

MUSIC...  
FROM THE STREETS  
TO THE STARS

# THE ★★★ STREET

VOLUME TWO ISSUE ONE  
JANUARY 1989

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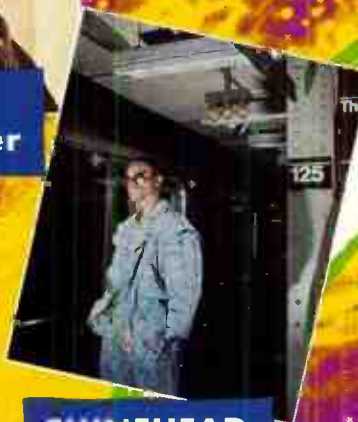


**ANTHRAX:**  
'Thrax Attack

**ERASURE:**  
Rubbing It In



**ROBBIE NEVIL:**  
The Happy Zoo Keeper



**SHINEHEAD:**  
Shine On



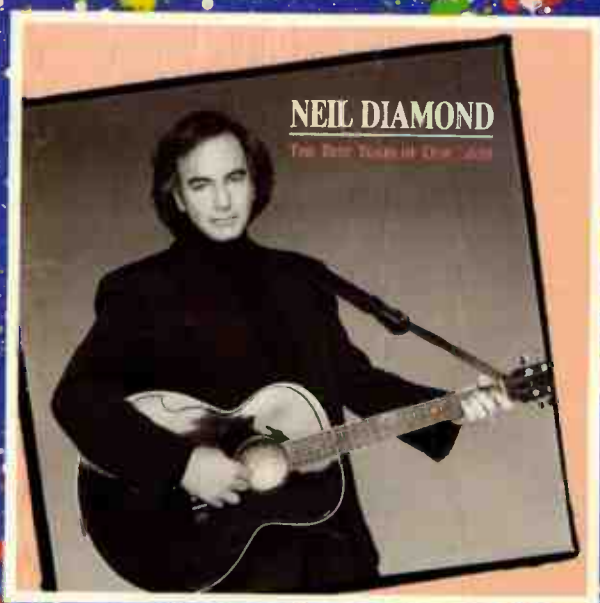
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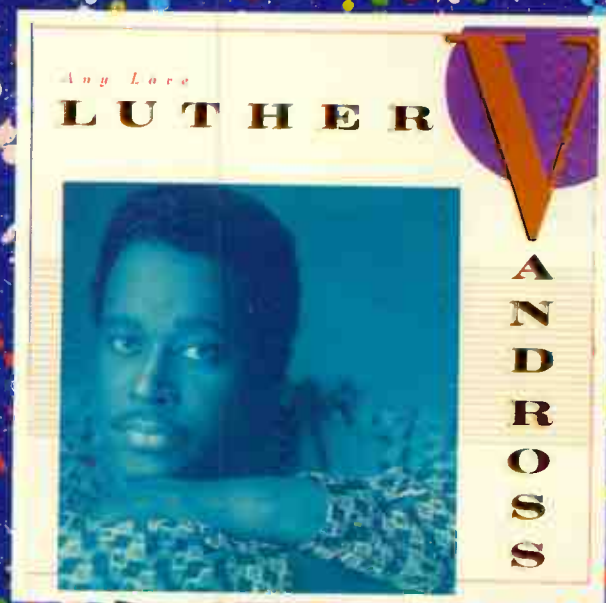


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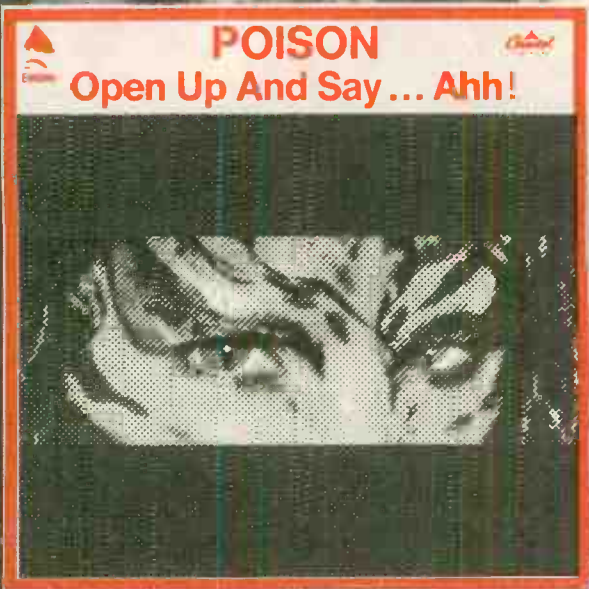


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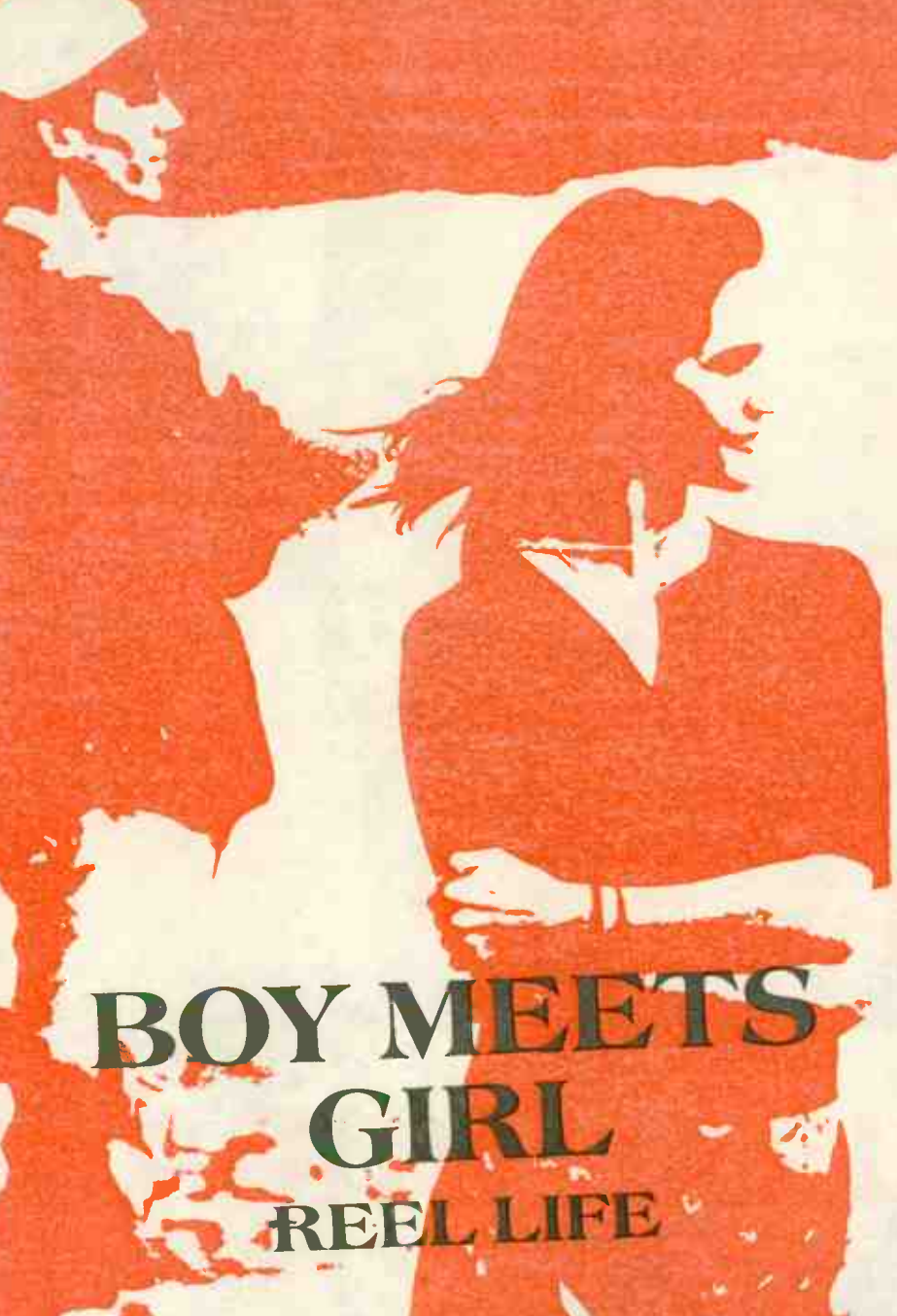
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World Radio History

# THE **★★★** STREET

VOLUME TWO  
JANUARY 1989

ISSUE ONE

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R.E.M. photographed by Michael Tighe

Anthrax by Frank White

Shinehead by Ken Collins

Robbie Nevil by Steve Danelian

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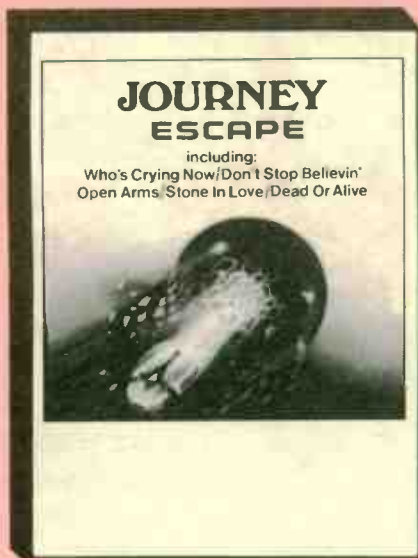
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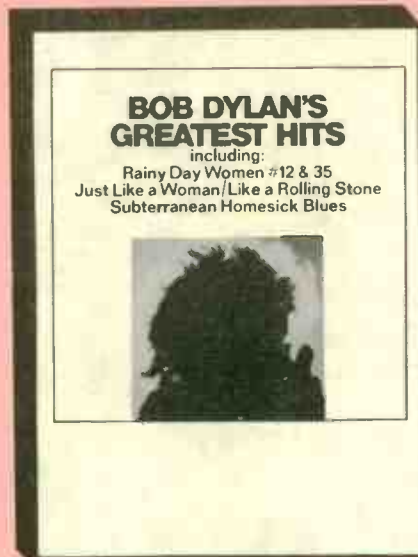
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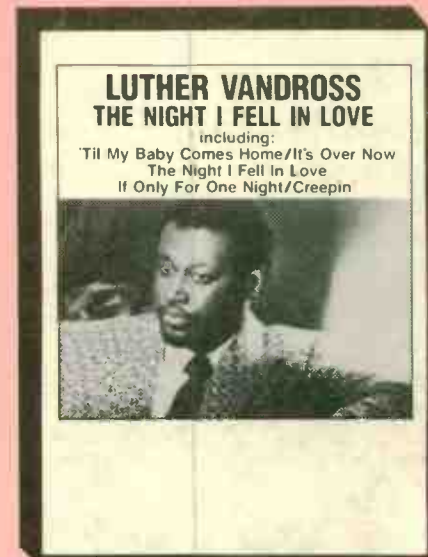
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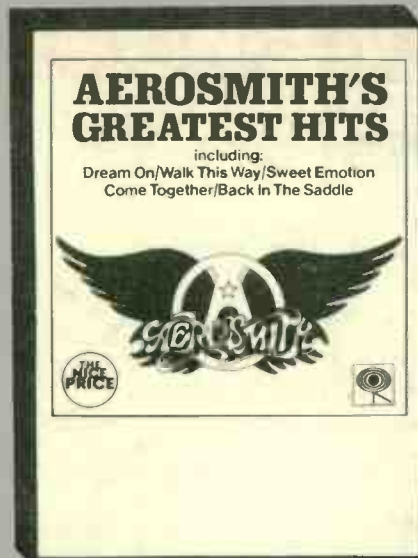


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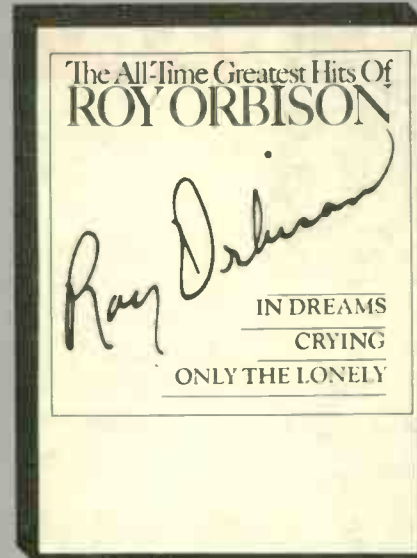
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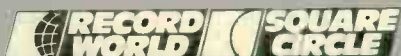
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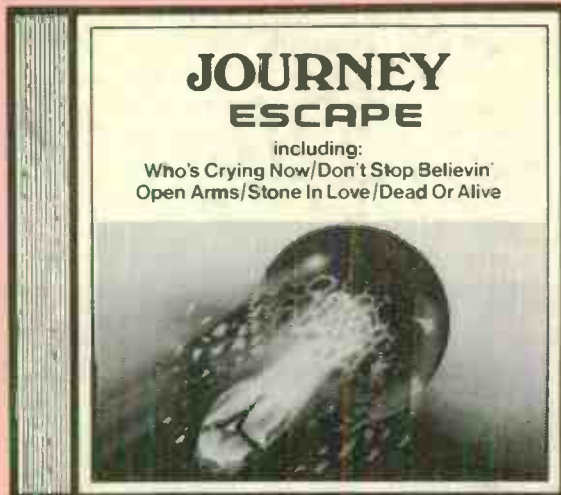
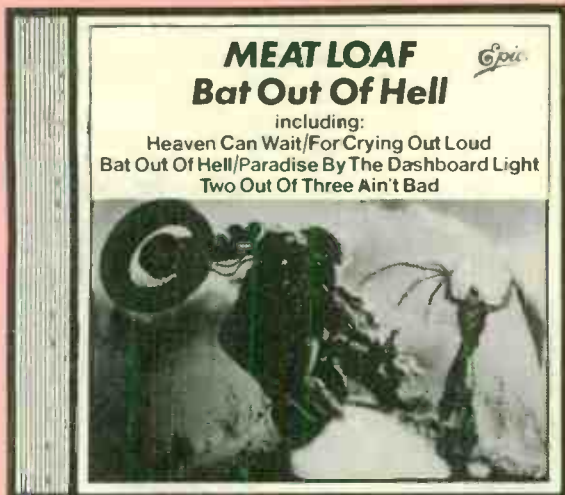
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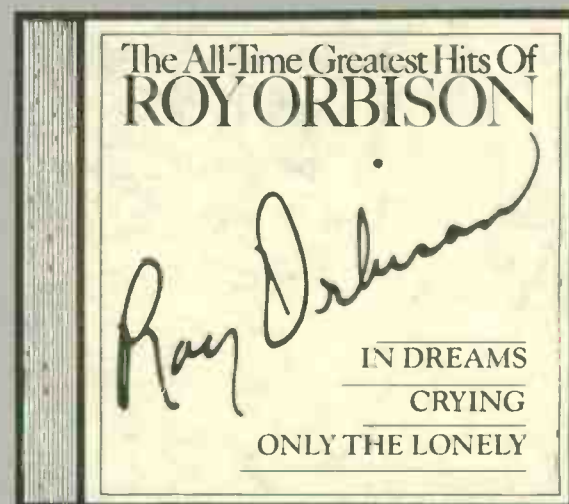
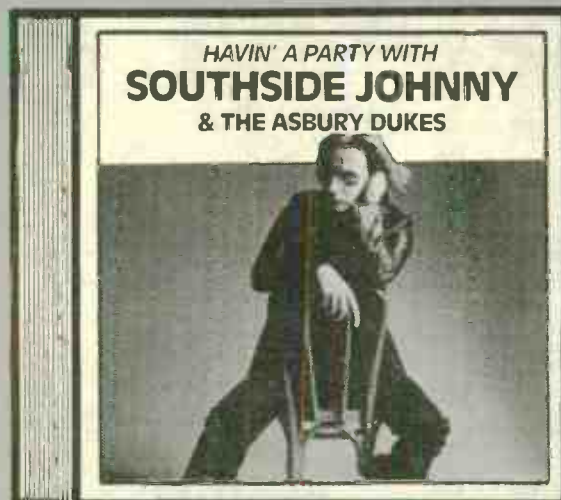
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# THE STREET

1989  
JANUARY  
VOLUME TWO  
ISSUE ONE

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## EDITOR'S PAGE

The New Year is both a time to look back and a time to look forward. We learn from the past even as we look to the future. Some of yesterday's artists will become tomorrow's stars. Some won't. Although there are many variables which determine what makes a star, there is only one irrefutable fact: "Be true to yourself". THE STREET recognizes this axiom in its commitment to new artists as well as to established artists going in new directions. We wish them well. Success in 1989 will make a better year for all of us. Happy New Year.

