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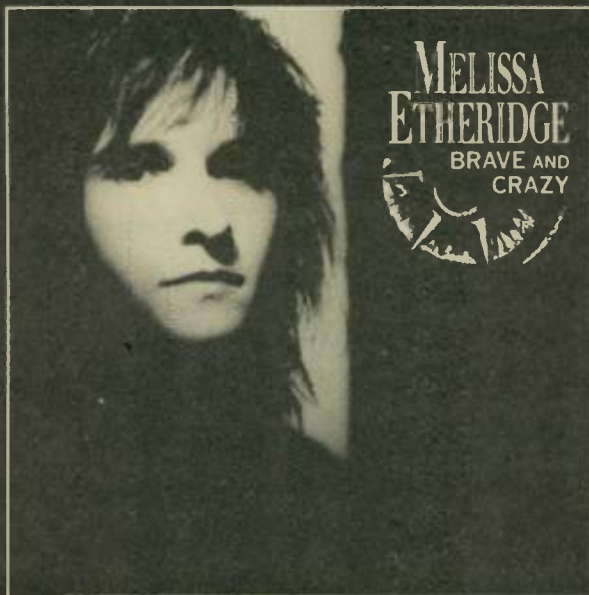
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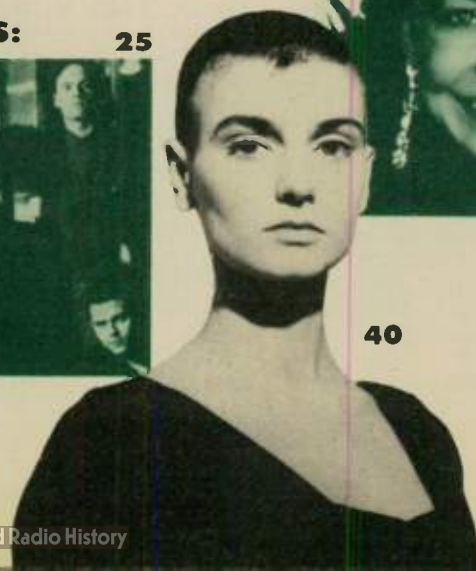
What's happening on the Record World & Square Circle Charts.



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THE STREET ★ 3

EDITOR'S PAGE

Attempting an issue of THE STREET that focuses on the women who are shaping today's music was no easy task! Only after compiling a seemingly endless list does one fully appreciate the number of extraordinarily talented women who are redefining musical styles and making some very powerful statements. They are also helping to make the world a smaller place by breaking down ethnic and international borders with music that is from, and popular in, every corner of the globe.

Lisa Stansfield, the British superstar who has literally taken her sophisticated dance music all around the world, is one of the best examples. Her rich vocal style and swaying, upbeat rhythms are now as at home atop the U.S. charts as they are in Europe. Newcomer Alannah Myles delivers intelligent, dramatic rock 'n' roll from her native Canada, and Poland's Basia swings into a second round of platinum pop. All three have managed to bullet up the charts in record time.

But let's not overlook patriotism in our profile of the anything-but-weaker sex. THE STREET is thrilled to welcome Ann and Nancy Wilson of Heart to our pages, as they return to the U.S. rock scene with renewed vitality and a powerful, back-to-basics sound. As dance music continues to explode, Seduction rides the wave with multiple hits and a goal to lend wider legitimacy to the music form and the duality of being attractive and talented.

As wide as our variety of top female performers is, it only scratches the surface of the wealth of talent that's out there. No platitudes are necessary to describe the artists featured in this issue. They are, quite simply, the WOMEN OF ROCK 'N' SOUL!



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THE STREET is published monthly by Elroy Enterprises, Inc. 22 Harbor Park Drive, Port Washington, NY 11050, (516) 621-2500 at \$1.95 per issue. Copyright 1990 by Elroy Enterprises, Inc. All rights reserved. No part of this publication may be reproduced without written consent of the publisher. The publisher and the editor are not responsible for unsolicited material.

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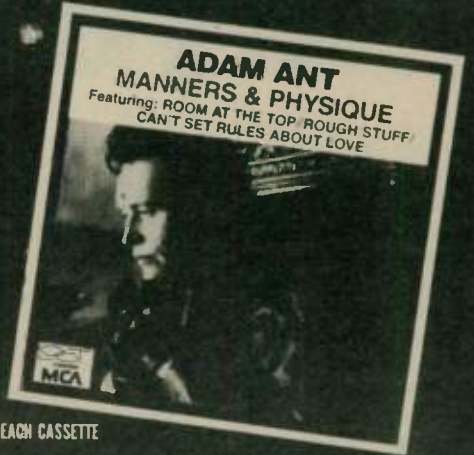
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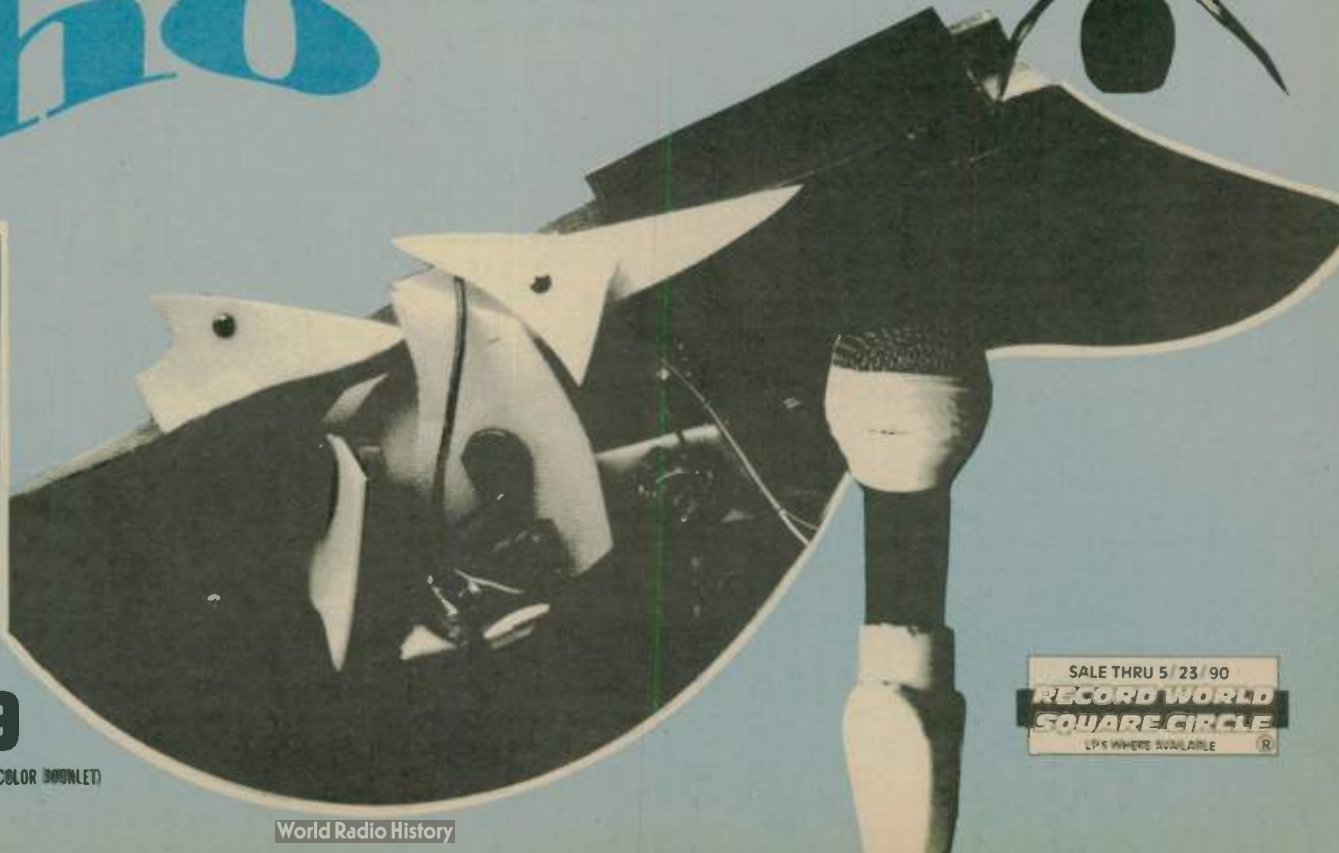


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BY PJ

THE STREET was thoroughly enchanted by the charming presence of Cathy Dennis, lead vocalist on the recent D-Mob smash, "C'mon & Get My Love," at a Polygram party held not so long ago at the label's Manhattan headquarters. The full-bodied Dancin' Danny D, the "D" of the Mob, also joined the festivities, and the pair seemed quite pleased with all the fuss...

L.A. GUNS recently completed shooting the video for their third single from their Polygram LP, **COCKED AND LOADED**. "Ballad of Jane," a surrealistic plunge into the mystery and myth surrounding screen goddess Jayne Mansfield, was filmed on an estate formerly owned by Ferdinand and Imelda Marcos. Trivia buffs may also recognize the mansion from the movie "Beverly Hills Cop II." When THE STREET asked the burning question on everyone's mind, Gunner Mick Cripps responded: "We didn't see any shoes anywhere..."



Sinéad O'Connor:
The Singing Nun

FANS OF RED HOT Sinéad O'Connor can look forward to the singer's first major acting role in the movie "Hush-A-Bye-Baby." Sinéad plays the part of a prudish schoolgirl whose ambition is to become a nun!...

ARISTA RECORDS continues on its red hot streak with Grammy Awards, New York Music Awards, a highly successful 15th Anniversary Celebration and an expanding superstar family that includes Kenny G, Taylor Dayne, Liela K and, of course, Milli Vanilli. Arista head honcho, Clive Davis, was delighted to pose with Germany's big-buck makers for a thumbs up STREET shot...

ASK ROD STEWART, Eddie Money, Michael Jackson (go on, ask them!) or any of the more than 600-million people who have seen master illusionist David Copperfield perform, and they'll all tell you the same thing—the man is awesome! THE STREET was invited to see the handsome Copperfield perform recently and found his heart-stopping illusions nothing short of astounding. Copperfield tells us that on his infrequent nights off, he loves to visit local rock clubs. "I love to see bands when they're still very fresh and unspoiled," he says with nothing up his sleeves...



Ozzy Osbourne: Perhaps The Son Of Dracula?

POOR OZZY OSBOURNE is forever misunderstood. He tells THE STREET: "I've come to the decision that some people just don't want to know the truth—that I'm a happily married man with three kids who I absolutely adore, and what I do is entertain people. I am not \$*!?!# Dracula!"...

PAUL AND LINDA McCARTNEY are said to be planning a "spectacular" Live Aid-style concert aimed at persuading people to give up eating meat and become more aware of animal rights. Chrissie Hynde, Tears For Fears and Howard Jones are among the vegetarians who also pledged to appear at the concert. When and where remains to be seen, but rumours at presstime say late summer...

BRET MICHAELS, lead singer of Poison, tells THE STREET that the working title for the band's much-talked-about forthcoming album is **FLESH AND BLOOD**. Schedules point to a June release date...

YES, THAT IS BARRY "It's Ecstasy" White you're hearing on Quincy Jones' latest single, "The Secret Garden." The hefty lovemaestro, once the master of '70s soul, has been getting some good reviews for his own comeback LP on A&M, aptly titled THE MAN IS BACK. Trivia fans take note: of the 311 songs in Barry's BMI publishing catalog, nearly one-third contain the word "love" in the title. THE STREET gets all sweaty just thinking about it...

MTV's KEN OBER was spotted by our resident spies among the sellout crowd at one of Tom Petty's recent gigs—while watchful eyes caught M.C. Hammer, Run D.M.C., Jermaine Jackson and the Giant's Lawrence Taylor at Janet Jackson's N.Y.C. gig at Madison Square Garden...

GETTING BETTER WITH AGE this month: Stevie Nicks (5/26) turns 42. Billy Joel (5/9) peaks at 41. Grace Jones (5/19) sizzles at 38 and The Cult's Ian Astbury (5/14) remains the baby of the bunch at a modest 28...

...Keep Rockin' Round the Clock 'til next month!



L.A. Guns: Looking For Shoes



David Copperfield:
Awesome Illusions



Quincy Jones & Barry White:
Sweaty Secrets

Tears For Fears: No Bones About It



WEST

BY ROY TRAKIN

SOUL-IN-SP

Albert Sanchez



Billy Idol: Dark Ditties

NEW CHRYSALIS RECORDS HEAD HONCHO, John Sykes, is in the right place at the right time. The label has three hot new releases heating up the Spring, including Sinéad O'Connor's already sizzling second LP, I DO NOT WANT WHAT I HAVEN'T GOT and long-awaited albums from ex-Waterboy Karl Wallinger's World Party, GOODBYE JUMBO, and Billy Idol with a very, very delayed CHARMED LIFE. The latter marks a return to crunching, metallic rock, featuring a cover of the Doors' "L.A. Woman." Other dark ditties on the LP eerily foreshadow Billy's brush with death in the motorcycle accident which occurred the morning after the final mixes were put to bed by Idol and producer Keith Forsey...

GRAMMY UPSTART BONNIE RAITT recently appeared at the Universal Amphitheater for a Roy Orbison tribute to benefit the homeless. Raitt performed one of her winners, "I'm In The Mood," with John Lee Hooker and also appeared with Cindy Bullens, the Bangles' Deborah Peterson, Talking Head Tina Weymouth, ex-Princesters Wendy & Lisa and k.d.

Lang for a version of "Oh, Pretty Woman." Lang brought down the house with her poignant cover of "Cryin'," but the evening's highlight came when Bob Dylan joined original Byrds' member Roger McGuinn, Chris Hillman and David Crosby for "Mr. Tambourine Man." Afterwards, Don Was, who produced Raitt's Grammy-winning album and led the Was (Not Was) band for the Orbison show, mock-complained to THE STREET, "Bob's guitar was so loud, you couldn't hear anybody else."...

MUSIC VIDEO-MAKER turned film director Mary Lambert ("Pet Sematary") is trying to find someone to play Pamela Des Barres in the movie of her book, "I'm With The Band." Ally Sheedy, who optioned the tale, stars in what Lambert describes as a "feminist epic, sort of the women's version of 'Born On The 4th of July.'" Only in Hollywood...

...Ciao till June!



John Lee Hooker & Bonnie Raitt: In The Mood

OVER THERE

BY SUE HUMPHRIS

a. strom o deph



Liza & Pet Shop Boys: Flashy Results

LIZA MINELLI'S FRIENDSHIP with the Pet Shop Boys was no flash in the pan. She was spotted at trendy London nightspot Heaven, bopping vigorously with not one but both Shoppers, Neil Tennant and Chris Lowe. The boys say they'd been eager to work again with Judy Garland's famous daughter, especially after their successful results with the LP RESULTS here in the U.K....

GEORGE MICHAEL'S former sidekick Andrew Ridgeley has finally clawed his way back into the limelight with a new single called "Shake." Once one half of the highly successful duo Wham!, the unfortunate Andrew has suffered the indignity of being labeled "the untalented one" since they split four years ago. Now he's out to prove cynics wrong—and add to his diminishing fortune...

