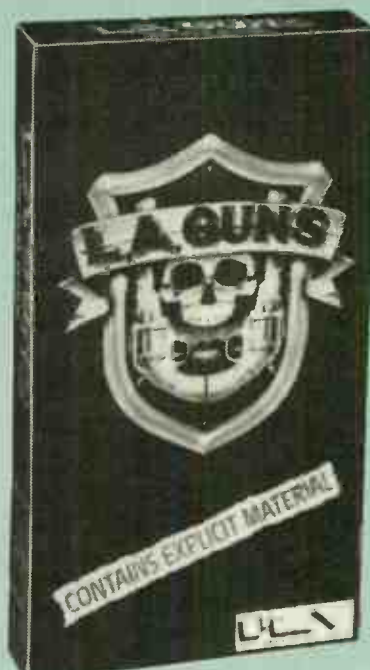
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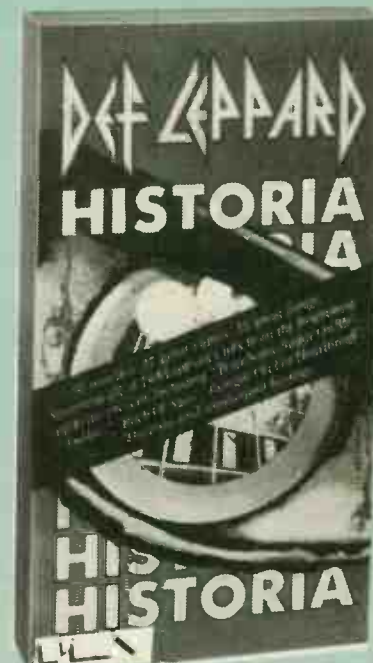
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STREET ★ Life

BOBBY BROWN AT MADISON SQUARE GARDEN

BY MIKE HAMMER

This isn't Michael Jackson we're talking about here.

First of all, Bobby Brown is only 20 years old. His singing isn't about to make anybody forget Otis Redding, and the material he's been using will never be confused with the collected works of Lennon and McCartney.

Dressed in what looked like a \$5,000 version of a POW uniform, complemented with gold chains that could easily moor the Queen Mary to a dock, Brown hoofed onto the stage at an incredible pace, flanked by two equally adept back-up dancers to the strains of his first hit, "Don't Be Cruel," from his MCA album of the same name.

With a bowler hat cocked at a rakish angle and a cigar dangling from his mouth, Brown strutted the stage like they built the place just for him. By the time he finished the first song, the audience was ready to hand him the deed.

He kept up the pace through a 40-minute set that included an artistic and visually stunning version of his current hit, "Roni," and climaxed with what is clearly his strongest song, "My Prerogative." The excitement peaked at this point, when he was joined on stage by some of today's top rappers.

L.L. Cool J, Run Simmons and Heavy D all had something to say. And guess what? It rhymed. Kool Moe Dee, Eric B. and Baby Face kept their thoughts to themselves, but had fun eavesdropping on the conversation.

OK, it was an event, but it could have been better. The sound was awful. Brown often opted for shouting when singing might have been more appropriate, and most of the songs were little more than an excuse to give him a chance to dance.

But the songs will get better, Brown will realize the importance of actually *singing* in a concert, and soon, he will really deserve that moment.

ROSIE O'DONNELL AT CAROLINE'S

BY DANNY McCUE

Because she draws primarily on her everyday life and the lives of those within an observable distance for her material, VH-1 video jock Rosie O'Donnell's recent performance at Caroline's at the Seaport offered a lot the audience could easily identify with; common experiences and references to the shared mediums of television, radio and song.

Although an infrequent visitor to the Manhattan club circuit, O'Donnell was breezily confident as she strode up to the stage and was visibly warmed by the audience's response.

Her voice is like a firm slap on the back from a

long lost familiar friend and her bits leave you not only laughing, but convinced that her aim is invariably true.

One such moment came as she was discussing "Useless Stuff," those things we remember, such as the Flintstone's theme song, that are of absolutely no use to us. In Rosie's madcap world, it's the rule rather than the exception that life's sillier and often overlooked aspects creep up and demand that you account for them.

As evidenced by her appearance at Caroline's, if you think you know Rosie O'Donnell from her appearances between the clips on VH-1, you don't know Rosie O'Donnell. She's one terrific comedienne.

THAT PETROL EMOTION AND VOICE OF THE BEEHIVE AT THE WORLD

BY J. PAUL

Supporting their Virgin LP, END OF THE MILLENNIUM PSYCHOSIS BLUES, Ireland's That Petrol Emotion is a jungle of guitar jangles. TPE puts the "raw" back in raucous, specializing in the grating guitar sound that sets neighbors banging away at the pipes. They erect a dam wall of sound, occasionally allowing mini-leaks of funk, hardcore, and abstract to spring loose. By the end of their sweatshop show, the pools of eclecticism all but burst out in a catastrophic flood of noise.

And just when you think TPE is giving you all they have, their energetic frontman, Steve Mack, will strap on the third guitar, or, better yet, retreat into the band's aptly titled "noise" area. This minish of wires produced a world of technical problems for the sound crew, prompting Mack to scrap one new song and proclaim, "Never trust a machine." Mack handled the tech trouble and his vocal chords in fine fashion, as he warbled on through "Can't Stop," "Going Downtown," "Cellophane" and last year's hit, "Big Decision," with a young Jagger flair. At the end of the set, three-fourths of Hugo Largo popped out onto the stage for the jamming "Under the Sky" finale.

