

JANUARY 6, 1990 EVERY WEDNESDAY, 75p (EIRE £1.10)

RECORD MIRROR

**AMBIENT
HOUSE
LIE BACK
AND
THINK
OF
DANCING**

**RAVES
FIGHT FOR
YOUR RIGHT
TO PARTY!
WILL 1990
SEE THE
ROADBLOKS
LIFTED?**

**THE
MISSION
THE RETURN
OF THE
SHAMELESS
HUSSEY**

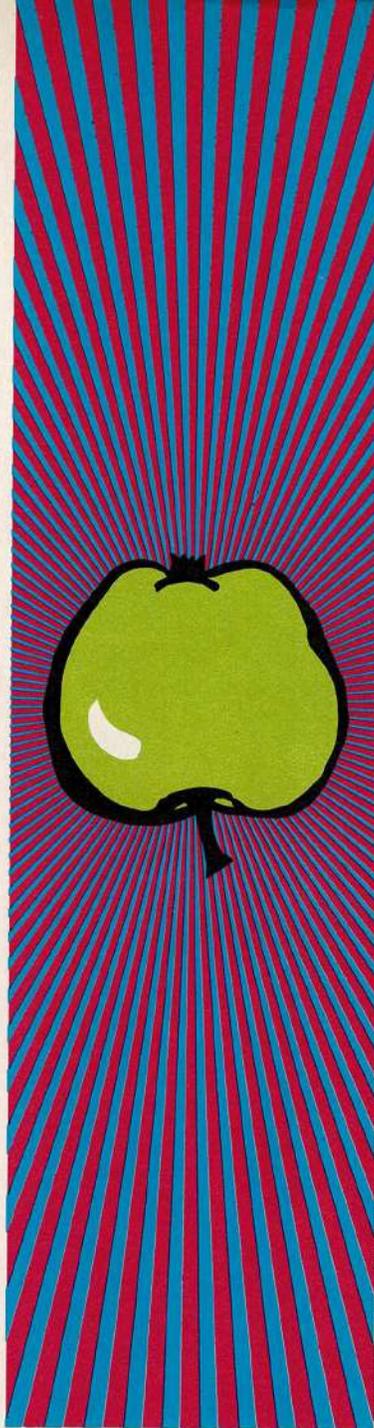
+ NEWS, REVIEWS, GOSSIP + YOUR COMPLETE GUIDE TO THE CLUB SCENE

**DISCOVER
THE
WINNER
OF THE
RECORD MIRROR 15 MINUTES OF FAME COMPETITION
INSIDE**

WHO'S THAT GIRL?

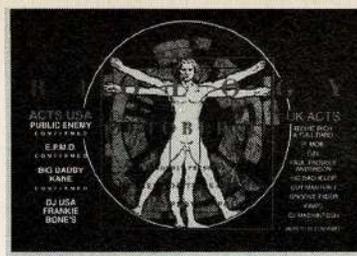
**PLUS:
CARMEL
AND WHY NOT?
MAX Q
BUZZCOCKS**





EDITOR Eleanor Levy
DEPUTY EDITOR Tim Jeffery
PRODUCTION EDITOR Kevin Murphy
FEATURES EDITOR Tim Nicholson
NEWS EDITOR Robin Smith
ART EDITOR Ian Middleton
DESIGNER Jane Phillips
REVIEWS EDITOR Johnny Dee
CONTRIBUTORS Tony Beard, JB Bernstein, Richie Blackmore, Phil Cheesman, Lysette Cohen, Darren Crook, Gary Crossing, Tony Farsides, Craig Ferguson, Muff Fitzgerald, Tony Fletcher, Iestyn George, Malu Halasa, James Hamilton, Alan Jones, Vic Marshall, Chris Mellor, TSP Moore, Catriona O'Shaughnessy, Paul Sexton, Tim Southwell, Andy Strickland, Lisa Tilston, Chris Twomey
EDITORIAL SECRETARY Melanie Wiffen
PHOTOGRAPHERS Eugene Adebari, Norman Anderson, Sheyi Banks, Victoria Blackie, Benjamin French, John Ingledew, Susan Moore, Joe Shutter, Martyn Strickland, Steve Wright
DISPLAY & CLASSIFIED ADVERTISEMENT MANAGER Carole Norvell-Read
SENIOR ADVERTISEMENT REPRESENTATIVE Tracey Rogers
AD PRODUCTION MANAGER Tony Dixon
GROUP ADVERTISEMENT MANAGER Graham Bond
PUBLISHER Lynn Keddie
PUBLISHER'S SECRETARY Shelley Spencer
MANAGING DIRECTOR Mike Sharman.
 Published weekly by Punch Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ.
 Telephone: 01-921 5900.
 Fax: 01-928 2834. ISSN 0956-0823. Typeset by Phase Communications and printed by Nene River Press Ltd, Peterborough. Colour by CK Litho.
SUBSCRIPTIONS available from Punch Subscription Services, 8 Grove Ash, Bletchley, Milton Keynes, Bucks MK1 1BZ. UK rate: £45 per annum; European rate: \$95 (surface mail). Please write to above address for US and Airmail rates.
DISTRIBUTION United Magazines
RECORD MIRROR IS A UNITED NEWSPAPERS PUBLICATION

FRONT COVER PIC OF BROTHER DELPHI BY CONEYL JAY



● THE MISSION P20



● RAVES P18



REGULARS

- 4 INDEX:** Featuring Everything But The Girl, Distant Cousins, Lloyd Cole + Electronic
- 12 BABBLE:** The Pop Detective brings you intimate details of all the New Year celebrity indiscretions
- 14 REVIEWS:**
Singles: Reviewed by Tim Southwell

JANUARY

- Live:** Featuring Kym Mazelle, David Byrne, The Buzzcocks + more
- 27 THIS WEEK:** The next seven days of music, TV, film + video
- 32 DANCE**
- 37 DJ DIRECTORY:** James Hamilton with the new beats, breaks + scratches
- 40 X-WORD**
- 41 THE RECORD MIRROR CLUB CHART**
- 42 CHARTS:** US LPs + 45s, US Black 45s, Indie LPs + 45s, Music Video
- 44 CHARTFILE**
- 46 THIS WEEK'S CHART:** Analysed by Alan Jones
- 47 THE GALLUP CHART:** The top selling singles and albums in Britain

● AMBIENT HOUSE/ORB P22



FEATURES

- 10 COMICS:** A round-up of the latest graphic novels + the first 'Great Pop Things' cartoon of the Nineties
- 11 CARMEL:** Taking Britain to France and bringing it back again
- 18 RAVES:** "Excuse me officer, can you direct me to the nearest field?"
- 20 THE MISSION:** Could their popularity be on the Wayne?
- 22 AMBIENT HOUSE:** Mellow out, with the house music you can lie down to
- 24 COMPETITION WINNER:** Ladies and gentlemen, let us introduce you to Brother Delphi, the future of popular music
- 26 AND WHY NOT?:** They're young, they're smart and they make the little girls scream. But they're also rather good. Is this possible?

● AND WHY NOT P26



VICTORIA BLACKIE

I N D E X

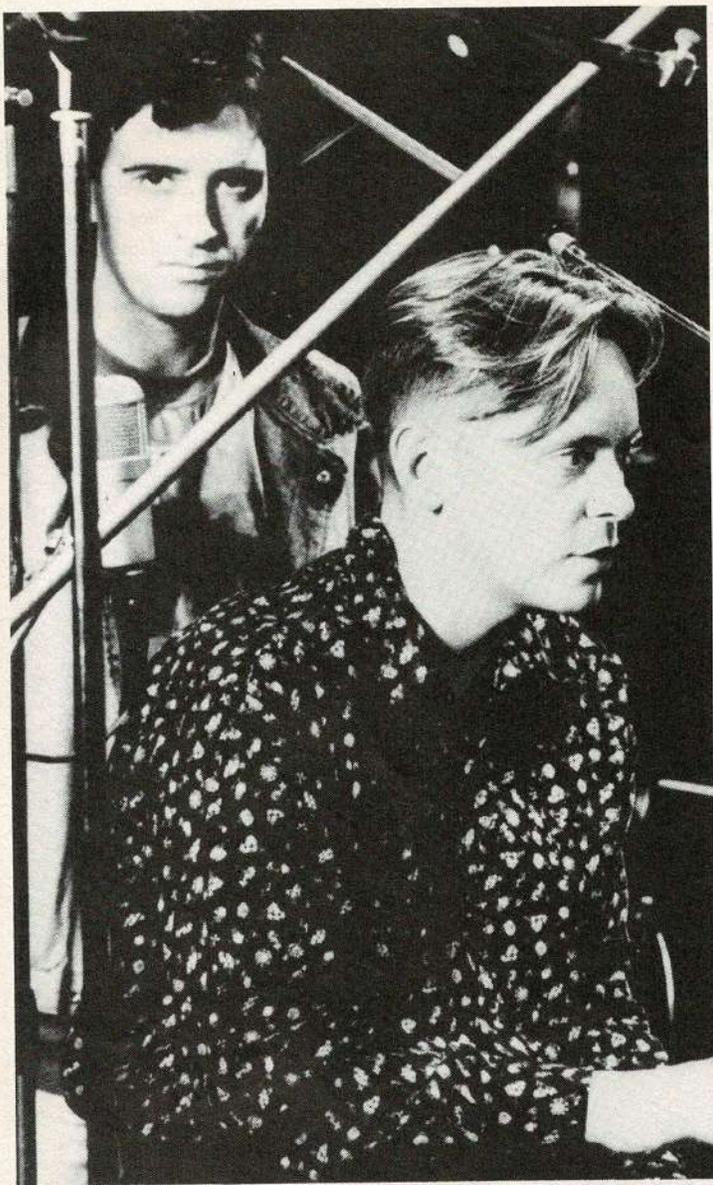
WHAT'S GOING ON . . .
EDITED BY ANDY STRICKLAND

EVERYTHING YOU ALWAYS WANTED

Having pricked their fingers with the pointed but achingly beautiful 'Idlewild' in 1988, Ben Watt and Tracey Thorn promptly fell into a deep slumber for the next two years. When they awoke, they found they had created yet another somnambulant **Everything But The Girl** masterpiece with the aid of bigwig American producer Tommy Lipuma.

The album 'The Language Of Life' is that masterpiece, and a first single, 'Driving', is released this week. It's soft, strong and not particularly long, and will delight fans, though doubters will remain unconvinced. The perfect accompaniment to your ambient house collection. **Tim Nicholson**





JOHNNY MARR — MY LIFE AS A BACKING BAND

EARBENDERS

Andy Strickland

'Here's Where The Story Ends' The Sundays (forthcoming LP track)

'Don't Look Back' Lloyd Cole (forthcoming LP track)

'When Love Comes To Town' U2 & BB King (live in Paris)

Eleanor Levy

'You Surround Me' Erasure (Mute 45)

'Fool's Gold' Stone Roses (Silvertone 45)

'Comment Te Dire Adieu' Jimmy Somerville (London 45)

Tim Nicholson

'Chill Out' The KLF (forthcoming ambient house KLF LP)

'From The Mind Of Lil Louis' Lil Louis (London LP)

'You Used To' Distant Cousins (Ghetto 45)

"**A**nd there I was thinking that once I said goodbye to my one-man band outfit of regimental bass drum, psychedelic finger cymbals and Woolworths' 'Wall Of Sound' acoustic guitar, I'd be up there in the spotlight. No more busking outside Mancunian pantos starring Timmy bloody Mallett and Christopher Biggins. Life's a bitch and these bloody singers won't let me get a look in. Thrashed to within an inch of my life by Morrissey's festering gladioli, forced to polish Matt Johnson's DMs for a week because I put one little foot on the monitors, and now these two guys are keeping me well and truly in the background as well. Singers? Half the time I can't hear what this Barney character's singing. His shirts are louder than his voice! And as for Tennant's . . . well he's good, but not *that* good."

on 7," 12"* and cd*

del Amitri: nothing ever happens

the new single

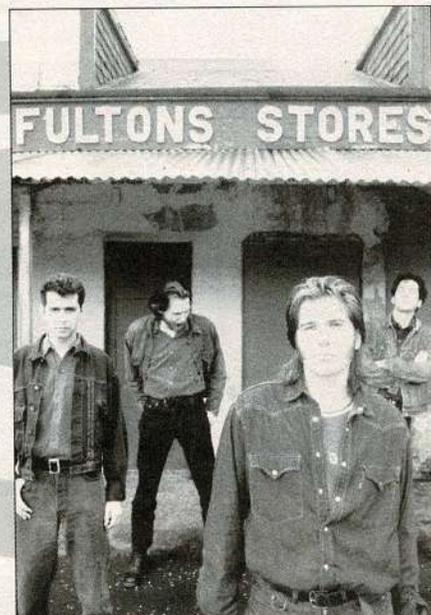
c/w "so many souls to change"
(previously unavailable)

*plus

"don't i look like the kind of
guy you used to hate?"

and "evidence"

(both previously unavailable)



I N D E X

C O N T I N U E D

THE THREE Rs

Cast your mind back about 11 months and you may just remember the brief but tumultuous appearance of **The Sundays**. Every music paper in the world went ape over the self-effacing quartet and their debut single 'Can't Be Sure'. Then, after a few gigs with Throwing Muses, they headed off into the distance never to be seen again. That is, until now, with their debut LP 'Reading, Writing And Arithmetic' released mid January. And on the evidence of an Index preview, it's been worth the

long wait. Angel of voice Harriet Wheeler looks set to confirm her place as the best new singer of recent years while Dave Gavurin's guitar sound is playfully melodic. The band will set out on their first headline tour soon.



FABULOUS QUEEN COMPETITION

It's at times like these, historical moments, beginnings of new decades, that we thoughtful types at Index begin to muse. Why do some bands seem to go on for ever, releasing classic LP after classic LP, making ground-breaking video extravaganzas and generally making the world a better and more entertaining place to live? And then on the other hand, there's **Queen**. ONLY JOKING!!!