Patrick Hanson



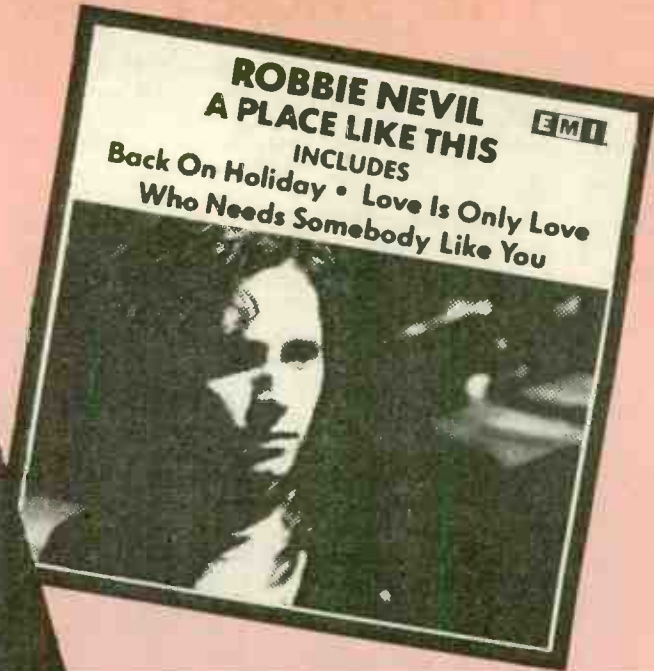


# Robbie Nevil

## A PLACE LIKE THIS

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Who Needs Somebody Like You



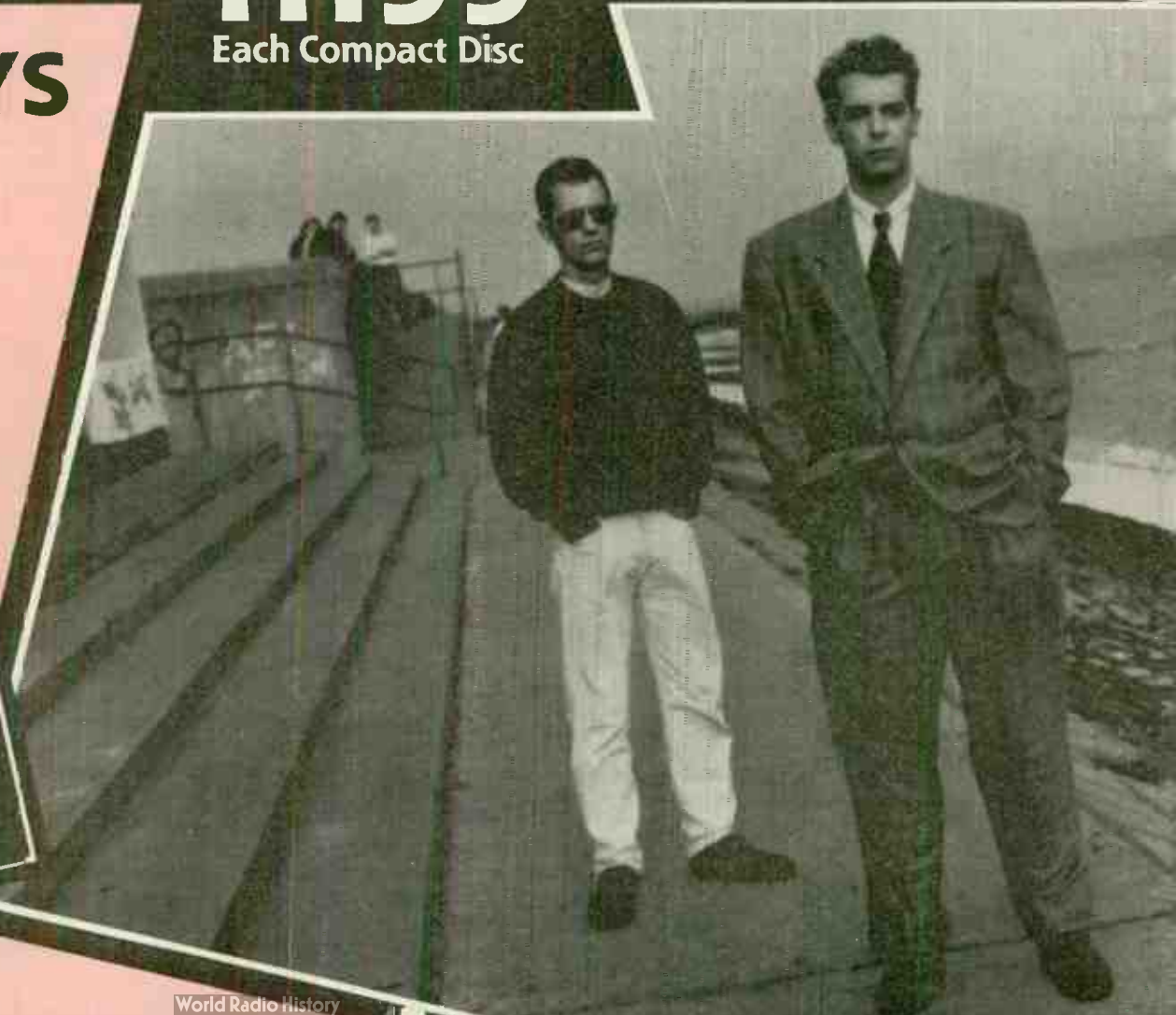
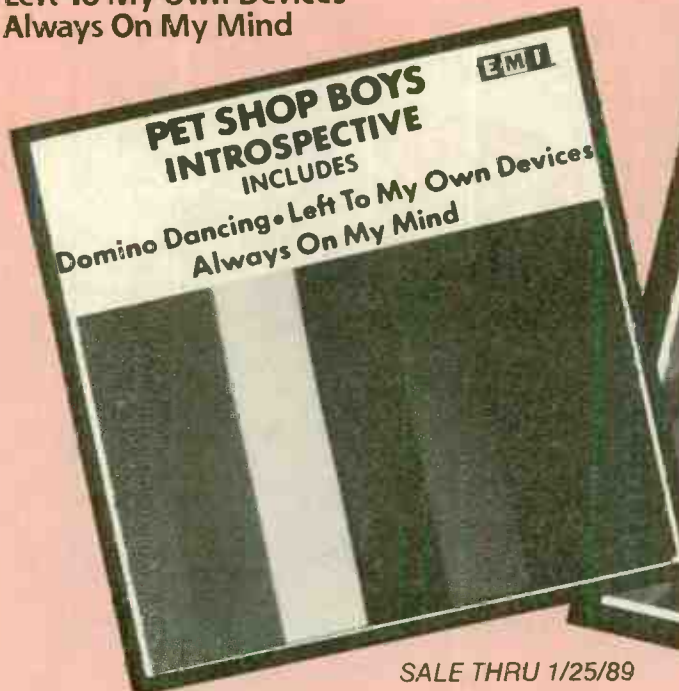
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# PET SHOP BOYS

## INTROSPECTIVE

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Domino Dancing  
Left To My Own Devices  
Always On My Mind



SALE THRU 1/25/89

EAST BY P 'n' P



**THE STREET** recently had dinner with Kenny G, in New York on one of his rare visits from Malibu, at Sam's, a trendy Bistro on 52nd Street. Sam's was an appropriate choice. In the heyday of jazz 52nd Street was popularly called "Swing Street." At any rate, Kenny G turns out to be as nice a guy as the music he makes...

Then **THE STREET** hopped into a cab for the Bottom Line to catch The Escape Club's SRO show. Everything you read about these guys in the November issue of **THE STREET** is true. The band is terrific and puts on a great live show. Most of the songs were from their Atlantic debut disc, **WILD WILD WEST**, but they did tease us with a couple of cuts from their forthcoming album. If what we heard was any indication, The Escape Club's next album will pack a harder punch, focusing more on the group's real rock 'n' roll roots...



Joe Stafford/MCA Records

Boys Club: Boys will be boys

Gene Hunt, formerly a featured member of The Jets, has just teamed up with Minneapolis music scene vet Joe Pasquale to form a group called Boys Club. Their debut self-titled MCA album is finely honed by a dynamic energy, an honest emotion and a sophisticated sense of style. The only question **THE STREET** has is this: "What will the boys call themselves when they grow up?"...

**Tony Stone, a blue-eyed 23-year old matinee idol look-alike from London, has just released a very impressive first album on Ensign/Chrysalis Records. FOR A LIFETIME is an album as committed to 80's British soul as it is to 60's American R & B...**

Another artist who deserves commendation is Peter Cetera. He has recently been testifying against the government's proposed building of a second nuclear reactor in his home state of Idaho. Cetera tells **THE STREET**: "Look, I'm not a technical expert in the

Peter Cetera: Deserving commendation



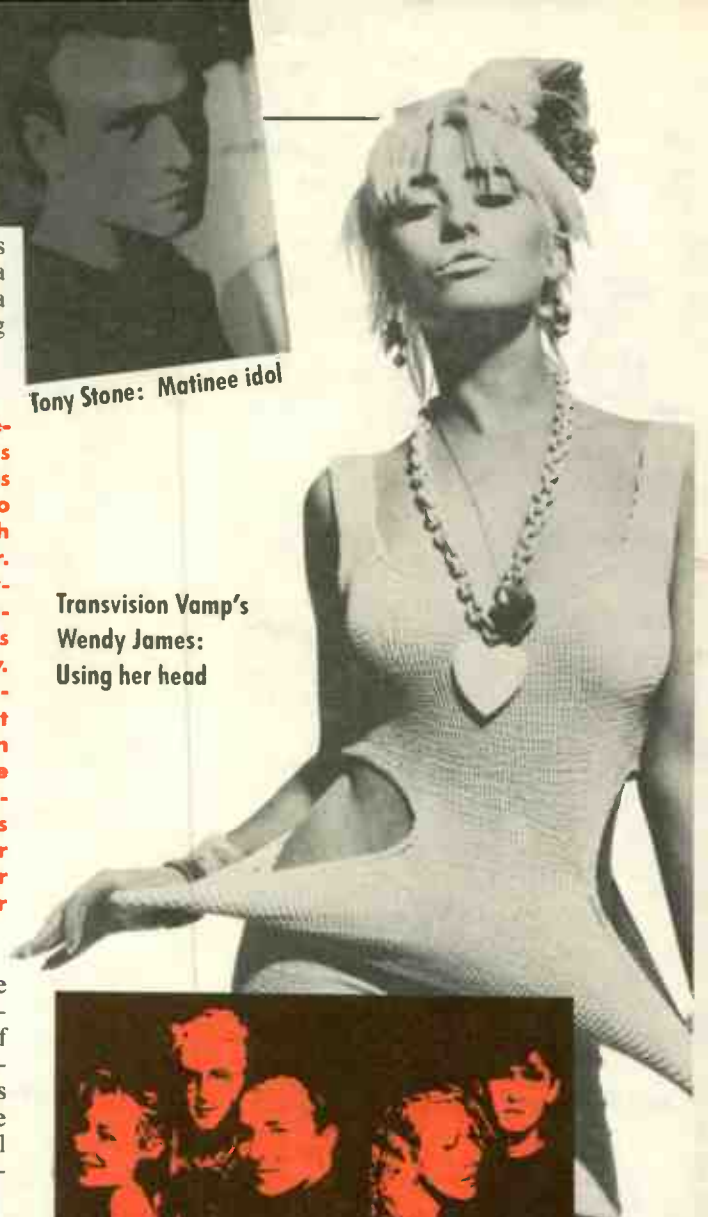
Nicola Dell

field of nuclear waste, but I do know what scares the hell out of me and what could be, without a doubt, a menace to my child's future. I'm just a very concerned citizen who wants to do something about this"...

**A group on the move, and hopefully one of the label's once and future stars, is UNI/MCA's Transvision Vamp. THE STREET was privileged, and we do mean privileged, to have had a delightful chat not long ago with Wendy James, Transvision Vamp's lead singer. Wendy is an attractive, intelligent, stimulating and, perhaps most importantly, independent woman who takes her cues from the likes of Joan Jett, Patti Smith and Debbie Harry. Wendy feels women of the 80's have regressed and confided to THE STREET that "There are very few women like that around in 1989". She also told us she would define herself as a "balanced progressive/traditionalist." THE STREET concurs, and adds, Wendy is the kind of independent woman who uses her intelligence, not her attractiveness. The latter is simply a part of the package. No wonder her favorite movie actress is Jane Fonda...**

Tony Stone: Matinee idol

Transvision Vamp's Wendy James: Using her head



**THE STREET** has been spending some time at the Knitting Factory, A NYC club which is a real hotbed of sound for the downtown scene. A couple of weeks ago we caught a new Capitol act from Australia, The Go-Betweens, at the club. The group has a magnetic stage presence and really worked the crowd with both an intelligent flair and an ethereal musical sheen. Pick up their new album, **16 LOVERS LANE**, and give it a listen...

**Some new releases to watch for: Next week Warner Brothers releases Violent Femmes' self-produced album, 3, and later in the month brings us New Order's TECHNIQUE, also self-produced. In February, you can pick up a copy of A&M's second Black album, COMEDY, as well as Joe Henry's latest, MURDER OF CROWS...**

**SAMANTHA FOX** flew into town for a week of press dinners and interviews recently. **THE STREET** was lucky enough to attend an intimate gathering of all male record and retail execs who acted like 15 year old boys in the presence of the daring one. More than Sam Fox, **THE STREET** was quite lucky to have literally bumped into Bob Morelli, one of the hottest record execs on the East Coast....

**Popular rapper Ice T may be selling a lot of gold records, but that wasn't the real reason he got into the business. The T Man confided to THE STREET that he was looking for a way off the streets of LA and a life of gangs and crime. Now, two gold albums later, he's made it, and he's returned to the street. This time, though, he's on the other side, helping underprivileged kids do the same thing he did. His new album, RHYME SYNDICATE COMES THROUGH, contains the works of street groups Ice personally discovered in both New York and LA...**

Continued on page 29



The Go-Betweens: Down Under Lovers Lane



Ice T: Off the Streets of L.A.

Mike Jones

# WEST

BY ROY TRAKIN



Laurence Watison

In Tua Nua: Wearing the green

Completing the Irish triple play was In Tua Nua, with lovely crooner Leslie Dowdall, which brought its own brand of updated traditional Celtic melodies to the Roxy rounding out a week of smiling Irish eyes and much wearing of the green, that's green as in \$\$\$...

U2: Hollywood premiere

**IT WAS** a week for El Lay to gets its Irish up as various sons and daughters of Eire stepped into the Tinseltown spotlight. Conquering heroes U2 celebrated the Hollywood premiere of their movie, "Rattle and Hum," with an impromptu live set in front of Mann's famed Chinese Theater on Hollywood Boulevard. The film, directed by Steven Spielberg protege (and Molly Ringwald's current beau), Phil Joanou, is an artful document whose highlights are a soaring "I Still Haven't Found What I'm Looking For" with a Harlem gospel choir and a song the band wrote especially for B. B. King. "When Love Comes To Town," featuring the legendary blues guitarist...

**10,000 MANIACS** finally made it to town after a pair of cancelled appearances due to whirling dervish Natalie Merchant's lingering illness and played three SRO Wiltern dates. Marking Ms. Merchant's emergence into confident superstardom was a call to her management by one Warren Beatty requesting a dinner date. "What could he want?," she asked when informed of the invitation. What do you think, Natalie?...



Colm Henry

**EARLIER**, the highly-touted Irish band, Hothouse Flowers, which was originally signed to U2's Mother label when discovered singing in the streets of Dublin, floored an industry crowd at the Roxy with energized soul rave-ups led by long-haired shouter Liam Maonlai, as an impressed Maria McKee, ex-Lone Justice singer gone solo, looked on...

**BILLY IDOL'S** working on his latest in a Hollywood studio with producer Keith Forsey (when he's not cruising the hills on his Harley). Song titles include "Love Child" and "Trouble With The Sweet Stuff." Says Billy to THE STREET, "There's a bit of blues in there, which should frighten everyone a bit!." Including us...

Billy Idol:  
Cruising on a Harley



Albert Sanchez

# OVER THERE

BY MARTIN TOWNSEND



charismatic frontman very much in the mould of Jimi Hendrix. Watch for American dates soon...

The climatic performance by U2 at the live-television "Smile Jamaica" hurricane-appeal concert at London's Dominion Theatre almost became a disaster in itself. Seconds before Bono and the boys took the stage (and fortunately during a commercial break) part of the set collapsed, sending a huge video screen sliding towards the audience. A roadie dived across the stage and managed to deflect it, smashing more of the set in the process. Eventually, U2 played on a barge stage—treating the fans, who'd paid 25 pounds a head for tickets to versions of "Angel Of Harlem" and "Love Rescue Me," as well as jamming with Ziggy Marley and Ol' Death-warmed-up himself, Keith Richards...

## LATER, A SOURCE

close to both the U2 and Stone's camps told THE STREET that the blues' influence on U2's RATTLE AND HUM is almost solely due to a series of long brain-picking sessions that Bono had with Richards earlier this year. "Bono knew nothing about the blues," claimed our source, "Keith told him what he should be listening to"...

Continued on page 29



Sarah Jane Morris:  
Shining on the London club scene

**If 1988 was** the year that Yaz and Kylie Minogue took Britain by storm, 1989 could belong to Sarah Jane Morris. Formerly best known as Jimi Somerville's duetting partner on The Communards' hit, "Don't Leave Me This Way," 26 year old Sarah played a series of stunning club shows in London which showcased a voice so deep and jazzy it made Sade sound like Daisy Duck. Her first single, "The Rains Have Failed Again," is a solemn, spine-chilling protest against starvation in Ethiopia...

## Ellis, Beggs and Howard

collectively; session keyboardist Simon Ellis, former Kajagoogoo singer Nick Beggs and Austin Howard—once a soul-singing protege of Stock, Airken and Waterman—swept the "Best Newcomers" award in Belgium's highly prestigious Diamond Festival. The group's album, HOMELANDS, is exceptionally fine—but the guys pack their most formidable punch in concert, with Howard a



Winning in Belgium

# 'THRAX ATTACK

**A**s it claims in its Island Records "bio," Anthrax is no longer a little underground speed metal band from Brooklyn. Presently on tour with "The Godfather of Heavy Rock," Ozzy Osbourne, Anthrax is well on its way to becoming a mainstream success—although the band promises not to alienate any fans along the way by straying too far from its street-wise musical roots.

According to angel-faced bassist Frankie Bello (who just happens to be drummer Charlie Benante's nephew), the band's high musical standards supercede everything else, even the desire to become platinum best sellers and arena rockers. "I'm sure everyone (in the group) wants to stay close to the kids, the fans. The main goal is that we always play better. Anthrax simply wouldn't *be* if we started going backwards. That's our day-to-day goal—getting better each day. That's just the way it is with us.



DANNY SPITZ

"Also, it's important that we are still fans of the music. We want the kids to realize that we're just regular people."

And what is the typical fan's comment when he is lucky enough to meet up with the Anthrax boys face to face? Replies Bello, "Well, first of all, they say, 'I like you, you're great' and all that stuff. And then they say, 'I enjoy your shows,' because most people really enjoy an Anthrax show. And finally, they see us as normal people. I love when people meet us for the first time and see that we're real people. They nod their heads and go, 'Yeah, alright!'"



FRANKIE BELLO

Anthrax has been making kids nod their heads for a few years now. Originally formed in 1983, the band's first LP, 1985's *SPREADING THE DISEASE*, helped put the New York speed metal scene on the map. Anthrax deserves a special "hat's off" award for keeping an otherwise dying live music scene going in the Big Apple: it seems that New York's club scene hasn't been the same since the New Wave/Punk Invasion of the late '70's and early '80s. Comments Bello, "It was Twisted Sister a while back and Kiss, of course; now you have Anthrax and White Lion...I haven't seen anybody else who's coming up. There's still a big hardcore scene, so that's cool. But it's not like LA—you don't have a lot of people breaking out of here. So far, White Lion and our band are the only ones breaking nationally from the New York scene.

"There aren't many places to play in New York. That's the problem. There's L'Amours, there's the Ritz...you *have* to play those places. It's really hard; you've got to keep playing and playing and playing. It's the only way to do it."



SCOTT IAN

Obviously, Bello speaks from his own experience. Anthrax has had little exposure outside of live gigs—MTV has no interest in the band's videos and FM radio has little, if any, interest in playing Anthrax songs. Says the black-maned bassist, "It's not easy to be in a band like this. You're never going to get radio play. Just understand that; that's it. My advice to any band which plays anything even close to speed metal is: 'Don't go looking for radio play because you're never going to get it. All you have to do is keep playing your shows. You've got to keep trying. You've got to *love* it. You have to love the road. That's all there is to it because that's all we do. And you have to love what you're doing. It's the only way I can see it.

**"With Anthrax, there's so many intricate parts to a song we'll just write exactly what we need and just build on it."**

Frankie Bello of Anthrax



JOEY BELLADONNA



CHARLIE BENANTE

"Thank God everything's gone right for us. It's been a long climb. It's definitely not a smooth road—no way! It takes a lot of patience."

Besides having a rough time getting exposure, Anthrax has had another stumbling block to tackle: being the "black sheep" of its label. (Island Records tends to sign mainly reggae and alternative music acts.) How did New York's premier speed metal group end up on this specialized label? Replies Bello, "It had a lot to do with our manager, Johnny Zee. Johnny is very, very forward and he kept pushing. He's always going, 'It's my band, it's my band, it's my band.' He merged his label, Megaforce, with Island Records and now it's called Megaforce/Island. We wanted to keep Megaforce in there to make it clear that's where we're from. We were signed to Megaforce first and then the two labels merged."

And speaking of the band's manager Johnny Zee—a real "character" if ever there was one—the band worships him for always keeping an ear to the street. Comments Bello, "Johnny Zee's like us—he's from the street. He knows what's going on. He has a very good ear for what's going on...for what's coming up."

Zee also advises the group on material. Anthrax is the kind of band which doesn't write more

than the nine or ten songs required for an album; thus they virtually have no backlog of material. Bello explains, "We'll just write the nine or ten songs for an album because they have to be the best. Why deal with anything else (excess material)? With Anthrax, there's so many intricate parts to a song we'll just write exactly what we need and just build on it...build on those songs to the best of our ability."

Anthrax writes in a piece-meal sort of fashion, creating bits and pieces of songs during the odd hours off on the road. Says Bello, "If we get an idea, we put it on tape, and then, at the end, we'll just all come together and put in a lot of the rest of the stuff. Everybody will just say, 'Do that or change that.' Charlie (Benante) will juggle a lot of the stuff but everybody has the chance to put in his two cents—it's good that way. Everybody has to pitch in because it's everybody's music."