POPULAR SONGSTRESS SAM BROWN, whose recent single "Can I Get A Witness" scored big with Brits, sent shock waves through the top brass at the UK's conservative national rock station, BBC Radio One. Guesting on a singles review show, Sam announced she needed to make a quick dash to the john, and upon returning, blurted out: "That was a

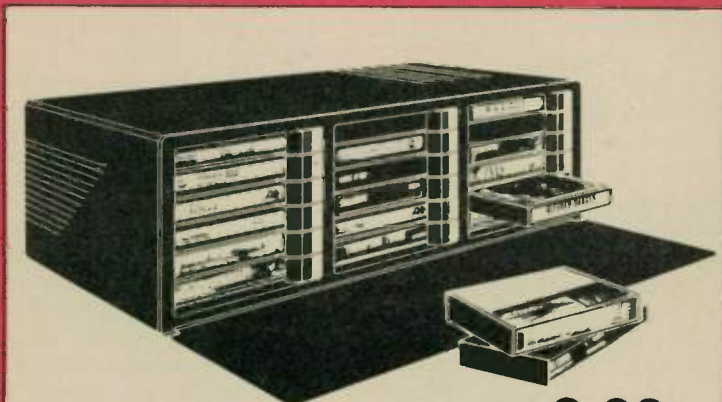
great whizz. One of those that just won't stop, ya know?" They do now...

PANNING the European charts, the multi-million selling Sandra is back and once again heating up Germany with the single "Hiroshima," San Remo Festival winners Pooh are scoring heavily in their native Italy with "Donne Italiana," and the Black Box crew are again hitting the French charts in a big way with "I Don't Know Anybody Else"...

...More to come next month...

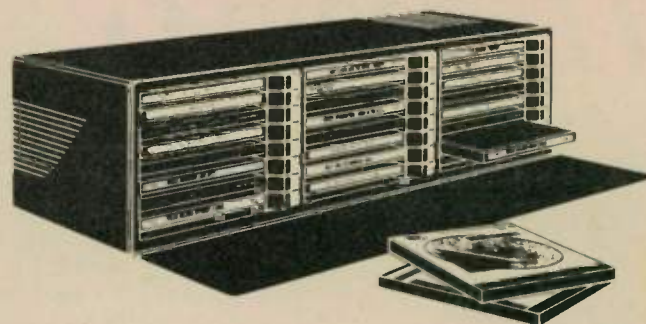


Sandra: Hiroshima Heat



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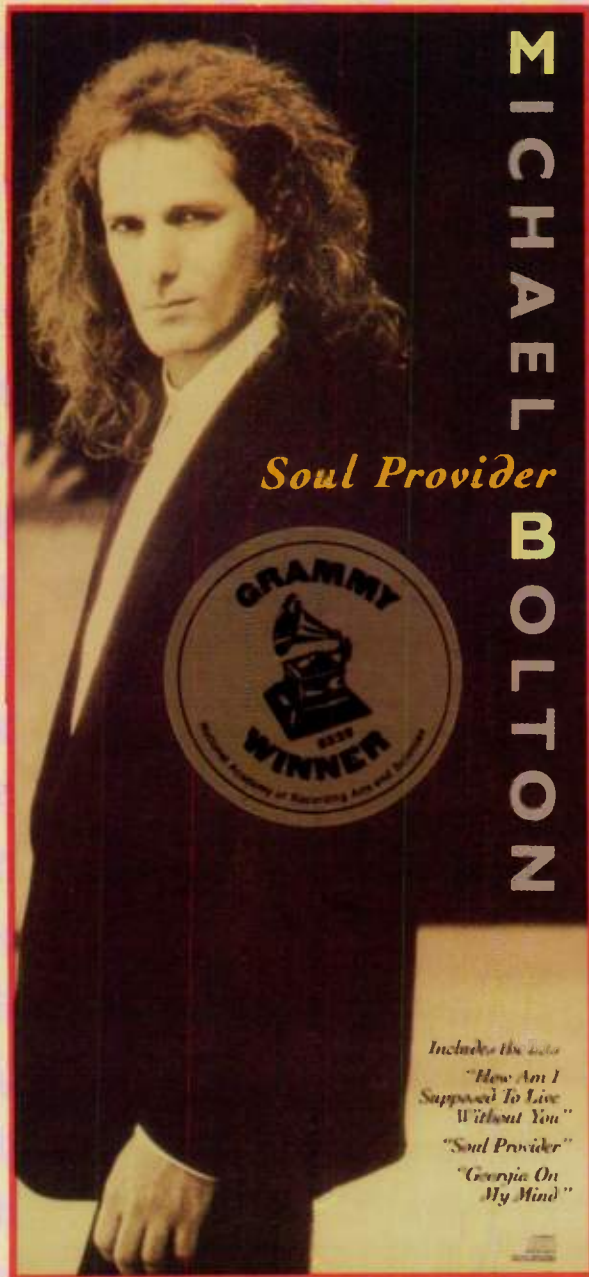


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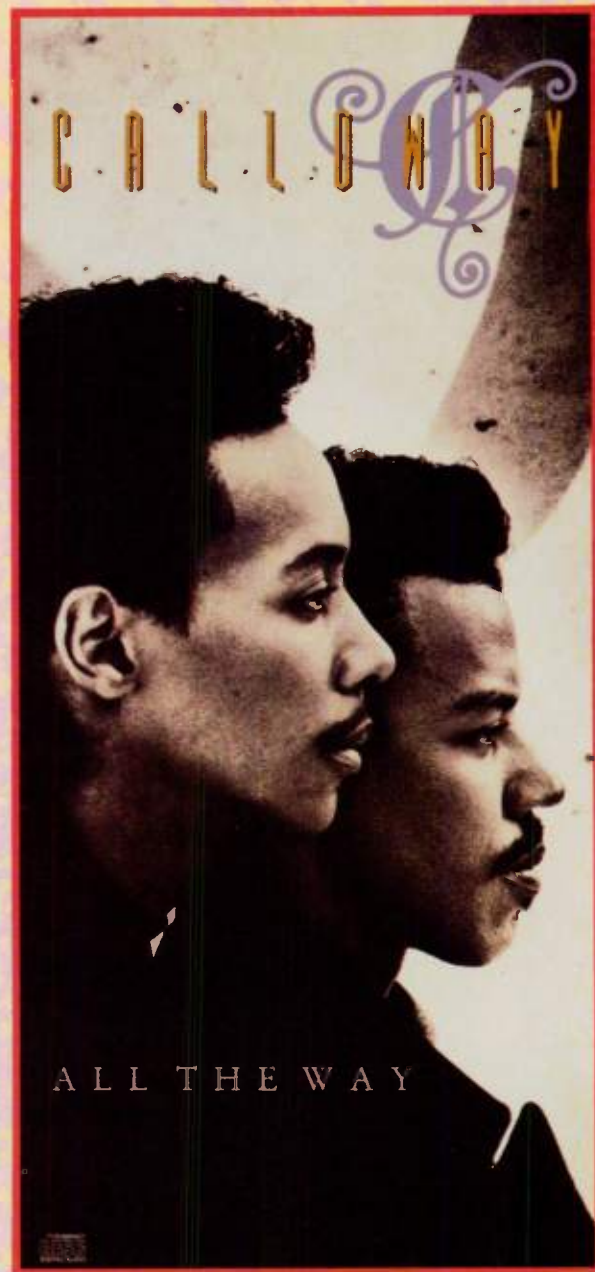
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LISA T A N S F I E L D

"It makes me feel weird, really, 'cause it's strange that you've never met those people who've bought your album, and yet they play you in their bedroom or wherever, and they get a part of you within their heart."

Lisa Stansfield

Lisa Stansfield is a name we're hearing a lot about lately. The Arista Records recording artist has already garnered an impressive track record in England and Europe alike with her soul-inspired dance hits like "Big Thing" and "This Is The Right Time." At 23, Lisa is big news, and her passionate voice is tuned just right for breaking the U.S. barrier. Recently, her new album, AFFECTION, made a strong debut on the pop charts, and her first U.S. single, "All Around The World," has leap-frogged its way to the top.

If there is a proverb imbedded in this star's rise, "to thine own self be true" would certainly be it. Her continuing story is one of astounding success, but it took a change of direction to get her career really off the ground. Blue Zone, the original name of a band which comprised Lisa and hometown friends Ian Devaney and Andy Morris (currently her record producers), were persuaded by their record company to go in a different direction than the one they had initially planned. Lisa explains to THE STREET:

"When we did our first album, we wanted SUCCESS, and we were naive, and the record company was saying soul music wasn't happening, so we said let's make a pop album then. We said, 'If we want to be successful, we've got to do it this way.' It was a stupid thing to do, compromise on our ideas. It was a good album, but it really wasn't us."

The album took a long time to put together and ultimately was never released in the UK, but two pop singles off this failed venture did spin off to find their way into the club scene. It was at this point that Lisa Stansfield rediscovered her soul.

"The B side of the second single was like a groove track, a real soul groove. It took a half hour to write, and we just did it sort of haphazard. So we put it on the B side, but we thought no one would like it because we were told no one likes our true music. But then we heard that people were going out and buying this record because they heard it in the clubs, and they weren't buying it for the A side but rather for the B side."

"Big Thing," to Blue Zone's surprise, sold very well. "In one week we sold more records than we ever sold with all our other records put together."

Things moved quickly for the Blue Zone trio. A record was being made by the popular house music band called Coldeut, and Lisa was the featured lead vocalist on the song "People Hold On." "When we all got around to deciding how we were going to title the front cover of the album, we didn't know if we should put Coldeut featuring Blue Zone, thinking maybe people would get confused by that. They might not know whose record it was, or what song was ours. So we decided to put my name on it as the featured singer."

Lisa's voice fit right in with the kind of music they were creating. Soul was something which she has always been attracted to. "It all started when I was really young and my mom had Motown records, Diana Ross and the Supremes, and I listened to them while she was doing housework and cleaning." As Lisa grew up, she learned to sing on her own. "I never had any lessons. I didn't want any old woman pushing me around or feeling my breasts saying, 'Breathe from the diaphragm.'"

"People Hold On" was a big hit overseas as a

result; Lisa's name became better known than Blue Zone's. Devaney and Morris, who were already testing the waters of record producing, were satisfied with fading into the background, acting as record producers and composers of Lisa's music. The record company, impressed by the success of "Big Thing," allowed Lisa to pursue her dream of aligning herself with a burgeoning British soul movement and produce a soul album of her own. The path for AFFECTION was cleared.

Lisa had some practical demands, too. "We said to the record company that since the last album cost so much money to make and didn't sell anything, why don't they give us some money to get some building contractors to build a studio so we don't have to come up to London all the time and be uncomfortable. We can do the



LISA STANSFIELD'S FAVE RAVES

Favorite Singers:

Diana Ross, Chaka Khan, Aretha Franklin, Marvin Gaye

Favorite Expression:

*"'Brilliant'—I can hear myself doing it."
"'Aww, thank you'—I can't say thank you without the 'aww'"*

Favorite Movie:

"'Brazil'—Terry Gilliam, he's brilliant! Something in that film every second."

Favorite Food:

"'Spicy food, Mexican, Indian, etc.'"

album in Roachdale where we live." Perhaps realizing the potentially important investment at hand, the record company agreed, and the studio was built. What followed was an intense flurry of creativity which, in just over a month, produced AFFECTION: "The album was done quite spontaneously and quite quickly. If you do things over and over again, it gets boring," says Lisa.

The album has done phenomenally well for Stansfield in the short time it has been released in Europe, almost immediately earning top five positions in the U.K. and Germany. She is, in a word, wowed by its performance. "I can't believe that so many people have bought the album. It's something like 1.3 million sold so far. You sort of sit down and think about it and wonder what would all those people who have bought your album look like if they all stood together in one place. It makes me feel weird, really, 'cause it's strange that you've never met those people who've bought your album, and yet they play you in their bedroom or wherever, and they get a part of you within their heart."

Many may be falling under the spell of AFFECTION because of its central focus on relationships. That's what the song "Living Together" is all about. "It could be about living with someone in a relationship, Russians living with Americans, blacks with whites, and that's like my politics, like with South Africa. I just can't understand how people can be so callous to treat people like animals. Really, you can't treat people like s***!"

The widespread popularity of her music has also made her keenly aware of her ever-increasing status as a celebrity. A small town girl by nature, Lisa sometimes feels at odds with the trappings of her success. "It's embarrassing. You know—that feeling when you walk into a room and you think everyone's looking at you, you just sort of (she muffles her voice with her hand) talk like that.

"The worst thing is when you're walking down the street and you hear your record playing in a shop like a clothes store, and you're standing in an open square, and your first reaction is, 'Get out of here quick!' You feel embarrassed, but you feel really good about it that maybe that DJ has chosen your song or that shop chose that record so that people will come in to buy clothes or whatever. It's weird, really weird."

Looking into the '90s, Lisa is hard pressed for making any predictions about where dance music is headed. Being true to herself is what got her on the cutting edge; to stay there is to remain faithful to her ideas. "To be honest, we plan to just do what we feel."

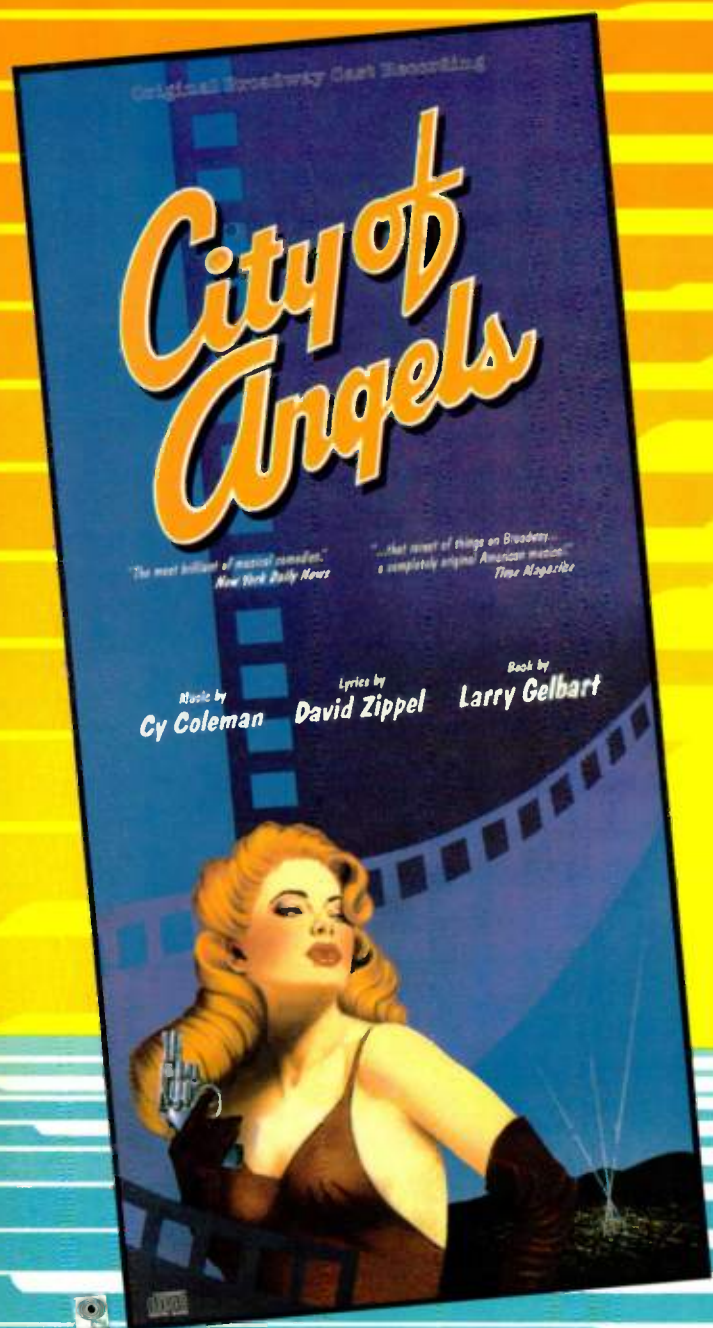
Her assault on the U.S. is just beginning, but Lisa feels no pressure to duplicate her success abroad. "You can't ever know what's going to happen because at the end of the day it's the people who go out and buy your music. I think it just looks like it's going to do well here. To be honest, we didn't try that hard, and it's sort of taking off on its own, which is brilliant.