Seriously all you Queen types out there, we've got a fantastic competition for you. 'Queen At The Beeb' was recorded way back in 1973, before the band signed a major deal, for Radio 1's 'Sound Of The 70s' series and includes 'Keep Yourself Alive', 'Liar', 'Doin' Alright', among others. We've dug deep into the vaults and managed to get 10 copies of the LP to give away plus 10 rather nifty Queen posters. Fancy winning an LP and poster? Answer the question below.

Q: Which Queen was Henry VIII's last wife?

Send your answers on a postcard to: Queen Competition, **Record Mirror**, Punch Publications Ltd. London SE99 7YJ. Entries to arrive by January 15.





ONCE A GREBO

So who says Lloyd Cole's current rugged comeback image is a new one?

We Commotions types here at Index haven't forgotten that stunning evocation of manhood that was the 'Jennifer She Said' video — four men and their girlfriends brought together by the smell of too many oil changes.

OK, so Lloyd's hair is a tad longer and greasier these days, but the big question remains; did he do the decent thing and buy out Neil, Stephen and Lawrence's leathers or are they festering at the back of their wardrobes somewhere?

The first fruits of Lloyd's solo career, the single 'No Blue Skies', will be out very soon and Lou Reed bores amongst us can get all hot and bothered at the fact that the Lloyd Cole band now includes legendary bald guitar hero Robert Quine.



QUINCY JONES

Good For Your Soul Mix

OUT THIS WEEK

I'LL BE GOOD TO YOU

featuring Ray Charles and Chaka Khan



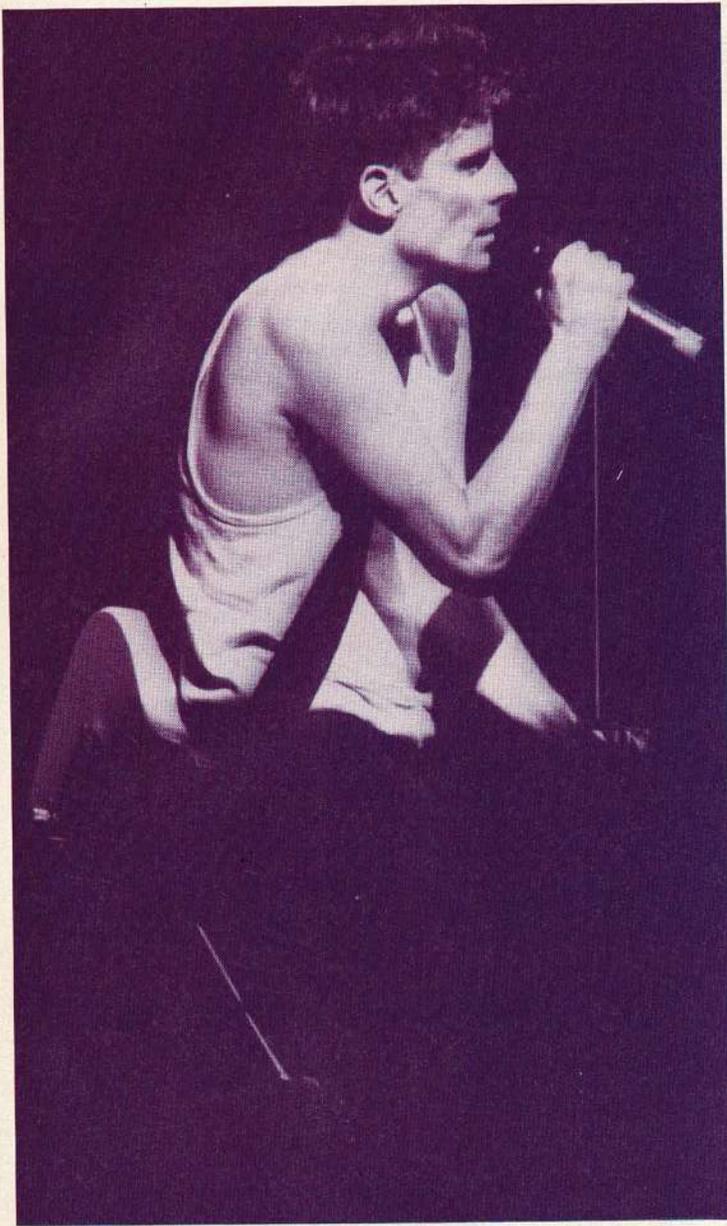
I N D E X

C O N T I N U E D



RELATIVELY SPEAKING

Aaah! Right, now all that Christmas business is out of the way, what better way to cleanse the musical system of all things Jive Bunnyish and festive than by settling down to the current happening sounds from Manchester's *Distant Cousins*. And no, there's not a pair of flares or a Peter Beardsley haircut in sight. We are talking classy, soulful pop of a rather dreamy nature here, as the radio melts to the mellow sound of their new single 'You Used To'. Driven languidly along by the easy vocal of Doreen Edwards, who once jeopardised the trio's whole career by taking time out to give birth to twins, only to end up songwriting from her hospital bed, *Distant Cousins* are a breath of fresh air for a new decade. Breathe deeply now, and watch out for them on the current *Simply Red* tour.



RING OUT THE OLD, RING IN THE BLUE

One of the greatest success stories of 1989 was undoubtedly Deacon Blue. Their 1988 debut LP 'Raintown' was followed by 'When The World Knows Your Name', earning them double platinum honours, over a million sales in the UK alone, as well as the pleasure of knowing they'd outsold fellow Glaswegians Simple Minds' 'Street Fighting Years' LP. Gradually, and with minimal fuss, Ricky Ross and the crew have quietly become one of the most successful British acts of the moment.



Their current single, the aptly titled 'Queen Of The New Year', sees them starting the new decade the way they ended the last. With an American and European tour scheduled for the first half of 1990, the name of Deacon Blue is destined to be known for a long time to come. Eleanor Levy

age of chance. higher than heaven.

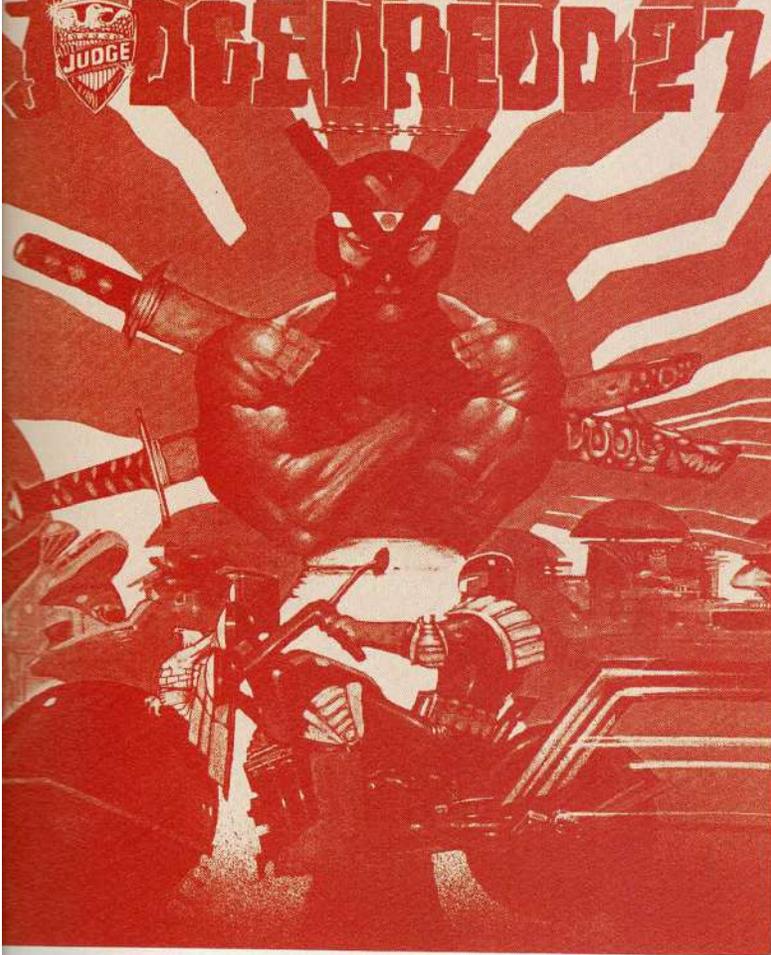
*new single on seven inch,
twelve inch remix by freddy bastone.
vs(t) 1228.*



Pew, now all the nut roast has settled, perhaps it's about time you ventured out to use that Xmas dosh so kindly

Everything on view this week comes from Titan books but fear not, other publishers and their wares will be featured in weeks to come.

THE CHRONICLES OF JUDGE DREDD by John Wagner, Alan Grant and Barry Kitson



donated by your auntie Ethel on some delicious foder for eye and brain, giving your now enormous gut time to head on down.

(Probably).
Tapping The Vein Book Two is, as you might expect, the second graphic volume in a series;

two of Clive Barker's tales from his Books Of Blood up for a bit of the old artistic interpretation. **Blood Of The Fathers** is given a merely adequate treatment while **In The Hills, The Cities**, illustrated by John Bolton, actually lends an effective nightmarish atmosphere to Barker's words. Which is, after all, the point of the exercise.

Moving on, we find **Judge Dredd Volume 27**. Old Joe Dredd, veteran lawman of 2000 AD in yet more stories collected from the pages of that institution. This volume features, along with other things, two run-ins with martial arts demon Deathfist; WHAP!! CRUNK! KRASSHH! AIIIEEEEE! etc as well as two not-quite-so-enjoyable episodes of cuddly verminous aliens called Gribbligs — yuck! Peruse before purchase, if you please.

More sophisticated, perhaps, twisted, surreal and gruesome definitely, is **Giger's Alien**; a luxurious glossy edition, it's an account by the Swiss artist H R Giger of the trials and tribulations of working on the epic sci-fi movie

'Alien'. A little after the fact maybe — the film was released 10 years ago — but an entertaining and revealing look at the creative processes off-screen. The schedules, the re-schedules, the budget cuts and immense frustrations which plague our narrator.

Candid and funny, we leaf through the pages of Giger's diary accompanied by sketches, designs, sets, construction work, modelling, sculpting, stills and shots of a very pissed-off artist. Having read the book it's a surprise that the film ended up looking so brilliant. Given time, money, and more co-operation, it could have been even better. Tales of tears and treacle tart nestle alongside fangs and exploding abdomens in an excellent, honest look behind the scenes and into Giger's strange brain. If you've never seen his work then browse through a copy to witness organic elements and metal construction flowing together into 'biomechanical' structures which are beautiful and repellent at the same time. Original and provocative.

COMPETITION



We have five gorgeous copies of **Giger's Alien** (that's thanks to Titan Books) to give away. All you have to do is send the answer to our question, along with your name and address, on a postcard to; **Record Mirror Alien competition**, Punch Publications, London SE99 7YJ. To arrive by January 15.

Q: Who was the human star of both 'Alien' and 'Aliens'?

All comics available from: Forbidden Planet, 71 New Oxford Street London WC1A 1DG (01) 836 4179

GREAT POP THINGS → JOHN PEEL DOWN THE AGES part one: SCHOOLBOY IN DISGRACE BY COLIN B. MORTON and CHUCK DEATH



1959; John Piers Ravenscraft is exiled to the colonies, having disgraced his well-to-do parents by failing the special "easy O levels" designed for members of the Aristocracy royalty. He is sent to study cotton picking in the southern states of the U.S.A.....



1963; BEATLEMANIA! Kennedy assassinated! Somehow fate makes these twin phenomena thread together to make young Ravenscraft a DJ megastar! On attending the press conference of alleged assassin Lee Harvey Osmond he is hired as a "Beatle Impersonator" for U.S. Radio.



1966; His career as a Beatle impersonator comes to an abrupt end when John Lennon scandalises America by suggesting U.S. kids would rather listen to pop records than go to church. The Beatles are slung out of the U.S.A. Peel fulfills his contract by becoming a DJ.



1967; THE SUMMER OF LOVE. John changes his name to Peel at the insistence of his guru and hosts a psychedelic programme in SAN FRANCISCO. Here he discovers Captain BEEFHERRI, who will make TRAUTMASK REPLICA, the best record ever, don't you think!? TO BE CONTINUED...



Carmel have seen success in the UK, then lost it. Next they found success in Europe and held tight. Still improving with every release, Carmel are giving us one more chance before they give up on Britain altogether. Craig Ferguson asks them to stay

TO HAVE AND TO HOLD

Wise old journalist, he say "A prophet is never welcome in his own town." You may ask, "What's that got to do with Carmel?" You might just as readily ask, "Whatever happened to Carmel?" It's a short story. Think ye back to the heady days of 1983, when Duran and Co were the bee's knees, and Sonia was still just a twinkle in Pete Waterman's eye. In the slip-stream of yet another pseudo-jazz revival came a genuine article in the form of Carmel, a Manchester trio built around the considerable vocal talents of one Carmel McCourt. After enjoying some chart success with the gospel tinged 'Bad Day', and later the brassy 'More More More', they all but disappeared from the scene.

The reason behind this would seem to be the massive success on the continent of the band's second album, 'The Falling', which saw Carmel hailed as a star — a new Aretha, a new Piaf, a new talent. Since then, continued success in France, Germany and Italy has

meant that Carmel are respected enough to be able to play the cream of Europe's venues.

So there we were at Sheffield Polytechnic's student union. It's post-gig time and Carmel have just played a blinder to a hall full of Transvision Vamp fans and beer monsters. They must be bitter, having to do this kind of thing after all these years.

"Yeah, but it's a rough and smooth situation," says a resolutely reasonable Carmel. "In Europe we're working on a different level. Anyway, I'm not proud." She manages to laugh about it, while bass player Jim Parris admits to being in a state of shock.

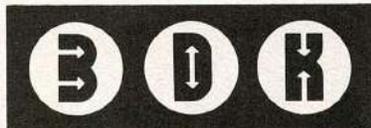
How is it that they should be so huge abroad, yet can go virtually unnoticed in their homeland? "It comes down to the fact that the French and Germans show that they actually want us; in Britain it's you who has to give all the time."