There are avid bootleggers of Anthrax out there in speed metal land (especially in the New York area) and that's because the band makes itself scarce when it comes to recording. Besides their current disc, *STATE OF EUPHORIA*, the band has only released two other LPs and one EP, *I'M THE MAN*, their only "gold" to date. The band's strength lies in touring and Bello will be the first to admit to that.

An Anthrax tour looks like the Ice Capades compared to a traditional metal tour. There's no liquor or drugs in the dressing room—the band prefers to leave the partying to certain other bands which shall remain nameless. Bello gives his candid opinion about the "die-young-and-leave-a-pretty-corpse" philosophy; "To me, that's overly played out. That's all done with already. But that's what makes some groups sell, so if that's what they've got to do, fine. If they live like that, let them be. I will say that I don't like that 'Hey, let's party' attitude because it's not real to me. I know how to put on a great show. So I would never do that. It doesn't concern me at all."

Fans have a lot of things to look forward to from Anthrax. First, there's the tour opening for Ozzy, which began in mid-November. Everyone knows that once you open for "The Wicked One" things only go up from there. Bands such as Poison and Metallica have "broken" shortly after performing with Ozzy. Secondly, the band has a live home video (taped at the Hammersmith Odeon in London) coming out later this month. Taped on the last tour, it shows cameramen tumbling off the stage while the band performs its wackiest onstage antics. And then there's the 12" single for "Make Me Laugh," the first single off *STATE OF EUPHORIA* and the video for "Anti Social," the second single. The band opted not to do a clip for "Make Me Laugh."

As the band heads out on tour, Bello has one last message "for the road"—look out speed metal fans! No doubt Anthrax is putting on its best show yet and for a simple reason: "Our fans have stuck with us from the very beginning—and if you stick with your fans, they're going to stick with you. And that's what we want."

Thanks for the 'Thrax fax Frankie. *THE STREET* will be talking to you at the end of the tour and we'll see if you're still in a state of euphoria.

By Anne M. Raso

maxell.



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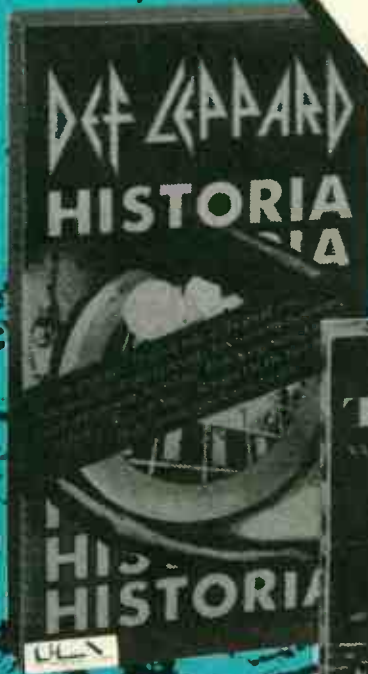


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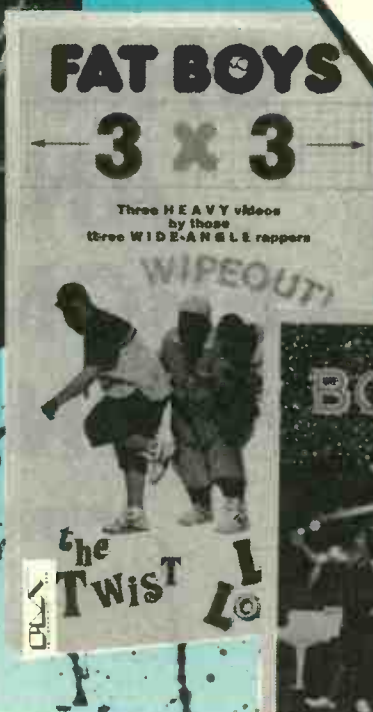


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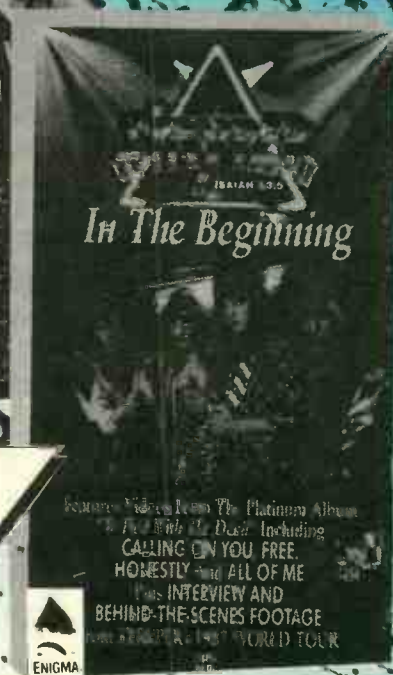
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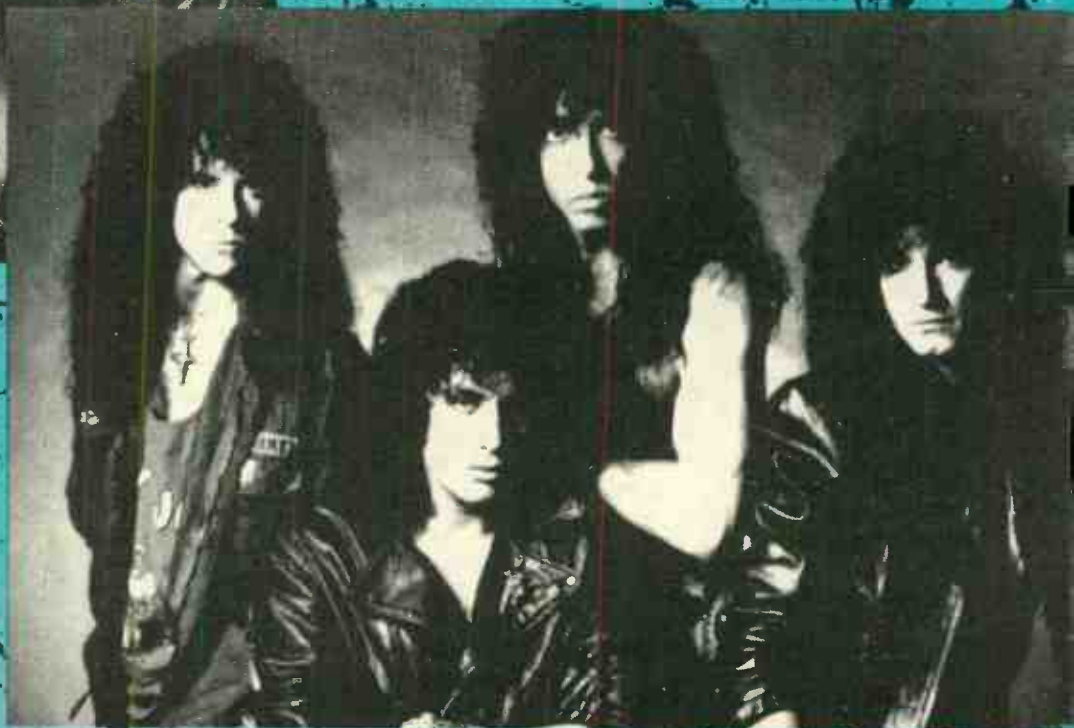
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**T**hanks to the success of R.E.M.'s last IRS Records album, *DOCUMENT*, and the hit single, "The One I Love," the quirky Georgia-based band has become a household word. Even casual participants in life's rich pageant are aware that R.E.M. is not a cult of sleep-drenched zombies, but rather an eccentric, clever band made up of three regular guys (guitarist Peter Buck, drummer Bill Berry and bass player Mike Mills) and an extraordinary artist (singer Michael Stipe)

With *DOCUMENT*, R.E.M.'s seventh album, the band managed to finally break the terrible curse it has carried for years: sadly, R.E.M. is a "critics band." That's trouble for a group in every way (except for its scrapbook). Popular wisdom states that groups the critics love, the public hates. It's an unwritten law. However, flying in the face of convention is just one of R.E.M.'s more endearing attributes.

For instance, the members of R.E.M. don't live in music capitals like New York, Los Angeles, Nashville or London. Instead, they still live quietly in Athens, Georgia, the small but funky college town where they met. And if Buck and Stipe no longer share space in the vacant church where they holed up before the band was really a band, their attitude hasn't changed much.

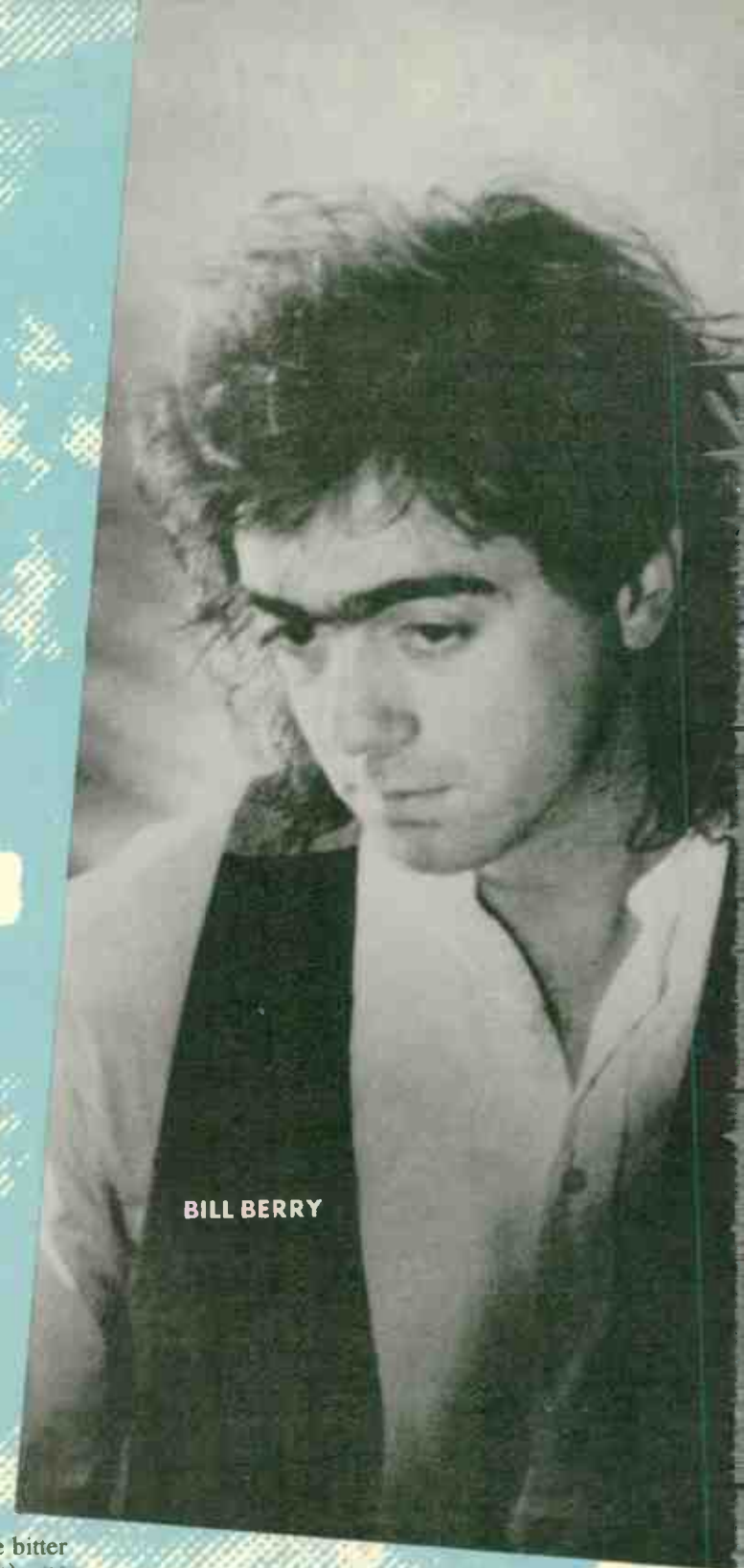
More important though, than where the band-member's hang their hats, is what they sound like when they're playing. And anyway, it's R.E.M.'s music, not their frequent odd behavior, that sets them apart and keeps the band slightly left of center. The term "commercial pop" isn't even in their musical vocabulary. They attribute the success of "The One I Love" to good taste and karma. Which, of course, is why critics are particularly fond of this band.

And, boy oh boy, do the critics love R.E.M. Since the group's first record, the astonishing EP, *CHRONIC TOWN*, appeared in 1982, the group has generated oodles of glowing, nay drooling, print; most of it extolling the Band's thick atmospheric ringing guitars and murky vocals. But a funny thing happened along the way. The band didn't collapse under the weight of such healthy press, rather the guys set off on a quest to prove the scribblers correct.

In the years since *CHRONIC TOWN*, the press has never let up but then neither did the band. 1983 brought the much-heralded *MURMUR*; 1982 was the year of *RECKONING*; '85 found *FABLES OF THE RECONSTRUCTION*; '86, *LIFES RICH PAGEANT*. Along the way, a throng of loyal REManics (usually college students) sprang up—earning the band the dubious title of the "Yuppie Grateful Dead." Then, in 1987, "The One I Love" finally broke the band wide open. Like the Grateful Dead, R.E.M. was no longer just a cult band with well-dressed, educated, intellectual fans. In typical fashion, R.E.M. didn't even seem to notice.

"It really didn't affect me," says Peter Buck gamely, between sneezing fits and attacks of coughing. (Yes, even incredibly important, influential guitar players get colds. Miserable ones). We were on the road when *DOCUMENT* started. It was kind of odd, 'cause I'd look in Billboard and see that the album had reached a certain place in the charts and go, 'Well, that's really nice.' I didn't hear it on the radio or anything."


# 4



BILL BERRY

If that's the case, he's the only one. The bitter song (widely misinterpreted as a love tune) was everywhere. But then, so was R.E.M.

In a tradition forged at the band's very inception, as soon as *DOCUMENT* was out, R.E.M. hit the road. And, in keeping with custom, they stayed there for months. This time it was a little different. The group found itself playing to halls filled with new, and somewhat younger, fans than they had attracted in the past who were less familiar with the group's older work. Though some bands would gear their shows to this new audience, not R.E.M. They did what they always do. Exactly what they wanted to do. Occasionally, that meant R.E.M. even refused to play "The One I Love." It was a move calculated to annoy some of the less committed fans in the audience. But then nobody ever said be-



PETER BUCK

MIKE MILLS

MICHAEL STIPE

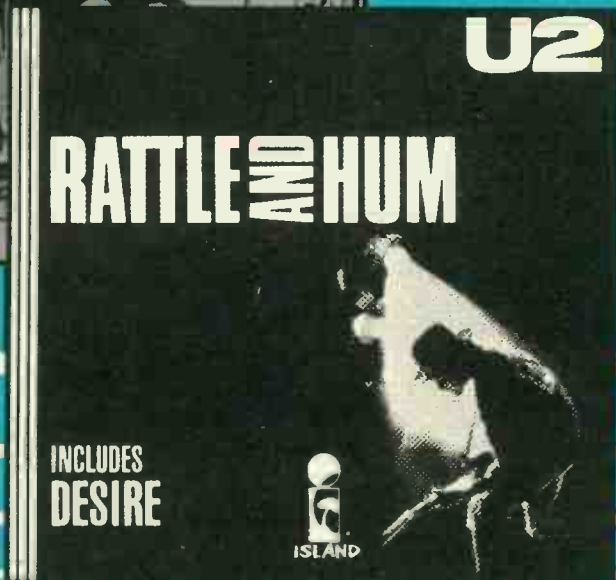
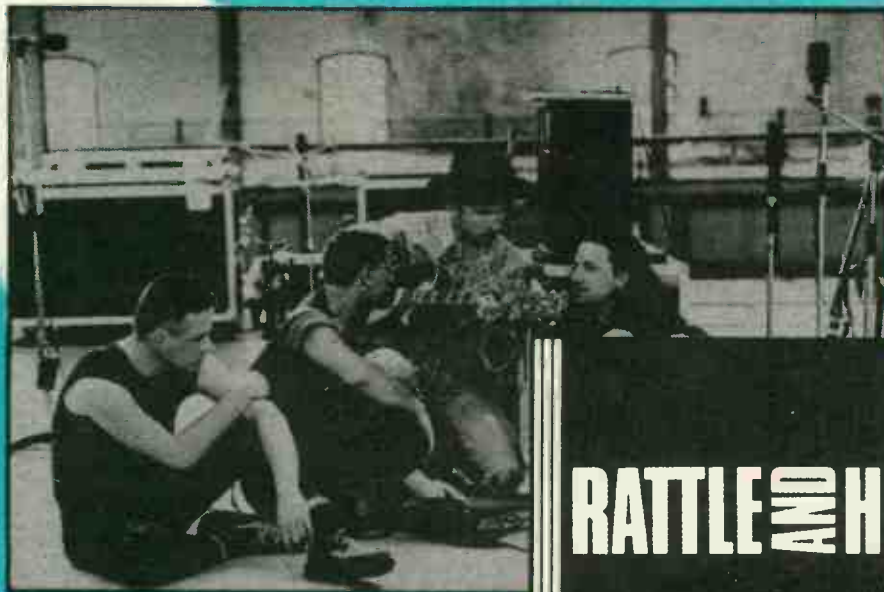
“That way we could walk into whatever label and say, ‘Here are the songs. We hope you like them.’ Instead of, ‘Gee, we could write more if you don’t.’”

Peter Buck of R.E.M.



# RATTLE AND HUM

# U2

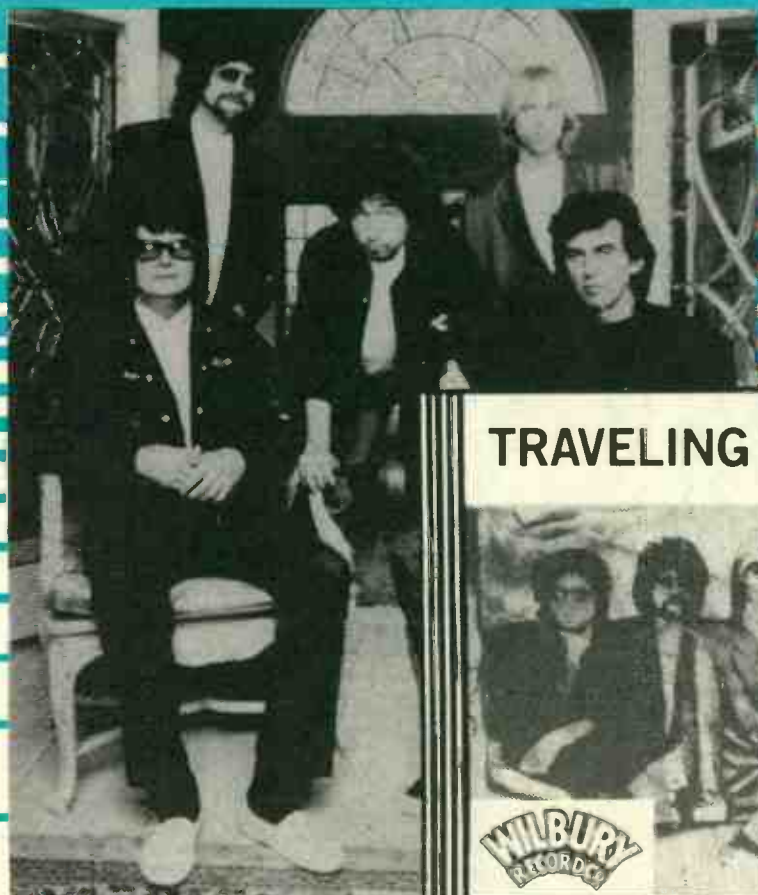


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"We make records but none of us are dating starlets and none of us have had well-publicized drug habits... We're just guys who do this."

Peter Buck of R.E.M.

ing an R.E.M. fan was easy.