"And that's really good for me, that feeling, because it's a real compliment to us that we made an album that we really wanted to make and usually the case is: 'Oh yeah, you like the music because it's your own music, but you know, people aren't into it particularly. It's a bit self-indulgent or whatever.' But it's like the exact opposite. We made an album that we really love, and we're finding everybody really loves it too."

With enthusiasm like that, there's no reason to expect that Lisa Stansfield and company will do anything less than bring a full scale British soul invasion right into our own backyards.

By Robert Florio

Smooth SOUNDS



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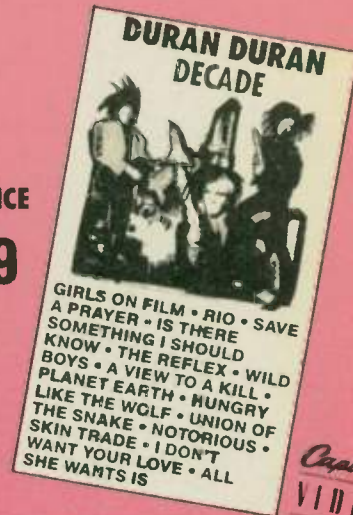
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THE SECOND TIME

Around

Within three weeks of its release on Epic Records, LONDON WARSAW NEW YORK, Basia's follow-up to 1987's TIME AND TIDE, was certified gold. This may not come as a surprise. After all, her debut is beyond platinum, and the second record was eagerly anticipated by fans worldwide. But for the talented singer-songwriter known as Basia, nothing is taken for granted.

"I was very surprised that the first album was successful in America," she tells THE STREET, "because in the beginning, we were told that it was not very commercial and that it would be a battle. We thought, 'Oh, well, let's not expect much.'" But I hoped that the public would be open-minded, and I'm glad that I was right. The album did extremely well. It took quite a bit of time. It was quiet for a while, and it took two years to go platinum. This time, people were waiting for it, and things are happening much faster."

Although most listeners became familiar with Basia Trzetrzelewska via the singles "Promises," "New Day For You" and "Time and Tide," she has, in fact, been active in music since the age of 15. Growing up in Poland, she won a national talent contest as a teen, then toured Eastern Europe and the U.S.S.R. for two years as part of an all-female show band, Alibabki.

While the experience might seem jading, in retrospect, the singer observes, "I don't think (it made me grow up too fast). I always think that I grew up very late! I had a very normal childhood and was quite happy. The music business never took over my life until the success of the first album. Before, there was no manic pressure of having to promote albums and work. I did music on and off, but I was not one of those people like Michael Jackson who work all their life.

"Also, I only started songwriting four years ago, so I am still trying and dreaming. I developed very, very late, so there is no danger. Maybe in the future that might happen, but then I would give it up. Danny (White—her co-writer, co-producer, and keyboardist/drum programmer) and I would like to produce and write for other people. I definitely will make more albums, but ultimately, I would like to be behind the scenes doing things like studio work and songwriting."

The making of LONDON WARSAW NEW YORK was a lengthy experience. "It was difficult for us to get to the studio and work from beginning to end because we were still promoting the first album on tour and were constantly interrupted. If we could have done it in one go, it would have taken around four months; but the material was written within the last two years, and we were in and out of the studio. 'Cruising For Bruising,' 'Baby You're Mine' and 'Brave New Hope' were written then, but we kept adding things and coming back. It wasn't too bad because it gave us the opportunity to listen back and improve things. For instance, 'Take Him Back Rachel' was completely changed.

"There was no pressure to work every day or get too close to the material and not see it objectively. Danny and I write and produce, so even though it was spread out, it still sounds like our music. There was no danger



of it being fragmented or disjointed. We were constantly talking about it, even on tour, listening to demos and recordings. We lived with this record for a couple of years."

She also co-produced (with White) the debut album, a first in her career, and one that she describes as "frightening." She admits that mistakes were made in the process. Thanks to the learning experience, the present work benefited from the past and was approached with greater knowledge and confidence.

However, Basia concedes that the success of her debut caused pressure in trying to follow success with success, wondering how the public would react. Having spent extensive time on the road, it turns out, offered a healthy sample of what would and wouldn't fly.

"Before then, I hadn't heard our music played by a band. The record was all very clinical with session players. On tour, all the synthesized parts were replaced by real people, and I realized it sounded much better. I wanted to use this knowledge of translation to the live sound, and therefore we used a real bass player on the tracks and some live drums. There is still not enough for my liking. On the next album, everything will be live. I am bored with synthesizers and drum machines."

"There is a music scene in Poland, but the problem is that the record industry is very poor and people make a living playing live, not recording. It is a shame."

Basia

Basia has lived in England for the past nine years but makes an effort to visit family and friends at home at least two or three times a year. She has yet to perform in Poland and hopes to have this opportunity on her current tour.

"Obviously, everyone there knows what is happening to me. They follow it very closely and are very happy. It is not too often that Polish people release records and sell them. I do television interviews whenever I am there, and I feel very close to the country. I go home to recharge my batteries and make sure I know what is 'me.'"

"There is a music scene in Poland, but the problem is that the record industry is very poor and people make a living playing live, not recording. It is a shame. There is so much talent and so many singers that I look up to. It's too bad they aren't in the U.S. Poland is very open to new music and ideas."

While she has topped the Jazz, Adult Contemporary and Pop charts, Basia still has an unfulfilled goal that she hopes LONDON WARSAW NEW YORK will satisfy. "Of course it's great to be on those charts," she admits, "but I have always had the ambition to be on the Urban charts. I know my music isn't exactly soul, but I would love to get into this market because Stevie Wonder and Aretha Franklin have been my biggest influences since childhood (hence her new cover of "Until You Come Back to Me"). My dream is to filter through to Urban music. Hopefully, with this album, that will happen."

By Elianne Halbersberg



KISS

Hot In The Shade

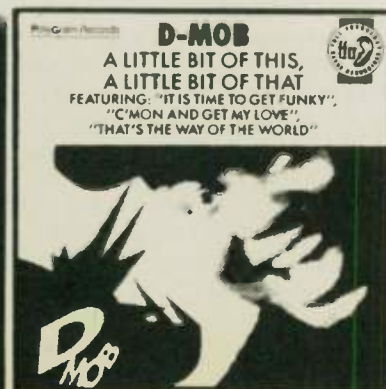
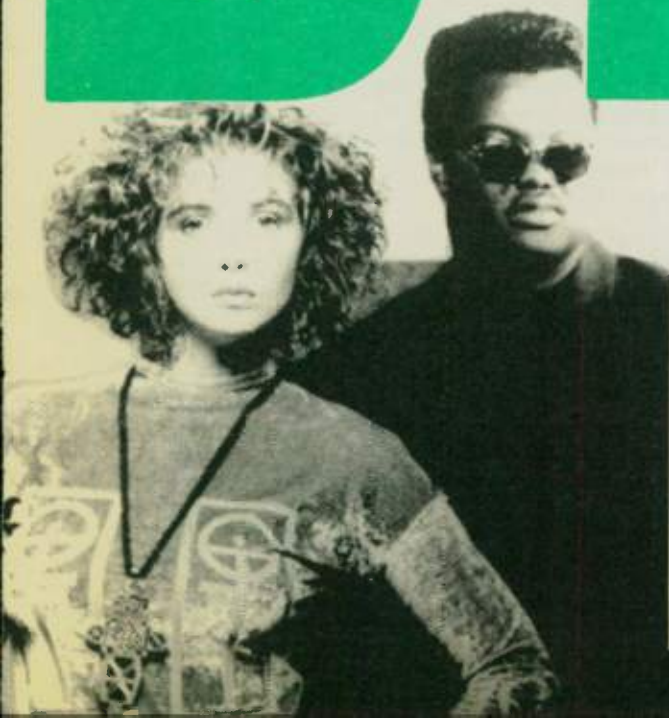


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Side ★ STREET

A Look Outside Of Rock

CLASSICAL

BY JOEL VANCE

Blame not the child if a stage mother lurks in the wings, but there is always something slightly unlikeable about a child prodigy. They are either so dimple-cute as to be cloying or brats with a precocious but cold-blooded technique. Their careers are generally brief like Master Harold and Boy Genius of the Spinnet, who flourished for only a few British spring months (and we all know how brief British spring months are).

But the career of the Japanese violinist Midori may be an exception. At 18, she is almost past the prodigy age. No one disputes her technical mastery, but she is also cited for an intuitive understanding of the emotional bases of the material she plays. This is neatly balanced by a whimsical approach when she performs a Paganini barn-burning crowd pleaser—she knows it's claptrap, but she's having fun. She has also declared that she may or may not continue in music, depending on how much she enjoys it, which is an eminently reasonable attitude. Her recording schedule for this season includes the 24 Caprices for Solo Violin by Paganini and the two Bartok Violin Concertos with the Berlin Philharmonic under Zubin Mehta.

It has been said that if Beethoven were alive today he would be writing film scores. Doubtless he would also want what is known as "artistic control." Film

In the spirit of *glasnost*, here is a true tale from a Soviet émigré pianist who has requested anonymity. "In Russia you have a manager from the state (government) who tells you what to play and where you are going to play. On New Year's Eve, I was scheduled to give a concert in a factory. I didn't want to be there, and the workers didn't want to be there, so we were not making a success with each other. We all would have preferred to go somewhere and have a drink. Many drinks. So, now the concert is ended, and all the bars are closed. What can I do? My friends and I find—a what you would call a drug store—that is still open. I buy a small bottle of perfume, I hold my nose and I drink it. My God, I thought I would go insane. Thank God, my friends took me home. The next day all I could think of was wanting to die. It was also that day that I decided to go to the West where I would not be in such a situation. Now that I am here, I have become a United States citizen. That is freedom! Except New York is very disorganized. I think there's too much freedom here!"

Lena Horne: Tender Bite



JAZZ

BY JOEL VANCE

Miss Lena Horne is... Miss Lena Horne, ever regal. She has had a most unusual track record in that there has been more than one hiatus in her active performing career. But when she majestically reappears, it is always with a little something extra added: more bite on an uptempo number and more tenderness on a ballad that suggests a schoolgirl blush in confessing her romance. There are giant gaps in her recorded output, sometimes skipping a decade, save for a sporadic album here and there, but the original records that introduced and established her are now collected on THE LEGENDARY LENA: STORMY WEATHER 1951-1958 (Bluebird/RCA 9985-2-RB).

Jimmie Lunceford led one of the most brilliant bands of the Swing Era. His talent was for the mountain-slide ensemble sound. Where Ellington used star soloists as voices for his compositions, Lunceford was able to adapt any tune, some of them mediocre, and make them thrilling by the verve of his band's teamwork. His last recordings (1946-47), made for the small Majestic label, have been collected on JIMMIE LUNCEFORD AND HIS ORCHESTRA: MARGIE (Savoy Jazz SJL 1209), available in LP/cassette/CD. Included is a previously unreleased and red hot stomp 'em into the ground version of "One O'Clock Jump."

Nancy Wilson: A Class Act



After recording over 50 albums with style and a sound so uniquely her own, Nancy Wilson deserves to be called legendary. Besides the merits of her own illustrious career, Nancy has influenced countless other song stylists from Regina Belle to Anita Baker in today's soul and jazz scene. Her latest Columbia LP, A LADY WITH A SONG, is a dazzling collection of music that shows how this entertainer can truly inject a lyric with magic.

During her youth, Nancy participated in local choirs and dance bands and began her professional career at the age of 15. A wife and the mother of three, she is an Emmy and Grammy award winner who has mastered the ability to pick contemporary material that fits her high standards of musicianship. She keeps up with the times and adds immeasurable class to "Heaven's Hand," a song with a strongly potent social message that includes guest vocalists Natalie Cole, Deniece Williams and Teena Marie among many. She proves herself a commanding story-teller, a musical maestro who can conjure up a whole range of emotions with just one turn of phrase.

COUNTRY

BY ALANNA NASH

Canada's Cowboy Junkies, whose American tour should be underway about now, weren't so traditionally country when it came to choosing cover songs for their second RCA album, THE CAUTION HORSES. This time out, Patsy Cline, Waylon Jennings and Hank Williams gave way to two of the Junkies' fellow Canadians—Neil Young and Mary Margaret O'Hara—with "PowderFinger" and "You Will Be Loved Again," respectively.

The LP, recorded in a bona fide studio, unlike a church used for THE TRINITY SESSION, still retains the live, off-the-floor taping technique of the first album. The group again employs an ambisonic microphone, which adds to the ethereal nature of the Junkies' sound. This time, however, the shy innocence theme of THE TRINITY SESSION matures into songs that lead singer Margo Timmins describes as "a pretty intriguing view of love," a poetic and technological rite of passage from innocence to experience. Which explains why, in "Where Are You Tonight?," Timmons ends up with "a young man in the corner playing 'Crazy' all night long,"



"Laura" Film Score: Raskin Remixes

composer David Raskin has supervised the remix of the original tapes for his scores to "Laura," "Forever Amber" and "The Bad and the Beautiful," now re-released on RCA's Classic Film Score Series.

a man she recognizes as "Not the prince to grant all my wishes... Just another lonely cowboy grown weary of the night."

The Cowboy Junkies are hardly formula-bound country music, and neither is the ROM Records debut of Chris Gaffney and the Cold Hard Facts. The self-titled album is a collaboration of fresh and original blue-collar-meets-Tex-Mex-songs, influenced by everybody from bluegrass music's The Osbourne Brothers to Buck Owens and Chuck Berry, with ex-Blaster Dave Alvin along for the ride. Gaffney, a Los Angeles longshoreman who says he has no definable goals ("I guess world peace is out, 'cause Miss America always got that one handled"), writes gonzo lyrics about everything from drive-by gang shootings ("The Gardens") to canine mating rituals ("Lift Your Leg"). Or are Gaffney's critters really people who just *act* like dogs?