In recent years, Carmel have been as good as ignored

by the UK press. "Being ignored *is* painful — but we still believe there's an audience here for us." It seems as though the 'jazz singer' tag of old is something of a stigma. "They seem to ignore the fact that there has been a lot of progression since those days — what we do now is very broad."

The new album, 'Set Me Free', is a diverse record, taking in the influences of soul, gospel, R&B, African and jazz. The new single, 'You Can Have Him', is a suitably inspired moment from the album, which, according to Jim, is "The truest representation of the Carmel spirit yet." And spirit is most definitely the operative word; the LP is both haunting and warming.

Maybe in the current climate of pigeon-hole pop, Carmel are an awkward proposition, but they, and she, are unlikely to change. "I'll give this country two more years, and if they haven't changed their attitude, I'm off!" She's joking of course. Isn't she?



big daddy kane · ain't no stoppin' us now available

THE REMIXES



BABBLE

THE POP DETECTIVE

— HE'S A "ONE"



Stroll on, it's the Nineties! A new decade has begun and doubtless you've been reading lots of stuff about all this New Age scene. All the style pundits reckon the thing of the Nineties is to keep fit by relaxing, meditating, stroking pebbles from Brazilian beaches, inhaling dried apricots and moonwalking to **Ultravox** CDs I shouldn't wonder. What utter piff, I should blinkin' cocoa, in fact I'd much rather blinkin' cocoa. It'll all be over by February. **Flares** are back in fashion as well. Manchester, I hear, is rife with

the sound of bell-bottom **Wranglers** flapping majestically in the breeze. All around Britain people are saying to themselves "Ooooh you won't catch me in a pair of flares." Well you wait 'til the only trousers you can buy are designed specifically for the Indian elephant. That's what happened last time. Get stocked up in straighties now. If you young folk all want to look like **Greg and Marsha Brady** from 'The Brady Bunch' that's your look out.

Another thing that's been boring in the news over the hols is the **flu** bug. Everybody's been wondering where it all began. Personally I blame the **Lambada** — that dance craze that was big back in 1989 that encouraged you to rub your partner's thighs with **Night Nurse** and young children's saliva. Yuk, but the kids just wouldn't listen. It was either that or that Martin bloke from **Coronation Street**.

If you thought **Big Fun** weren't very much fun at all really, then get ready for **Yell** the latest in the bimbo production line. Already we're receiving dozens of amusing gossip anecdotes about them on the **Babble** desk top. The latest rib-tickling wheeze is that our two fun-loving cheeky chappies went to a clairvoyant who told them they were going to be enormously popular in the Nineties. Cripes! Spooky isn't it?

Some unusual couplings — 1) **Einar** and **Bragi**, two male members of that fruity Icelandic combo everyone's calling **The Sugarcupes** got married to each other in Scandinavia a couple of weeks back. 2) **Morrissey** has

been in the studio recording his second solo LP which reportedly features guest vocals from ex-Nutty Boy **Suggs** and Canadian songstress **Mary Margaret O'Hara**. 3) **Jason Donovan** and **Sydney Youngblood** have become great mates after continually meeting up with each other on every single TV show in the world and are now planning a lovely duet.

Housey housey double diamond geezer **Norman Cook** is so embarrassed about his new **Slade**-style skinhead haircut (as illustrated exclusively by Babble's top-notch design team a couple of weeks ago) that he's taken to wearing a woolly hat around his home town of Brighton. This cunning disguise hasn't prevented local folk quaking with merriment, however, for they know "the thatch that hides beneath", as they say down Sussex way.

Wet Wet Wet have sponsored three seats at the Glasgow Film Theatre. Blow me down.

As we all know, popstars all belong to one happy family, and can't go anywhere without bumping into their showbiz pals. **Neneh Cherry** was at Gatwick Airport on her way to New York when she sighted those table loving Bros boys **Matty and Lukey** on their way, no doubt, to a secluded villa on the Isle Of Man. The threesome totally unrecognised by your average Joes, all toddled for a coffee and Danish pastries in the quaint Gatwick Village Restaurant. The top stories are always in Babble! A gossip column with absolutely no gossip — that's magic!

Happy new decade I suppose.

★STAR SCENE

What do today's top popstars think about the real issues of modern Britain? Each week we'll be asking the questions you want to hear the answers to. This week: **Brighton And Hove Albion Versus Luton Town in the FA Cup 3rd Round.**



Chris Lowe (Pet Shop Boys)

"Obviously it's going to be a very tight contest, I can see quite a dual developing between Mick Harford and John Crumplin in the penalty area."



Dieter Meier (Yello)

"The cup always provides the odd shock result and I can see Luton pulling off a giant killing score at the Goldstone Ground this Saturday."



"I just hope the highly charged atmosphere doesn't spill over into trouble on the terraces." **Whitney Houston**



"I've never been to an English football match, but this is one all my showbiz pals won't want to miss." **Jason Donovan**



"As a big fan of The Seagulls I'll be listening closely to the BBC World Service for the result at 4.45pm British time. Obviously I'm sick as a parrot that I can't be there to see the match from the grandstand." **Andy Williams**

★★★

TEN

People Who Aren't Funny

- Jonathan Ross — universal non-titter situation
- Margaret Thatcher — not funny at all
- Cliff Richard — Christianity is no joke missus
- Matt Johnson — he's serious
- 'Countdown's' Richard Whiteley — rib-tickling consonant capers
- The Edge — he wears a hat!!!!
- Helen Leadbetter — ho, ho
- Trevor Brooking — an A-level in not being funny
- TV-AM's Richard Keys — please Richard, my sides are aching



Luther Vandross

HERE and NOW

7" · 12" · CD 12" features the Ben Liebrand Megamix (previously unavailable commercially)

CBS

LUTH 13. T13. CD13

Epic

'THE RISE OF NENEH CHERRY' NOW ON VIDEO

INNA C...
MAMMA

BUFFA...
DANCE

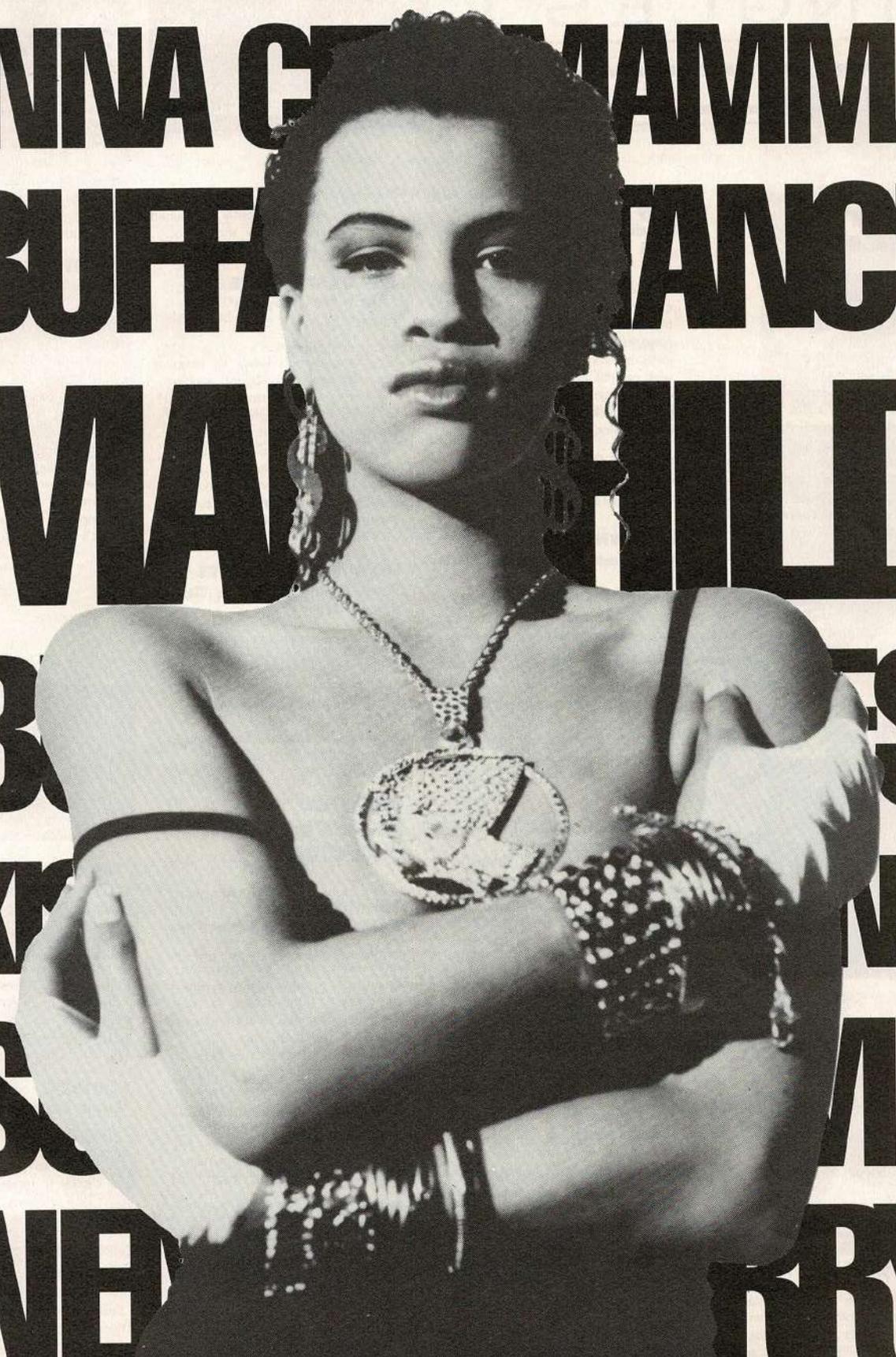
MA...
CHILD

B...
ES

K...
ND

S...
ME

NE...
RY



ALSO AVAILABLE: THE ALBUM 'RAW LIKE SUSHI'



SINGLES

REVIEWED BY TIM SOUTHWELL

● SINGLE OF THE WEEK

SHE ROCKERS 'Jam It Jam'

JIVE

Two are best, not three, nor indeed four, claim the She Rocker girls and on this evidence they're bloody well blinkin' right. 'Jam It Jam' is a dream record, flawless in every respect. Never has the word 'yyyyyyyyyaaahhh' been uttered to such devastating effect and if this 45 doesn't reach number four in the Gallup charts I'll court marshal my field mouse. Get your wigglin' trousers on!

QUINCY JONES (Featuring Ray Charles & Chaka Khan) 'I'll Be Good To You'

WEA

Considering Quincy's meandering career encompassing the good, the bad and the mustached, this is a remarkably accomplished record. It jerks its way all over your face with soulful hooks and ankle-cafuffling synths (*Eh? — Ed*). The perfect backdrop for Ray and Chaka's fine vocals.

● FANCY TROUSERS

AND WHY NOT? 'The Face'

ISLAND

Here they are then, the tip top tips for the top of the 1990 tipsy tury pop tree. 'The Face' is a good start for the band's new year campaign with the boy Hylton making the most of his fancy bass guitar. 'The Face' may not be the camel to break the architect's pencil, but it's one step up from previous 45 'Restless Days' and one step nearer the championship. Funky stuff.

TANITA TIKARAM 'We Almost Got It Together'

WEA

Following the majestic 'Good Tradition' Tanita has consistently confounded my attempts to like her by producing lyrics that made most of the country want to hide in their sleeping bags. 'We Almost Got It Together' is an important step back in the right direction of pure pop rather than crass self-indulgence.

THE KLF 'Last Train To Trancentral'

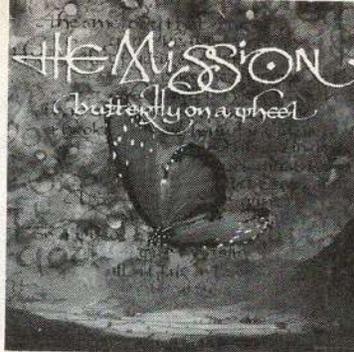
KLF

If you're a sucker for ethereal atmospherics then this delicious 45 will have you windsurfing your way to the pictures for reserve tickets to The KLF's forthcoming motion picture, 'The White Room', from whence this track is taken. Freight trains and keyboards.

SINEAD O'CONNOR 'Nothing Compares 2 U'

CHRYSALIS

'Nothing Compares 2 U' is a cover of a song written by Sinead herself, Prince. Sinead lends it the unfettered grace of her



sugar-coated larynx and performs the song with excellently restrained passion. Shirley Bassey she is not. Welsh she is not.

BIG DADDY KANE 'Ain't No Stoppin' Us Now'

WEA

Big Daddy Kane's knack of sampling the best soul records and rapping the very pants off them is second to few. His last single, 'Smooth Operator', borrowed heavily from The Mary Jane Girls' 'All Night Long' and 'Ain't No Stoppin' Us Now' is a fair record but Kane's work of late has been a bit one dimensional. Still better than not bad.

THE RIVER DETECTIVES 'You Don't Know A Thing About Her'

WEA

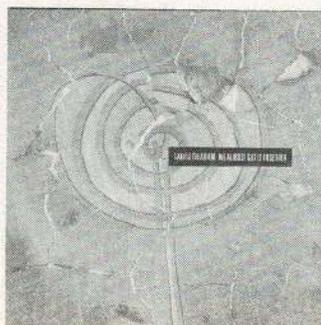
A nice beat and some gutsy guitars, coupled with the fact that guitarist Sam looks suspiciously like a hybrid Kenny Dalglish/Paul Weller, is considerable compensation for said Sam giving a decidedly Billy Joel-esque vocal performance.