Polygram's Voice of the Beehive opened the show. The Tracy Byrn & Melissa Brooke led act rambled cleanly through cuts from their self-titled debut album. The group's colorful writing has many not taking them seriously, but these Bees can play. "There's A Barbarian In The Back Of My Car," "I Say Nothing," & "Beat Of Love" all come off even more honey-funny live. Their bubble gum, musical slap-stick sting is charming. Deep they're not, but the shallow stream quenches better than the salty ocean.

The two bands make an interesting pairing. The Bees bumble and the Petrols rumble. Despite the technical problems, (the tech crew logged more stage time than the Beehive), this match-up made The World a better place to party in. At least for a night.



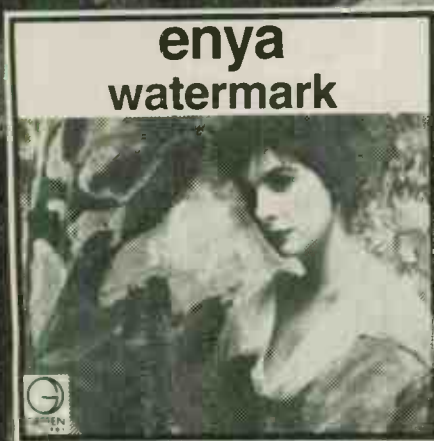
Bobby Brown: Jivin' the Garden

Rosie O'Donnell:
Life in a madcap world



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BACK ★ STREET

TOP 50 ALBUMS AND CASSETTES

1. Debbie Gibson—ELECTRIC YOUTH
2. Madonna—LIKE A PRAYER
3. Anita Baker—GIVING YOU THE BEST THAT I GOT
4. Guns N' Roses—APPETITE FOR DESTRUCTION
5. Traveling Wilburys—VOLUME ONE
6. Fine Young Cannibals—THE RAW AND THE COOKED
7. Roy Orbison—MYSTERY GIRL
8. Living Colour—VIVID
9. Tone Loc—LOC-ED AFTER DARK
10. Poison—OPEN UP AND SAY ...AHH!
11. Guns N' roses—GN'R LIES
12. New Kids On The Block—HANG TOUGH
13. Bangles—EVERYTHING
14. Bobby Brown—DON'T BE CRUEL
15. Mike & The Mechanics—LIVING YEARS
16. Bon Jovi—NEW JERSEY
17. Tracy Chapman—TRACY CHAPMAN
18. Tesla—THE GREAT RADIO CONTROVERSY
19. Def Leppard—HYSTERIA
20. Rod Stewart—OUT OF ORDER
21. Samantha Fox—I WANNA HAVE SOME FUN
22. Milli Vanilli—GIRL YOU KNOW IT'S TRUE
23. Roxette—LOOK SHARP!
24. Julian Lennon—MR. JORDAN
25. Edie Brickell & New Bohemians—SHOOTING RUBBERBANDS AT THE STARS
26. New Order—TECHNIQUE
27. R.E.M.—GREEN
28. Paula Abdul—FOREVER YOUR GIRL
29. Melissa Etheridge—MELISSA ETHERIDGE
30. They Might Be Giants—LINCOLN
31. Lou Reed—NEW YORK
32. Depeche Mode—101
33. Sheena Easton—LOVER IN ME
34. "Beaches"—SOUNDTRACK
35. Skid Row—SKID ROW
36. New Edition—HEARTBREAK
37. Karyn White—KARYN WHITE
38. Elvis Costello—SPIKE
39. "Sing"—SOUNDTRACK
40. Metallica—...AND JUSTICE FOR ALL
41. Guy—GUY
42. The Boys—MESSAGES FROM THE BOYS
43. Rick Astley—HOLD ME IN YOUR ARMS
44. Domingo/Estefan/Warwick—GOYA
45. Kenny G.—SILHOUETTE
46. Enya—WATERMARK
47. The Replacements—DON'T TELL A SOUL
48. Slick Rick—THE GREAT ADVENTURES OF SLICK RICK
49. "Working Girl"—SOUNDTRACK
50. Steve Earle—COPPERHEAD ROAD

TOP 25 CD's

1. Debbie Gibson—ELECTRIC YOUTH
2. Madonna—LIKE A PRAYER
3. Traveling Wilburys—VOLUME ONE
4. Mike & The Mechanics—LIVING YEARS
5. Guns N' Roses—APPETITE FOR DESTRUCTION
6. Anita Baker—GIVING YOU THE BEST THAT I GOT
7. Fine Young Cannibals—THE RAW AND THE COOKED
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18. Guns N' Roses—GN'R LIES
19. Tracy Chapman—TRACY CHAPMAN
20. Living Colour—VIVID
21. Poison—OPEN UP AND SAY...AHH!
22. Rod Stewart—OUT OF ORDER
23. Kenny G.—SILHOUETTE
24. Roxette—LOOK SHARP!
25. Sheena Easton—THE LOVER IN ME

TOP 10 VIDEOS

1. Michael Jackson—"MOONWALKER"
2. Bruce Springsteen—"BRUCE SPRINGSTEEN—VIDEO ANTHOLOGY 1978-88"
3. U2—"RATTLE AND HUM"
4. Jane Fonda—"COMPLETE WORKOUT"
5. Debbie Gibson—"LIVE IN CONCERT"
6. Def Leppard—"HISTORIA"
7. "FATAL ATTRACTION"
8. "BEVERLY HILLS COP II"
9. George Michael—"FAITH"
10. "E.T."



Debbie Gibson



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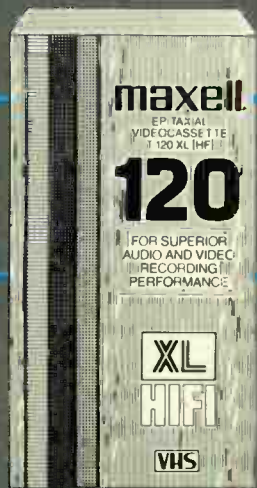


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