NEW IN THE RECORD BINS THIS MONTH: Discs from Rosanne Cash, Patty Loveless, Lionel Cartwright, Alabama, Foster and Lloyd, a duet collaboration from Emmylou Harris (previously released material plus two new selections) and a discount-priced gospel LP from George Jones.

READING IS FUNDAMENTAL: "Country: The Music and The Musicians," an anthology for which this writer wrote the chapter "Life On and Off the Road," received second-place honors in the first annual Ralph J. Gleason Music Book Awards sponsored by BMI, Rolling Stone magazine, and New York University. Published jointly by the Country Music Foundation and Abbeville Press, it is an invaluable reference source to true country music fans

SOUNDTRACKS

BY JC

TEENAGE MUTANT NINJA TURTLES (SBK) The animated amphibian quartet of do-gooders, Leonardo, Michelangelo, Donatello and Raphael, made their comic book debut in 1984 and have created a virtual "turtlemania" ever since. With the logical marketing plan well underway, a TV show, toy merchandising, live action/animatronic movie from New Line Cinema and now the soundtrack have all followed. All considered, these unlikely creatures have a reasonable product to offer in this recording, a collection of mostly pop/rap/dance tunes by various artists. M.C. Hammer's "This Is What We Do" has a funky edge that recalls the Gap Band's hits with scratching, while Hi Tek 3, featuring Technotronics' Ya Kid K, commands listeners to "Spin That Wheel" in a hit that is in a suspiciously similar vein to "Get Up (Before The Night Is Over)." Kids will have no problem sinking their teeth into this one.

MISS SAIGON (Geffen) Producer Cameron Mackintosh ("Cats," "Les Miserables," "Phantom of the Opera") and the composer-lyricist team of Claude-Michel Schonberg and Alain Boubill have come up with a marvelous production that is an accessible combination of the grand theatre tradition, modern naturalism and political punch. It is a contemporary East meets West tale of an American GI and a Vietnam woman and of her ultimate self-sacrifice. The stirring vocals of young newcomer Lea Salonga, a high camp Jonathan Pryce and a very enthusiastic Claire Moore are as memorable as the stirring musical numbers which build through difficult subject matter towards a dramatic conclusion. The music is less melodramatic than "Les Miserables" and

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not quite as pop-hit oriented as "Phantom," but, appropriately, the subtle touch is tasteful and well-suited to the underlying commentary and is well orchestrated. It will be some time before the show, already a thunderous hit in the U.K., makes its way to the New York stage, but the early release of this superb two-disc soundtrack should keep anticipation high.

CITY OF ANGELS (Columbia) As Broadway's current top musical smash, "City Of Angels" is a campy, light-hearted spoof of "The Big Sleep" and "The Maltese Falcon." This distinctly American musical is brimming with that long-gone Hollywood flavor of the mid-forties and is laced with smart-alec wisecracks and a brilliant score by composer Cy Coleman. There's a genuinely loving sense of tribute to the music styles of the era, from big band swing and torch songs to group vocals and even a tropical Latin number. The clock goes spinning pleasantly back in time, but the score is hip and hot enough to make it seem like an all-new experience. Expertly recorded, CITY OF ANGELS succeeds as solid entertainment in the best Broadway tradition.

City of Angels



12" DANCE

Depeche Mode—"Enjoy The Silence" (Sire). Following the heavy sales success of "Personal Jesus," Depeche Mode takes a slightly lighter plunge into the dark synthesizer underworld of cold, ominous dance music. "The Quad: Final Mix" version, incorporating no less than six remix engineers, is virtually an instrumental, tightly flowing with a hard, mechanical snap that is barely distinguishable from the Part Two-ish "Ecstatic Dub." "The Hands And Feet Mix" is the most satisfying of the four versions on the disc. Mixed by Francois Kevorkian, the restored vocals recall the brooding eccentricity of "Just Can't Get Enough" and even Blancmange's "Don't Tell Me." Lifted from the new VIOLATOR LP, the track's border-line house sound suggests a desire to appeal to a more mainstream market.



Depeche Mode:
Moving Violations

Linear—"Sending All My Love" (Atlantic). A cross-over success before an outright club hit, Linear's Tolga-produced track is a midtempo slow-burn piece that's best suited for early evening/after hours club play and, therefore, a stronger candidate for pop acceptance. The houseinfected melody glides along effortlessly with soothing harmonies by a young male trio that has clearly heard their share of Earth, Wind & Fire and Surface records. The club mix fares marginally stronger than the house version.



Linear:
Burning After Hours

Sonia—"You'll Never Stop Me From Loving You" (Chrysalis). The Stock-Aitken-Waterman trio's penchant for million selling pop/dance hits continues with this single's tremendous chart success in the U.K. U.S. audiences have, with a few exceptions, historically been a bit slower to pick up the ball on such SAW productions, although Sonia's effort has met with a strong initial DJ and street buzz. Lyrically, this thumper is an unlikely combination of sugar sweetness and a "Fatal Attraction" theme of scorned love's determination. The artist has, it's no surprise, a vocal quality and style similar to Hazel Dean, one of SAW's earliest success stories.

Hot and New: "Touch Me"—49ers (4th & B'Way), "It's Me Cathy (Follow My Heart),"—Hubert Kah (Curb), "The Omen—Mysterious Art (Columbia).

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HOW TO MAKE A Pretty Woman

Take a story about a rich corporate wheeler-dealer and a high-priced hooker; give it to the not-so-kiddie oriented Disney Studios, one of Hollywood's hottest production companies; and add Garry Marshall, a director with a track record of making some big box office hits. To top it off, add Richard Gere, one of Hollywood's most bankable leading heart-throbs, and Julia Roberts, a sweet 'n' sexy 21-year-old star-to-be. Put it all together, and you've got a new romantic comedy from Touchstone Pictures called "Pretty Woman."

But these days, no self-respecting film would be caught dead without a soundtrack full of big names, so enter Ron Fair, vice president of A&R for EMI Records, on the west coast.

What did Fair do? Not much, except to land EMI Records its first major soundtrack and then ensure that its success would be a family affair by enlisting many of the label's top artists, like David Bowie, Robert Palmer, Roxette, Natalie Cole, Red Hot Chili Peppers, Go West, Jane Wiedlin and Christopher Ocasek.

Fair was asked to produce PRETTY WOMAN by Mitchell Leib, an old buddy and an executive at Touchstone. He learned quickly though that knowing Leib didn't mean he'd have a free hand to assemble the soundtrack to his own tastes or for the benefit of EMI. But he had his own philosophy about soundtracks and what makes them work, so when he found himself at odds with Disney execs over who to include, he was ready to fight.

"From their standpoint, if they could have an album with ten superstars, that would suit them fine. They're all big-name artists that have marquee recognition," Fair tells THE STREET.

"So Disney is sitting there with their heels firmly dug in saying 'Give us the big names.' I guess they have that sort of mass-media mentality of big is better, even though the hits they had from 'Cocktail' were by the Beach Boys, who were all but gone, and Bobby McFerrin, who had absolutely no track record."

The point Fair had to make again and again to the studio people was simple: "The biggies don't necessarily guarantee hits." Once he got that message across, compromise was easy: give Disney a few of the "biggies" they wanted, like Bowie, Palmer and Peter Cetera, and then work in some lesser-known EMI artists, like Wiedlin, Go West and the Chili Peppers.

The end result is about as diverse a mix of music as you can imagine. From a re-mixed, juiced-up version of Bowie's mid-'70s r&b hit, "Fame" (retitled "Fame 90" for the film), to the lively dance-pop of Natalie Cole, to newcomer Chris Ocasek's remake of Iggy Pop's version of "Real Wild Child (Wild One)," PRETTY WOMAN has something for just about every radio format.

The process of producing a soundtrack begins with watching the film, identifying the scenes that require



David Bowie



Chris Ocasek



Roxette

Jane Wiedlin



Natalie Cole



music and then looking for songs that capture the feel of each scene. That music—which is known in the business as "temp music"—is brought to the director, who then decides if it fits.

"Each scene calls for a certain type of song," Fair explained. "So you know you're not going to put Queensryche in a love scene. In most cases, you have a very short list.

"We went to Garry with ideas, and he would say, 'I don't like that song. This one I really like.' Or he'd say, 'I really like the feeling of 'Listen To Your Heart' by Roxette. Why can't we have something like that?'"

"The biggies don't necessarily guarantee hits."



*Ron Fair Vice President of A&R
for EMI Records, West Coast*

Once Fair knew the type of music Marshall wanted for each scene, it was back to the screening room to watch the film again with the "temp music" Marshall had approved. From there, he began making lists of artists he thought could provide the right music—new or old—for the finished product.

"We'd go to the artists and show a small clip of the film, bring a script and they would read it. We would do a 'sell' job on the movie, and the artist would get a feel for whether or not they wanted to be involved. And if they said no—as many, many did—we would move on."



Red Hot Chili Peppers



Robert Palmer

The artists who agreed to write music were asked to record a demo of the song they wanted to contribute. Then Fair would play the demos for Marshall, who had final say on what songs were used. In the end, many more artists were paid for having written material than were used in the film.

"It was interesting because we went to a lot of songwriters, and in the end, most of the stuff that worked best were the self-contained things where the artist was the writer, or the song already existed and seemed to match the feeling of a scene."

Here are Fair's recollections about how some of the artists on PRETTY WOMAN were selected:

David Bowie: "We went to David asking him to do a new song, but he said he was busy and didn't have time. I suggested to him that we re-mix 'Fame' and make a mini-event out of it. The song is not forgotten, but you can't really find the album YOUNG AMERICANS in the record stores right now. There were a couple of scenes where any of David's music would have worked. With 'Fame,' we found a scene where they're in a club and people are dancing and the song's being played."

Robert Palmer: "Robert flew in, met with Garry and worked on the Disney lot for a couple of days. He had a piece of material that we heard and really liked, called 'Life In Detail,' and he worked with Garry to adjust it for the film."

Roxette: Per Gessle, the band's singer/songwriter/guitarist, said the group was touring Europe when Fair asked them to do a song for PRETTY WOMAN. With no time to cut a new song, the band suggested "It Must Have Been Love," a ballad from their first Swedish album. Gessle describes it as "even more laid back than 'Listen To Your Heart.'"

"They changed some of the lyrics and music to fit the film," Fair added. "I think they're going to have a huge record."

Peter Cetera: "Peter Cetera was the perfect guy to sing the schmaltzy song for the end credit."

Red Hot Chili Peppers: "They had written a tune, and it was all wrong. I went in and said to them, 'You guys gotta come up with something. Just watch the movie and start jamming.' So they put on the scene and started jamming and came up with the tune in about an hour."

Jane Wiedlin: "Hers is, honestly, one of the songs that, if you sneeze, you probably won't hear it in the film. But it's part of what makes a soundtrack valuable. It's one of the best songs on it."

As for Roy Orbison and the "Pretty Woman" title track: "The song is so well known that it works kind of like a jingle. It's unforgettable!"

By Peter Crescenti



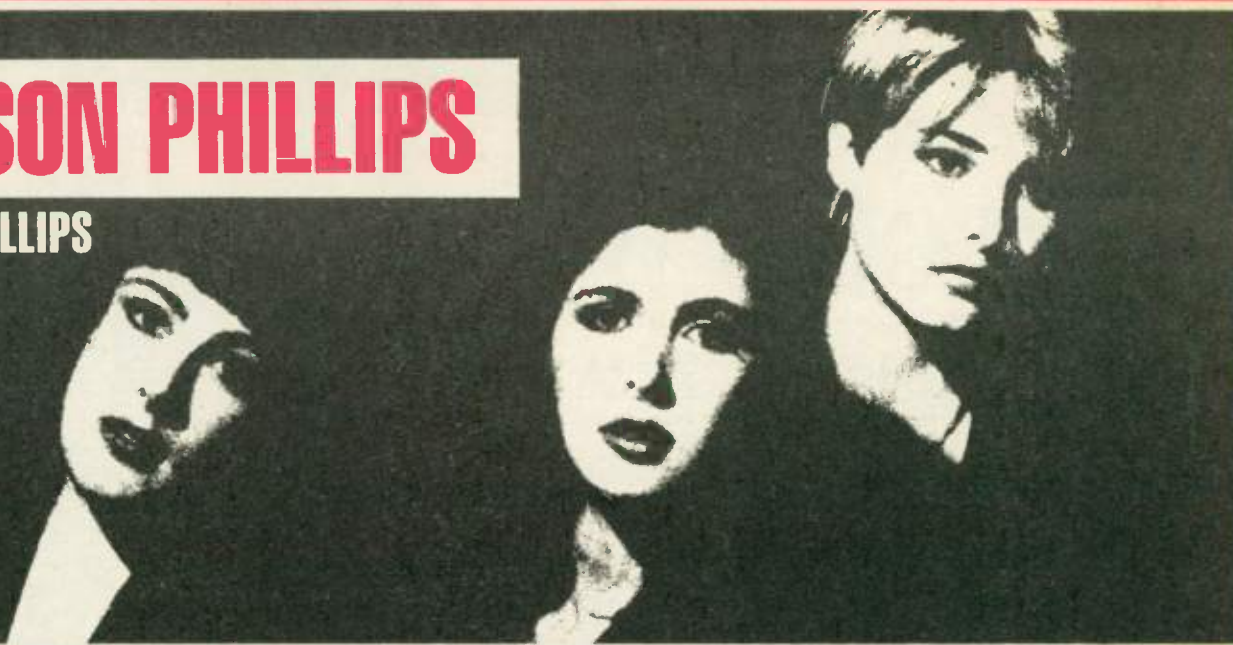
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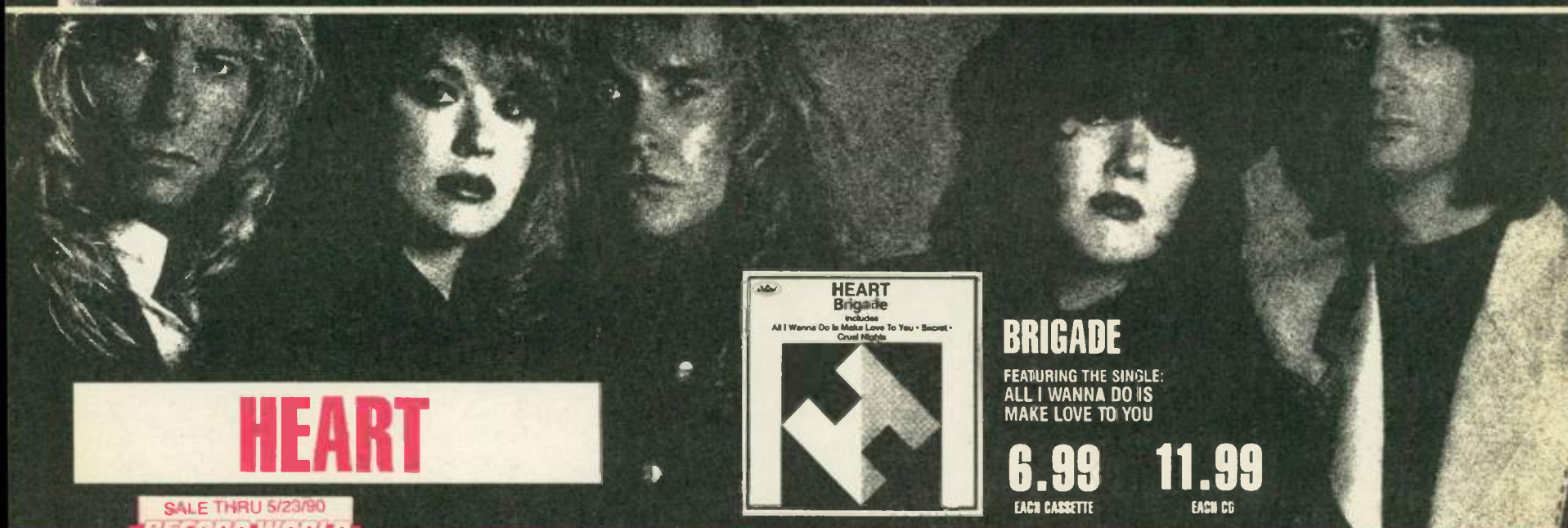