● I'D RATHER JACK

THE MISSION 'Butterfly On A Wheel'

MERCURY

Getcha fancy boots on 'cause here come those nambly pambly, satin-sheathed, floral-shirted, 'a flaggon of your finest ale and fresh horses for the men' rock 'n' rollers The Mission. "Love breaks the wings of a butterfly on a wheel!" cries the sombre Wayne Hussey across a desolate 17th Century Shropshire landscape. "Yes, but where's the food and water you promised?" reply the peasants. "Is not the sight of my expensive



period costume and the sound of my poetry enough to quench thine pithy stomachs?" enquires Hussey. "Errr . . ." reply the peasants.

MICHELLE SHOCKED '(Don't You Mess Around With) My Little Sister'

LONDON

Following the glorious 'Anchorage' and the very acceptable greeny thing, ' . . . My Little Sister' comes as a vast disappointment. This all too painfully reminds you of the days when Suzi Quatro misused the words rock 'n' roll to horrific consequences for the world.

MANTRONIX 'Got To Have Your Love'

CAPITOL

Doom boomp boomp didloomp boomp. The girl Wondress, a late substitution for flu victim Nick Faldo, turns in a pretty impressive vocal performance on this Mantronix master thing and she can doomp boomp with the best of them. But 'Got To Have Your Love' is all a bit insipid when it comes down to it, whatever 'it' means. No doubt this'll be a super example of a dancefloor lovely, but what's the girl like with a putter?

Del Amitri: nothing ever happens



JIMMY SOMERVILLE 'You Make Me Feel Mighty Real'

LONDON

More disco pop Europa-style from Jimmy, but 'You Make Me Feel Mighty Real' is somewhat tepid compared to 'Comment Te Dire Adieu'. Of course you'll be dancing to it soon enough, but then so will Auntie Dot and Uncle Jeff.

SQUEEZE 'Love Circles'

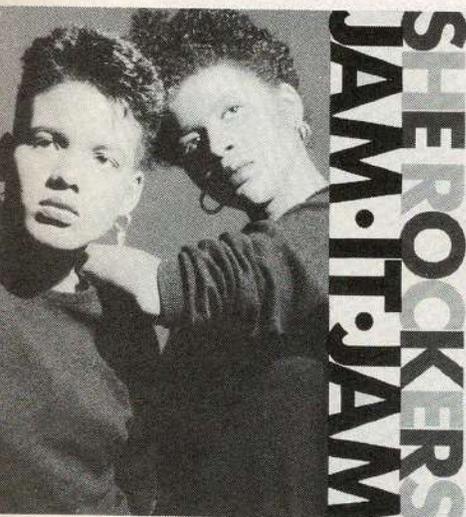
A&M

I remember when this lot made pop singles so perfectly balanced and catchy it made your socks clap. This is about as pleasurable to the ear as an over-zealous walrus.

GINO LATINO 'Welcome'

FFRR

"Yeah baby, all right, mmmmm." Throw in some trumpets and Ibizan wide boys and you've got 'Welcome'. Plenty of pumping and Travoltian posturing going on here, not to mention some definitely acidic nuances. I shouldn't be at all surprised if Mr Latino is banking on a third summer of love.



● MIGHTY LOVE WARRIORS

DEL AMITRI 'Nothing Ever Happens'

A&M

They say that every decent band has a classic lyrical social ballad in them (well they do now). 'Nothing Ever Happens' sees Del Amitri graduate to Credibility Street with little more than an acoustic guitar to help them. "Computer terminals rip off some games on the values of copper and tin/While American businessmen snap up Van Goghs for the price of a hospital wing." This may be a new decade but Del Amitri's snarling accordion refuses to accept that anything's changed.

★THE RECORD MIRROR 15 MINUTES OF FAME COMPETITION



MARK MOORE



GARY CROWLEY



THE BEATMASTERS

THE JUDGES

DANI ZUKO



ANGEL DELUXE



THE SID JAMES EXPERIENCE

●**THE SID JAMES EXPERIENCE:** Hailing from Manchester, the wonderfully named Sid James Experience offered the modestly titled 'Sex God' as their entry. Masterminded by 22-year-old Sam Yates, they're heavily influenced by the more biting side of Matt Johnson and The The and won particular praise from Mark Moore of S'Express. ●**THE BROTHERHOOD FEATURING RUTH CAMPBELL:** From Twickenham, home of English Rugby Union, The Brotherhood are Graham Stack and Shaun Imrei with the entry 'Set Me Free'. They met singer Ruth through placing an ad in Record Mirror classifieds and if this classy commercial dance track is anything to go by, it was well worth the trouble. As judge Gary Crowley said, "Good song, great vocals, lots of potential." ●**ANGEL DELUXE:** Since entering the Record Mirror 15 Minutes Of Fame competition, Angel Deluxe, alias producer/DJ E Vangelist (who also goes by the slightly less spiritual name of Simon Power, DJ at Bath's famous Moles club) has had interest shown in his work by a top record label. A cracking dancefloor track, it samples bits from American 'God slot' TV and radio and was Rhythm King head of A&R, Martin Heath's favourite. (So no prizes for guessing which label is interested in Simon!) ●**OPENELOPE TREE:** Inspired by the Sixties model

THE FINALISTS

of the same name (also the title of an LP by cult guitar band Felt), Penelope Tree come from Peterborough. Their 'In The Park' echoed bands like The Sundays and The Primitives, while singer Sue's vocals and some nifty Johnny Marr-ish guitar playing from Lee produced a creditable pop track. ●**DANI ZUKO:** From West Kirby in Liverpool, Dani Zuko wrote and produced 'Paper House', a furiously funky Prince-style dance number with catchy backing vocals courtesy of Chuca Russo. The Beatmasters were particularly keen on 'Paper House', and anyone who's recently worked for 'Brookside' has got to be OK with us. ●**SHARON CRAIGWELL:** "This is my first competition and I'm enjoying every minute of it," says Sharon Craigwell from Brighton. Her 'Tenderness' was one of the most popular of the 10 finalists among our judges. Stark and simple, with just vocals and guitar, the ghost of Billie Holiday lives on in East Sussex. ●**DJ DOPE STUFF & MC CHILLI D:** Seventeen-year-old Jason Strubing is DJ Dope Stuff who, together with his 18-year-old rapper MC Chilli D and The BG Crew, come from Tottenham in North London, where they went to school. Their entry 'Chillin' Wid Dope' mixed some wild beats with razor-sharp rapping. The hottest Chilli in town! ●**TKI:** TKI, or The Kick Inside, are a four-piece based in Glasgow who sent in the rock number 'One Day Some Day'. Gary Crowley likened them to Then Jerico and their very commercial sound and strong look impressed the judges. ●**THE DICEMEN:** Leeds' The Dicemen proudly proclaim their aim to "re-inject some dirt into dance music." Loud and ragged, their 'Davy's Car' had echoes of a grubbier INXS, although all those leather jackets might be a bit hot in the middle of your local Mecca dancehall!



TKI



DJ DOPE STUFF AND CHILLI D



THE BROTHERHOOD FEATURING RUTH CAMPBELL



SHARON CRAIGWELL

PENELOPE TREE



THE DICEMEN

●TO FIND OUT WHO THE WINNER IS, TURN TO PAGE 24

LIVES

EDITED BY JOHNNY DEE

DAVID BYRNE Town And Country Club, London

At his first live show in Britain for five years (*what about that stuff with the tree stumps? — Live Ed*), David Byrne announced, "It's nice to be back here . . . sort of, though there's a lot of cynical people in this town." He's right. They were saying that the lead Talker wouldn't be able to cut it live without his Heads and that his Latin kick was a mere flirtation. Well . . .

The evening began with a drum-heavy number sung by Brazilian Margareth Menezes and ended over one and a half hours later with a Talking Heads number sung by Byrne. In between, the two styles came together in one big party.

On stage the dancing never stopped as up to 16 musicians, all dressed in bright white, rumba-ed and samba-ed their way through 'Dirty Old Town', 'Independence Day', and the rest of the 'Rei Momo' album. More and more drummers and shakers of all varieties joined the carnival as Byrne and Menezes shook their stuff. By the first encore, 'Don't Want To Be Part Of Your World', even the usually subdued balcony crowd couldn't resist shaking their hips to this sexy sound.

Byrne has often been portrayed as a bit of a maverick of rock — serious, arty and uneasy. But tonight everyone was relaxing and giving it their all and, with his sweat-soaked shirt hanging loose, he was no exception. He seemed to mock his own media image by apologising for not having much to say, and then adding "But it's perhaps not the place for a conversation."

It was an inspired idea to marry Byrne's quirky songs with the Latin sound. It produced one of the albums of 1989 and a triumphant live show.

Catriona O'Shaughnessy

THE GREENHOUSE EFFECT Alexandra Palace, London

Alexandra Palace sits on a hilltop and is the sort of cold, palatial structure you could imagine the royal family visiting or The Stone Roses filling to its 7,000 capacity. But on this cold winter night, less than 400 (at a conservative

estimate) people shelled out £15 to attend the Friends Of The Earth gig that started at 4pm and ended at midnight.

The main room was decked out in psychedelic visuals, laser effects, television banks which flipped from filming the small audience to flashing 'Dance With The Planet' amidst the usual smoke machine to create the acid effect!

Mario Diaz from Chicago delivered a 30,000 turbo-booming house set before a blinding two-hour session from **Frankie 'Flowmasters' Bones** who, along with **Lenny Dee**, brought keyboard samplers and drum machines to recreate live what he does on record.

The highlight of the show was the live DJing by **Afrika Bambaataa**, who has influenced everyone from Run-DMC to John Lydon. He's also nurtured the careers of The Jungle Brothers, De La Soul, Nu Sounds, Monie Love and Queen Latifah, who have banded together to form The Native Tongues, a posse of rappers who appear on each other's records to spread a positive message. Monie Love even dedicated her last record, 'Grandpa's Party', to Bambaataa.

With that sort of street credibility, you expected the most. But what was delivered was DJ LG of Nu Sounds mixing and scratching Bambaataa's selections including his own 'Planet Rock' — which no one recognised — and a mix of recent club hits as well as some older ones like 'Pump Up The Volume'. When Bambaataa put this on his new Zulu Nation track 'Ndodemnyama (Free South Africa)' there were few left to hear its kicking go-go grooves.

A Tribe Called Quest were next, and the crowd reformed to see MC Q Tip rip through a hilarious fun De La Digital-style 'Left My Wallet In El Segundo', followed by a freestyle rap on saving the earth. The highlight of the night was when they got everybody in front of the stage and did 'Description Of A Fool' in the middle of the crowd, old-school style.

The only unfortunate part was that so few people got a chance to see A Tribe Called Quest and Afrika Bambaataa. Let's hope the next Friends Of The Earth benefit is better publicised.

Wendy K



PHOTO: SIMON TAYLOR

●THE BUZZCOCKS: "How's it go again . . . 'Ever fallen in love . . .'"

THE BUZZCOCKS Apollo, Manchester

Messers Shelley, Diggie, Maher and Garvey, coaxed back together after a seven year siesta by the prospect of a lucrative world tour, stopped off at their home town of Manchester on a cold December night and to everybody's relief, delivered the goodies as if they'd never been away.

A greatest hits package, their set was a prime example of what made The Buzzcocks the finest of the prime movers during the punk pop late Seventies. From the sweeping chimes of 'Everybody's Happy Nowadays' to the buzzsaw of 'Boredom', they delivered an unintentional redundancy notice: to many of the less imaginative contemporary guitar merchants. The Wedding Present for Supplementary Benefit? Maybe not, but The Buzzcocks' return offers a valuable lesson in the joys of pop art commercialism.

Not all perfection — both Diggie and Garvey displayed an embarrassing line in 'Spinal Tap' antics. Pete Shelley left the stage with a typical missive, "Wrap up warm — don't catch flu," and with that disappeared into the foggy Mancunian night.

Armed with a few worthy new songs, The Buzzcocks could well re-establish themselves as princes of pop. Stranger things have happened . . . haven't they? **Thomas Stigwood**

TRANSMUSICALES FESTIVAL Rennes, France

Here we discover that the French take le rock 'n' roll unbelievably, absurdly seriously. Spanning five days and several venues, the 11th Transmusicales comes complete with the Rock Affaire exhibition, press conferences and discussion panels.

Sadly, the bill isn't up to the event. France's most successful recent exports, The Gipsy Kings

and Les Negresses Vertes, are conspicuously absent. It is left to an oddball set of groups from around the world to please the all-adoring and alarmingly aged French audiences.

On the opening night, USA's **247 Spyz** are exposed as an even more heavy metal version of Living Colour. Happily, the ageing **Bo Diddley** is later able to demonstrate what rock 'n' roll should be — good tunes backed



club success in the UK of 'Stories', turn out to be a somewhat dated jazz-funk outfit complete with cries of 'Oh yeah, let's groove!' and 'Mmm, funky!' 'Stories' is good, but a whole set of jazz-funking proves too horrendous for all except the tireless French.

By the final night, the festival's biggest name have decided they haven't pulled out after all. **The House Of Love**, the skinniest band in rock, pump out waves of textured chord melodies. When they hit 'Destroy The Heart' it's clear that HOL are nothing but a set of rehashed punk riffs. They just do it in a top manner.

Phil Cheeseman

ALICE COOPER
Wembley Arena, London

It has to be said. Alice Cooper is pure sex. OK, so he's nearly old enough to be our grandad, but he leaves the youngsters standing when it comes to charisma, exhibitionism and downright horniness.

From the raunchy opener 'Trash', a rocker which verged on white noise, Alice teased, sleazed and wooed Wembley with a knowing wink. Sadly, much of the show suffered from the songwriting attentions of Bon Jovi cohort Desmond Child, a man who knows plenty about key changes and singalong choruses but little about what makes Alice tick. Songs like 'I'm Your Gun', tediously banal and plain irritating, sound even more diluted in a live setting juxtaposed with the classic sick nightmare sequences.

It's when Alice is being ALICE — strutting to 'I'm 18', struggling with the doctors, fondling his snake (ahem!), crooning 'I Love The Dead' — that he convinces. However corny and frankly silly the horror show is, the guillotine, the straitjacket and the manic look in Alice's eyes are still far more compelling than unnecessary tinkering with a commercial formula that adds nothing to the legend.