"We were playing pretty much to the same fans as always," begins Peter before admitting, "Okay we did expand our audience a bit and the crowd was a little younger than before, but when you get more successful, that's what you get. When we weren't popular and were playing in dumpy bars we attracted college kids and older people. I think they are still there—I hope so—but they can't stand in line all night to get the good seats. Most of the people who like us know more of our work than just the hits."

Yes and no. Right about now, because of a glut of new R.E.M. albums, it is confusing for longtime and new fans alike. The first package to hit the stores was from R.E.M.'s original label, IRS Records. Puckishly called, EPONYMOUS, the disc is a collection of some of the group's older singles. The band wasn't thrilled about the package, but did lend a helping hand to pull the record together.

"IRS had the rights to that stuff," says Buck carefully, "and they wanted to put out a 'Greatest Hits' record. They're friends of ours and stuff... they really wanted to put out the record, so we helped them a little with the packaging and picking the material. That way it would be as close to the kind of package we would do if we were going to put out something like that. I really don't like 'Greatest Hits' records. I think people should just buy all of our records instead," he adds without a trace of humor.

One of those discs Buck refers to is GREEN, the *really* new R.E.M. album. It is the most accessible album of theirs to date and still captures all the weirdness and subtle humor that make the group unique. But the album, recorded in Memphis, is far from being CHRONIC TOWN REVISITED. Rather, on the contrary, it continues the development toward a starker sound that the group began in DOCUMENT.

They'd had some time to really plan this record. Between DOCUMENT and GREEN, R.E.M. switched record companies. While a bitter bidding war over the band raged in Hollywood, R.E.M. ignored the situation and wrote the tunes in Athens.

"We knew we wanted to put out a record during a certain time," says Peter, "so we just began writing. We didn't know who would put it out, so we just went along. We booked some studio time and hired a producer, all the while sort of pretending we'd never get another record deal and would have to make the record ourselves. It was a way of taking some of the pressure off. That way we could walk into whatever label and say, 'Here are the songs. We hope you like them.' Instead of, 'Gee, we could write more if you don't.'"

The strategy worked. GREEN—which could stand for cash (the band signed a hefty deal)—and future R.E.M. discs are the property of Warner Brothers. GREEN doesn't sound like the work of a band under fire. It's a comfortable disc. It should be; once they knew they weren't going to have to press the records themselves, R.E.M. headed off to the musical vibes of Memphis to record. Shades of Graceland and the blues. Sort of.

"Recording and being in Memphis wasn't that different. We had written and arranged most of the

songs before we got there, so there wasn't the chance of making an R.E.M. Memphis soul record by any stretch of the imagination," snickers Buck. "But it was kind of great. I got to hang out in bars and see some musicians who were really really good. Memphis is a musician's town. Besides that, it didn't really influence us, though."

The difference in R.E.M.'s music is probably just a natural reflection of the band members' personal changes over the last six years. Since CHRONIC TOWN, both Buck and Berry have married; all four guys are law abiding, tax-paying homeowners. GREEN mirrors that new-found maturity.

Sort of. While Michael Stipe has ditched his earlier, mumbled style and opted for enunciating clearly, that doesn't imply that the meaning of the lyrics he sings are crystal clear. Nope, not at all. This isn't mindless pop. Even though the theme of the album seems to be—on first listen—just that. Pop. One ditty is aptly entitled "Pop Song." However, it quickly becomes apparent that this album is a gigantic step musically for the guitar based band's sound. Guitarist Buck is known for filling in every available aural gap, but on this album he leaves some empty spaces. It's a nice touch.

"I don't think the guitar sound came from me listening to other guitar players, I mean," Buck insists, fighting a losing battle to giggle, "I've been listening to tango records recently. Actually it's just more of a noisy sound, a lot more individual kind of music. I just think that particular style suited more of the new material. The songs demanded it. I don't really listen to all that much guitar stuff. Just some of the really great rhythm guitar players. I *really* have been listening to tango records," he insists. Indeed.

What Peter Buck's also been listening to is a lot of cult hero Robyn Hitchcock's music. Not only did Buck appear on the last Hitchcock record, GLOBE OF FROGS, he considers himself a semi-official, part-time member of Hitchcock's band. As such, he appeared at a number of tour dates and spent ten days recording Robyn's next album. That involvement, coupled with solo production projects by Stipe and outside sessions work from Berry and Mills, has fueled the already greased rumor mills that GREEN may well be the last R.E.M. record. "Not so," says Buck.

"We get along really well," he explains, irritated. "Everybody seems to want to write that kind of thing. See, there's not that much to write about us. We make records but none of us are dating starlets and none of us have had well-publicized drug habits and had to go to Betty Ford to clean up. We're just guys who do this. Yes, we have arguments, but we still hang out together. When we're not touring we're over at each other's houses and see each other at bars and stuff. People just assume because we are very different that we couldn't possibly get along. Think about it, would you like to be in a band with three people just like you? That would be horrible."

Horrible is definitely not what R.E.M. is. They'll be on tour in the Spring and yes, maybe they'll even play "The One I Love." With R.E.M. you can never tell.

By Sharon Liveten



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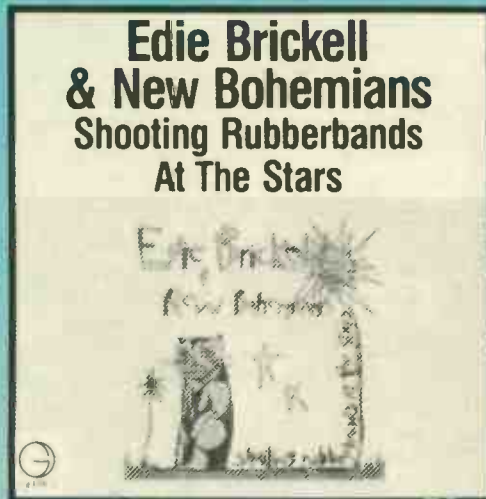
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# JANUARY—NEW MUSIC...NEW ARTISTS...

A new year. It's a little early in the year for the industry to get back to the business of promoting new artists so **THE STREET** is going to take a look at a few who got caught in the end of the year shuffle but hopefully will emerge in 1989. We are also going to highlight a few artists who simply are new, are good and will be around for a long time. This group is only the tip of the iceberg but, hopefully, it represents an interesting mix of artists out there.



In 1987, The Saints released **ALL FOOLS DAY**, an album that was one of the most critically acclaimed records of the year. The Saints are back on TVT Records with **PRODIGAL SON**, another excellent record. **PRODIGAL SON** includes nine original songs, a re-recording of "Ghost Ships" (from the 1979 **PRE-HISTORIC SOUNDS**) and a special version of the Easybeats' classic "The Music Goes Around My Head." **PRODIGAL SON** is a pop record, a long way from The Saints' early punk edge. From punk to pop to whatever is next, The Saints have a wonderful record now.



## THE SAINTS

## *The Pursuit of Happiness*

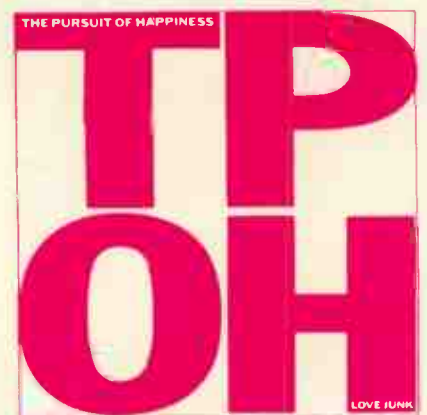
The Pursuit of Happiness is made up of three guys and two girls who recorded **LOVE JUNK**, a cynical, sometimes humorous look at love and life. The music is an amalgamation of styles—pop, folk, rock, heavier rock, whatever. The record is about, you guessed it, the pursuit of happiness, however, we don't



## K.T. OSLIN

K.T. Oslin is cool. When a lot of people have settled into their lives or are getting ready to, K.T., at 46, earned a gold record for her debut RCA release, 80's **LADIES**. Not one to give up, after several years of trying to get into the record business, K.T. borrowed seven grand from her aunt, put on a showcase in Nashville, then caught the ear of a record producer which led her to a

contract with RCA. All forms of music indigenous to America—jazz, blues, American folk, country, rock and roll influence her songwriting—and women's experiences and issues, both good and bad, influence her singing which is pure heart and soul. K.T. is not exactly an overnight success but we know she has staying power and we hope she's around for a long time.



know if they ever find it but we did in listening to it. Produced by Todd Rundgren, the record hits on a lot of styles from hard-edge rock to sweet pop to Marshall Grenshaw-like tunes. Since **LOVE JUNK** on Chysalis Records struck a chord with us, we hope the record gets some well deserved attention.

# JULIAN COPE

**K**

nown since the late 1970's as one of pop music's more interesting, bordering on eccentric, musicians, Julian Cope emerged from the Liverpool scene with his critically acclaimed band, The Tear-drop Explodes, to currently recording simply as Julian Cope. In between, Julian's band went through a period of ups and downs. He did a solo stint, remained absent for five years, and in 1987, released ST. JULIAN which met with moderate success. Julian has a new record, MY NATION UNDERGROUND on Island Records, which is more rhythmic and looser than his previous efforts. The sounds range from a Motown feel to pop to 60's psychedelics. Julian is not a new artist but he does have a new direction with more spontaneity and soul.



**BASIA**

**B**

asia's TIME AND TIDE, on Epic Records, was released in the fall of 1988, but didn't come into its own until the end of the year. Her style is pop, jazz, soul and bossa nova with an infectious energy. Basia was born and raised in Poland where she studied voice and piano as a child. Basia's early influences were American jazz and R&B and she received her first professional exposure in an all-girl Polish band, Alibabki. After the forming and break-up of a few bands, Basia started Perfect which afforded her the opportunity to go to Chicago for a one-year residence. This stint opened several doors for Basia leading up to her signing with Epic and releasing TIME AND TIDE.



JANUARY ★ 22

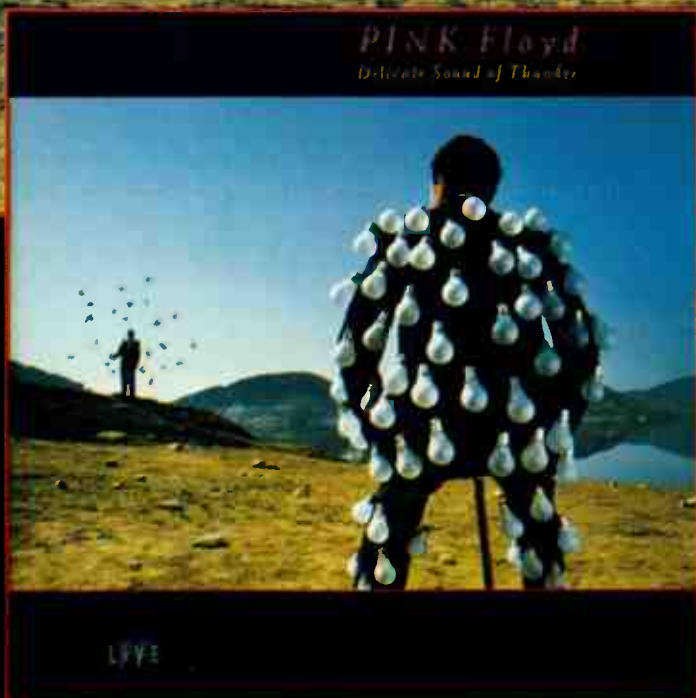


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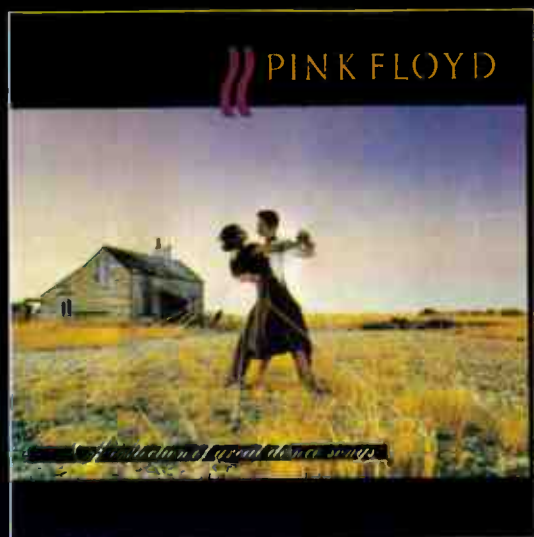
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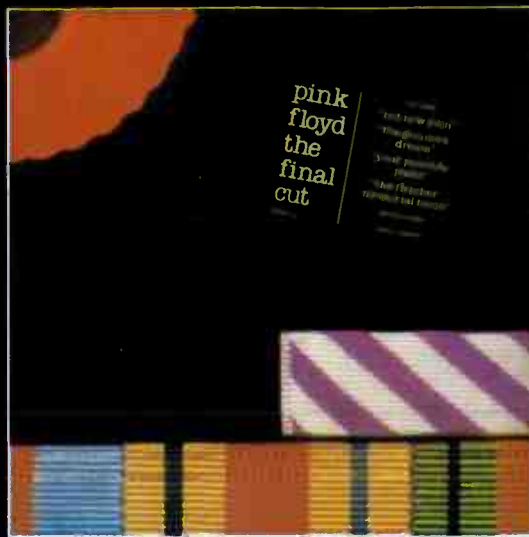
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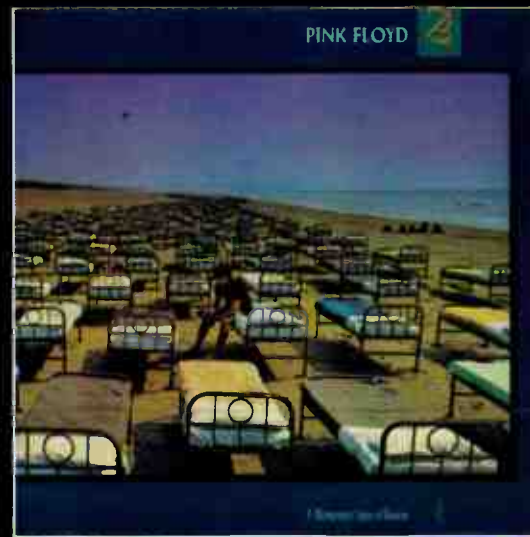
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# JANUARY—NEW MUSIC...NEW ARTISTS...

After years of doing backing vocals, writing songs and singing duets, Karyn White has made it to center stage and has a self-titled debut record on Warner Bros. The LP spotlights Karyn's sparkling new single, "The Way You Love Me", along

with a stellar line-up of session artists who only enhance Karyn's powerful, distinctive vocals. Karyn has been singing and performing since childhood and, in a sense, this record is a culmination of all those years. With her songwriting and singing abilities, Karyn White should be front and center for a long time



## KARYN WHITE



## STEVE EARLE

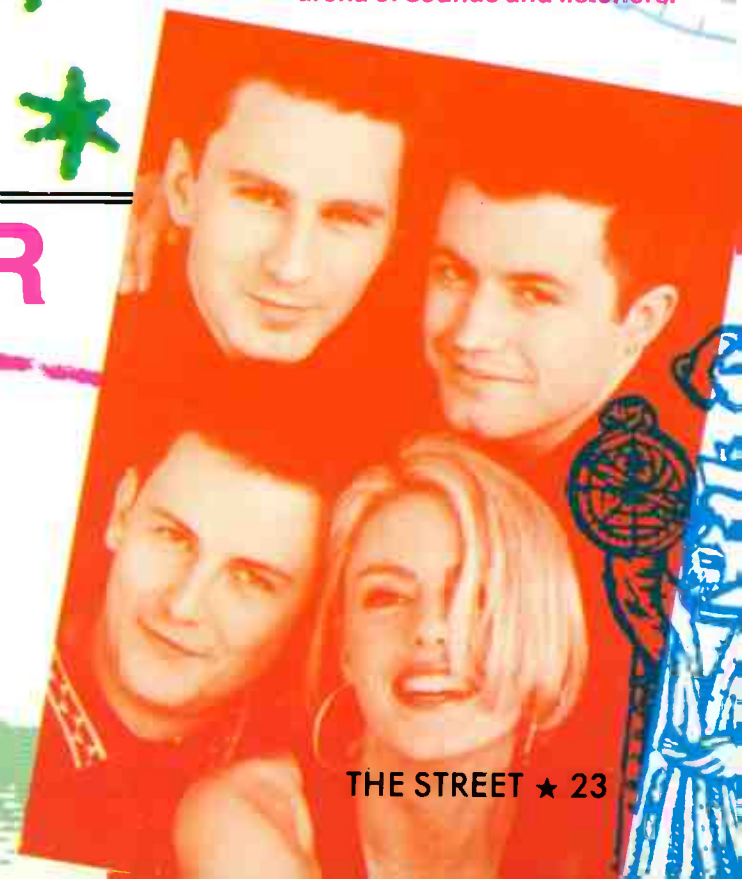


Steve Earle's latest record, **COPPERHEAD ROAD**, goes beyond anything he's done before. In other words, in the past where he or the producer may have pulled back, Steve went for it and further tried to bridge the gap between rock and country. He also switched from MCA Records in Nashville to UNI in New York as solid evidence of his commitment to expanding his music. His goal is to bring country music to a younger audience and his style of rock country is the way he sees it being done. Not that he is abandoning country, he is expanding its boundaries and opening up country music to a new arena of sounds and listeners.

## EIGHTH WONDER

**E**ighth Wonder is a band of three guys with a female lead singer who put out a pure pop LP, **FEARLESS**, on WTG Records. Simply put, the record is very good pop with hit singles around the globe, except for the U.S. Hopefully, things will change this year. The band has a healthy outlook on its work in

that it wants to be looked at as a group and not as another girl singer with a band. Also, they realize their fans are the most important ingredient in success so performing live is the most exciting thing for them to do. Eighth Wonder wants to connect with its audience and hopefully, they'll get that chance this year.



# Edie Brickell & New Bohemians



Edie Brickell's mom's name is Larry and Larry has been known to blast Al Green music at dawn and dance around the house. Her father is professional bowler Eddie Brickell. Thus, she was raised in bowling alleys and moved around a lot. All this moving around made Edie an extremely shy kid who discovered her musical calling after shots of Jack Daniels in a Texas bar which allowed her to jump on stage and sing with the band—the birth of Edie Brickell & New Bohemians. Edie's debut Geffen record, *SHOOTING RUBBERBANDS AT THE STARS*, features her sparkling, often purring vocals, backed by a more complex rhythm. She writes music that she hopes can be understood by everyone and strives to look and sound "regular"—pretense is not in her vocabulary. We hope she continues with her formula because her music is quite magical.

Timothy White



## WILL TO POWER

Will To Power came out of the Miami dance scene and put out one of the more interesting medleys, "Free Baby", the combination of Lynard Skynard's "Freebird" and Peter Frampton's "Baby I Love Your Way". Primarily, they should be congratulated for successfully putting together two diverse songs and then having a hit single. Since dance music, in its current state, seems to be here to stay for now, Will To Power is certainly up there in creativity. Their debut self-titled Epic release is a combination of pop melody and dance beat done at its finest.



JANUARY ★ 24

## IVAN NEVILLE



Ivan Neville is a songwriter, singer and performer with a rich and varied background. Coming from the Neville family, growing up in a jazz household in New Orleans and playing with the likes of Bonnie Raitt, Keith Richards, Branford and Wynton Marsalis etc., Ivan has a wealth of experience which he channeled into *IF MY ANCESTOR'S COULD SEE ME NOW* on Polygram Records. Ivan blends rock and roll with his New Orleans jazz roots in a contemporary musically mature debut record. Given his wide variety of musical influences, Ivan has recorded an interesting and extremely appealing record.