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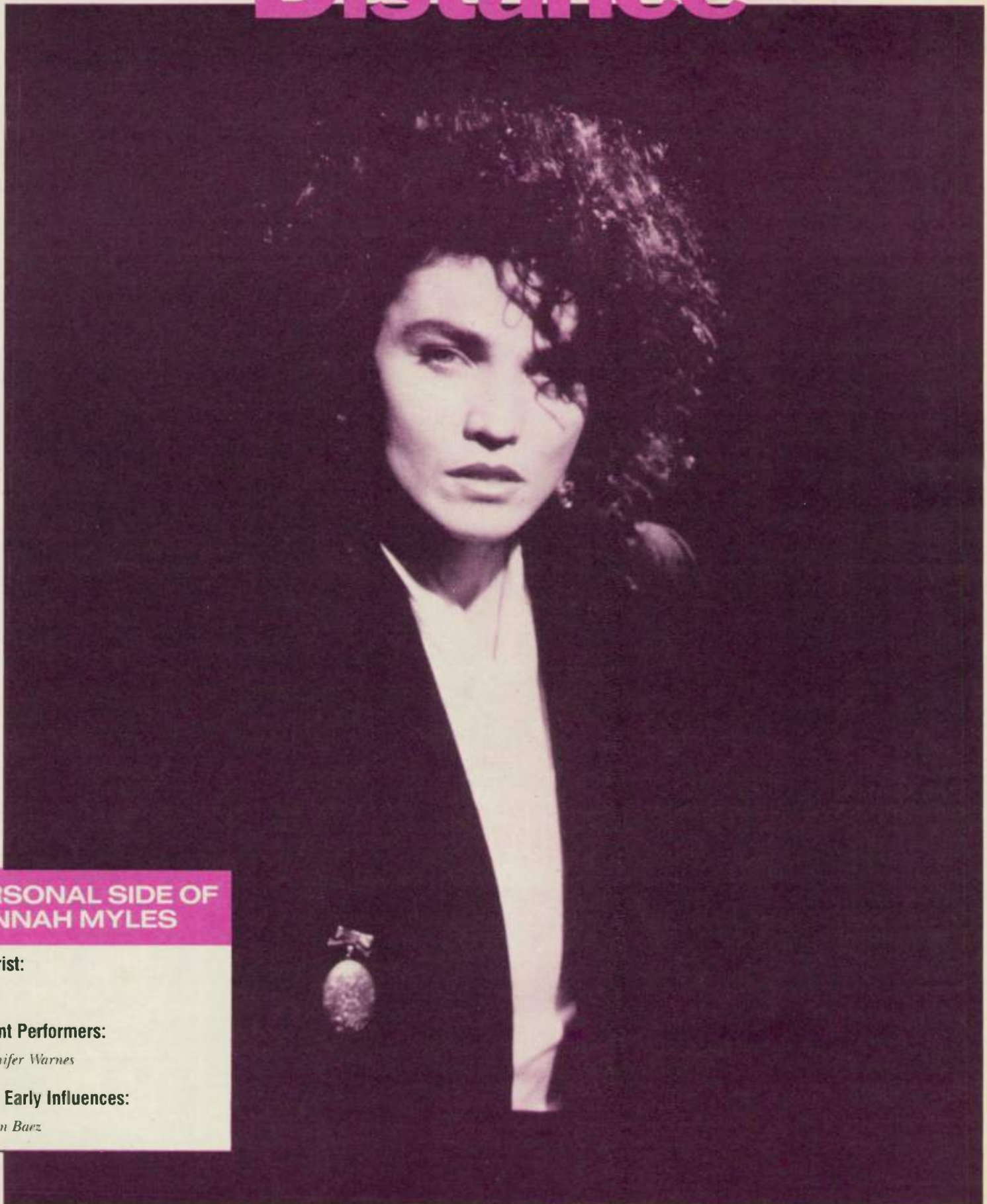
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THE PERSONAL SIDE OF ALANNAH MYLES

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Keith Richards

Favorite Current Performers:

Lou Gramm, Jennifer Warnes

Most Powerful Early Influences:

Joni Mitchell, Joan Baez

"Don't talk about it, just do it. Then, if you've done a good job, everyone will talk about it for you," says Alannah Myles. And talk they have. Since the release of her self-titled Atlantic album a few short months ago, Alannah Myles' blues tinged, steamy rock 'n' roll has met with unprecedented success and acclaim for the Canadian artist. Her homeland recently nominated her for a record-breaking seven Juno Awards (the Canadian equivalent of the Grammy), one of the pleasant results of her astounding quintuple platinum excursion.



U.S. ears have been quick to tune into the Canadian ruckus, as the singles "Love Is" and "Black Velvet" have rocketed up the charts, and MTV has spread Alannah's sleek, svelte sound coast-to-coast.

Born in Toronto on Christmas Day, Alannah knew she would be a singer from the wee age of five, and by the time she reached 15, she had already begun writing songs. After performing on the Toronto folk club circuit, she began her association with Christopher Ward (currently a V.J. on Much Music—Canada's MTV) and songwriter David Tyson. The trio produced a three song demo and a video which Atlantic Records flipped over, signing the artist without ever meeting her. Brainstorming at Alannah's North Canadian ranch for a long songwriting stint, five years to be exact, their combined efforts produced ALANNAH MYLES, the final product mirroring her articulate, animated and yet thoughtful personality.

While Alannah knew her persistence would eventually pay off, the road was not always rosy. The Canadian market can be a tough nut to crack for homegrown talent. "I came from a country that rejected me flat out.

They would not sign me to a record deal. I could have gone down the street in the nude to entice some kind of record company action, and it wouldn't have made any difference. We Canadians are brought up to take what's handed us; not to be innovators. We get American music. We're very derivative, and our culture is all Americanized. The opportunity for talented people in Canada to be recognized is very limited. Canada didn't sign me, America did. I love American mail. Your people here are great! You say what you feel, and you say it intelligently."

While most of the album is a collaborative effort, Myles maintains she is the director. "I knew what turned me on. I wanted the group sound to be sloppy. It had to move in and out, it had to have feel, had to have uuuunnngghhh (translation: grit or soul), and it had to have expression so it would suit my voice." Alannah is equally articulate when discussing what it takes to make an outstanding singer. "The best singers can soothe my soul. Those people get to a place very emotional. They hit you. They hit a chord and it's like I feel it and I want to get there myself."

And get there she does, again and again on her stunning debut that has industry giants like Lou Gramm and Chrissie Hynde coughing up accolades. "Lou told me my record was his inspiration during the recording of his recent solo album," Alannah recalls with an amazed look on her face.

"If I can bring that kind of color to a piece of work, it makes it extraordinary. But it's got to come from the song first. I've heard a lot of great singers sing average songs, and it doesn't get them anywhere. It is really nice when a great singer sings a great song. It's lovely."

Alannah also has a keen insight on what makes a song a hit. "I like to write a song that I can sit across from someone who I feel a certain way about and be able to honestly speak the whole song to them. If I can do that, I'm successful because then a million other people will understand what I'm saying."

"There is no feminism, there is no man-bashing in what I do; I just am. I don't emasculate men, though they sometimes feel like I do."

Alannah Myles

Alannah's criteria is demanding, as the 200 takes to produce the track "Love Is" will attest. "The song deserved it," she tells THE STREET. "It didn't deserve a vocal that was less than 100%!"

The current hit, "Black Velvet," with its loping, Little Feat-ish intro, is underpinned by Myles' barely audible whisper, which caused THE STREET to inquire about possible hidden meanings. "I'm whispering to my child who I am cuddling in my arms. The song is a tribute to the fact that he would eventually grow up and virtually create rock 'n' roll and change the face of the earth. That child I'm cuddling in my arms, playing mother Gladys, is Elvis. We're born of love; we go onward and upward, and we inspire the world to do the same thing. That's what the song is all about. There's a subliminal message there that love creates phenomenal people and hate destroys people's ambitions."

With all her frankness and panache, many have pegged Alannah as a new spokesperson for women in the '90s. Her feelings on the subject are typically direct. "There is no feminism, there is no man-bashing in what I do; I just am. I don't emasculate men, though they sometimes feel like I do. It's easy for me to go onstage and be myself and people think it's sexy. All I'm saying to women is 'You don't have to be afraid of your sexuality.' It took years for me to come to terms with my sexuality and the way it made men respond. Took years for me to internalize it and not be afraid of it. Perhaps that's what people are perceiving now... someone who is very secure with herself as a woman, as an intellect, as an artist and as a musician."

One thing's for sure: Alannah Myles should have no trouble going the distance, producing great rock 'n' roll and outspoken comments. She promises her next outing will be more powerful than the first in every respect. "If this album tugged at the emotional strings of your heart, the next album will do the same tenfold. If this album rocked, like the best party rock, the next will do it ten times more!"

By Ken Micallef

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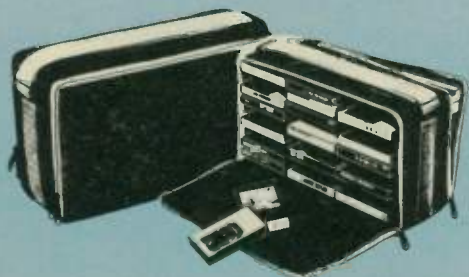
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POI DOG PONDERING

Poi Dog Pondering seems certain to expand their sizable following with their new Columbia LP, **WISHING LIKE A MOUNTAIN AND THINKING LIKE THE SEA.** A rocking collection of music, lyrics, dreams and rambles, this album soars with spirit. The band continues to explore rock, folk, country, Hawaiian, African and worldbeat music with key tracks like "U Li La Lu" and "Bury Me Deep."

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COWBOY JUNKIES

THE CAUTION HORSES, the new RCA album by Toronto's Cowboy Junkies, represents a well-thought out leap forward for the critically-acclaimed band. "I think that (this album) is a distinctly non-romantic acceptance of life's reverses and heartaches," suggests band leader Michael Timmins. The unforgettable vocals of Margo Timmins send the listener into a subtle, intriguing world of modern love, for a sound that continues on the sophisticated path of their highly successful debut album. The word is out on the first single, "Sun Comes Up, It's Tuesday..." and there's more to come.

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THE MISSION U.K.

Tracing their musical roots back to a number of '60s and '70s rock heroes, The Mission have defined a musical identity entirely of their own, devoid of any specific limitations or boundaries. "Music and the love of playing is the most important thing in our lives," says the band's singer-songwriter-composer and main spokesperson, Wayne Hussey. The Mission's latest Mercury/Polygram LP, **CARVED IN SAND**, is a gleaming testament of this statement that is racing up both U.S. and international charts. Investigate the riveting modern rock smash track "Deliverance."

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JANATA

The voice of Chris Janata, lead vocalist of Mercury/Polygram's hot new band, Janata, is rich, resonant, battered and bluesy. It oozes with the experience needed to capture the lust and love-lost themes found on the band's self-titled debut LP. Together with Mike Lustig, Dan Leahy and Pat Walsh, Janata delivers soul, grit and rock 'n' roll that defies fair description. The album breathes fire on hit-bound tracks like "The River" and "Born Ready."

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TOAD THE WET SPROCKET

The curious name of the Toad The Wet Sprocket band isn't the only thing that's fascinating about their new Columbia LP, **PALE.** With lyrical themes that explore a range of personal and social subjects and an intensely earnest musical approach, **PALE** is poised to explode beyond the college and alternative audiences that are already embracing singles like "Come Back Down" and "Torn." This unique new band is redefining the meaning of music with integrity and passion.

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THE CHURCH

The stock market term "Gold Afternoon Fix" takes on a whole new meaning as the unlikely title of the latest Arista LP by The Church. Ten years together, this Australian band has come up with an exploration of rock that is focused, intense and packs a bit more bite than you might expect. "Life is full of nasty surprises, and I want to start conveying that," says Steve Kilbey, the group's bassist and principal vocalist/lyricist. Join the growing congregation that's discovering the insightful music and lyrics of tracks like "You're Still Beautiful."

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SCATTERBRAIN

Scatterbrain's vocalist/lyricist, Tommy Christ, jumped off the Williamsburg Bridge and survived. Guitarist Glen Cummings lost his entire wardrobe in an accidental fire set by guitarist Paul Nieder. Bassist Guy Brogna nearly killed the band during a treacherous drive on Germany's Autobahn, and drummer Mike Boyko was nearly crippled by a female mud westler. Take this collective plethora of unsavory experiences and translate it into proficient rock 'n' roll and you've got **HERE COMES TROUBLE**, Scatterbrain's new album on In-Effect Records.