Alice is the king of black comedy and we already love him to death. Well, can you imagine Jon Bon Jovi in a 'Die, Yuppie Scum' T-shirt? **Lisa Tilston**

BIG DADDY KANE/SILVER BULLET

Brixton Academy, London

A distinct feature of rapper Silver Bullet is the strong horror influence in his music. While he performed his two singles '20 Seconds To Comply' and 'Bring Forth The Guillotine', a model of one of his movie influences, 'Robocop', roamed the stage menacingly. The development of Bullet's hip hop horror, with its violent themes and effects, should be an interesting one.

The horror associated with Big Daddy Kane is, he says, the nightmares he gives other rappers who compete with him. You can

understand why. Kane's eloquence and humorous rhymes cut straight through the crap and get to the point. His style and delivery places him way ahead of many others.

He made his entrance to the rugged sound of 'Young Gifted And Black'. Instead of pacing around aggressively, Kane moved front stage, rapping in a clear informed manner. He was delivering knowledge to attentive ears.

His tracks ranged from the

breakneck speed of 'Set It Off' to the mellow sounds of 'Smooth Operator' and 'Ain't No Half Steppin'. Kane's dance duo Scrap Lover and Scoob Lover provided visual excitement, while his DJ, Mister Cee, kept it all rolling.

Afrika from The Jungle Brothers joined him to rap briefly and lend support to the Kane philosophy of informed rhymes and self-pride.

Justin Onyeka

KYM MAZELLE
G Mex, Manchester

It's not easy playing warm-up to Alex O'Neal in a converted train station, where the atmosphere is as chilly as the night. At least the backdrop left us in no doubt as to the name; but Kym Mazelle in letters 10 foot high still left most of the punters asking "Who?".

Following her highly capable band on stage, Kym appears at first sight to have an Eric Bristow beer gut hanging over her skirt — a closer look reveals the 'mound' to be a cycling pouch. Launching into 'You're Useless', it quickly becomes obvious that this combo are far too 'club' to be playing to these popcorn munching hordes.

Mazelle stalks the stage in festive glitter, brassy and sassy. In her between-song banter she talks to her band as she might her lover, and to the audience as she would her next-door neighbour.

'Treat Me Right', 'Got To Get Back' and 'Don't Make Me Over' should be getting the audience into a sweaty, raunchy groove. No chance. They're all buying T-shirts and burgers.

Kym Mazelle never admitted defeat. That voice soared loud, proud and impervious. She's simply too big a talent for this kind of support slot chore. **Craig Ferguson**

● **KYM MAZELLE:** "Help! I'm being attacked by a killer haircut"

by some demon guitar playing.

German noise-troupe

Einsturzende Neubauten manage to take rock to unplumbed depths. Lacking the terror of Test Dept or the taut rhythms of Front 242, their stance of destroying rock music with sheer abrasive noise looks entirely redundant.

Yugoslavia's **Borghesia** provide a vaguely more attractive and reasoned strain of European noise music, combining electronic rhythms with loud messy guitar work and a superb synchronised fast-moving psychedelic film show that features a lengthy sequence of Madonna spliced with hardcore porn. The by-now familiar ranks of battered jackets and receding hairlines look confused.

If dance music is making an impact in France, they aren't having any of that here, merci beaucoup. But somehow **The Beatnigs** manage to straddle the impasse with their unlikely cocktail of melodic funk and thrash, and they have everyone agreeing that they are the best of the festival so far, even allowing for their curious habit of wearing TV-shaped cardboard boxes over their heads.

The festival's only other contenders for the dance category are less successful. **Izit**, despite the

PHOTO: STEPHEN WRIGHT



Any night of the week, 3.30am: get bombarded with dozens of flyers advertising forthcoming events as you stumble out of a good old-fashioned club.

Next day: sift through last night's flyers, bin the most obviously dodgy ones and settle on one that looks good — the DJ line-up is well put together and the name is one that has a good reputation.

Saturday pm: hotfoot it down to your local dance emporium to get tickets for you and a carload of mates.

Saturday 11pm: you've just been directed to a third information-line number and desperation is creeping in. Is it on or not?

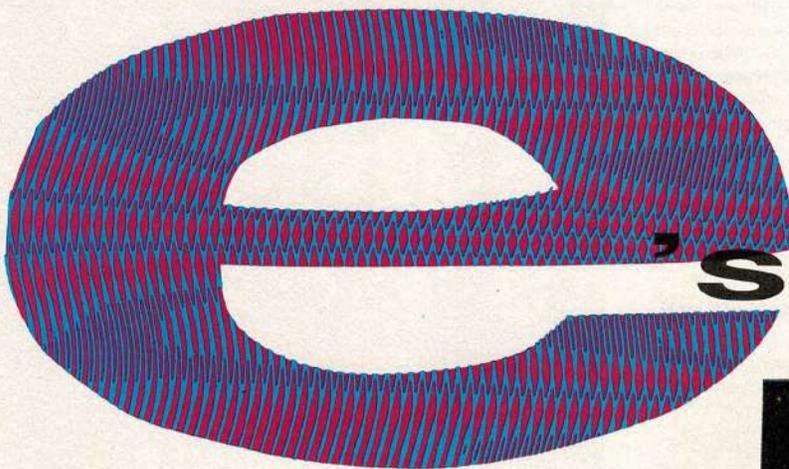
Saturday 11.30pm: you finally have your directions and set off for a corner of the South-East countryside, pirate radio blasting out of the car stereo. Now the problems really begin. Will there be police roadblocks? Will it be busted before you can get there?

Last year, acid house parties, as the mainstream media still quaintly insists on calling large raves, became an intricate game with three main sets of players — the organisers, the police and the punters — and like any game, not all of them can win.

In one way, it's nothing new. The police have been busting warehouse parties ever since they began in earnest five years ago in London and other large cities, and it was never that rare an occurrence to arrive at one only to find a small

ON D

fleet of police vans and a few would-be clubbers hanging aimlessly about. But it wasn't until the tabloids began to pick up on the "scary" new youth cult, acid house, that things started to hot up. Semi-legal and unlicensed clubs like Clink St and Hedonism had been going ahead throughout the spring and summer with minimum aggravation. But once the news filtered through, the tabloids had a field day. Coming as it did at a time when



You gotta fight for the right to party. Never more so than now,
as the clamp-down continues and the infamous
'acid raves' get pushed off the motorways and onto the B-roads in the hope
that they will somehow disappear. Phil Cheeseman takes
the high road. Silhouettes by Clare Pollock

JEREMY AND TINTIN OF
ENERGY

hard news is traditionally scarce, a new youth movement with loud, weird music and a drug connection was a godsend. They ploughed in with glee, the headlines frighteningly reminiscent of the ones which 12 years earlier had warned of the evil cult of punk rock. And then, after a winter break, acid was apparently back. Coincidence, or news shortage? Never mind that the term "acid" had long been given up by everyone on the scene, and that all clubs had done was go through a natural progression in music. Acid house had reared its ugly head again and that was that. It came to a head in June with *The Sun's* stories of 12-year-olds on ecstasy and thousands of ecstasy "wrappers" found in the rubbish of one event. To this day, no-one can explain for sure exactly what an ecstasy wrapper is. But the scene was bigger than ever, house music having completely eclipsed every other form of dance music. The demand for huge all-night events held out of town accelerated to the point where there were several every weekend.

Having been outwitted for most of the summer — the concept was entirely foreign to rural forces whose normal Saturday night work is breaking up brawls outside village pubs — the police began to respond. It's not easy for them. Most M25 raves are only illegal in that they don't have a dancing

have included roadblocks, random searches and preventing cars from filling up at petrol stations. In West London, a private party in someone's house was raided and the DJ jailed for the night, while over in East London the notorious pirate radio station Centre Force was closed down, but not before officers had read out a few dedications and played the 'Hill Street Blues' theme. Other DJs on their way to events have found themselves and their records confiscated for the night. Isn't this going a bit far? People only want to dance, after all. But youth culture has been seen as dangerous ever since the Fifties when a few cinemas ended up somewhat the worse for wear after screenings of 'Rock Around The Clock'. That today's party scene is more peaceful, more racially and socially mixed than ever before, doesn't seem to cut much ice.

Not surprisingly, the police don't quite see it like that. Having set up "an information gathering system", police in the Home Counties are well organised.

"It's not a squad of officers roaming about the county," says a spokesman for Kent police. "Our major concern about pay-parties is that there are no adequate means for people to get out quickly. These events are dangerous — there's a Hillsborough just waiting to happen. We're not in the business of spoiling people's fun. What we say to the organisers is, come and

Jeremy of Karma Productions who put on 'Energy' (which is, along with 'Sunrise' and 'Back To The Future', one of the more respected names for reliability), doesn't quite see eye-to-eye with the people-in-blue. Currently out on bail for a charge of "conspiracy to cause a nuisance" while allegedly trying to organise an event in Suffolk, he has every reason not to. The bail conditions include a ban on his attending any illegal raves.

"People say that there's a lot of money to be made from these things. There is, but you can also lose a lot of money. The way forward is to get proper licences, there's no doubt about that. We're already getting 6am licences for London venues, which proves that it can be done. It's just up to the local authorities. Once things do get licences, the cowboys will have to move out. I think everything's gearing up for an even bigger scene next summer."

Not all the ravers are completely satisfied either. One girl recently walked into a central London record shop brandishing two unused tickets fuming "I've had enough of this. The first two were postponed. Then when it was finally on we got there at 3.30, but they wouldn't let us in — no explanation, nothing. I just want my money back now. I've chased around all over the place".



So what happens now?

The standard of music may not quite be up to that of the Summer of '88, but there are enough good records to keep the scene healthy. One curious factor is that a number of large, legal raves inside London have suffered from low attendances, echoing the comment made by the police spokesman that the treasure hunt aspect is part of the fun. What's certain is that most of the more together organisers have signalled their intent to carry on once the weather warms up, and that the police will continue their campaign to stop parties, possibly armed with draconian new laws. With this winter proving one of the busiest ever for clubs as the largest music phenomenon in the Eighties continues to grow into the Nineties, the message for the coming year is clear to organisers, police and local authorities alike. Get everything sorted out safely and legally so that people can dance all night, and then perhaps we can get this party started right.

OWN THE ROAD

and entertainment licence, a matter for local authorities. That means that police can only act when noise levels constitute a major disturbance or when safety is at risk. But because it's very difficult to stop a party once it's started, they've had to rely on dubious interpretations of laws used during the miners' strike to stop parties going ahead. In October a small town in Kent was virtually sealed off to stop Paranoia 2. Recent tactics

see us, talk about it and we'll try to find a safe, licenced venue. The trouble is that the treasure-hunt aspect is one thing that helps to sell these events."

Despite the media stories of wild drug orgies, some police have gone on record as saying that it hasn't been a particular problem. Kent police did say that they had "found evidence of drug-taking and alcohol" but didn't seem keen to push the point.

The fly posters advertising the events have got to the parody stage, with every one seemingly offering the same DJs on the same night, 30K Turbo sound, special laser effects, smoke machines, bubble machines, food bars, video screens and even bloody inflatable castles.

Jeremy: "People won't buy tickets now unless they know the name and they think it will go ahead. They've been ripped off too many times."

WAYNE

MAN

Two years after the release of the LP 'Children', Wayne Hussey and his Missionary men have grown up. With the single 'Butterfly On A Wheel' and soon to come LP 'Carved In Sand', The Mission are set for their greatest success yet.

Words: Lisa Tilston

"I really don't feel there will be another Mission record of this genre. What we've aimed towards with the first two albums is all here on this one."

Two years ago, Wayne Hussey was talking about The Mission's potential to be the biggest rock band in the world. Today he doesn't care. They could just be the best.

'Carved In Sand', their new album, is simply breathtaking. A thousand shades and subtleties build a whole new spectrum of rapturous emotional colour, from the hushed beauty of the first single 'Butterfly On A Wheel' to 'Deliverance', the pinnacle of anthemic Mishdom. 'Carved In Sand' is full of surprises, overwhelming, adorable . . . a bit like the band themselves, really!

Craig Adams, bassist and backbone of the band, explains the feeling of quiet confidence that hangs over The Mission camp.

"We know we've done the best we can do, and that's the most important thing to us. And we had a good time doing it, instead of having bad traumas over everything. This was dead easy to make compared with 'Children'. There are things on this album you won't have heard from us before — I suppose you could call it diversifying, but it's really just natural progression.

"We've been in a lot of situations since 'Children', where the band and crew are somewhere like Uruguay or Paraguay and the only people you can trust are these people. The trust has grown out of that entire year. We're easy with each other. We're big friends."

Simon Hinkler — Mr Virtuoso Guitar and a man who claims never to get depressed, lose his temper or form an opinion — seems remarkably unscathed by the pressures that have beset The Mission.

"I get pissed off sometimes but it doesn't really matter very much in the greater scheme of things. I'm a very cosmic sort of bloke! When I was 15 or 16 I came to the realisation that whatever you think is a good way to be, if you admire somebody for some quality they've got, why not make that quality one of your own? There's nobody more in charge of your life than yourself."

Ultimately, the band is held together by mutual love and respect . . . and by humour, particularly the dead pan monologues of drummer Mick Brown.

"Singing on 'Virginia Plain,'" (from their hilarious *Seventies* set) "is really good and I'm thinking about splintering away from the band and forming my own, like Phil Collins and Ringo Starr. I've thought about this a lot actually, and I need a new name in the Phil Collins/Ringo Starr mould. I want a name with a bit of a catch, like Ringo, so I'm going to call myself Pongo Collins. I think I'm gonna go places . . ."

Wayne's looking rather regal in his long velvet Katherine Hamnett coat and hat, but he's not bothering with any majestic claims for 'Carved In Sand'.

It's a foregone conclusion that the record blasting from his stereo tonight will be echoing across the sound systems of the nation before too long. Now he can just bask in a newly acquired feeling of self-assurance.