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**OZZY OSBOURNE  
NO REST FOR THE WICKED**

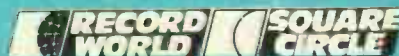
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Breaking All The Rules/Crazy Babies



SALE THRU 1/25/89



# SHINE ON

With his Elektra debut LP, *UNITY*, presently climbing the pop charts, Shinehead is well on his way to a star-studded “shining” career. Why is the Jamaican-born, Bronx-bred, bad boy called Shinehead? Well, if nothing else, his shiny forehead is enough to make Telly Savalas green with envy.

*UNITY* was preceded in 1986 by the album, *ROUGH AND RUGGED*, released on a small New York independent label. The album, a wacky mix of hip hop, dance hall reggae and lover’s rock caused not much more than a stir on the street and then quickly disappeared off record store shelves. But “Shine” kept at it with his rough and rugged brand of reggae rap, and in a year, suddenly found several major labels fighting over him. “They found me. I didn’t go out soliciting. I didn’t give out one demo tape,” he boasts to *THE STREET*.

Shinehead’s musical influences are diverse, as particularly evident on the *UNITY* LP, which includes samples of everything from Lennon-McCartney’s “Come Together” to Marty Robbin’s mid-50s, cowboy ballad “Big Iron.” Shine tells *THE STREET*, “When I was a kid in Jamaica,

there was a big variety of records being played in my house—everything from Marty Robbins to Sam Cooke. Don’t even *think* you were gonna listen to funk or reggae! It was, like, Pat Boone type stuff. I was involuntarily educated that way. Now I can’t shake it. Plus, in the reggae circuit, everybody started singing ‘Big Iron’ since it was a cowboy theme. So I just twisted and turned it into an anti-drug thing.”

Talking to Shinehead can quickly become a laugh-a-minute situation. Sometimes he can act like the tough street-wise rapper he truly is, and then, sometimes he can act like a hip version of Zsa Zsa Gabor, running around going “Okay dahlink” to everyone who crosses his path. Perhaps it’s his Jamaican mama he’s really imitating and not Zsa Zsa after all. Shinehead talks about the folks: “When I wanted to become a rapper my mama screamed, ‘Go get a job; go back to college’ and then she gives me a microphone for my birthday, alright?! Mommy sang and Daddy played the trumpet but they never pushed music on me. I guess they eventually gave in because they knew what I really wanted to do.”

Shinehead got shipped to New York at age 16 or 17 to attend a well-known vocational school in the

Bronx. However, his education didn’t come from his metal shop classes, but rather from hanging out with other rappers during recreation period. He cites his earliest career mentor as Ranking Lus, a cult figure on the New York scene until he was killed two years ago.

Being a man of the street, Shinehead is not afraid to speak his mind in his raps. Take his 1987 single, “Who The Cap Fit,” based on the Bob Marley classic of the same name. It became one of the very rare reggae-based songs to garner extensive airplay on American black radio. “I took a deep breath when I first heard it!” Shine exclaims. “But it was a matter of the language barrier. How you gonna play what you can’t understand? That’s just my personal opinion. So you’re in Rome, you got to do what the Romans do, and make something musical everyone can understand.”

Shinehead doesn’t lap up all the credit for blending reggae and rap. He insists, “There are others; like Josey Wales, Brigadier Jerry, Clint Eastwood and General Saint. There are artists who are allies with our reggae rap movement—people like Public Enemy, Boogie Down Productions and Don Barron. We’re all in this thing together.”

Shine hit the road last month so his fans finally had an up-close and personal look at his glaring forehead in the flesh. The tour was an odd one: a couple of weeks opening for a major rap act, then taking off here and there for a few college and club dates. When asked about his appeal to the discriminating college crowd, Shinehead comments, “I think college kids dig me because they believe in what’s real. I’m *very* real.”

Shinehead certainly used the most “real” out of the 30 or so songs that were possibilities for the *UNITY* album. Says Shine, “There were quite a few things to chose from. Me, Davy Dee and Jam Master Jay, The MC, came together and within a very short time, got everthing together. We were like a musical SWAT team.”

When *THE STREET* asked why he waited two years in between LPs, Shine explains, “I wasn’t ready to record again and I don’t believe in flooding the market with garbage. I’d rather starve and have two dollars, and pretend I have two million dollars, and just pace myself musically and career-wise. Those are just two other reasons I waited so long to do *UNITY*.”

Shine says he has too many goals to list in a standard length interview, but at least he’s willing to discuss his album sales goals. “Album sales mean my records are being productive. I think my album sales are doing alright. I’m not going to say, ‘Yeah, I’ve made it,’ just yet. I’ll never say that. The more sales the better. I won’t stop promoting this album until the record company tells me it’s time to go back into the studio. And, whatever I put out, I’m satisfied that I won’t lose any sleep over it. I’ll make sure of that. All I care is that what I put out is clean, makes sense and is catchy.”

Despite his intricate harmonies and melodies, this rapper is one very simple and solid dude. He’s a strong believer in the phrase “the truth will set you free.” He concludes with a smile, “Do you know what I want written on my gravestone?” *THE STREET* shook its head. “He sang what he saw and he sang what he felt.”

By Anne M. Raso

“When I wanted to become a rapper my Mama screamed, ‘Go get a job; go back to college’ and then she gives me a microphone for my birthday.”

Shinehead



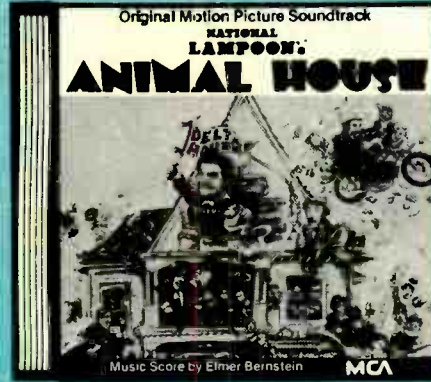
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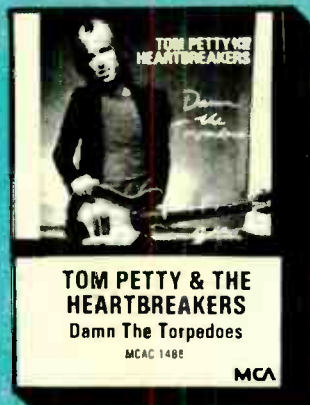
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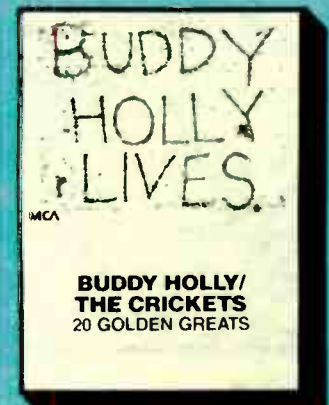
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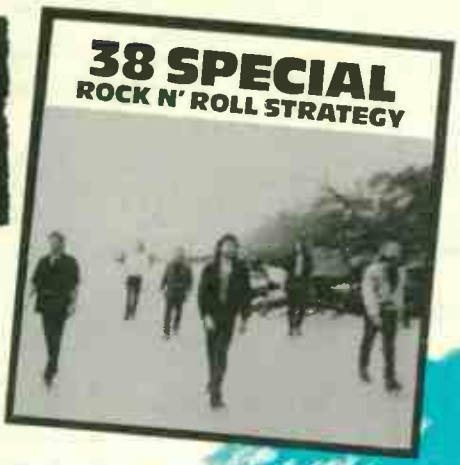
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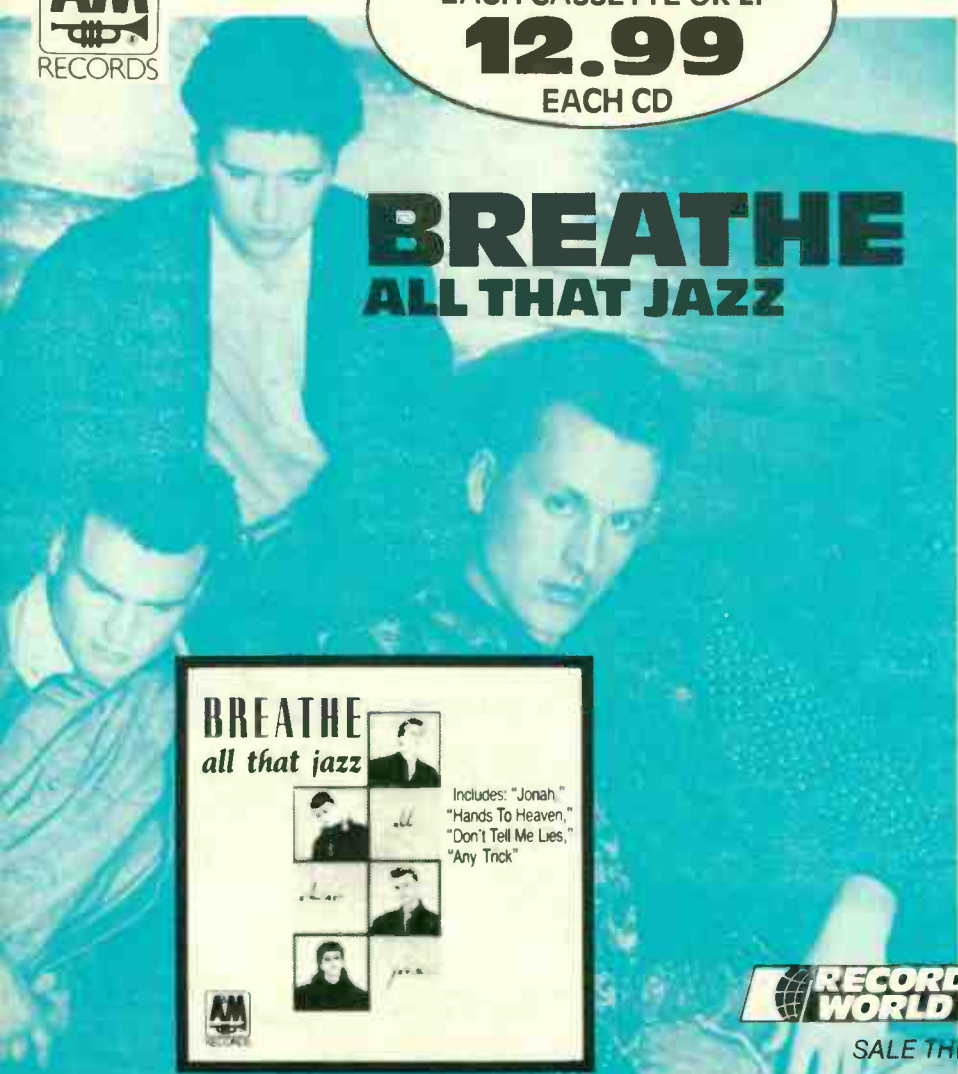


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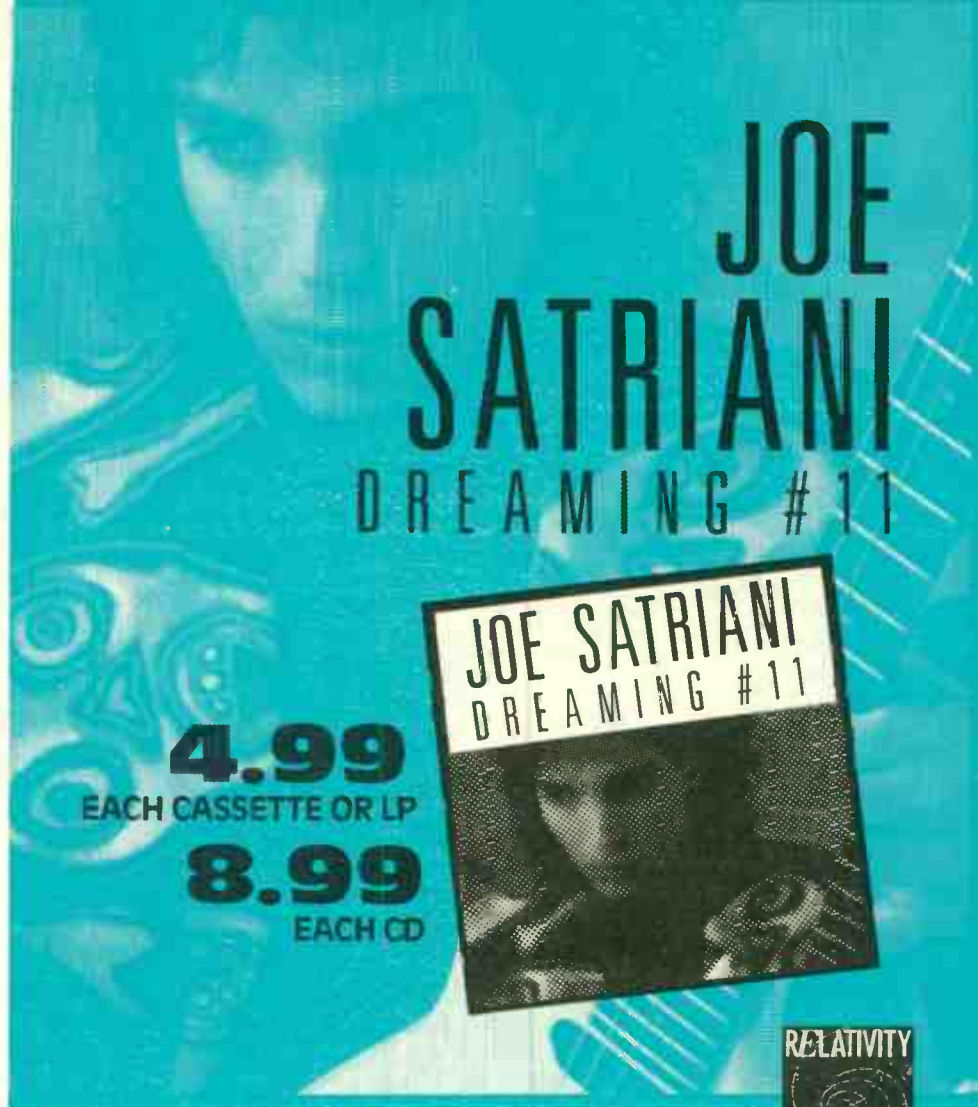
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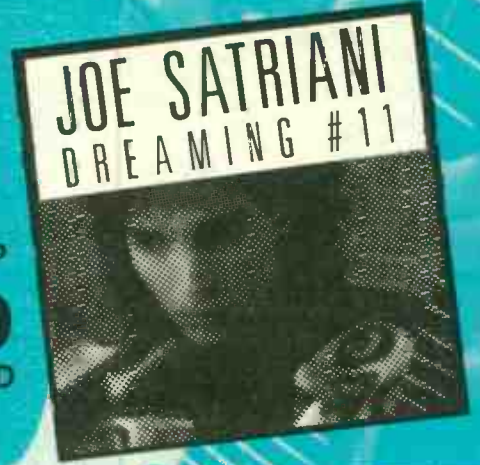


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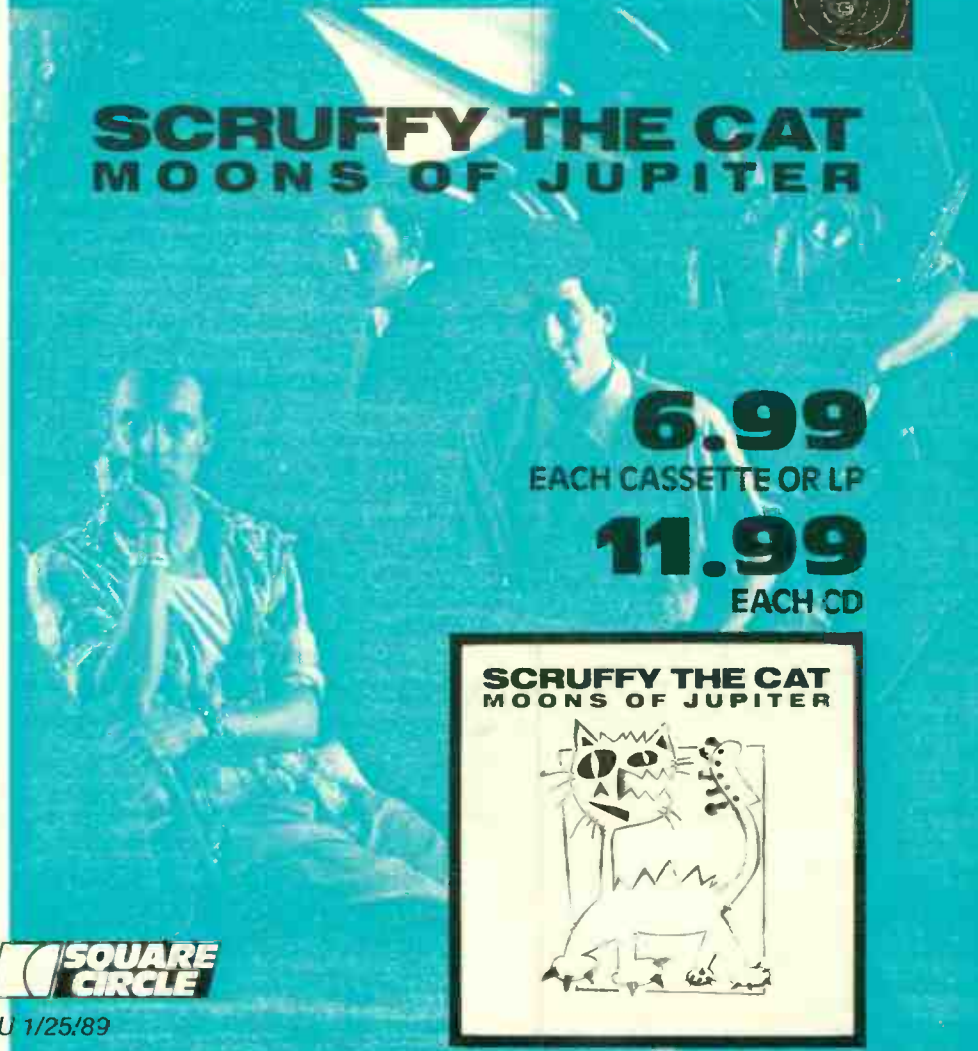
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## EAST Continued from page 8

THE STREET stopped to catch a few tunes of Duran Duran at Roseland Theater and we were amazed at the constant flow of fainting women being carried off-stage. It was almost as if this conveyer belt of zonked out women upstaged the band...

## THE PURSUIT OF HAPPINESS,

a Canadian group recently signed with Chrysalis Records, is doing well with its new album, *LOVE JUNK*, produced by Todd Rundgren. When asked to describe the band's music, lead vocalist Moe Berg told THE STREET "If two vans crashed, one carrying AC/DC and the other carrying Abba, you would end up with The Pursuit of Happiness." Sounds good to us...

Another Canadian group making some noise is I.R.S.'s Candi. The band is rapidly riding up the pop charts with the hit dance single, "Dancing Under a Latin Moon", from its self-titled debut album...

THE STREET caught the NYC showcase of the much teated Atlantic Records' artist, Judson Spense. The son of a minister, Judson preaches the music of soul, gospel and funk. In fact, when we closed our eyes, we thought it was A&M Records Jesse Johnson up there...

## NOTABLE QUOTABLES

Bobby Brown, on last year's plans: "1988 is going to be my year." We'll see what 1989 brings... Pink Floyd's David Gilmour, on the Soyuz 7 space mission: "To say we are thrilled at the thought of being the first rock band to be played in space is somewhat of an understatement..."

Julianne Regan, of Polygram's All About Eve, on the group's music: "It's pre-Raphaelite rock-romantic, timeless, classical." On the band's audience: "It's made up of everyone from kids with weird haircuts to middle-aged couples holding hands." Tim Bricheno, of the same group, on the emergence of the lead female singer in all male groups: "I really like the idea of female singers. There's more range and more versatility. All About Eve wouldn't be the same band with a male lead singer. It wouldn't be the same band without Julianne." That's it for now folks... Happy New Year...