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

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Find the women of rock 'n' soul listed in the maze at left. Names may be printed horizontally, vertically and backwards

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|-----------------------|-----------------|------------------|
| Reba McEntire | Joan Jett | Gloria Estefan |
| Cover Girls | Michel'le | Belinda Carlisle |
| Sweet Sensation | Wilson Phillips | Alannah Myles |
| Natalie Cole | Heart | Pat Benatar |
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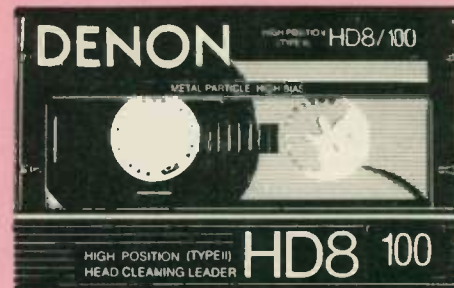
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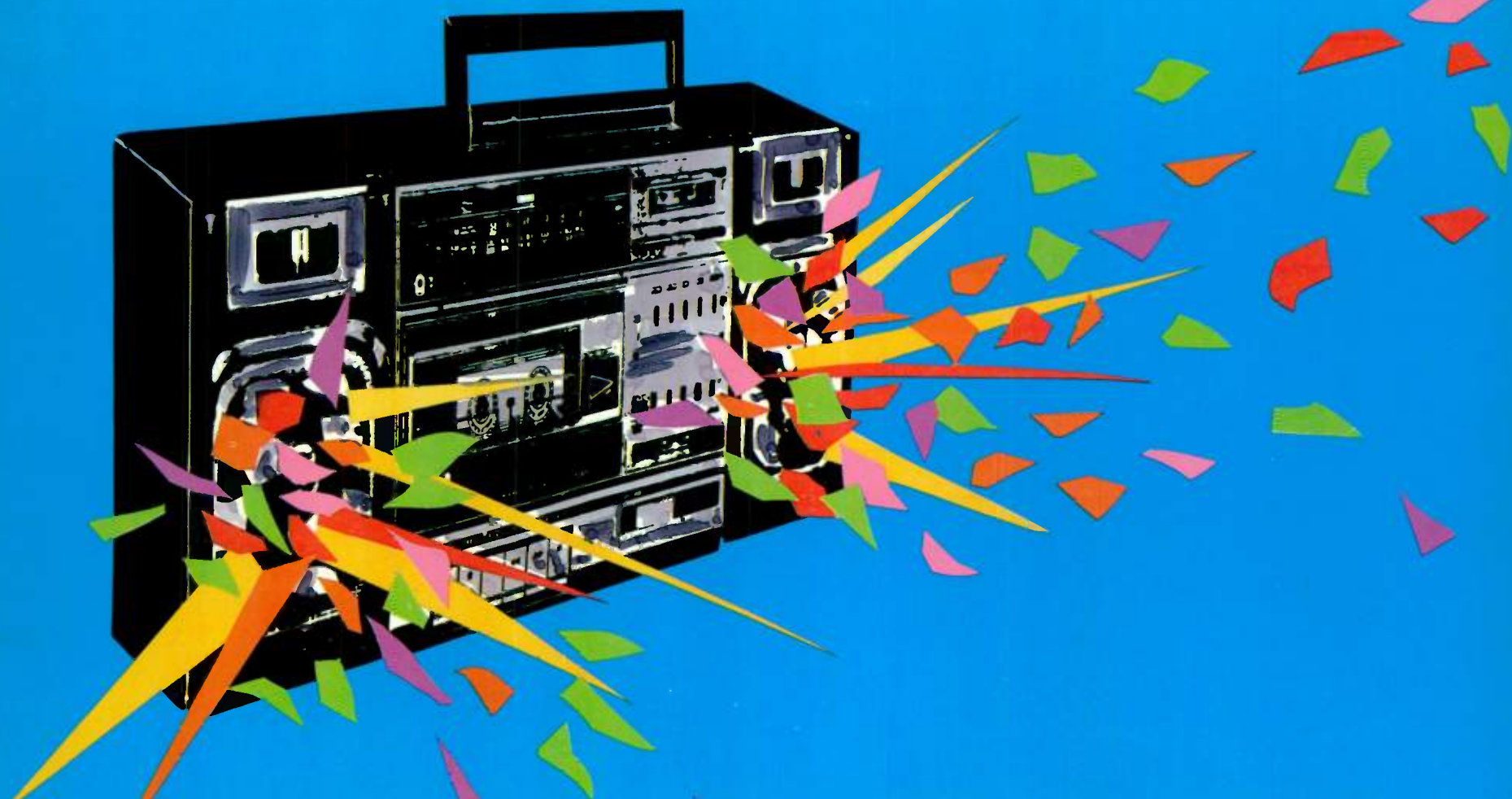


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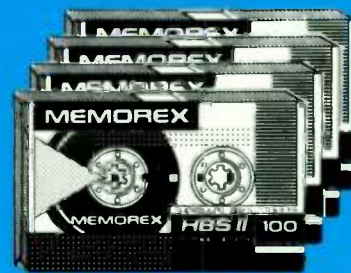
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THE HEART OF **ROCK 'N' ROLL**



*Heart's last two albums—1985's self-titled LP and 1987's **BAD ANIMALS**—have sold a staggering eight million copies in the U.S. alone and spawned seven straight hit singles, including a pair of #1's in "These Dreams" and "Alone." After scrapping their management, booking agent and label five years ago, the band brought in producer Ron Nevison and decided to record material by outside songwriters. And while none of the group's five members—lead singer Ann Wilson, sister/guitarist Nancy Wilson, guitarist Howard Leese, bass-player Mark Andes and drummer Denny Carmassi—will quarrel with success, for their new Capitol album, **BRIGADE**, they decided to take matters into their own hands.*

"It's been a cool process." 39-year-old Ann Wilson tells THE STREET, swathed in her customary scarf-strewn wardrobe. "Making this record was more creative for us. From the beginning, it was made clear our ideas were welcome. We stepped right up to become a rock band again."

"We don't want to put down our own albums or anything," echoes younger sister Nancy, 35, softer and fairer than her vocalist sibling. "But after going on the road and playing those albums, we found the live versions were much more us. The recording was a little too glossy, with a little too much echo. We decided to bring it into reality a little more this time."

To that end, they employed Richie Zito as producer, a guitarist who had played with Elton John, and gave Howard Leese full reign to strut his "'58 Flying V" to the max.

"Richie let me get away with stuff Ron (Nevison) would have thought was too weird," says the gray-haired, shag-cut Leese. "I had to tone down my act quite a bit for those two records, though I appreciate the discipline he brought to those projects. We learned a lot. It enabled us to take that knowledge and put the stamp of our own personality on it for the new album."

The result is a return to Heart basics with the full-bore sexual aggressiveness of rockers clearly illustrated in the first single, the Mutt Lange-penned "All I Wanna Do Is Make Love To You." The song comfortably sits beside the dark acoustics of "The Night," written by drummer Carmassi and old pal Sammy Hagar, and the Beatlesque harmonies of "I Love You."

"We wanted to keep things more organic, the way we sound playing in Nancy's basement by ourselves," adds Denny. "It's taking advantage of the talent we have right here."

Looking back, Ann recalls a creative dead-end the band had reached before the HEART album which forced them to take stock of the group's future. "We needed an objective ear," she says. "So we put a lot of trust in what Ron Nevison had to say, even when he brought in back-up singers and musicians." "We were experiencing a major down time," says Nancy. "We were in debt, we weren't getting support from our label or management, and so we had to make a change. For survival..."

So, they moved from Columbia Records to Capitol, exchanged their long-time hometown management for the big-time Front Line outfit and put out their most successful albums in a decade in HEART and BAD ANIMALS.

In many ways, Heart was the victim of its own success. By deciding to employ outside songwriters like pop queen Diane Warren, Holly Knight and Kelly Steinberg on their previous albums, the band found itself gaining new Top 40 fans...but losing some of their hard-core rock following.

"We were not necessarily open to the idea of using outside songwriters," says Nancy. "But, when we started learning some of the new songs and how good they sounded, we had to think, well, maybe there's something to be learned here. We got together with these newer writers and learned how they worked, what the new styles of songwriting were about. And it turned out to be good for us, it revitalized us."

And while the new album features the band members doing what they do best—singing and performing—Heart is still using material penned by outside writers, some efforts being joint collaborations.

"We're not just rehashing the same information over and over," says Ann of the new material. "We're writing with different combinations of people, so each song is a different animal, and I really like that."



"The standards keep escalating, so we have to keep pace," observes Howard.

"We're competing for space on our own records, which makes them even better," concludes Mark.

Indeed, there's little compromise on the raunch 'n' roll of BRIGADE, characterized by Ann's patented throaty roar and Howard Leese's fret pyrotechnics. "All I Wanna Do Is Make Love To You" is a prime example, taking Mutt Lange's rock anthem and switching the gender, making the female a sexual predator on the prowl for a one-night stand.

"There's so many things men do, but if a woman does it, it's controversial," laughs Nancy.

"It's a fallacy that there isn't a hell of a lot of aggression in women," suggests Ann. "But if it's not portrayed just right, it comes off as butch, bitchy or sleazy. Of course, that's kind of what Heart is all about—showing the aggressive nature of women as well as the tender side of men. We show each sex with that kind of duality."

"It's a fallacy that there isn't a hell of a lot of aggression in women, but if it's not portrayed just right, it comes off as butch, bitchy or sleazy."

Ann Wilson of Heart

THE STREET wonders if Ann and Nancy experience pressure to continue to look good (read: young), something Grace Slick complains about all the time.

"There's no way to avoid the inevitable onslaught of the years," laments Ann, tongue-in-cheek. "What am I gonna do? Retire to Boot Hill? I just want to be able to enjoy myself and not buckle to everyone's scorn. And that's about making music as much as it's about getting old."

"It isn't in my nature to be real flamboyant," adds Nancy. "But then again, rock 'n' roll is a very sexual medium. And we've always been very sexual on-stage. We celebrate our raw animal energy whenever possible."

Do they ever feel the force of that old Janis Joplin quote about making love to 20,000 on-stage, then going home alone?

The elder Wilson admits she feels the conflict between rock 'n' roll and the urge to settle down and raise a family of her own.

"I answer this question over and over again in my mind as time goes by," she says wistfully. "Am I going to do what I want to do now or should I give it up because I should have a kid? I really want children someday but right now, I'm happy."

Nancy, of course, is married to ex-rock critic turned director/screenwriter Cameron Crowe, but she also says relationships are difficult to maintain while you're touring.

"This band is just so hot right now and so much fun to be in, I'm putting the family thing on hold for a little while," says Nancy. "Cameron's a writer, so he can write anywhere. He's got a lap-top (computer) and believe me, that lap-top saved our marriage."

To be in Heart, you gotta have heart.

"We're not bad girls," protests Nancy. "Lusty girls, but not bad."

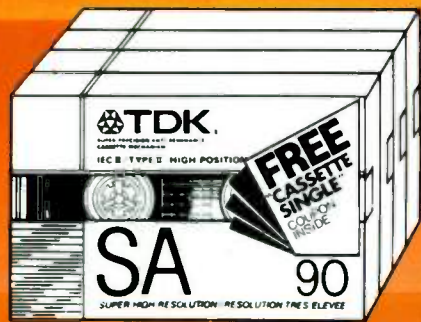
By Roy Trakin

Clockwise from top left: Denny Carmassi, Mark Andes, Howard Leese, Ann Wilson, Nancy Wilson

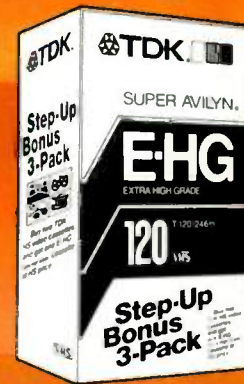
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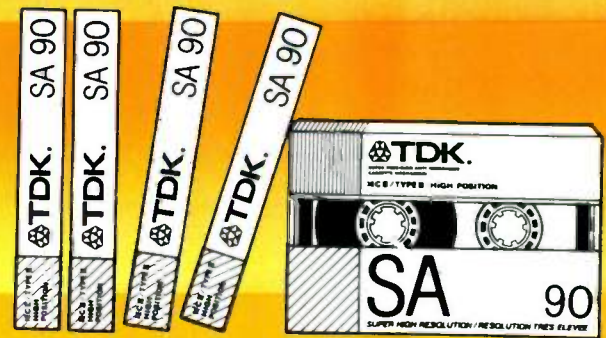
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THREE

As “Golden Girl” Sophia Petrillo might say, “Picture it!” Two up and coming dance mix producers decide to put together a package consisting of four...no, let’s make it three beautiful women (as if there were any other kind). They *have* to look great, move great and be able to deliver a perpetually pouty expression in all press photos. For good measure, they make them all Latino or all African/American. Better still, what about making it a multi-racial trio? One last thing—they have to be able to sing!

Sound familiar? It should. It’s how some of the top pop groups of the last few years have been put together, and THE STREET ain’t about to argue with success. The downside of the equation is that when a group comes along that manages to transcend the obvious and actually sounds like a bunch of living, breathing, singing women, well, it’s more than likely that they will get lost in the dance beat sauce. That is unless you are Robert Clivilles, David Cole and the three young ladies that comprise Seduction. THE STREET is here to say that these girls deliver the goods on their smash A&M album, NOTHING MATTERS WITHOUT LOVE. THE STREET spoke with Michelle Visage, who acts as spokesperson for the NYC-based trio. Seduction’s rise to the top of the charts is a modern day version of the classic 42nd Street fable. Take it, Michelle:

“We were all looking for solo deals. I was working on a rap project, Idalis (Leon) was bar tending at a club in NYC and April (Harris, who sings lead on a majority of the songs including the top hits “Two To Make It Right” and the remake of Taana Gardner’s club classic, “Heartbeat”) was an account executive.”

“We’re not dizzy broads. We’re not air heads who are going to get up there in G-strings.”

*Michelle Visage
of Seduction*

It seems that Idalis was at work one night, and Robert Clivilles, who with his partner, David Cole, has worked with Natalie Cole, Grace Jones, Luther Vandross and the Brat Pack, came strolling into the club. Clivilles and Leon were introduced, wherein Idalis jokingly asked him to “Write me a record.” As luck would have it, Clivilles was working not merely on a record, but on a concept for a group. To cut a long star-crossed story short, auditions were held, moves and pipes put to the test and Seduction was born. “It was destiny,” Michelle claims. “It clicked right away.”

Even though the women of Seduction are a lot prettier than the check-out girl at the corner store, Michelle is quick to point out that the first thing Cole and Clivilles asked her on the phone was “Are you really a vocalist?” The second thing was “How can you dance?” And then it was “What do you look like?” She says, “It was surprising to me that it wasn’t the main question, that it really wasn’t relevant. I guess if I was a fat, ugly slob and I could sing, I don’t think they would put me in the group



*Michelle Visage,
Idalis Leon &
April Harris*

TO MAKE IT RIGHT

‘cause I don’t think I’d look too good in a bathing suit on the album cover!”

There are lots of other girl groups, THE STREET observes. Michelle laughs. “Lots and lots!” she concurs. So what is it that makes Seduction different from all the rest? “I think the difference between Seduction and every other three-girl group is, for one thing, the visuals. Interracial. No group has been successfully interracial. Real interracial: black, white and hispanic. Number two, our stage show is very elaborate. Lots of dancing. I used to do stand up so there’s a lot of jokes. We have incredible costumes.

“It’s not like any other track act that you’ve ever seen (meaning that the vocalists sing to pre-recorded backing tracks), and I go out of my way to watch everybody. We also bring across the point of unity ‘cause that

is what Seduction likes to represent. We are really into our unity thing. Our music is totally different. It’s all over the place: rap, dance, ballads, caribbean; but it’s not too diversified so that people can’t tell it’s Seduction. The only comparison,” Michelle says with a final deep breath, “is that we all have three girls!”

Whew! The things a gal has to go through to legitimize herself, but facts are facts, and dance music (albeit the rage right now) has never really been given its fair due. Critics love to bash it, and it seems that no matter who puts out a dance record (even the god mother of the genre, Madonna), they seem to forever search for respect. Michelle knows all this and has heard it all before.