"'Carved In Sand' isn't thematic like 'Children', where all those songs were written in a brief period of time. This was written over 18 months, so the subject nature is much broader. I guess 'Lovely', the last track, is like the manifesto of The Mission, it

sums us up perfectly. There are angry songs on the album like 'Amelia' and 'Grapes Of Wrath', but they're counterbalanced by ones like 'Sea Of Love' and 'Deliverance', which are a celebration. It's where we are right now, we're happy boys! Yeah, we get pissed off and we can put that into song, but we're happy and we can put that into song too, which is actually a new development.

"'Children' was very much about me. There were times when I decided to myself that I was on top of things, in control, and I wasn't at all. Looking back I was in a mess, physically and mentally. So I can't listen to 'Children'. It hurts me because I feel vulnerable all over again. This time around, anyone can say what they like because I feel safe in myself, I feel confident.

"These are the first songs I've ever written that aren't about me. I'm quite a selfish person when it comes to writing, because it's a form of exorcism. It was a very worthwhile and productive self-discipline to say 'Look, stop writing about yourself you egocentric bastard, write about something more important.' It's the easiest thing in the world to get mellow and write about yourself!"

Much has also been written about Wayne by other people, with the result that in the public imagination he's a combination of loveable rogue, slushy romantic and rock 'n' roll animal. Actually, he is all of those things; but he's also articulate and intuitive, an amusing acquaintance and a valuable friend. And friendship's what it's all about.

"I think we've come to terms with each other, what we are and what we mean to one another. We're happy and we don't feel we have anything to prove. We've far exceeded our first intentions. When we first started I said we were only here for one album, but it's taken us three to make that one album!"

"The Mission are fulfilled, and after this I really don't know what's next. I think I've had enough of this and maybe it's time for a change. For a long time music was the most important thing in my life, and in the last few years there have been other things that have become more important than being Wayne Hussey, singer of The Mission. Things happen to you and you can't enjoy them as much as you should because there's always this constant distraction. I'd like to enjoy those relationships with other people, and I know it boils down to quality of time, not quantity of time with them, but I also know I've not given as much of myself as I should because I've not been able. That means more to me now. But I might be talking crap. Maybe six months into next year I'll think, 'I need this, it's my heroin, I can't live without it!'

"I do have a tendency to sit here by myself getting maudlin and morbid and morose, and those are the kind of moments I think, 'I'm going to write a song.' But I'm basically a happy person these days and I want to get the fact that I am happy across in the songs. Something like 'Deliverance', 'Sea Of Love', 'Belief' and 'Lovely'. When you meet someone and you know you've known them forever, and your life is intrinsically enveloped in their life — and I don't just mean this life, I mean your whole eternal life — that's happened to me and it's an absolute revelation. Like with Hannah," (his daughter, now a gorgeous two-year-old) "you're intrinsically involved with people whether or not you acknowledge it, and it's far more than just your physical presence on the earth at this point."



“When we first started I said we were only here for one album, but it’s taken us three to make that one album!”

UP UNTIL NOW YOU'VE HAD TO GET UP TO GET DOWN. BUT NOW YOU CAN STAY DOWN WITH A REVOLUTIONARY NEW FORM OF HOUSE MUSIC THAT MIXES MOODY ATMOSPHERIC SOUNDS WITH PULSATING BEATS. CHRIS MELLOR TAKES THE WEIGHT OFF HIS REEBOKS



THE HOUSE OF YOUR DREAMS

House music has already been divided into endless categories. Acid, deep, hip, the list goes on and on. But now there's another name to add to the rich menu of sounds, it's called ambient house.

Ambient music has been with us for years. It is moody, atmospheric and usually pretty tuneless. You don't so much listen to it as feel it. A lot of film music, like Giorgio Moroder's soundtrack for 'Midnight Express' and a lot of Ennio Morricone's work, could be classified as ambient. You listen to the dialogue but the music in the background helps you get in the mood.

The greatest exponent of this pure ambient music is widely held to be Brian Eno. In the early Eighties, he made records like 'Music For Airports', a vision of new age airport muzak, designed to have a soothing effect on passengers. Brian was closely followed by the BBC Sound Effects Unit who have unwittingly created some perfect ambient soundtracks, especially on their 'Relaxing Sound Effects' record which includes things like tweeting birds, a fast flowing stream, and a forest in a light breeze.

It all sounds very restful, and about as far away from club music as you could possibly get. So where does the house music, the dance music, come in? We can trace its influence back to Chicago in 1986. As you can probably now imagine, ambient house has all the power of the irresistible beat, plus the atmosphere of the best mood music and back in '86 a producer called Larry Heard made a highly influential EP on the independent Trax label, using the pseudonym Mr Fingers. One cut on the EP, 'Washing Machine', has already been cited as one of the first acid records, the other two tracks, 'Beyond The Clouds' and 'Can You Feel It', are pure ambient house.

It wasn't until late '88 though, that the sound really moved on again and only late in '89 that the ambient concept took shape. The next big development was the release of KLF's 'What Time Is Love', an atmospheric swishing synthesiser track which relied on the pulse of machines more than a big bass drum for its rhythm. It inspired numerous copies all over Europe and was a massive underground dance hit in Italy and the UK.

At the end of '89 there was another spate of activity with a series of ambient releases including the influential 'Sueño Latino' by Sueño Latino. Even more strange noises, based on early synthesiser doodlings originally known as 'E2E4', have come from a German called Manuel Gottshing. But the one record that put the whole thing into perspective was 'A Huge Ever Pulsating Brain That Rules From The Centre Of The Ultraworld' by The Orb.

The Orb is Jimmy Cauty from KLF and Alex Patterson, who coincidentally also works for a label called EG, who release Brian Eno. Alex and Jimmy are also the world's first ambient DJs. They use three decks, a DAT and a tape machine to create layers of sound and rhythm. Mixing sound effects, progressive rock, Minnie Rippertone's 'Loving You' and anything else they can lay their hands on, into, over, and under raw house beats. Alex sees boundless possibilities for his music.

"With house music, as long as it's got a rhythm, you can do anything you want," he says. But Alex, is all this strangeness going to fit well in the song-based pop charts?

"What is a song? Five minutes of music made for you to hum along to. What about classical music, if you can appreciate a concerto you can appreciate a larger piece of music like The Orb!"

And you'll certainly have a chance to do that soon. There is a triple LP called 'Loving You' on the way, consisting entirely of different versions of their single, as well as another double LP of new material called 'Space'. If Alex has his way, in 1990 things will go full circle and we'll all be listening to the cosmic 'progressive' sounds of the likes of Tangerine Dream, Mike Oldfield and Pink Floyd, along with some very strange new house music.

It's not just The Orb and KLF who are making this stuff either. In the UK there are other exponents like A Guy Called Gerald, Mr Monday, Forgemasters, Unique 3, and of course, 808 State. The strange, ambient bit at the beginning of 'Pacific State' was what really made the record special.

In The States, Larry Heard is back in business with a new track called 'Brazilian Love Dance'. Marshall Jefferson has been experimenting on

the edge of ambience with tracks like 'Open Our Eyes', and Virgo 4 from Chicago have been getting dead minimalist with their synthesisers on their LP simply titled 'Virgo'.

Some of the best new music, though, is coming out of Germany. The biggest ambient sound of the moment is 'Der Erdbeermund' by Culture Beat (featuring Jo Van Nelsen), a slab of moody house that sends you wild, with some strange poetry written by a 13th Century French poet called François Villon. It was made by Torsten Fendlau, Nosie Katzmann and Jens Zimmerman who come from Frankfurt. Their influences include house pioneers Frankie Knuckles and Adonis as well as Kraftwerk and other Euro electric outfits.

Torsten: "Culture meets dance music is what we are about, not just la la love songs, but strange things."

They are also behind some harder atmospheric records that have done well on the Euro scene. 'The Dream' by Out Of The Ordinary, 'I'm Alone' by Abfhart and 'Force Legato' by Force Legato.

Perhaps ambient house is little more than a clever way of categorising a series of unusual, moody records. It is unlikely to affect the pop charts in the same way as the Italo house wave of last summer, because it is by its very nature 'uncommercial'.

What it will be instead is a huge influence in clubland, a natural progression from the more aggressive, 'mental' rave sound of '89. But don't be surprised to find a few more records even more unusual than 'Pacific State' and 'French Kiss' crossing over and becoming hits. 'Der Erdbeermund' is already in the German top 20 and French and English versions have been prepared for imminent release all over Europe.

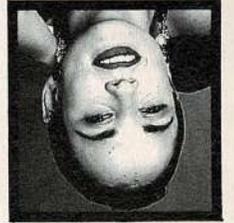
These tracks may not be songs, they are certainly not Radio 1 friendly, but they are irresistible. They don't just hook you and make you unwittingly sing along like pop music. They draw you in, make you feel special, different, new.

Alex Patterson: "You can listen to ambient music backwards or forwards, you could listen to it sideways and it would still sound good. No, it doesn't sound 'good' it's just *there*."

And wherever that is, it's definitely the place to be!



Sueño Latino's
Carolina Damas: did she know she
was ambient?



Enlo Moricone:
the good, the bad
and the spacey



Brian Eno: the
godfather of
ambient



Larry Heard's
Fingers Inc: he
'Beyond The
Clouds'



Jimmy Cauty: a
Justified Ambient, a
Timelord, a
Kopyright
Liberation Fighter
and now an
Orb-ist



The sleeve of the
forthcoming Orb album



★THE RECORD MIRROR 15 MINUTES OF FAME COMPETITION

THE WIN

Back in September, Record Mirror launched its 15 Minutes Of Fame competition, looking for a new musical name for the Nineties. The first part of the never to be repeated prize was the winner's picture on the cover of this very issue of Record Mirror. The second part will be fulfilled in our March 3



issue when we will we giving away a cover mounted disc featuring the winner's own song, recorded in a top studio with a name producer. We had nearly 200 entries, out of which we chose 10 finalists. Our panel of judges (The Beatmasters, Radio 1 DJ Mark Goodier, Mark Moore of S'Express, DJ and Island Records A&R man Gary Crowley, head of A&R at Rhythm King Records Martin Heath and Record Mirror Editor Eleanor Levy) listened to all 10 and

finally made their decision. So ladies and gentlemen, it is our very great pleasure to introduce to you Delphi, the winner of the Record Mirror Famous For 15 Minutes Competition

It doesn't take more than a cursory glance at our cover and the pictures opposite to see that Delphi is a well-deserved winner of **Record Mirror's 15 Minutes Of Fame** competition. Not only did her song 'I'll Be With You' stand out in a strong field of contenders and was consistently picked out by each of our celebrity judges, but she looks like a star already. Street-wise and sussed, Delphi is confident of her ability to go all the way, and it seems certain that her 15 minutes of fame with Record Mirror is likely to be just the first quarter of an hour in a successful rise to the top. Yet it was very nearly a question of being 15 minutes too late. In fact, Delphi didn't know she'd even entered the competition at all, since it was her friend and manager Chris Ward who actually rushed into our offices on the closing date for entries to fill in a form and deliver Delphi's demo tape.

"Chris didn't tell me about it until later, and even then it was like 'Oh, by the way, I've entered you in the Record Mirror competition', and I just said 'Hey, good idea!'. Chris only made it to Record Mirror just in time, so I was probably the last person to enter, and to be honest I didn't really think I'd have much chance. Then when I was phoned and told I was in the final 10, I just couldn't stop thinking about it. It seemed ages before I heard anything further. When I was told I'd won, I just screamed and shouted and went mad. I couldn't believe it."

Delphi has been singing in some form or another since she left school when she joined a "punk new wave" band, before getting more into jazz and even trying a bit of acting. And she's no stranger to talent contests either.

"About five years ago I won a busking competition with a friend of mine who played guitar. It was organised by Anglia TV and the prize was supposed to be just £100, but when they presented us with it live on TV they said 'Oh and here's your tickets to New York!'. My jaw just dropped! We were supposed to be videoed

busking in Times Square, and I was thinking 'Great, it'll be just like busking in Leicester Square,' but when we got there it was this narrow busy street with taxis whizzing past, and people could barely hear us."

Delphi moved to London from Norwich about four years ago, and after a brief spell with a reggae band, joined promising pop combo Jim Jiminee as a backing singer — probably the closest she'd got to stardom . . . until now, that is. But before you go thinking everything seems to have just fallen into her lap, it hasn't all been a bed of roses. Like everyone trying to break into the music biz, Delphi has had to slog through the usual variety of waitressing and bar jobs to pay the bills. After Jim Jiminee failed to progress very far, Delphi decided it was time to try on her own. Earlier this year she formed the band Brother Delphi, managing to secure some live shows in London's Marquee. Despite creating a lot of interest, Brother Delphi, as a group, disbanded after the guitarist and drummer decided to leave, and the Brother bit was dropped.

"At the moment everything's moving so fast it's almost unreal. It's like this is what I've been working for all the time, and now it's just happened overnight. As well as winning the competition, I'm just about to sign a publishing deal which is really going to help, because I've never had any money to spend on instruments up until now. I'm going on a shopping spree next week — keyboards, a drumkit, everything!"

Delphi's musical tastes are as varied as her own material. The song which clinched her place on the cover of Record Mirror's first issue of the new decade, 'I'll Be With You', is a warm, rich ballad which echoes the raw quality of Sixties soul, sounding like a young Dionne Warwick. But Delphi has a wide repertoire of material, some of which has already been tried and tested on stage.

"People have said I sound like all kinds of singers, from Annie Lennox

to Chrissie Hynde with a bit of Nina Simone thrown in. I think I sound best on stage, because I love doing it and it's one thing I know I'm good at. My songs are quite varied — from slow, almost classical stuff, to more rhythmic R&B, funk and so on. I call it rock-soul.