## SO OVER THERE

Continued from page 9

Tiffany blew into London claiming that "most Americans think Kylie Minogue is Kim Wilde." Poor Kim—do most Americans also wear glasses?...

Finally, poor old Green Gartside of Scritti Politti confided to THE STREET that he's spent most of 1988 hospitalized in a clinic on London's Kings Road, suffering from a "mystery viral illness."

"No one's been able to diagnose it exactly," he said, "but it's basically a complete aversion to all the day-to-day pressures of success, like interviews and promotion." Could this be the world's most elaborate excuse for not touring?! We'll see... See you next month...

THE STREET ★ 29

# GREAT PRICES

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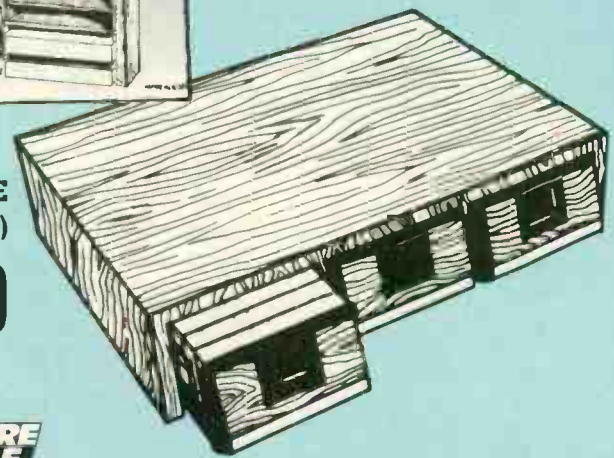


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# RUBBING

British bands based on synth/dance beats, commercialized hooks and stylized looks generally have a hard time being taken seriously—especially in the United States.

Yet there's something about Erasure, the London pop duo consisting of instrumentalist Vince Clarke and vocalist Andy Bell, which makes it far more appealing both musically and personally than its comparatively colorless competition. Much of this has to do with the creative compatibility of the two principals as well as the tension sparked by their opposing sensibilities. The rest comes entirely from front man Bell whose blue-eyed soul inflections carry a poignantly human quality which is ironically magnified live by an on-stage outrageousness.

The avowedly gay singer has a field day portraying his sexual preference in raucous costumes ranging from tutus to wrestling suits. His song lead-ins, meanwhile, underscore his appearance and at the same time poke fun at it. By being so comfortable with himself and all that he is, Bell manages to casually disarm anyone who might be put off by such an honest and open display.

"It comes partly from being a clown!" laughs Bell, on the phone from his London home, where he and Clarke had just completed a four-song EP for Christmas release, including the single "Lonely Christmas", to follow their current Sire album *THE INNOCENTS*. "If you can get people to laugh at you and share your joke, and are also willing to take insults from them, eventually they will realize, 'This is a cool person' who is up there before them."

Of course, not every ignorant or prejudiced person in the world will be won over by such behavior. "Jimmy Somerville (the similarly out-of-the-closet gay singer of *The Communards* and, before that, *Bronski Beat*) is always getting beaten up, but he loses his temper quite easily. I don't know why, but I've never been beaten up. I guess mainly because I'm never in the wrong place at the wrong time and am quite protective of myself. And I'm pretty natural about it," Andy continues.

Whichever way he chooses to present himself, there's only one person who Bell really has to get along with, that of course being Vince Clarke. Quiet and unassuming, Clarke in concert seems diametrically opposed to Bell—as straight as Bell is off the wall.

"It gets a bit difficult at times," admits Bell, "but it's nice to have somebody there like Vince. He's handcuffing you, always saying 'I don't want anything blatantly sexist on stage,' like girls showing off their boobs and mini-skirts (Erasure's last U.S. tour added a pair of female backup singers to their standard two-piece). So I have to tone it down a bit. But I still have to do a show, and music is sex anyway—without being sort of an MTV video. People like to see rough edges and see you sweat. So there's a compromise."

It must be a particularly difficult compromise for the obviously independent-minded Clarke, who



**"Music is sex anyway—People like to see rough edges and see you sweat."**

**Andy Bell of Erasure**

has gone through stints with Depeche Mode (he was its founding keyboardist), Yazoo (the synth-driven duo which featured vocalist Alison Moyet and was called *Yaz* in the U.S.) and *The Assembly* (whose hit "Never Never" topped the British charts) before settling down with Bell for Erasure's relatively long haul.

In need of a vocalist to embody his future keyboard creations, Clarke placed an ad in the British music paper "Melody Maker" and chose Bell from over 40 respondents. Bell's only prior experience was in a short-lived garage band in Peterborough called *The Void*. But even then his voice stood well out from the rest, and in early 1985 it graced Erasure's first two singles, "Who Needs Love Like That" and "Heavenly Action."

While Erasure lacked radio play, the fledgling team's club show began to attract notice as did the duo's album, *WONDERLAND*, released in 1986 and which included the hit, "Oh L'Amour", in addition to the debut singles. The guys then toured both Europe and America, where they drew attention primarily for being the latest Vince Clarke project.

Returning to the studio that fall, Erasure recorded a second album, *THE CIRCUS*, featuring such formidable pop/dance fare as "Sometimes," "Victim of Love," "It Doesn't Have to Be" and "Circus." The album led to another major Europe/U.S. tour with Duran Duran in early 1987 as well as a two-disc compilation of *CIRCUS* dance remixes by hot New York mix master, Little Louie Vega, entitled "The Two Ring Circus."

*THE INNOCENTS* came out last spring and was immediately buoyed in America by first single,





ANDY BELL

VINCE CLARK



“Witch in the Ditch” is another example from INNOCENTS with deeper meaning—and arrangement—than Erasure romantic dance themes like “Chains of Love.” The love song to “mein herr” sounds like an old English folk tune with Clarke’s spritely synth chording approximating the plaintive strum of a balladeer’s lute.

“It’s a pastiche of a song from ‘Cabaret’ and vaguely responds to the homophobia in the English press and in a governmental bill whereby local authorities can’t promote a positive view of gay relationships. Things can’t get worse than they are now, with increasing attacks on gays and gang warfare. People are saying that AIDS victims should be put in camps or on islands—it won’t be long before death chambers are back,” Bell expounds vehemently.

In terms of production, though, Erasure seems less happy with the way Stephen Hague (Pet Shop Boys, Jane Wiedlin) handled THE INNOCENTS.

“We changed producers to stay fresh. There’s only a certain number of producers you can use for a synth band,” explains Bell, adding that Hague’s involvement resulted from The Communards’ report of his interest in Erasure. “Vince liked his approach from an interview he read but he wasn’t so keen afterwards because of a clash of ideas. He felt the final product was watered-down, and as a vocalist, I was disconcerted at the way Hague kept building up a vocal composite.”

For their Christmas EP, Clarke and Bell recorded by themselves, with only an engineer assisting. As the results were completely satisfying for both, this may be the approach taken when they start recording their new album next month.

Of this forthcoming project, Bell expected there will be further changes in Erasure’s music, largely to overcome any sense of boredom with themselves and their work.

“When you work with anyone in this sort of partnership, you start getting bored with the other person,” explains Bell, who feels rejuvenated following a vacation in Jamaica during Hurricane Gilbert.

“It was a harrowing experience, but my vocals were getting boring too, and I needed to get in touch with myself. The hurricane came along and took care of it nicely. In fact, I recommend a natural disaster to everybody! You have to go through something like that to get in touch with your emotions, which is the way Jamaicans sing. Because no matter where you are in the world, you’re never really in charge. Nature is always in charge.”

“Chains of Love”, which Bell credits for bringing Erasure to bigger venues during last summer’s U.S. tour. More recently, the album’s lead track, “A Little Respect,” which was released in November as a single here, has just reached the top 10 in England.

“I wanted it to be the first single,” declares Bell. “I thought it would do really well because it’s a rock sort of number. When everyone’s into Rick Astley and Kylie Minogue, which is pretty dreadful, I don’t think the ’80s will go down in musical history!”

Maybe not, but Erasure at least seems determined to leave its own measurable mark. And with THE INNOCENTS, Clarke and Bell succeeded, not only in establishing a more “natural” songwriting style than before, but in making their tunes sound somewhat less ponderous.

“On the previous albums we struggled with songwriting,” admits Bell. “This time it came much quicker and it came from a songwriter’s point-of-view. We both feel the lyrical content is thinner and the melodies aren’t as heavy. They’re much more lightweight, which we needed to do, being conscious of writing songs for the mass market.”

This isn’t to say THE INNOCENTS is without depth and intelligence. “We always try for some double entendres that can be taken either way. Like “Yahoo” which really knocks religious songs. We love gospel choruses, like we have here, but we’re not religious people. We wanted to make a song about how throwaway those (religious) words are and how they can be used for guilt trips.”



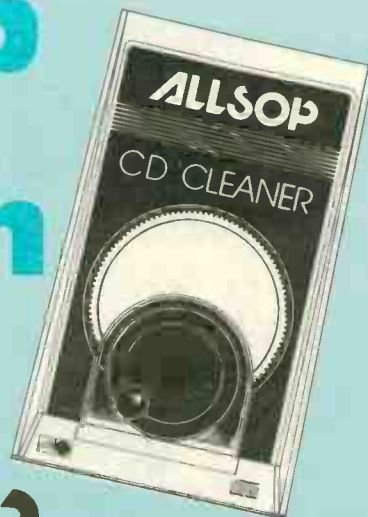
By Jim Bessman



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## STREET ★ Life

Continued from page 42



Ann Summa

Los Lobos: Mexican Folk Music Masters

### LOS LOBOS AT THE WARNER THEATER BY SCOTT LERMAN

This reviewer must admit to being less than enthusiastic at the prospect of covering Los Lobos. Sure LA BAMBA was terrific; but a concert billed as an evening of Acoustic Mexican Folk Music? How wrong I was. Los Lobos in concert was fantastic.

The audience arrived at the Warner Theater only to find a bare stage, save for nearly a dozen variations of guitar, an accordion and three fiddles. When Los Lobos hit the stage, the culturally mixed crowd was deluged with a medley of dance tunes, "La Iguana" and "La Guacamaya." When the band spoke, they said in English, "For those of you who haven't figured it out yet, we're not going to play rock 'n' roll this evening. Tonight we're going to play the Mexican folk music we love so much." Los Lobos did play, for nearly two hours, banging out songs that generations of Mexicans have loved for years.

To say the least, the mixed Anglo/Hispanic crowd responded overwhelmingly to the band's choice of music. They were stomping and clapping to each and every song the band played. During some songs, people got up and danced in the aisles. The music was a mix of songs from their latest album, LA PISTOLA Y EL CORAZON and many unrecorded, older Tex-Mex folk songs.

It was clear from the start that Los Lobos has immense musical talent, in particular guitarist David Hidalgo. Hidalgo played no less than seven instruments during the course of the concert, often switching instruments during songs and doing solos on each. Clearly, Hidalgo was the evening's star.

In short, Los Lobos is an excellent band. It is obvious, after hearing them in concert, that the band can play just about anything, whether it is hard-driving rock 'n' roll or a quiet acoustic Mexican folk song.

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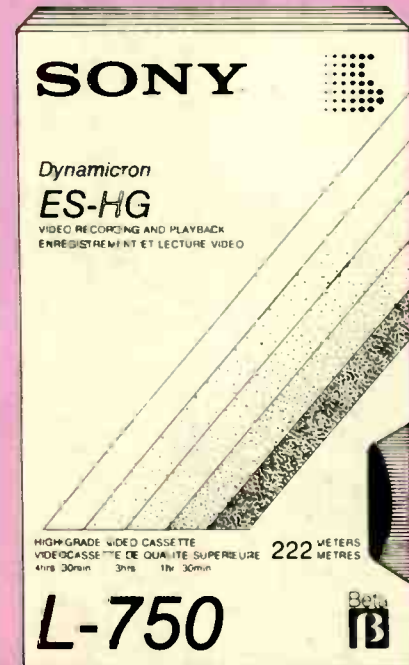
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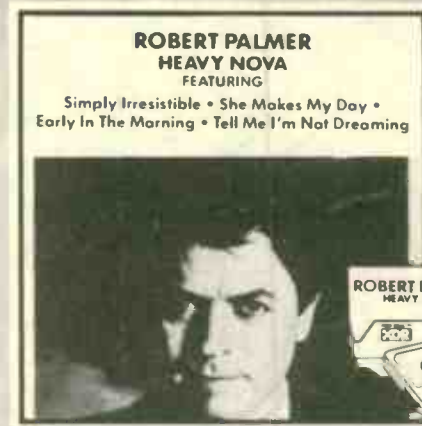
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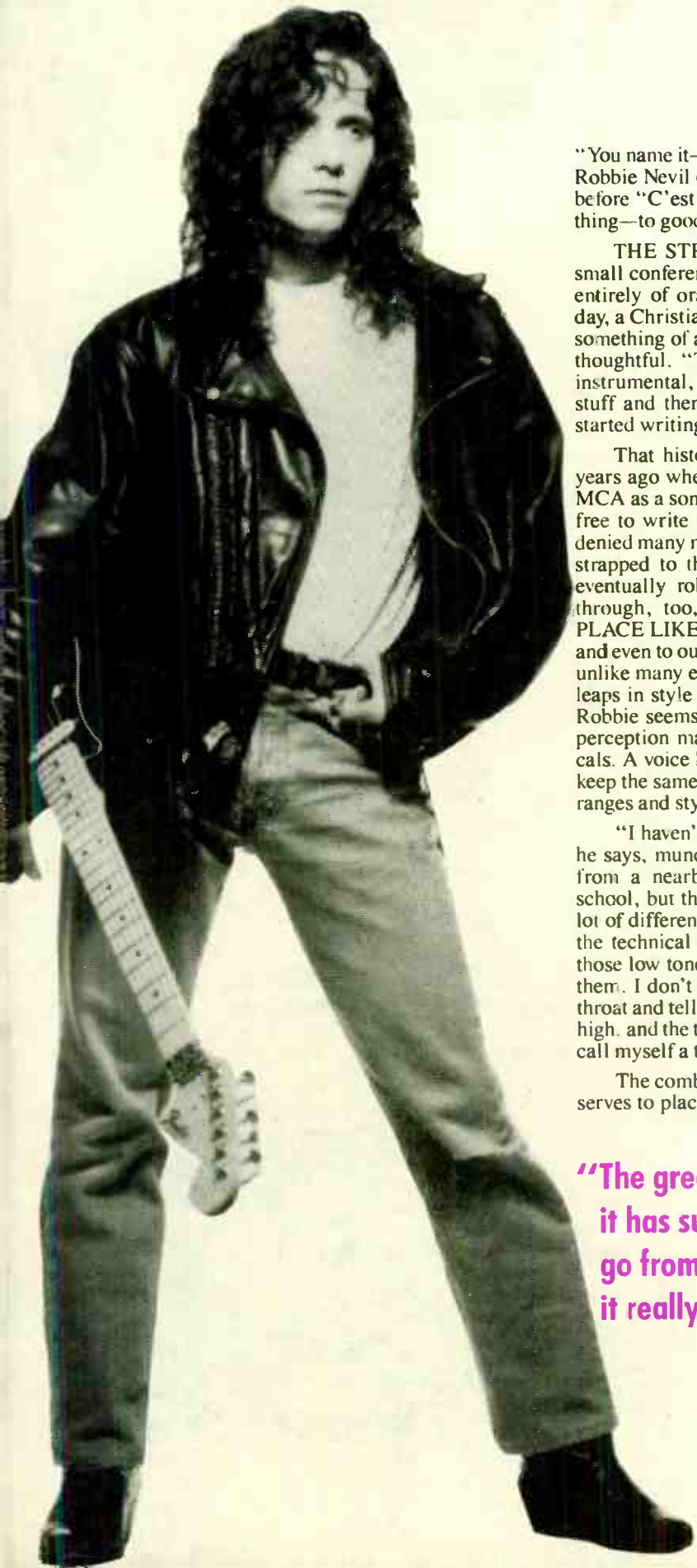
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BROKEN  
HEART



# THE *HAPPY* ZOOKEEPER



"You name it—I found something I liked in it," says Robbie Nevil of his early listening years: the years before "C'est la Vie." "I was really open to everything—to good songs."

THE STREET is holed up with Robbie in a small conference room at EMI constructed almost entirely of orange formica. He's been in here all day, a Christian martyr to the lions of the press. It's something of a wonder he's still so soft-spoken and thoughtful. "The kind of songs I wrote first were instrumental, kinda fusiony. First the progressive stuff and then, a Chick Corea style. After that I started writing pop...and the rest is history."

That history began in a real way five or six years ago when Robbie got a publishing deal with MCA as a songwriter. In this capacity he remained free to write in many different styles, a privilege denied many musicians who begin as front men, get strapped to the wheel of a particular sound and eventually roll beneath it. Such diversity comes through, too, on Robbie's new EMI album, A PLACE LIKE THIS. He slips from disco to R & B and even to outright jazz without batting an eye. Yet unlike many eclectic artists today, who make broad leaps in style and thus achieve energy by friction, Robbie seems to float from region to region. This perception may stem from the strength of his vocals. A voice like his, by virtue of its dexterity, can keep the same stamp of identity through all sorts of ranges and styles.

"I haven't taken any specific singing lessons," he says, munching on the last of a now cold meal from a nearby Korean deli. "I took chorus in school, but that was just something to do. I have a lot of different ways to making my voice sound. In the technical sense I'm not a true tenor. I do hit those low tones, but there are different ways to hit them. I don't believe a doctor can look down your throat and tell you what you are. I tend to talk really high, and the timbre of my voice is really high, but I call myself a tenor."

The combination of self-styling and talent also serves to place him in the school of vocal greats to

**"The great thing about soul is that it has such a wide span. Soul can go from a blues to a gospel where it really comes alive."**

**Robbie Nevil**

whom he pays homage: Stevie Wonder, James Brown and Marvin Gaye, among others. And now he's gradually coming into more and more contact with these very people. He wrote "You & I" for Earth, Wind & Fire and had the chance to work with Maurice White. Recently, Robbie finally met the music luminary he mentions most often—Stevie Wonder. "It's great when your hero turns out to be really sweet," he beams.

Since A PLACE LIKE THIS took about a year to record, THE STREET asked Robbie if he experienced the usual post-achievement blues when the project was completed. "Actually I did," he answers. "It was my own fault because I tend to keep everybody out of the studio. No one comes in. I do what I do and I have to feel good about what I do before anyone else hears it. After that I'll play it for anybody. But since I keep such closed doors, to have expected any fanfare after I was done was stupid. I tend to be a troubleshooter, so suddenly it was like: 'I guess we're done.' And then...no applause. But how could there be? Of course later, when everyone heard it, there was lots of energy. They went nuts."

Most artists feel something is missing when they leap a big hurdle and this feeling often casts some light on their dreams for the future. One of Robbie's long term ambitions is to make an instrumental album, but under a different name, so as not to mislead anyone. He confides to THE STREET, "I don't care if I sell millions. It's not about that. With a pop album you're always concerned with that. I did do instrumental on this album. Maybe that will start to open things up, creating an opportunity for me to do anything. More jazz, more everything. That's the great thing about all of this. It's about whatever you're into doing at the time." Of course his interest in soul remains strong. "The great thing about soul is that it has such a wide span. Hard rock has a little bit less of a span. Soul can go from a blues to a gospel where it really comes alive."

In the meantime, Robbie is planning a tour which will begin in the States in March and end up in Europe at a later date. Planning means more interviews, more radio spots, more promotion. "You really have to do that. You have to really work the territory," he pointedly explains.