“We are striving to be taken a little more seriously than the other groups. It’s funny that THE STREET brought that up because it is really important to us. Seduction really wants to help dance music get a name, to get respect. As our records go up the charts more and more, we are getting that respect. We would like to be taken as serious artists because we ARE artists.”

How, THE STREET queried, can the group be taken all that seriously with a come hither name (and look) like Seduction? “Seduction, to us, is a power thing,” Michelle explains. “Seduction means power, it’s not a sexual thing at all. We define Seduction as powerful women of the ’90s with classy sophistication. We are college graduates, we’re smart. We’re street wise. We’re not dizzy broads. We’re not air heads who are going to get up there in G-strings. If you look at the name in the right way, it is very easy to take it seriously. Every one thinks that we are trying to sell ourselves with just sex and our looks, and it’s not like that at all. Sex sells. That’s true and you can’t avoid it. But if we’re looked at as sex symbols, there’s just so much we can do about it. That’s fine. and we’ll deal with it, but we don’t go up there in bathing suits. It’s class and not sleaze, and it’s kinda cool, ‘cause people think back and say, ‘Wow, I really love Seduction’s music, and I’m really glad that they’re not sluts.’”

By Amy Linden

SEDUCTION FAVE RAVES

Musical Faves:

Michelle Visage: Teena Marie (“I am immersed in her”), Lisa Stansfield, Pat Benatar, Luther Vandross and once was a huge Go-Go’s fan.

Fave Movie:

Michelle: “Weird Science,” “Gentleman Prefer Blondes.”

Fave TV Show:

All: “America’s Funniest Home Videos”

Fave Dudes:

Michelle would love to meet Sean Penn. “I used to be into Johnny Depp, but I’m over him now.”

Idalis: Michael Keaton

April: Big Daddy Kane

STREET ★ CORNER

Hot New Releases

BY JOSEPH CHRISTOPHER

RUN, don't walk to pick up **Laura Branigan's** latest self-titled album on Atlantic, her first in two years and a red hot return for the gal who brought us "Gloria" almost eight years ago. Branigan scored a string of hits in the mid-eighties ("Self Control," "How Am I Supposed To Live Without You?"), but slipped into a bit of a slump in recent years. She comes back strong and confident this time out with steaming, sultry vocals on the tracks "Moonlight On Water" and "Bad Attitude," which display a harder rock edge than some of her previous singles. Don't miss her inspired funky reworking of Vicki Sue Robinson's dance hit "Turn The Beat Around" (do you believe that song is nearly 14 years old!) and brace yourself for the slamming



Laura Branigan

production work of Peter Wolf and Richard Perry... "Tubular Bells," the haunting theme from the landmark shocker "The Exorcist" way back in '74, has been hailed as an instrumental classic and has placed the name **Mike Oldfield** on the map. The composer's latest Virgin LP, **EARTH MOVING**, takes the artist in a more commercial pop-rock direction, but proves just as pleasing. Several guest vocalists are featured on the project, one of the most notable being Nikkie "B" Bentley on the powerful dance-rock track "Hostage." Oldfield, by the way, is presently in the studio working on what he calls "Tubular Bells II"... **The Havalinas** draw from the same well that produced Hank Williams, Woody Guthrie and Bob Dylan, but manage to avoid sounding like any of them. Their self-titled Elektra debut album taps into rock 'n' roll basics, and the band succeeds in creating multiple moods, vivid characters and tension filled situations in their lyrically strong music. They're right on target with the anti-bigotry attack of "Stick & Stones" and the barrio atmosphere of "Jesus & Johnny"... There's a healthy dose of adult-oriented mood music, creatively eccentric country and even lyrically-catchy metal on **SACK FULL OF SILVER**, the fourth LP from the **Thin White Rope** band now on RCA/Frontier Records. The music is uplifting and distinctive, thanks largely to Guy Kyser's singing/songwriting skill... Songstress **Patti Austin**, best known for her smash duet with James Ingram on "Baby Come To Me," teams up with ace jazz producer Dave Grusin for her latest GRP album, **LOVE IS GONNA GETCHA**. The uptempo title track and "Through The Test Of Time" are solid examples of Aus-



Imagination

tin's polished vocal style with that distinctive jazz flavor Grusin injects so well... One of the signature dance hits of the early '80s was **Imagination's** "Just An Illusion," a soft and swaying piece of inspiration that combined classy R&B with a touch of disco. **LIKE IT IS**, on RCA Records, is a superb greatest hits package that serves to remind us of just how good they are. Major remixers give the hits a thorough house reworking, but they sacrifice none of the original charm of tracks like "Music & Lights" and "Burning Up." Make the investment in the CD version and get the recent U.K. Megamix medley as a bonus track... American Music Award winner **M.C. Hammer** is at it again with his second Capitol LP, **PLEASE HAMMER DON'T HURT 'EM**. Quite the opposite, really, with the first single, "Help The Children," a moving rap ballad. Hotter still is the artist's remake of Jackson's "Dancin' Machine"... The buzz on Def American/Geffen blues rockers **The Black Crowes** couldn't be louder. **SHAKE YOUR MONEYMAKER**, the Atlanta quintet's debut album, covers the gamut from boogie stomp to gutter rock and ends up oozing with emotion and a classic kind of rock 'n' roll attitude. They soar far from the mass-produced pack on the soul ballad "Seeing Things" and the very nasty "Thick 'n Thin"... Soul survivors can take solace in the new Curtom/Ichiban album from **Curtis Mayfield** of the "Shaft" theme fame. Though he doesn't have quite as "hip" an edge as he did during his "Shaft" days, **TAKE IT TO THE STREET** does show an almost Quincy Jones-like sense of urban feel on tracks like "Who Was That Lady?"... What distinguishes **MOOD RING** from other contemporary rock releases is its distinctly less convoluted sound. It's the EMI debut album from the band **Second Self**, and, like its title suggests, this collection touches on a variety of emotional experiences. The band displays a simple, uncluttered approach that works best on cuts like "Lock Me Away"... Jamaica's First Lady of Song, **Marcia Griffiths**, is poised to have a real winner with her Island LP, **CAROUSEL**. The blistering underground hit that found its way to the pop market, "Electric Boogie," was just the start. Griffiths sways and coaxes with a delightfully tropical feel that's ready-made for this summer's beach crowds. Don't miss her cover of "Groovin'" and play this one with the top down... Polygram Records has released a compilation LP called **THIS**



Marcia Griffiths



Jade 4 U

IS NEW BEAT that provides a well-rounded sampling of Belgium's New Beat music that seems to cross house with new wave. The music is on-the-floor danceable with a razor sharp erotic edge, but doesn't take itself too seriously (in other words, it's campy). Strongest cuts include **Jade 4 U & 101's** "Rock To The Beat" and **Mac Sample's** "House Inspector." You won't come away feeling like you've been caught up in a musical revolution, but you'll have a good time with it... **CHEMICRAZY**, the new Virgin disc from **That Petrol Emotion**, shows the Irish rockers in a very contemporary rock setting that significantly broadens the band's horizons. Their recent personnel shuffles

NEW RELEASES

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

VIDEOS 5/90

- Lenny Kravitz**
-untitled (Virgin)
- Tears For Fears**
-"Sowing The Seeds" (Polygram)
- M.C. Hammer**
-untitled (Capitol)
- Red Hot Chili Peppers**
-"Positive Mental Octopus" (EMI)
- Red Hot Chili Peppers**
-"Psychedelic Sex Funk Live From Heaven" (EMI)
- Various Metal Artists**
-"Video Meltdown" (Polygram/Enigma)

M.C. Hammer



ALBUMS 6/90

- Boy Meets Girl**
-untitled (RCA)
- Jane Weidlin**
-TANGLED (EMI)
- Statler Brothers**
-MUSIC, MEMORIES & YOU (Polygram)
- Oleta Adams**
-CIRCLE OF ONE (Polygram)
- Brenda K. Starr**
-untitled (Epic)
- Cheap Trick**
-untitled (Epic)
- Adeva**
-ADEVA (Capitol)
- Winger**
untitled (Atlantic)
- Billy Joe Royal**
-untitled (Atlantic)

haven't hurt, and the band comes on strong by combining politics and power rock on tracks like "Hey Venus"... Columbia's **Human Radio**, simply put, shows a knack for playing good music that carries on the Memphis tradition of mixing rock with R&B. Their eponymous debut offers a moody, almost post-mod sounding cut in "Harsh Light of Reality" with a strong rhythm track and tight harmonies... There's a lot of "soul" to be found on the Atlantic debut album **HARD** from **The Joneses**. The LP features soaring vocals by David Finnerty, keenly matched to blues-influenced guitar work and Bonham-like drumming. The first single, "Don't You Know," is a heart-felt ballad, but the real power comes out on tracks like "Hard Road"... Always category-defying, **Dingo Boingo** continues to explore uncharted territory on their new MCA LP, **DARK AT THE END OF THE TUNNEL**. Fronted by singer/songwriter Danny "Batman" Elfman, **OB** departs from the funky dance mode the band has displayed a leaning towards and produces a sound that is both lean and introspective. "Out Of Control," the first single, is an open letter about teen suicide and typifies the new direction of this effort.



The Joneses



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PARTRIDGE FAMILY—"I THINK I LOVE YOU"
THE POPPY FAMILY—"WHICH WAY YOU GOIN' BILLY?"
SUGARLOAF—"GREEN-EYED LADY"
OCEAN—"PUT YOUR HAND IN THE HAND"
BREWER & SHIPLEY—"ONE TOKE OVER THE LINE"
RICHIE HAVENS—"HERE COMES THE SUN"

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THE TEMPTATIONS—"AIN'T TOO PROUD TO BEG"
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STREET ★ ATTACK

Heavy Metal News

BY ANNE M. RASO

Skid Row head howler Sebastian Bach may be headed to court this month to hopefully settle the recent bottle-throwing incident at a Springfield, Massachusetts, show where a 17-year-old fan was injured. Other than that, his future looks rosy. Apparently, life on Skid Row is looking like Easy Street. Meanwhile, the Skids' debut LP recently passed the three-million sales mark, and the band is on Cloud Nine.

It's not unusual to find the guys going incognito into a line of ticketholders before a show just to check out the clientele. The Skids like to stay in touch with their fans on a street level. As guitarist Scotti Hill tells THE STREET, "When we play arenas, I'll tuck my hair under a hat and put on sunglasses and walk around the lines of fans outside. I just look these people right in their faces 'cause, although they're wearing Skid Row T-shirts, they don't recognize me."



Skid Row: Dirty-Looking Dudes

"It gives me butterflies in the stomach if I go out there to check out the people coming to the show—there is such a vast amount of folks! So, everyone out there reading this—if you see a dirty-looking dude walking around outside before a show, it's probably me!"

Scotti gets those butterflies because he's the same ol' Jersey boy who used to be the laziest worker at Garden State Music in Tom's River—he just happens to be famous now. While it's "Baz" who gets all the notoriety, it's Scotti who's the "soul" or human element of the group. Looking back over the group's megasuccess of the past year, Hill says with a smile, "All I can say is that I never even dreamed that this would happen. Some people made predictions for all this; some people said that we would sell two million records, and I never believed it, but we did it!"

Tasty Tidbits: Bangers looking for a bit of a departure should give a listen to Mission U.K. and take note that the group's new Mercury/Polygram LP, *CARVED IN SAND*, unlike most hard rock discs, has a central theme of *love*. Explains the group's singer-

Mortal Sin:
Despair From Down Under

songwriter-composer and head spokesperson, Wayne Hussey, "Well, I've fallen in love during the last year, and it's played a very big part in my life. Songs like 'Sea of Love' and 'Deliverance' are about the sort of mysticism that comes over you when you first meet someone, and you feel you've known them forever. Even when you've never seen them before in your life."... The Circus Of Power's tattooed love boys recently played an electrifying set at New York's latest metal hangout, Woody's In The Village. The occasion was photographer Bob Gruen's birthday. The band's latest RCA LP, *VICES*, should be making its mark right about the time you're reading this... At the recent LA listening party for Slaughter's new *Chrysalis* disc, *STICK IT TO YA*, the stars came out in droves. On hand to check out the album and the first video, "Up All Night," at Steve Boardner's Bar & Pub were porn actress Seka, Shotgun Messiah, L.A. Guns, XYZ, Johnny Crash, Flies On Fire, Kik Tracee and Outlaw Blood... The windy town of Chicago has seen some

Defiance: Bay Area Bashers



also got some big names in the audiences of their recent concerts, including members of Raging Slab, White Zombie and Biohazard...



Scanner: Sci-Fi Metal

Platter Chatter... Where We Decide What's Hot And What's Not!

Defiance—VOID TERRA FIRMA (Roadracer/RC): So, you're a fan of good old "San Fran," the city that produced Metallica. Well, this disc should be a nice addition to your collection. These Bay Area bashers "defy" the limits of the human eardrum with such tracks as "Skitz-Illusions," "Questions" and "Killers." It's nothing short of no-holds-barred slamming!

Savatage—GUTTER BALLET (Atlantic): This Florida-based outfit has been kicking around for about four albums' worth now, and still haven't made the dent in the metal biz that they deserve. This disc seems likely to be the one to finally do it—after all, they are the only outfit in all of metal with a skinpounder who plays *three* bass drums (talk about *heavy!*). The first single, the title track, has been garnering acclaim on MTV's *Headbanger's Ball* and creating a buzz on the metal streets, so it's only a matter of time before these boys break big!

weird in-concert incidents in its day, but nothing as weird as what happened at the Cult's recent sold-out show. Items such as pig's feet and .22 caliber shells were thrown onstage, and then after the performance, the band's road manager was stabbed in the hand while asking a bootleg merchandiser to leave the premises. Like they say, truth is stranger than fiction... Extreme, A&M Records' top metal act, recently entered an LA studio to record their second disc with Michael Wagener at the production helm. (The LP will supposedly be tied together by a single "concept," and be called *EXTREME 2: PORNOGRAFFITI*.) Sounds *extremely* promising, if you'll pardon the pun!... Noise International recording artists Scanner claim to be the first sci-fi metal band. Check out their new LP, *TERMINAL EARTH*, and you decide if Captain Kirk should produce their next disc... Iron Maiden fans take note: lead singer Bruce Dickinson's first solo LP is scheduled to hit the record store shelves this month. Believe it or not, the rather muscular musician is also writing a novel!... The down-under thrashers Mortal Sin are making a real name for themselves with their Vertigo/Polygram LP, *FACE OF DESPAIR*. They've



Little Angels: Sticky Heads

Little Angels—DON'T PREY FOR ME (Polydor): This band, originally from Yorkshire, shows the kind of potential that makes you wonder why they haven't been heard from sooner. They are young, fresh and original and stick in your head like only the best metal can. Be prepared to lock your blasters onto "Do You Wanna Riot" and "Kickin' Up Dust."

'Til next time, keep jammin'!