"My personal favourite is Ian Dury. He's such a great wordsmith, so clever, and his band are really good, slightly off-the-wall musicians. I like all kinds of things though. I used to be into jazz like bebop, Charlie Parker and the old Thirties stuff like the Mills Brothers, but when the acid house scene started a couple of years ago I really got into dancing in a big way. This year I've calmed down a little, and got more into alcohol — whoops, God that sounds awful doesn't it. What I mean is that I spend more time in pubs than clubs!"

Delphi is a down to earth, candid person, probably too much so for her own good. Her only interest outside music she could think of (after a deep chuckle) was "chasing men!"

"Oh yeah, I've always got one man I'm chasing!" she laughs. "Actually, it's difficult, because when I'm in love and it's going really nicely, all the music goes out the window and I don't do anything. It's only when I'm broken hearted that I write and do any work. That's why most of my songs are 'you, me, relationship' kind of songs."

With a busy few months ahead it's probably just as well that she doesn't have time for other distractions. Next month she'll go into the studios to record a track for Record Mirror's cover-mounted EP in March.

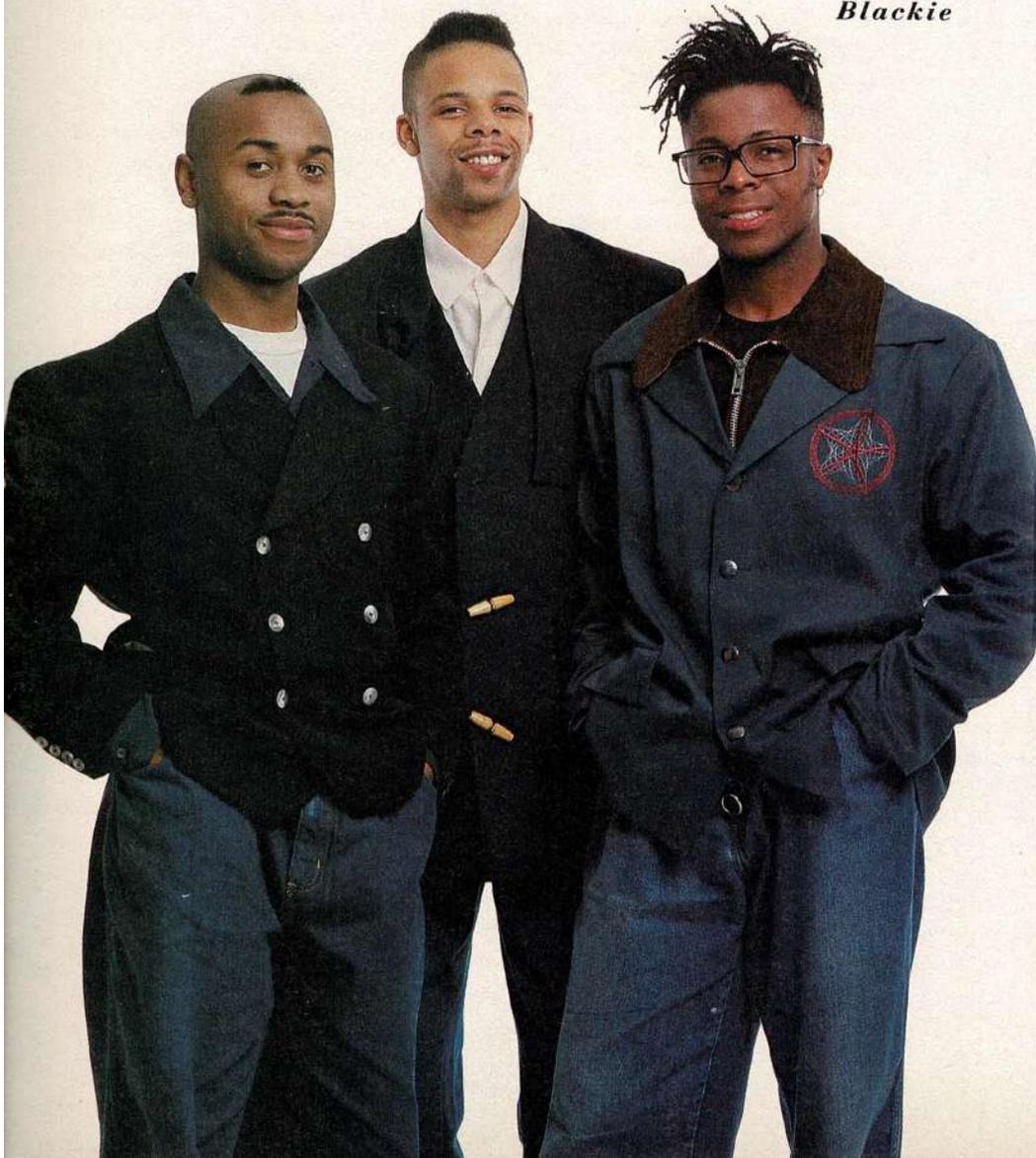
"My ambition now is just to make a record. It would be really nice to get signed by a record company in the next few months, but I'm not going to rush into anything. After that, well I'd like a number one hit, a platinum album, a guitar-shaped swimming pool, ha ha! Yeah I really want to get stuck in!"

Any apprehensions at all? "Yeah, I just hope I haven't written my best songs already. Otherwise I'm really in the shit!"

THE REASON WHY

*From
rumbling with
the rude boys
to skanking
their way up
the charts,
And Why
Not? are
re-defining
the traditional
ska sound.*

*Tim Southwell
discovers
three faces
of the
Nineties. Mug
shot: Victoria
Blackie*



Birmingham, the promised land of UB40, Steel Pulse and Slade, is now giving us the supremely intricate pop of And Why Not? Their second single, 'The Face', looks set to establish them as a regular feature in the charts.

'Restless Days', the band's debut 45, crept into the top 40 in November, setting them up nicely with TV appearances, 'video-votes' . . . and accusations of being the black Bros. Well, vocalist Wayne Gidden's growling vocals do sound similar to Matt's warbling hyena larynx, but fortunately he won't thump you if you tell him so.

"I can see why people say it," sighs Wayne. "It's the growls basically. But at the end of the day if there's 100 singers out there and I'm gonna choose one to rip off it's hardly going to be him. Like, if I'm in a pub or something people are going to say stuff like 'Your music's sophisticated but you're ripping off Bros'. But I've been doing those growls since before Bros were even on the scene and I've got the tapes to prove it. Come to my bedroom and I'll play them to you!"

But so what if he does sound a bit like old thingummy? The boy can't help it and you've only got to take a look at And Why Not?'s musical style to fathom that such comparisons begin and end with lazy journalism. Their LP, due for release in the New Year, is chokka with choice artistry and diverse influences ranging from UB40 to The Beatles, from The Smiths to 2-Tone.

In fact, it was the 2-Tone movement which bore the heaviest of all 34,291 influences for And Why Not?

"We were rude boys," says Wayne proudly. "Serious rude boys — serious vibes."

"We were only young but we were still there," confirms And Why Not?'s drummer Michael Steer, while Wayne breaks into a broad, affectionate grin as he recalls those early days.

"There was a big posse of 150 of us bossin' round the streets. We did cause some serious trouble. It was good though because, I know this is going to sound corny, it was like real racial harmony, y'know? Black and white. You really felt safe. Like, this is the way it should be.

"We might have been young, but it didn't feel like that at the time because we were with all these older guys doing serious fightin' and we were joining in. We'd be the ones shouting 'They're coming, they're coming!' usually. But we still put the boot in for what it was worth."

Speaking to And Why Not? today, all that rough and tumble stuff seems a million singles sales away. Three more mild mannered Brummies you'd be hard pushed to find, and they've turned out in impeccable designer gear. They possess a slightly nervous enthusiasm for their new found pop status. It seems that no matter what happens in the future, all this attention is exciting enough for the time being. Not quite their Wembley, but certainly their Villa Park.

Live, they are a fierce and powerful act to behold. Supporting The Blow Monkeys at The Kilburn National earlier this year, they wooed an unsuspecting crowd with their grinding bass and funky trousers and Wayne growled the gas right out of my pint of lager.

Hylton 'Hayles' thumping bass playing provides the perfect backdrop for all And Why Not?'s material, and on no song is that style put to more convincing effect than on their new single 'The Face', which shows them off as the poetry mongers they really are.

"'The Face' is a love song with a twist," explains Wayne. "Everyone's character is individual, y'know? A word I really hate is 'ugly'. 'The Face' is basically saying that your own character is strong — make yourself sweet!"

Here come some sweet faces for 1990! And why not indeed?

TELEVISION

WEDNESDAY JANUARY 3

Tanita Tikaram: Ancient Heart

C4 10.30pm

Basingstoke is famous for three things.

1) it's where Sheila Grant's sister lives; 2) it's a very boring place; and 3) the legendary Tanita 'don't call me Elvis' Tikaram was born there. Tonight she performs tracks from her debut LP and previews the new one.

Halfway To Paradise

C4 11.35pm

Featuring funk band DC Ellis, songstress Carmel and the usual dose of comedy and Co-Op adverts.

FRIDAY JANUARY 5

Scoff

C4 6pm

Dawn French scoffs her bloomin' gob.

Mork And Mindy

C4 6.30pm

Another re-run of the popular Seventies sit-com which features Robin Williams as a mischievous alien.

Out Of Our Heads

BBC2 7.30pm

Weird stuff from Newcastle, comedienne Hufty, Big Fun Club — a double act with plastic parrots(!), some experimental dancing and general larking about.

No One Likes Us — We Don't Care

C4 8pm

Documentary about Millwall FC's efforts to eradicate their hooligan reputation.

Whose Line Is It Anyway?

C4 10.30pm

With Josie Lawrence, Mike McShane, Neil Mullarkey and Ryan Stiles.

SATURDAY JANUARY 6

Story Of The Rain Forest

C4 6pm

Documentary on Sting's efforts to move world opinion on the Amazonian Rain Forests.

SUNDAY JANUARY 7

Pob

C4 11am

Cheeky chappy Nigel Kennedy ties string to trees.

Film: The Hustler

C4 9pm

That seedy, cult pool film with a young Paul Newman pitting his wits and cue against Minnesota Fats. Any film buff will tell you this a sweaty vest of a classic missus.

Van Morrison And The Chieftains

C4 1am

Live in Belfast

MONDAY JANUARY 8

The Art Of Landscape

C4 9.25am

New age telly has arrived — spacey music accompanied by soothing film of penguins, rain falling, country scenes and that sort of caper.

Norbet Smith: A Life

C4 10pm

Repeat showing of Harry Enfield's send-up documentary of a typical English ac-torr.



●WHOSE LINE IS IT ANYWAY, CHANNEL 4, FRIDAY

TUESDAY JANUARY 9

Chelmsford 123

C4 10pm

Pandas that drink lager, yuppie sex jokes, etc.

Film: A Taste Of Honey

C4 12am

"I dreamt about you last night. Fell out of bed twice." Arguably the best film to come out of the kitchen sink clutch of the Sixties. The storyline, for it's time, dealt with controversial topics — teenage pregnancy, race. Gritty, funny and the inspiration to one in five Smiths songs. With Rita Tushingham and Dora Bryan.



THIS WEEK

THE NEXT SEVEN DAYS IN VIEW

T O U R S

Everything But The Girl, who release their long-awaited single 'Driving' on January 8 have lined up a March tour, playing dates at Nottingham Royal Centre March 4, Cardiff St David's Hall 5, Bristol Colston Hall 6, Guildford Civic Centre 7, Harrogate Centre 9, Edinburgh Playhouse 10, Manchester Apollo 11, Sheffield City Hall 12, Preston Guildhall 14, Newcastle City Hall 15, Liverpool Empire 17, Cambridge Corn Exchange 18, Brighton Dome 19, London Royal Albert Hall 21, 22.

Timbuk 3, who release their single 'National Holiday' and their third album 'Edge Of Allegiance' both on January 15, have lined up dates at Doncaster Toby Jug January 15, Hull Adelphi 17, Newcastle Riverside 18, Leeds Duchess Of York 19, Manchester Boardwalk 20, Sheffield Take 2, 21, London Dingwalls 22, Bath Moles 23, Cardiff Venue 24.

Tackhead, featuring Adrian Sherwood, Keith LeBlanc, Doug Wimbish and Skip McDonald, hit the road this month, playing Newcastle Riverside January 23, Edinburgh Network 24, Glasgow Queen Margaret University 26, Sheffield Leadmill 27, Manchester International 2, 29, London Kilburn National 30, Portsmouth Pier 31.

R E L E A S E S

Cher follows up her smash hit 'If I Could Turn Back Time' with her single 'Just Like Jesse James' this week. The B-side features 'Starting Over'.

Rod Stewart kicks off the New Year with his single 'Downtown Train' on January 2. It's already been a top 20 hit in America and the B-side features Rod's classic song 'The Killing Of Georgie (Part I and II)'.

The River Detectives release their single 'You Don't Know A Thing About Her' this week. The B-side features a live version of 'The Ashes And The Tears'.

●EVERYTHING BUT THE GIRL, SEE TOURS



THIS WEEK

C O N T I N U E D



TEARS FOR FEARS: TAKING IT EASY IN 1990

WHAT'S GOING ON?

If your tongue feels as if it's growing fur, your head's throbbing and you didn't kiss Wayne or Cindy under the mistletoe, you probably think there's nothing worth looking forward to. But you're wrong.

By crikey, 1990 is shaping up to be a tremendously exciting year and **Record Mirror** has been scouring the universe on a mission to find out who'll be doing what at the start of the new decade.

Madonna took us out to lunch the other day and said that 1990 will be the year she hits the road around the world again, taking in Britain with mega dates at Wembley and other large venues around the country in the summer. She's even considering recording a live album on her tour for release in early 1991.

Janet Jackson also begins a world tour this year and it looks like she'll be playing dates here in the autumn. Janet will also be working on a new album, which all sounds very exciting indeed. The forthcoming TV mini-series on the life and times of the entire Jackson clan might also be hitting screens before the year is out. God help us.

Prince says he'll be writing some material with **Mica Paris** during the coming year and they might even record a single together. He's also recorded a steamy single with 'Batman' star **Kim Basinger** who's done some rude breathy bits. The locals where she lives say it's so saucy they'll run her out of town.