By now the orange formica is grating on both of us. Robbie sighs when I turn off the mike, but that's the extent of his anguish. We discuss directions to a party he plans to attend, a party being thrown by MTV VJ Julie Brown. Then he gets up and opens the door—onto yet another formica-plated room. As he walks off it occurs to THE STREET that the music industry really has become an immense zoo. Now that we've talked, Robbie Nevil gives the impression, not of a captive creature, but of a mild mannered zookeeper who walks freely from cage to cage, quietly attending to a bestiary of sound which the people will soon flock to admire.

*By David Lindsay*



# STREET ★ SIGNS

BY JIM BESSMAN

Too bad my favorite Yogi Berra quote "It's deja vu all over again" doesn't apply to Crosby, Stills, Nash & Young's *AMERICAN DREAM* (Atlantic). Sadly, the venerable trio-plus-one's first and only studio LP since its 1970 debut *DEJA VU* is a tired, jaded affair that sounds more like four separate EP's rather than the longed-for group effort.

Young's titletrack first single, which leads the 14-song disc, woefully sets the tone. The spritely, islands-flavored keyboard part at the beginning gives the tune some bounce, but the melody is both bland and largely lacking in CSN&Y's trademark harmonies. Stills' "Got It Made" is a far better song, but its subject, a girl who's "been gone an awful long time," just reinforces the growing awareness that these guys themselves haven't really been together in nearly 20 years.

That they still aren't is suggested by (a), the fact that this LP was sporadically recorded over a period of seven months and (b), there is only one cut, Nash's "Clear Blue Skies," which has all four guys playing on the same session. While this song stands out, as does Still's brassy rocker "That Girl" and Young's acoustic love ballad "Feel Your Love," so many others get either bogged down by personal conceits or obscured by over-production.

R.E.M.'s *GREEN* (Warner Bros.), while not as long-awaited as CSN&Y's return, was anxiously anticipated in its own right, as it was the premier underground group's first above-board release on a major label. Split into "Air" and "Metal" sides



R.E.M. seems to me (admittedly one who has never really "got it" with them so far) to be at least more musically accessible (I've given up on the lyrics). Especially on the airier side, where atypical use of instruments like cello and pedal steel guitar give songs like "You Are Everything" a more experimental and appealing sonic texture than the traditionally R.E.M. jangly garage guitar sound of metallic side fare like first single "Orange Crush." The overall result is more ambitious and less focused than previous albums.

Los Lobos, another cult favorite (though they scored hugely last year with their movie soundtrack remake of "La Bamba") takes a breather from the normal album release pattern with *LA PISTOLA Y EL CORAZON* (Warner Bros.). The collection of traditional border town tunes recalls Linda Ronstadt's wonderful *CANCIONES DE MI PADRE* in lovingly harking back to the East L.A. band's Mexican roots and enlightening the rest of us with its rich musical heritage.

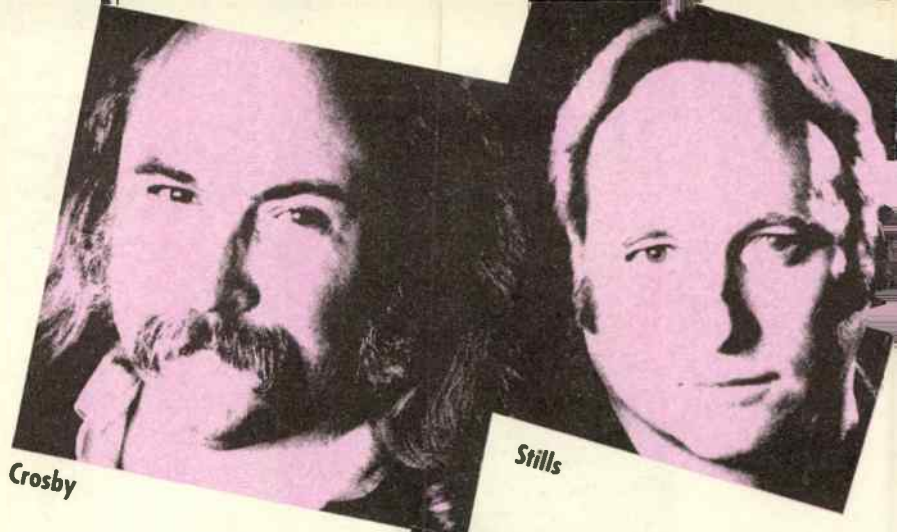
While David Hidalgo deserves praise for his customarily brilliant mastery of Latin stringed instruments, Cesar Rosas gets special mention for his lead vocals, which are far more effective here than on his own bar band r&b originals on Los Lobos' English albums.

Biggest surprise of the month has to be 'Til Tuesday's *EVERYTHING'S DIFFERENT NOW* (Epic) and it's apparent right from the titletrack/lead cut. Vocalist Aimee Mann, who has always sounded so frightfully sad and sensitive that I've been afraid to criticize her previous work, still does. This time though, she and other writers like ex-beau Jules Shear and Elvis Costello give her pained introversion sorrowful melodies which reach out and demand repeat play.

Cameo's *MACHISMO* (Atlanta Artists), which is about as aggressively extroverted as you can get, tops master Cameo mind Larry Blackmon's preceding crossover breakthrough album *WORD UP!*'s endeavor to create a viable black rock form. In fact, the funk/fashion trendsetter with the crafty crow-like vocal delivers a knockout punch with a seamlessly sequenced LP which commences with first single "You Make Me Work," then bonds cunning lyrics onto contemporary street beats and even a Miles Davis horn solo ("In the Night").

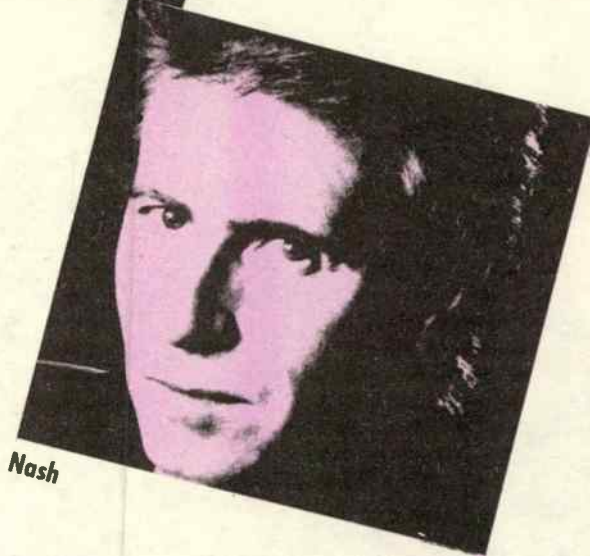
Indulge me for a moment by concluding with a personal salute to Kiss, whose 15th year of exemplary service to rock 'n roll is commemorated by *SMASHES, THRASHES & HITS* (Mercury). The 15-track "best of" set includes two great new rockers ("Let's Put the X in Sex" and "[You Make Me] Rock Hard") and true genre anthems like "Rock and Roll All Night," all justifying the sentiment here that Kiss is one of the greatest—and longest-running—rock bands ever.

Video recommendation of the month: Fleetwood Mac's "Tango in the Night" (Warner Reprise Video), a concert tape which beautifully translates the dreamy atmosphere of the venerable band's music into video form and also lays to rest any question that new guitarists Billy Burnette and Rick Vito could replace Lindsay Buckingham.



Crosby

Stills



Nash



& Young: *American Dream*

KISS: 15 years in Rock 'n' Roll



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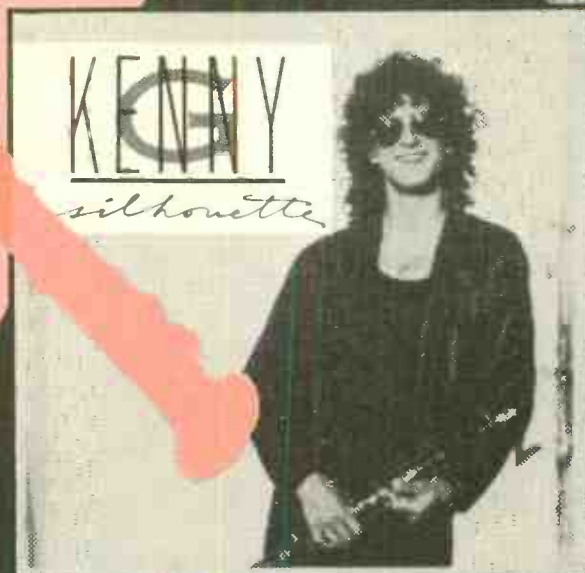
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ARISTA



# STREET ★ ATTACK

BY ANNE M. RASO

**No Rest For The Wacky:** That metal wildman, Ozzy Osbourne, is back and better than ever and we're proud to announce here in THE STREET that "The Big O" is clean. The Oz is attending weekly therapy sessions and, hopefully, that won't end now that he's going on the road. Ozzy recorded his latest platter, *NO REST FOR THE WICKED*, straight, although he slipped a little when celebrating the completion of the future chart-topper. Still, the new Ozzie is in a lot better shape than the one we encountered last August on an East Coast promotional tour to announce the replacement of Jake E. Lee with 21-year old Jersey guitar whiz, Zakk Wylde. *That* Ozzy was a bit more than tipsy for his two-day round of interviews. He'd gone on a binge after a party at the Hard Rock in Zakk's honor. At one point in this reporter's interview with him, Ozzy confided that he "wants to go join Elvis." Pretty scary stuff, eh?

But the new Ozzy is full of glee and ultra proud of the fact that *NO REST FOR THE WICKED* is the fastest chart climber in his 20 year career. And young Zakk is really bolstering Ozzy's enthusiasm for both recording and touring. Ozzy explains, "Zakk was just wonderful in the studio. I mean, he's 21 years of age and he's got everything that I should have had. He's got lots of common sense; he's a kid, and he has his moments of goofing about, but he's not afraid to speak up and say what he likes or doesn't like about a particular song we're recording. He doesn't have to take drugs or booze to get 'up'—he's already 'up.'"

"He's really good. I did a small British tour with him a few months back and he sounded really deadly—to be honest, the whole group did. I'm really pleased with them—and I'm pleased to have Geezer (Butler, original Black Sabbath drummer) back with me. We'll be having a great time out there, although I think a few fans will be surprised to see that I've thrown all the Liberace stuff away. I puke when I see all those pictures of me in the rock magazines wearing those sequins. I looked like I belonged in Las Vegas." Just in case you're curious, *The Godfather Of Heavy Metal* has been getting into more of a biker look of late. He's more likely to appear onstage in a black leather motorcycle jacket than an aqua sequined cape this tour.

## DRIBS 'N' DRABS:

If nobody else is going to say it, let THE STREET say it; hats off to Metallica for sticking with it all these years and finally becoming the blockbuster act they deserve to be! And of course it's their fans who should be thanked for their sup-



**Metallica: Raised hats**

port all the way to the top. Says Kirk Hammett, "In the world of glam and huge stage productions, we stick out like sore thumbs. But that's what we're here for—and that's what put us here in the first place."...The Roxx Gang is putting finishing touches on its debut LP right now...Metal guitar maestro, Dave Chaistain, is working at Prairie Sun Studios in San Francisco. He's doing an entirely instrumental LP with bass player, David Harbour, and drummer, Ken Mary (of House of Lords)... Yep, that's Hades bassist, Jimmy Schulman, who stars in Hades' new video, "Anarchy Divine." This is Schulman's second video guest appearance. You can also catch him in the classic Beastie Boys clip, "Fight For Your Right (To Party)".

## WAX FAX DEPT.:

**House of Lords—HOUSE OF LORDS** (Simmons/RCA)—Leave it to Gene Simmons to get the hottest band on the LA circuit as the first signing to his label. Formerly Giuffria, this band has long been a favorite on the West Coast and this LP should definitely help bring them to prominence on a more mainstream level. (Quiet Riot fans please note: Chuck Wright, original QR bass player, is in House of Lords).

**Coroner—PUNISHMENT FOR DECADENCE**—(Noise International)—You like it loud? You don't mind a little brain damage? Then buy this record. It's strictly for thrash fans and thrash fans only. With song titles like "Skeleton On Your Shoulder" and "Masked Jackal" this is definitely not stuff for the faint-hearted.

**Jetboy—FEEL THE SHAKE** (MCA)—Some people will call this band pretty boys but they can indeed rock 'n' roll. Sure, they may be hitting the mousse a little hard and the LP jacket might look like a real "corporate rock" package, but deep down there's a lot of talent. If you were a Hanoi Rocks fan, check this out—it's reminiscent of the Rock's 1983 debut LP.



**Ozzy Osbourne: No Rest For The Wacky**



**Coroner: Capital Punishment**

**Jetboy: Pretty boys in a band**



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# side ★ STREET

Sarafina: South African musical

Brigitte Lacombe



By JOEL VANCE

Capitol's Blue Note Records celebrates its 50th anniversary next week (January 6) with an all day bash at the Blue Note Club from noon to 7:00 or, as label president Bruce Lundvall says, "until they throw us out." Among the artists appearing are Dexter Gordon, Diane Reeves and the Blue Note All-Stars, made up of some of the younger artists on the label. A series of short sets will be climaxed by a monster jam. All the artists will be presented with a specially designed, limited edition watch with the label logo and "50" in the center. Ruth Lyon, widow of label co-founder Alfred Lyon, is making a special trip to New York for the event. "Blue Note is the oldest extant label dedicated exclusively to jazz," says Lundvall. "Alfred Lyon and his friend Francis Wolff were Berliners; they got out of Germany in 1938—on just about the last boat. They saw the John Hammond 'Spirituals to Swing' concert and that inspired them to record jazz. The first record was BOOGIE WOOGIE PRAYER by Albert Ammons and Meade Lux Lewis. At first they thought of it as a private recording but on January 6, 1939, they decided to issue 100 copies for sale." The celebration continues throughout the year with further concerts to be announced and the release of a series of specially priced 2-disc sets covering the different styles of jazz recorded by the label since its inception.

There have been several—perhaps too many—posthumous Jimi Hendrix releases, much of them of substandard performances or out-takes. But a 1967 recording for the BBC with Hendrix's talent at full blaze is available on Rykodisc. Backed by the



Jimi Hendrix: Back to '67

original Experience (Noel Redding, bass; Mitch Mitchell, drums) BURNING ON THE BEEB contains versions of "Hound Dog," the Muddy Waters' blues classic "Hoochie Coochie Man" and a mys-

terious co-vocalist on "Day Tripper." Rykodisc also contains its CD reissues of the Frank Zappa catalogue with three new entries, ABSOLUTELY FREE, ONE SIZE FITS ALL and WAKA JAWAKA.

Look for the original cast album of SARAFINA from RCA Red Seal this month. Also on line is James Galway in GALWAY PLAYS MOZART, a program of the Chamber Orchestra of Europe. But the "red" hot news is that RCA has signed several Soviet artists, among them Evengy Kissin, a 17-year old pianist who makes his recording debut with fellow citizen, Valery Gergiev, guest conducting the London Symphony Orchestra CONCERTO #2 and ETUDES TABLEAUX, OP. 39.

Anniversaries: Forty years ago RCA introduced the 45 rpm single to counter Columbia's introduction of the LP; twenty years ago Buddah and Elektra claimed to have introduced the stereo single. It has also been twenty years since Wall Street took note of the record industry and labels were snapped up by outside companies for stocks. This meant boards of directors and the ascendancy of the accountant and marketing specialist over the promotion man. Although, "autonomy" was given to label presidents, it marked the end of the one-man label. The record business went corporate, dominated by, as John Lennon called them, "suits." Ah! the old days.

On November 11, 1987, the "Music for Life" concert benefitting the Gay Men's Health Crisis was presented by Robert Ripps at Carnegie Hall. It has taken more than a year for the recording of the concert to be released due to legal technicalities among the various labels involving their major stars—Luciano Pavarotti, Leonard Bernstein, Yo Yo Ma, Leontine Pryce, Murray Perahia, Marilyn Horne, James Levine, Samuel Ramey and the Chamber Music Orchestra of Lincoln Center. But it's out at last, on a Deutsche Grammophon double-disc package (CD and cassette), produced by Thomas Frost, well known for his recordings of Horowitz. A portion of the sales proceeds will go to the GMHC.

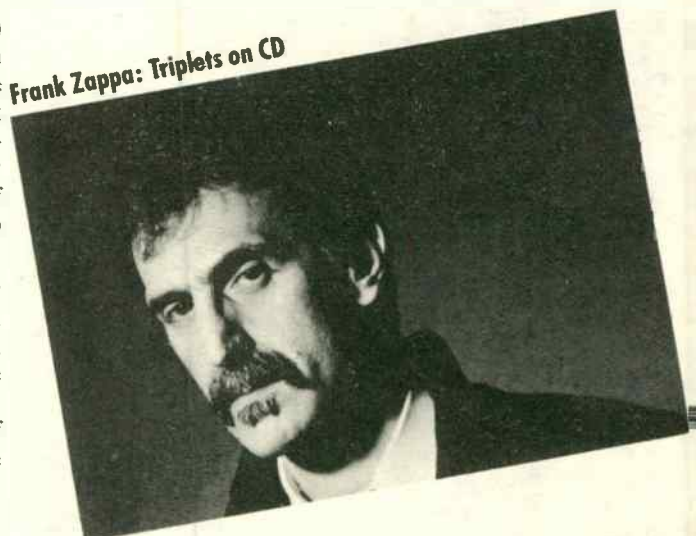
Finally, Capitol artist Sawyer Brown recently became the first country act to perform in mainland China. The Chinese government, in keeping with its open door policy, has made certain areas of the country, available to foreign acts. Consequently, Sawyer Brown gave three concerts in the city of Xiamen. The last for some high-ranking Chinese government officials.



Brian Davis

James Galway: Mostly Mozart

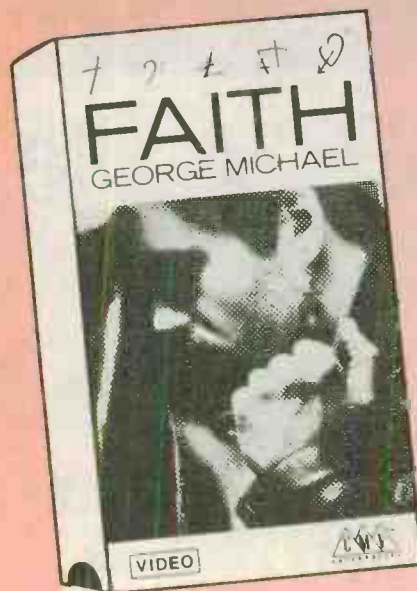
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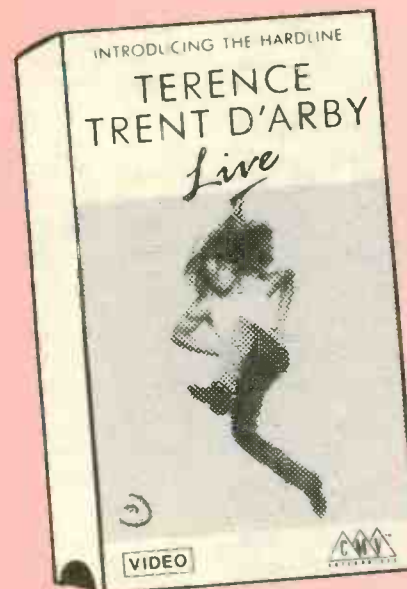
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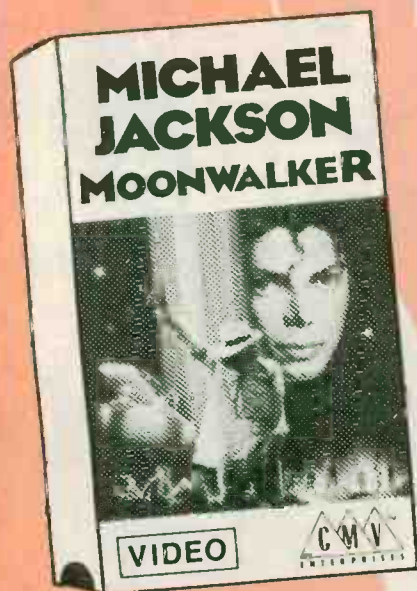
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## EDIE BRICKELL & NEW BOHEMIANS AT THE BOTTOM LINE

BY J. PAUL

Simple words conveying simple ideas. That's Edie Brickell.