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Wild Wild West	KOOL MOE DEE
No More Rock N' Roll	SCHOOLLY D
Get Up Everybody (Get Up)	SALT -N- PEPA
Keep Risin' To The Top	DOUG E. FRESH & THE GET FRESH CREW
I'm Housin'	EPMD
Ease Back	ULTRAMAGNETIC MC's
Do This My Way	KID 'N PLAY
Posse On Broadway	SIR MIX-A-LOT

RAP RAP RAP



FEATURING:

Raw	BIG DADDY KANE
Beauty And The Beat	SALT -N- PEPA
Because I Got It Like That	JUNGLE BROTHERS
Plug Tunin' (Are You Ready For This?)	DE LA SOUL
Going Back to Cali	L.L. COOL J
You Gots To Chill	EPMD
Sally	STETSASONIC
You're Gonna Get Yours	PUBLIC ENEMY
Paul Revere	BEASTIE BOYS
Vapors	BIZ MARKIE



FRESH RAP

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Mo' Bass	UTFO
The Godfather	SPOONIE GEE
Last Night	KID 'N PLAY
Criminal Minded	BOOGIE DOWN PRODUCTIONS
Top Billin'	AUDIO TWO
Going Way Back	JUSTICE
It's My Thing	EPEE MD
Mr. X & Mr. Z Drink Old Gold	MR. X & MR. Z
On Fire	STETSASONIC

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Concert Happenings

JANET JACKSON AT MADISON SQUARE GARDEN, NYC

BY AMY LINDEN

It is hard to believe JANET JACKSON'S RHYTHM NATION 1814 tour promoting her smash A&M album is her first. It wasn't because it was so slickly professional (it was) or that she had the sellout crowd in the palm of her hand (she did). Maybe it just seemed like you had seen it all before. Okay, that isn't quite fair. Live, Ms. Jackson and her "Nation" of six dancers, plus more than ample backup from the talented Chucki Booker and band (who also served as an excellent opening act), really worked the stage. Jackson was in constant motion. Clad all in black, she ran up and down the Metropolis-esque set, dazzling the audience with those trademark Jackson thrusts and grinds like a woman born to perform. But, after a while, the show became oddly familiar.

The problem seemed to rest in Jackson's complacency to simply re-create her videos instead of seizing the spotlight to create a totally unique live performance. Even the dynamic moves started to get a bit redundant as you waited for a sign of life, for spontaneity, for something beyond that which you can see on TV. This is not to say that the show didn't cook. The production looked great with Jackson neatly dividing the set into all the hits from CONTROL, opening fiercely with the title track and then merging into RHYTHM NATION's long list of top ten workouts. Jackson and crew's plan of action soon became crystal clear as she gradually set up the audience for the climactic conclusion. Donning the now familiar Rhythm Nation gear, Jackson enacted a virtual step-by-step re-creation of the video.

Janet Jackson: Is She Live or MTV



Laurie Anderson: Stand Up Story-Teller

The crowd roared at every costume change, the energetic foot work, the stylized mini socio-dramas that accompanied the "message" songs, the pyrotechnics and the fabulous lighting. And though it all went off without a hitch, was there anyone in the sellout crowd that felt like Jackson was going through the motions? That her jack boot seriousness was a bit regimented and soulless? For a woman who made such a splash, musically breaking the chains of outside domination and restriction, to present herself so impersonally was a strange contradiction. The only time you felt Jackson getting loose was on the song "Black Cat," which featured terrific soul/metal guitar work and a momentary spark of fun.

Janet Jackson, despite all the media glitz, seems like a deeply sensitive, thoughtful and introspective young woman. It would be great to see more of that and less MTV in her act.

LAURIE ANDERSON AT THE WILTERN THEATER, LOS ANGELES, CA

BY ROY TRAKIN

It was altogether appropriate that art critic turned sculptor turned pop star Laurie Anderson should bring her new STRANGE ANGELS show to the stunning art-deco monument, the Wiltern Theater. This is a class act all the way, the thinking yuppie's version of a rock concert, with provocative projected slides punctuated by Laurie Anderson's common-sense ironies and musings.

From the opening piece, with Anderson alone mid-stage, a single spotlight shining down, she commands attention through minimal, yet effective means. She employs a vocoder, a synthesizer which lowers her voice to a masculine timber, then uses it to hold a dialogue with herself in a normal pitch, dramatizing the Jungian notion that we all have our male/female ying-yangs. Conveying both pertinent information and mind-altering data in her matter-of-fact tone is yet another familiar Anderson device. The hypnotic "Beautiful Red Dress" starts out with Laurie on the prowl at the Zig Zag Bar & Grill, then segues into how a woman makes 63 cents for every dollar a man makes, which she points out is one more cent than was the case 50 years ago. "With that kind of luck it'll be the year 3888 before we make a buck, but hey girls..."

Conceptually, Laurie Anderson has no peers. Musically, her distinctively lilting, talk-sing vocals have become seductive, mesmerizing melodies. The arrangements have become more to the point, yet with more layers than ever, incorporating elements of African, Latin, reggae, hip-hop, world beat and the experimental strains of Philip Glass and Steve Reich, as well

as her unique, tape-loop sampled violin.

The audience was, in a word, enthralled. First and foremost, Laurie Anderson is a stand-up story-teller, a raconteur who hooks you with a narrative string which leads to the abstract. Her Warner LP, STRANGE ANGELS, is exemplary of this. Of course, there's a mutual self-congratulatory aspect to this give-and-take that's more than a bit smug and elitist. You're either in on the joke or the joke's on you. Still, Laurie Anderson is generous enough to share her view of the inequities of this crazy planet with all comers.

THE GO-GOS AT THE UNIVERSAL AMPHITHEATER, LOS ANGELES, CA

BY SHARON LIVETEN

You can't go home again. The Go-Gos' second public show in six years (their first was held the night before) proved it.

By reuniting the Go-Gos, the bandmembers (singer Belinda Carlisle, bassist Kathy Valentine, drummer Gina Schock and guitarists Charlotte Caffey and Jane Wiedlin) found themselves up against a daunting history. The Go-Gos not only broke down barriers in their heyday (they were the first "girl group" to write their own songs and play their own instruments), but they were also '80s icons of fun. The band was never known for terrific musicianship (even though Gina is one of the strongest drummers around) or even as magnificent songwriters. What they did best were zany songs like "We Got The Beat," "Our Lips Are Sealed" and "Vacation." Pure, joyous, clever pop. Their live shows were sloppy, but inspiredly so.

Unfortunately, this show didn't move; it lumbered. After only a week's rehearsal, the bandmembers seemed completely out of sync with one another and worse yet—bored. Wiedlin and Valentine tried vainly to inject some humor and silliness to the show, but it didn't work. Instead, virtually the entire 90 minute performance felt uncomfortable and forced. That the show was a benefit to support the California Environmental Protection Initiative made it doubly difficult—not only was the band under pressure to turn on girlish charm, but it was for a good cause. Perhaps the reunion was better looked upon as a trial balloon—considering most Go-Gos member's solo projects have generally headed directly to the dumpster.

Carlisle has survived, but her vocals have always been marginal, and they haven't, outside of the magic of the recording studio, improved much. Still, her past delivery always managed to have a charm. This time around, it was awkward and leaden. The show lacked a spark, and even the hits like "Head Over Heels" failed to kick in for long. "Vacation," a former show-stopper, began in a sluggish acoustic fashion, and never caught fire even after the band had switched to electric instruments.

Apparently, some things, like cotton candy, sappy movies and the Go-Gos live, are best kept as pleasant memories. Too bad.


Go-Go's: Their Lips Aren't Sealed



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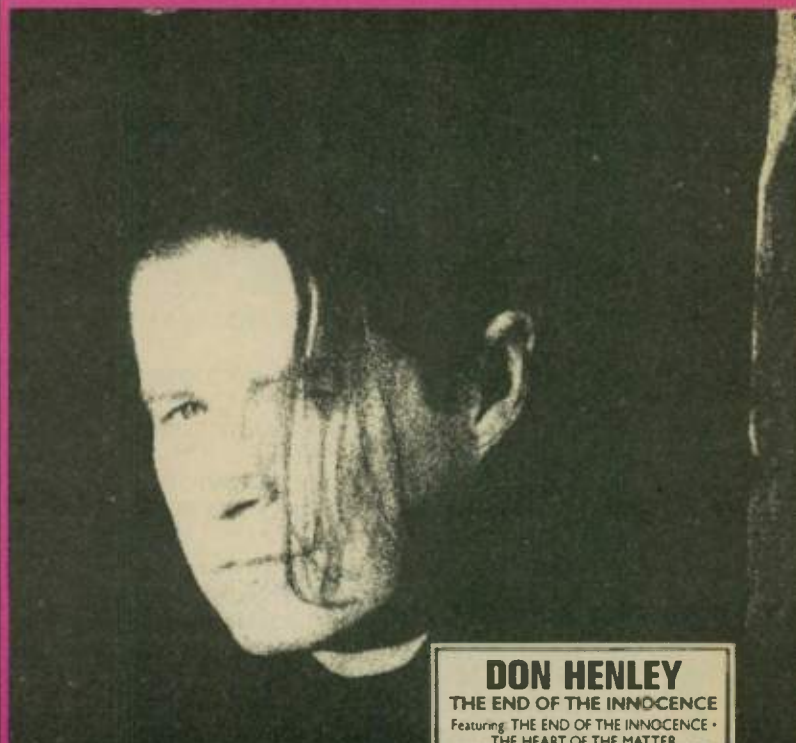


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Top Of Our Charts

TOP 50 ALBUMS

1. Sinéad O'Connor-I DO NOT WANT WHAT I HAVEN'T GOT
2. Rod Stewart-DOWNTOWN TRAIN (EXCERPTS FROM STORYTELLER)
3. Janet Jackson-JANET JACKSON'S RHYTHM NATION 1814
4. Michael Bolton-SOUL PROVIDER
5. Fleetwood Mac-BEHIND THE MASK
6. Heart-BRIGADE
7. Bonnie Raitt-NICK OF TIME
8. Phil Collins-...BUT SERIOUSLY
9. Depeche Mode-VIOLATOR
10. Alannah Myles-ALANNAH MYLES
11. Billy Joel-STORM FRONT
12. Paula Abdul-FOREVER YOUR GIRL
13. Aerosmith-PUMP
14. The B-52's-COSMIC THING
15. Gloria Estefan-CUTS BOTH WAYS
16. Robert Plant-MANIC NIRVANA
17. Salt 'n' Pepa-BLACK'S MAGIC
18. Various Artists-"PRETTY WOMAN" SOUNDTRACK
19. Andrew Dice Clay-THE DAY THE LAUGHTER DIED
20. Bell Biv DeVoe-POISON
21. Lisa Stansfield-AFFECTION
22. Little Feat-REPRESENTING THE MAMBO
23. Sweet Sensation-LOVE CHILD
24. Zebra-LIVE
25. Slaughter-STICK IT TO YA
26. Linda Ronstadt-CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
27. Midnight Oil-BLUE SKY MINING
28. Quincy Jones-BACK ON THE BLOCK
29. Bette Midler-"BEACHES" SOUNDTRACK
30. Michael Penn-MARCH
31. Basia-LONDON, WARSAW, NEW YORK
32. Roxette-LOOK SHARP!
33. Taylor Dayne-CAN'T FIGHT FATE
34. Don Henley-THE END OF THE INNOCENCE
35. Seduction-NOTHING MATTERS WITHOUT LOVE
36. Eric Clapton-JOURNEYMAN
37. Technotronic-PUMP UP THE JAM—THE ALBUM
38. The Notting Hillbillies-MISSING... PRESUMED HAVING A GOOD TIME
39. Wilson Phillips-WILSON PHILLIPS
40. Laura Branigan-LAURA BRANIGAN
41. Sam Kinison-LEADER OF THE BANNED
42. The Who-JOIN TOGETHER
43. Various Artists-HIGHWAYMAN 2
44. Najee-TOKYO BLUE
45. Suzanne Vega-DAYS OF OPEN HAND
46. Damn Yankees-DAMN YANKEES
47. Barry Manilow-LIVE ON BROADWAY
48. David Bowie-CHANGESBOWIE
49. Digital Underground-SEX PACKETS
50. M.C. Hammer-PLEASE HAMMER DON'T HURT 'EM



Sinéad O'Connor

A Tribe Called Quest



TOP 10 VIDEOS

1. "LETHAL WEAPON 2"
2. "INDIANA JONES & THE LAST CRUSADE"
3. "HONEY I SHRUNK THE KIDS"
4. Rolling Stones-"25x5: THE CONTINUING ADVENTURES OF THE ROLLING STONES"
5. New Kids On The Block-"HANGIN' TOUGH LIVE"
6. New Kids On The Block-"HANGIN' TOUGH"
7. Michael Bolton-"SOUL PROVIDER"
8. The B-52's-"1978-1989"
9. Gloria Estefan-"EVOLUTION"
10. Paula Abdul-"STRAIGHT UP"

STREET SHOTS TOP 10 STREET PICKS

1. A Tribe Called Quest-PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM
2. The Church-GOLD AFTERNOON FIX
3. Howard Hewlett-HOWARD HEWLETT
4. Johnny Gill-JOHNNY GILL
5. Doug Stone-DOUG STONE
6. Anything Box-PEACE
7. Hurricane-SLAVE TO THE THRILL
8. Corey Hart-BANG!
9. Circus of Power-VICES
10. Kitaro-KOJIKI



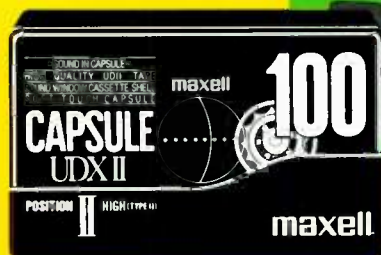
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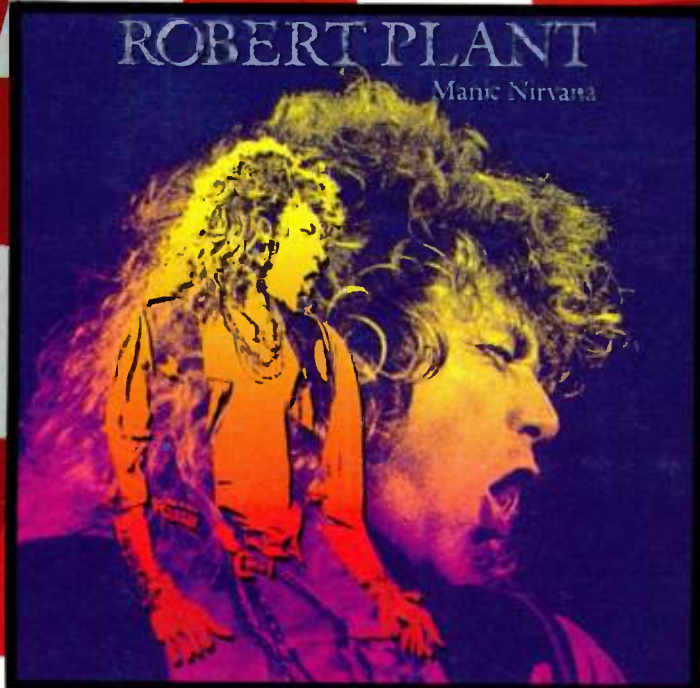
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