Percussion driven "electric folk rock". That's New Bohemians.

Geffen Records, not exactly sure how to bill the band, has waited two years since discovering the Texas rockers to release *SHOOTING RUBBER BANDS AT THE STARS*. Much to the label's surprise, Edie Brickell & New Bohemians has caught fire without much of a label push. The underground industry buzz was evidenced by three-block long lines at the group's recent Bottom Line performance.

Brickell is the voice behind the band, writing and singing and absolutely defying description. In 1986, the shy 22-year old was given a reluctant push onstage at a New Bohemians' show in her hometown of Dallas. She just made up the words. She had never even sung before.

Edie is still not really a singer. She lacks the power and range but her lazy delivery and wandering vocal melodies are expressive and hypnotic. She is hardly a performer either, displaying little intensity or movement. Yet she commands attention every second she is onstage. Brickell's strange crosslegged poses, aimless smiles and empty-eyed stares are fast becoming her trademarks.

The rest of these Bohemian gypsies can really play, though, much like Edie, they enjoy a measure of anonymity on stage. Kenny Withrow (guitar), Brad Houser (bass) and Chris Whitton (drums) all compliment Edie extremely well, but it's the band's percussionist, John Bush, who really makes the New Bohemians go. Bush bands, spins, scratches and shakes nearly a dozen percussion products at his mike and his weird clammering adds an undeniable flavor.

Both Edie and her show speak softly, sucking the listener in slowly. No one talks between songs. Brickell's lyrics talk. Her simplistic writing digs deep into others' lives. Our lives. Her love songs avoid the usual love-is-fact, love-dies-hard, love-is-grand attitude; focusing rather on the less glamorized. The fears, the fights, the failures of love. The heartache that *being* in love can bring. Songs like "Nothing," "Beat the Time" and the eerie "Air of December" reflect the struggle of making love work or letting it go when it doesn't.

Many of her songs observe people and what Edie thinks their lives might be like. "Little Miss

S" and "She" study society debs whose lives Edie hints, are probably very shallow. Beyond her first look, is the second look, the probing look that Edie takes at life. A look so deep it peers into the heart and soul of us all. In her songs she gives back what she sees in uncluttered and uncomplicated fashion.

Edie Brickell is both a simple and a complex woman and her band plays both simple and complex music. With a good wind, their shot at the stars may come a lot closer than they could have ever imagined.

## STEVE MILLER AT THE CONGRESSIONAL THEATER

BY SCOTT LERMAN

If you're used to an artist's certain and distinct style it is often difficult to switch gears with him as he explores new musical directions.

Such was the dilemma facing the audience at Steve Miller's Washington appearance at the Congressional Theater. Miller played to a sold-out, packed house. From the onset it was obvious the audience was enthusiastically waiting for current renditions of the old 70's stand-by hits, like "Abracadabra," "Living In The USA" and "Jet Airliner." Although ultimately he didn't disappoint them, Miller did force the audience to sit through a series of cuts from his new album, *BORN 2 B BLUE*, as he artfully juxtaposed the old songs with the new.

The audience couldn't handle it, and although moderately receptive to the new tunes, his fans weren't nearly as appreciative of the material as was Miller himself. They clearly wanted only the old hits.

One minute the crowd went wild over "The Joker"; the next it quietly withdrew as Miller worked into the new "God Save The Child"; then went crazy again with "Space Cowboy."

No matter how hard he tried, Steve Miller, wily veteran of the music scene though he is, never did thoroughly captivate his audience with his new material.

Steve Miller was a delight to see and to hear, though sadly underappreciated. Perhaps the lesson lies with the audience. Shouldn't we encourage our artists to expand and grow in new musical directions, rather than hold them back due to our own limitations?

Continued on page 32



Timothy White



Edie Brickell & New Bohemians: Simple words-Simple ideas



Lynn Goldsmith

Steve Miller: Switching gears

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# BACK ★ STREET

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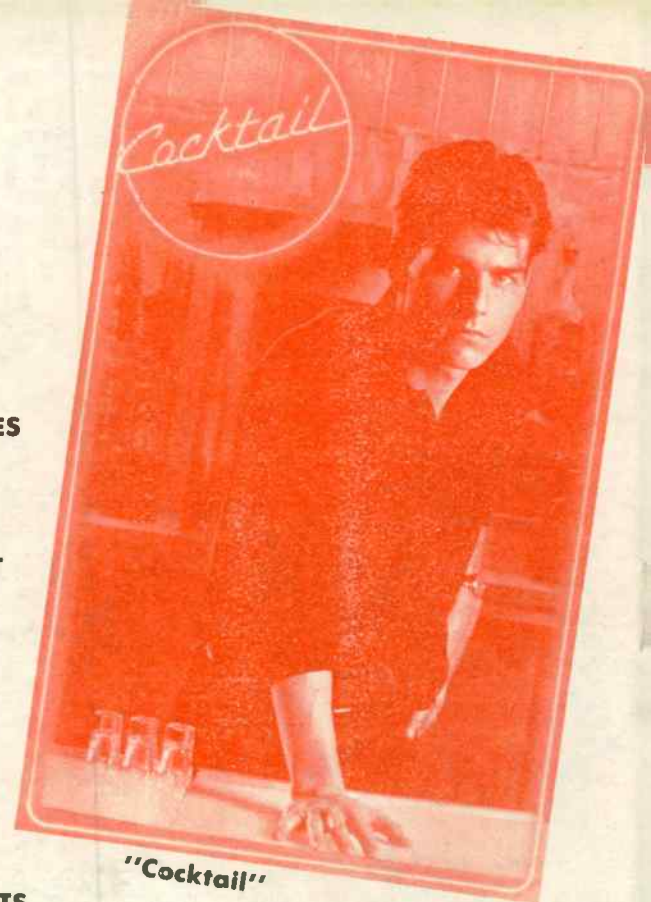
1. "Cocktail"—SOUNDTRACK
2. U2—RATTLE AND HUM
3. Guns N' Roses—G N'R LIES
4. Guns N' Roses—APPETITE FOR DESTRUCTION
5. Anita Baker—GIVING YOU THE BEST THAT I GOT
6. Edie Brickell & New Bohemians—SHOOTING RUBBERBANDS AT THE STARS
7. Poison—OPEN UP AND SAY AHH
8. Fleetwood Mac—BEST OF FLEETWOOD MAC
9. Journey—BEST OF JOURNEY
10. Pink Floyd—DELICATE SOUND OF THUNDER
11. Tiffany—HOLD AN OLD FRIEND'S HAND
12. Barbra Streisand—TILL I LOVED YOU
13. Def Leppard—HYSTERIA
14. Bon Jovi—NEW JERSEY
15. Tracy Chapman—TRACY CHAPMAN
16. Rod Stewart—OUT OF ORDER
17. R.E.M.—GREEN
18. Duran Duran—BIG THING
19. Samantha Fox—I WANNA HAVE SOME FUN
20. Crosby, Stills, Nash & Young—AMERICAN DREAM
21. Bobby Brown—DON'T BE CRUEL
22. Traveling Wilburys—VOLUME ONE
23. INXS—KICK
24. Will To Power—WILL TO POWER
25. Escape Club—WILD WILD WEST
26. "Buster"—SOUNDTRACK
27. Kylie Minogue—KYLIE
28. Eddie Money—NOTHING TO LOSE
29. Van Halen—OU812
30. Bobby McFerrin—SIMPLE PLEASURES
31. Steve Winwood—ROLL WITH IT
32. Luther Van Dross—ANY LOVE
33. Rob Base—IT TAKES TWO
34. George Michael—FAITH
35. Taylor Dayne—TELL IT TO MY HEART
36. Chicago—19
37. Bangles—EVERYTHING
38. Dokken—BEAST FROM THE EAST
39. Kenny G—SILHOUETTE
40. Britny Fox—BRITNY FOX
41. Basia—TIME AND TIDE
42. UB40—LABOUR OF LOVE
43. "Imagine"—SOUNDTRACK
44. Sheena Easton—THE LOVER IN ME
45. Aerosmith—GEMS
46. "1969"—SOUNDTRACK
47. Kiss—SMASHES, THRASHES AND HITS
48. Peter Frampton—FRAMPTON COMES ALIVE
49. Sam Kinison—HAVE YOU SEEN ME LATELY
50. Sheriff—SHERIFF

## TOP 25 CD's

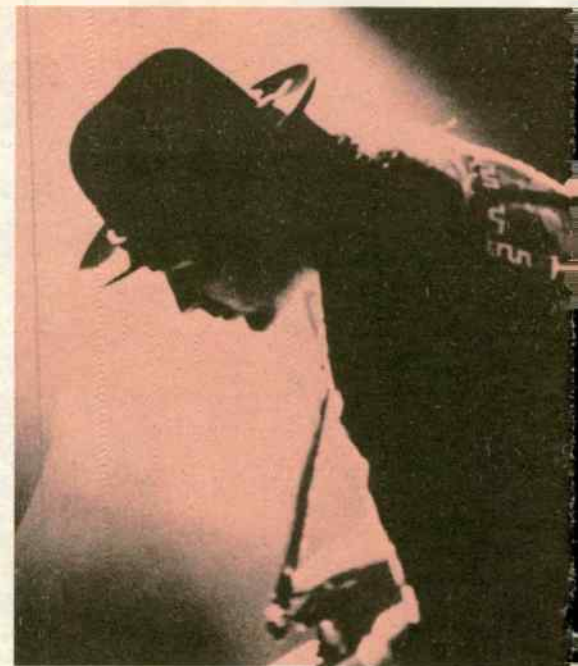
1. U2—RATTLE AND HUM
2. "Cocktail"—SOUNDTRACK
3. Guns N' Roses—GN'R LIES
4. Crosby, Stills, Nash & Young—AMERICAN DREAM
5. Traveling Wilburys—VOLUME ONE
6. Anita Baker—GIVING YOU THE BEST THAT I GOT
7. Guns N' Roses—APPETITE FOR DESTRUCTION
8. Pink Floyd—DELICATE SOUND OF THUNDER
9. Barbra Streisand—TILL I LOVED YOU
10. Journey—BEST OF JOURNEY
11. Fleetwood Mac—BEST OF FLEETWOOD MAC
12. Edie Brickell & New Bohemians—SHOOTING RUBBERBANDS AT THE STARS
13. Poison—OPEN UP AND SAY AHH
14. Steve Winwood—ROLL WITH IT
15. INXS—KICK
16. R.E.M.—GREEN
17. Bon Jovi—NEW JERSEY
18. Def Leppard—HYSTERIA
19. Tracy Chapman—TRACY CHAPMAN
20. "Imagine"—SOUNDTRACK
21. Escape Club—WILD WILD WEST
22. Kylie Minogue—KYLIE
23. Tiffany—HOLDING AN OLD FRIEND'S HAND
24. Bobby Brown—DON'T BE CRUEL
25. Rod Stewart—OUT OF ORDER

## TOP 10 VIDEOS

1. "E.T."
2. "CINDERELLA"
3. Def Leppard—"HYSTORIA"
4. Metallica—"CLIFF 'EM ALL"
5. Debbie Gibson—"OUT OF THE BLUE"
6. "GODFATHER"
7. George Michael—"FAITH"
8. Iron Maiden—"12 WASTED YEARS"
9. "DIRTY DANCING"
10. "PLATOON"



"Cocktail"

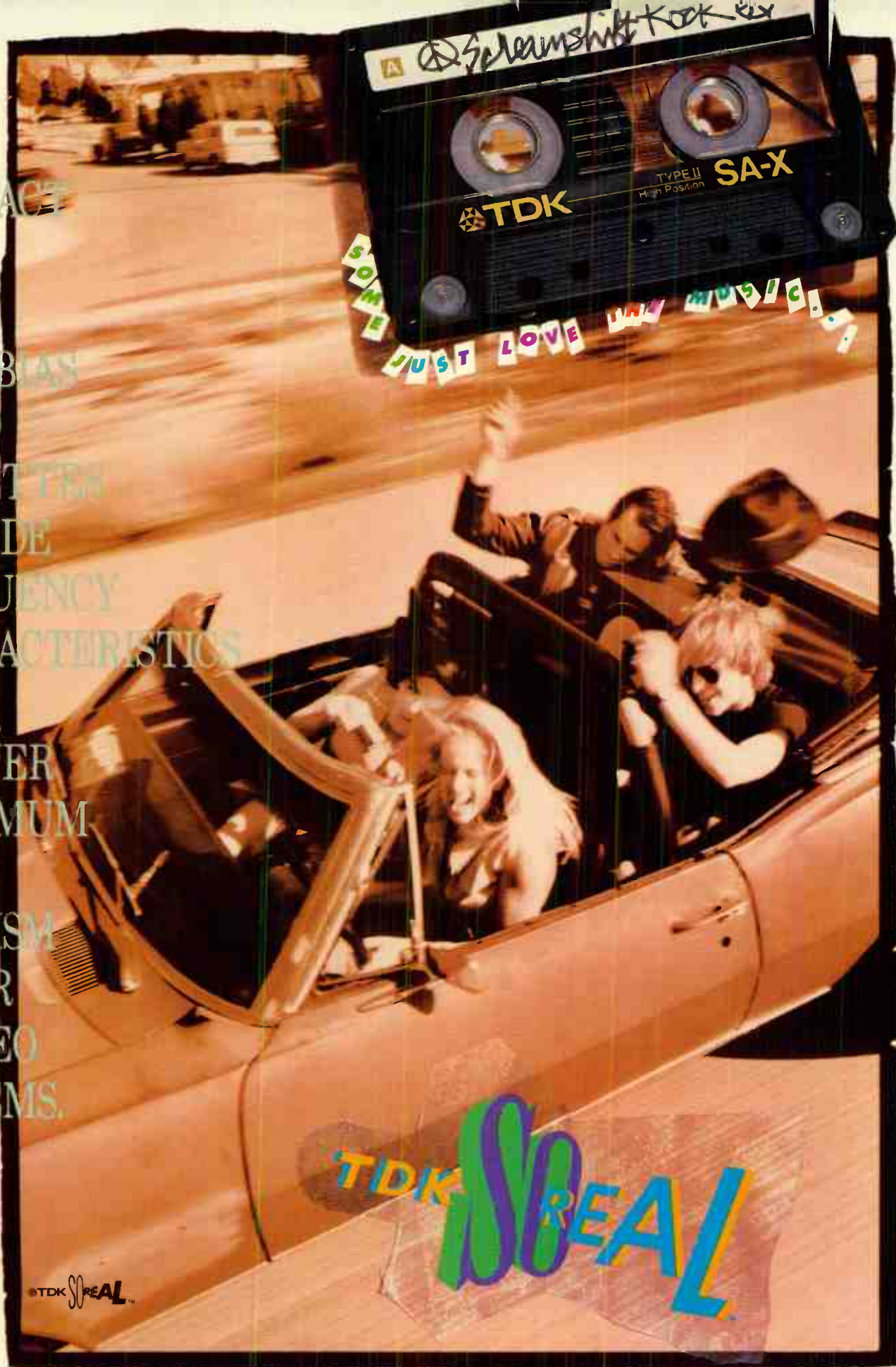


U2



E.T.

SOME  
LOVE  
THE FACT  
THAT  
TDK  
HIGH-BIAS  
AUDIO  
CASSETTES  
PROVIDE  
FREQUENCY  
CHARACTERISTICS  
THAT  
DELIVER  
MAXIMUM  
SONIC  
REALISM  
IN CAR  
STEREO  
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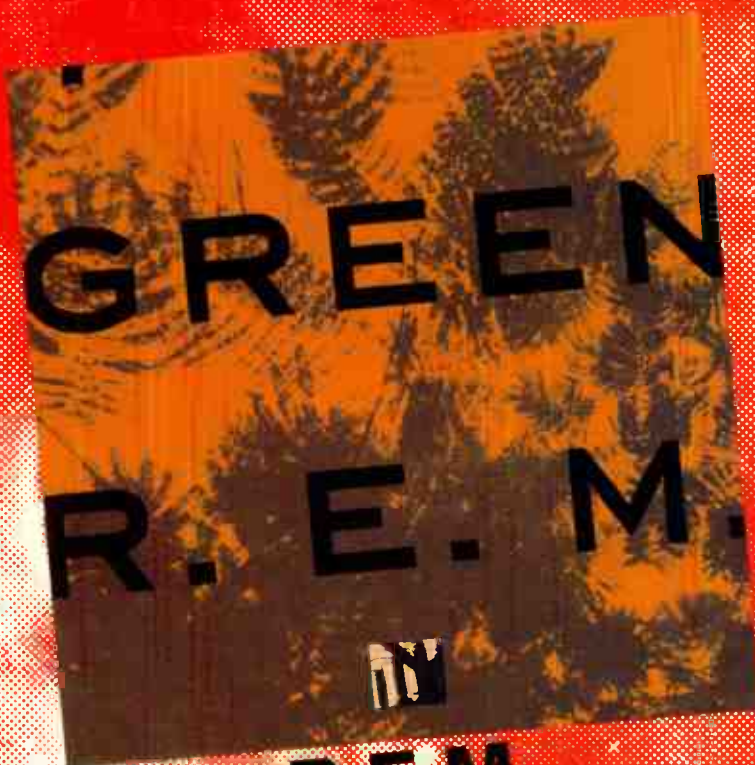
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# BRING HOME THE HITS



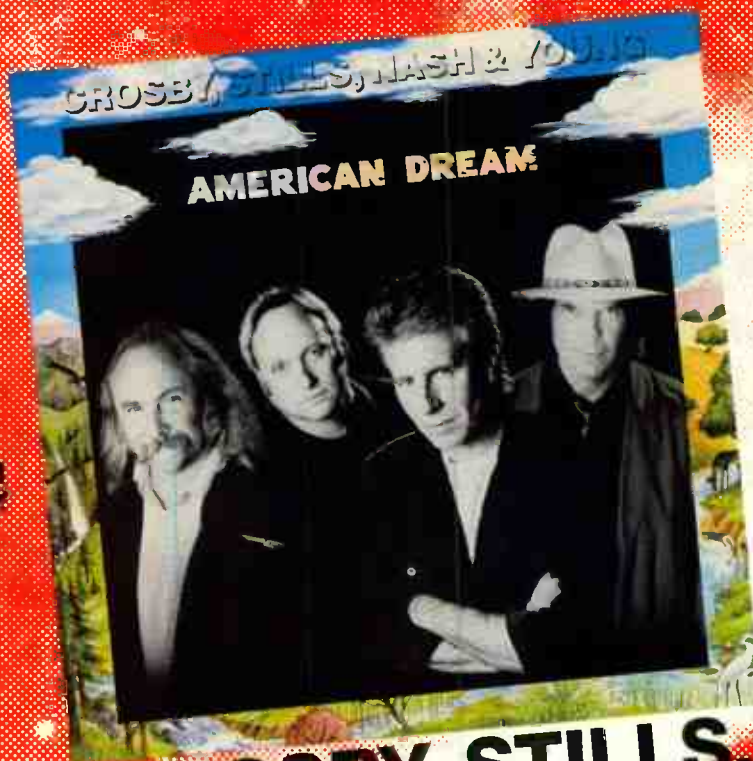
R.E.M.  
Green



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