Wendy James of Transvision Vamp, after signing a cool half million pound deal with Levi's, will appear in a tastefully erotic series of sizzling TV ads. The Trannies are also working on new material for another album and hope to squeeze in some more tour dates. We'll be looking forward to them.

After several months away from the spotlight, **Sinead O'Connor** is gearing up again for action in 1990. She's currently recording tracks for her second album in London. It should be out in the spring and will include cover versions of a couple of her favourite songs. Sinead will also be making her acting debut in 'Hush-A-Bye-Baby' in which she plays a 15-year-old schoolgirl whose close friend gets pregnant. 'Alice In Wonderland' it isn't.

After having praise heaped upon them for their marvellous album 'The Seeds Of Love,' it looks like **Tears For Fears** will be taking things easy in 1990 after their already announced tour. But **Oletha Adams**, who the Tearies discovered singing in a bar and who was featured on their album, will be releasing a solo album in the spring. Unfortunately it looks like it's going to be a quiet year for **Shakespeare's Sister** as well. Despite a queue of promoters lined up with open cheque books,

Depressed and bored now that Christmas is over? Never mind, there are plenty of things to look forward to at the start of the new decade. Robin Smith reveals all in a special news round up

**S'EXPRESS:-
NEW
ALBUM,
TOUR**



there's no news that they'll be touring this year.

However, it looks like **Bananarama** will be back on the road in 1990. So successful were their debut dates last year, that they want to do it all again in the autumn with a new spectacular stage show. The Nanas are also working on another album as we speak. Big tours can also be expected from **Holly Johnson** and **Lisa Stansfield**. Holly also says he wants to turn Buckingham Palace into Disneyland. There goes your chances of a knighthood, eh Holly?

In the wacky world of dance plenty will be happening. Expect an album and perhaps some long-awaited dates from **S'Express**, and **The Beatmasters**, an album from **Black Box** and monster tours from **Soul II Soul** and **De la Soul**. Enigmatic Brummies **Electribe 101** will have an album out in March and **Adeva's** also working on a new LP. **Salt-N-Pepa** will be back with their new album 'Expression' and that man of the moment, **Silver Bullet**, will also be releasing his debut album and touring. Hey hey hey. **Neneh Cherry** is working on material for

another album and hopes to be back on the road in the spring or late summer.

Licking his wounds following his highly controversial album 'Neither Fish Nor Flesh', **Terence Trent D'Arby** is itching to get back on the road.

We can also expect a whole bustle of activity from **Roachford**. Apart from an early burst of enthusiasm at the beginning of last year, they didn't really seem to capitalise on it, but should do now.

Your old mate **Morrissey** is busily working on another album which should see the light of day in the spring and we can also look forward to a new album from **Pet Shop Boys**.

Long time **Record Mirror** favourites **Del Amitri** and **Diesel Park West** will be working on albums and doubtless lining up some choice tour dates as well.

It looks as if pert young pop stars will be popping up in films all over the place this year. **Patsy Kensit** will be appearing with **Keifer Sutherland** in 'Chicago Joe And The Showgirl' set in World War Two and the long awaited film on the Kray Twins, featuring Spandau brothers **Gary** and **Martin Kemp**, should be out in the late spring or early summer.

Old crooner **Billy Idol** will be making his screen debut as Jim Morrison's best friend, Tom Baker, in a film biography of The Doors. The director is Oliver Stone whose other movies include 'Wall Street' and 'Platoon'. Billy's going to be a busy little bee this year. His album 'Charmed Life' will be out in April and will include a version of the Doors' hoary old classic 'LA Woman'.

Now, are you ready for this? **Phil Collins** looks like teaming up with **Danny DeVito** and **Bob Hoskins** to play three bald bears in 'Goldilocks And The Three Bears'. **Kim Basinger** is being lined up to play Goldilocks, poor thing.

Deborah Harry, who made such a good comeback in 1989, will be releasing a new single very shortly. She won't tell us what the title is just yet, but later in the year she might be coaxed into doing some more dates. There should also be some dates from **Living In A Box** featuring the poor girl's Jason Donovan, **Richard Darbyshire**. It's also looking good for some dates from those dreadlocked desperadoes, **Milli Vanilli**, despite the fact that their single 'Blame It On The Rain' just can't seem to make a hit out of itself here.

Goth and grebo corner: the ever cuddly **Robert Smith** of **The Cure** will be releasing a solo album and this momentous event should be with us mid-year. **Pop Will Eat Itself**, who ended last year so well with their dates at the London Marquee, will be beaver away on a new album and hope to be doing a mega tour. Watch out for a few more dates from **The Cult** and **The Psychedelic Furs**. There probably won't be too much action here from **The Wonder Stuff** though, as they march out bravely to conquer the rest of the world.

Doctor Robert and the ever blossoming **Blow Monkeys** will be returning in the spring with the rather seasonally titled album 'Springtime For The World'. And we're sure it's going to be a good 'un.

The event of the summer should be a **Live Aid II** event. Nothing has been confirmed yet, but it's likely that the stars from Band Aid '89 plus other guests will be taking part in an open air spectacular at Wembley Stadium during the summer. More details when we get them.

Queen, who went down such a storm at their first Live Aid event, have just started work on a new album and things have been going so well it should be out before the end of the year. There's also the distinct possibility that they'll be doing some utterly faberoo mega dates towards the end of 1990. Queen's drummer, **Roger Taylor**, has also been working with his part-time band **The Cross** again and they're due to release an album which will initially only be available in Germany. Probably a sensible move . . .

And that's just about it. There's just time to say that **Happy Mondays** should be on the road again soon, **Electronic** will be releasing an album and **Bono** and **The Edge** from **U2** and **Bubbles** the chimp will be making an LP together produced by **Mark Moore**. And just remember that Christmas is only another 12 months away.



**ADEVA:
NEW
ALBUM**



**TRANS-
VISION
VAMP: NEW
ALBUM**



**SOUL II
SOUL:
MONSTER
TOUR**



ABRACADABRA

Disco Sales and Hire

owned and run by DJs. The Bullshit Free Zone instant interest free credit. OPEN six days. Late night Wednesday 9pm. Huge clearance of used equipment at bargain prices.

314 Nelson Road, Whitton, Middx TW2 7AH.
01-898 1127

DJ Studios

NOISE GATE STUDIOS

Calling all DJ's, rappers and producers, come and use the most up-to-date and credible recording studios in the West End.

01-497 3900

Additional services include jingles, adverts and mixing tuition.

9 Denmark Street, London WC2 (off Charing Cross Road, nearest tube station — Tottenham Court Road)

Tuition

FACTSHEET on mixing. Call 021-766 7822.

Re-Mixing

LEARN HOW to remix. Get bad! 01-570-1581.

Disco Equipment Wanted

YOUNG'S DISCOCENTRE requires used equipment/lighting 01-485 1115.

EAST LONDON'S EARLY RISER DISCO CENTRE

50 Beulah Rd., Walthamstow, London E17

- SALES, SERVICE, HIRE
- MASSIVE STOCKS • MAIN AGENTS
- DISCOUNT PRICES
- NEW PART X, S/H EQUIPMENT
- SPECIAL OFFER EVERY WEEK

Visit our Showroom or Phone
Tel: 01-520 3401

For Hire

YOUNG'S DISCOCENTRE: Citronic systems, Technics SL1200's, lights, smoke, free delivery service available — showrooms (Camden) 01-485-1115.

LOWEST PRICES — FREE DELIVERY. TECHNIC SL 1200's AVAILABLE. Largest range of disco equipment available in London. 368 9852/361 1144/659 9022/778 6984.

DISCO EQUIPMENT Hire at the best rates around. Complete systems from £10-£50, wide range of lighting and special effects also available. Call us first for our price list. Stage 2, Watford 30789.

Mixing Tuition

BPM LIST £9.95!!! Mercury, 41 Penryn, Oldham, OL2 6BR.

DOUBLE TROUBLE are teaching all standards of mixing and transform scratching combining their famous studio effects at Noisegate Studios 01-497 3900 (24 hours).

DMCS MIKE GRAY will teach you everything! 01-657-6021.

BASIC MIXING TECHNIQUES. Free Factsheet 0706-841-411.

ALL STANDARDS taught by "THE COMMISSION" call Unique Productions on 021 766 7822.

Mobile Discos

DAVE JANSEN — 01-690 7636

ELECTRIC VOLCANO (0225) 783190 Wilts.

ORANGE DISCOTHEQUE Centre LTD

0734 509969
589453 (24 HRS)
507072 (FAX)

734/736
OXFORD ROAD,
READING
BERKS RG3 1EH

ORANGE HIGH PERFORMANCE MOSFET AMPLIFIERS. PROBABLY THE BEST VALUE FOR MONEY AMPLIFIERS IN THE COUNTRY
SA400 WATT STEREO £325 INC.
SA700 WATT FAN COOLED £449 INC

NEW YEAR OFFERS FROM ORANGE
CUSTOM SOUND 115 HT 200 WATT LOUSPEAKERS £399 PER PAIR INC.
ORANGE LS 200 WATT LOUSPEAKERS £299 PER PAIR INC.

TRANSTEC RADIO MICROPHONES £299 INC.
MARTIN JUNIOR 700 FOG MACHINE £229 INC.
MARTIN MAGNUM 1600 FOG MACHINE £399 INC.
FX4 LIGHTING CONTROLLERS £199 INC.
OHM B2 215 WOOFERS £827 PER PAIR INC.
COMUS LIGHT SCREENS FROM £139.99 EACH INC.

MIXERS MIXERS MIXERS
LARGE RANGE IN STOCK
VIVANCO, CITRONIC, HARRISON, PHONIC, N.J.D. AND NUMARK
NOW IN STOCK
THE NEW NUMARK 1275 MIXER £299 INC.

ONLY THE BEST EQUIPMENT FROM PROBABLY NOW THE BEST DISCOTHEQUE RETAIL COMPANY IN THE UK. WE ARE MAJOR STOCKISTS OF ALL THE MAIN SUPPLIERS. INCLUDING CLOUD, CITRONIC, N.J.D. TECHNICS, JBL, OHM, BOSE, CUSTOM, SOUND, H&H, SCOTT, NUMARK, HARRISON, ANYTRONICS, ICE, COEMAR, COMUS, OPTIKINETICS, STUDIOMASTER, ZERO 88, JEM, STANTON, ORTOFON.

TECHNIC TURNTABLES THE BEST SCRATCHING AND MIXING UNIT IN THE BUSINESS £269 INC
1200s + 1210s WHILST STOCKS LAST BUY NOW!

ORANGE FLIGHTCASING SERVICE
PROBABLY THE BEST SERVICE OFFERED. RING NOW TO DISCUSS YOUR INDIVIDUAL REQUIREMENTS.

POWERDRIVE RANGE OF STANDS AND BARS ALWAYS IN STOCK. PLEASE RING FOR FULL DETAILS AND PRICES.

TRADING TERMS
FREE DELIVERY IN MAINLAND UK. INSTANT FINANCE AVAILABLE. FAST AND EFFICIENT MAIL ORDER SERVICE.

ORANGE OWN LIGHTING EFFECTS AT PROBABLY THE BEST VALUE FOR MONEY PRICES IN THE INDUSTRY.

PAR 56 CANS	£34.99	ORANGE FIRE FLY	£499.00
PAR 36 PINS	£13.99	ORANGE MOONFLOWER.....	£399.00
SINGLE SCANNERS	£34.99	ORANGE STROBE.....	£89.00
TWIN SCANNERS.....	£74.99	4 CH CONTROLLERS.....	£79.00
4 HEAD SCANNERS.....	£139.99	SOUND TO LIGHT SCANNERS 4 HEAD	£149.99

ALL PRICES QUOTED INCLUDE LAMPS, VAT, AND FREE DELIVERY.

HAPPY NEW YEAR FROM ALL AT RECORD MIRROR

ZODIAK DISCO SALES & HIRE



NEW & S/H DISCO EQUIPMENT
FULL SERVICE — REPAIRS FACILITY AVAILABLE
LOTS OF BARGAINS ALWAYS STOCKED

★ WIN A BRAND NEW MICRO ELITE SMOKE MACHINE ★

FREE DRAW: JUST SEND CARD NAME & ADDRESS

"Everything for the mobile and club D.J."

CONTACT: STEVE, UNIT 10, STUKELEY ROAD, INDUSTRIAL ESTATE, HUNTINGDON, CAMBS. PE18 6HH. JUST OFF A604.

0480 450934



S.L.V.
SCANNERS £25
SPINNERS £35
PAR 64 CANS INC. VAT. £30



STOP PRESS ● STOP PRESS ● STOP PRESS ● STOP PRESS

THE HOTTEST DANCEFLOOR HITS CAN NOW BE HEARD ON THE COOL CUTS CLUBLINE

For excerpts from each week's new entries to the most upfront dance chart in the UK — the RM Cool Cuts.

PHONE 0898 200106.

Rates 38p per min. peak. 25p off peak.

DANCE

EDITED BY TIM JEFFERY

JAMMED UP

Just when you thought **Technotronic** couldn't pump up the jam again — they have! In fact, the new single 'Get Up' is possibly just a tad better than their previous monster hit. The familiar catchy techno hookline, pounding bass beat, and essential nasal female rap are all there. And no doubt the singalong "Get up, get up, get busy" chorus will have many a drunken raver sword dancing over his Bic disposables this hogmanay.

"Nice one Felly," I hear you cry. Well, I know it sounds exactly like Felly, but actually it's not. She's left Technotronic to pursue a solo career, leaving the new girl, Ya Kid K, to stick a peg on her nose and perform the vocal chores. Then again it could have been Ya Kid K on 'Pump Up The Jam' all along, with Felly as decoration, who knows?

Ya Kid is a 17-year-old born in Kinasha, Zaire, who studied performing arts in Antwerp and who actually wrote both 'Pump Up The Jam' and 'Get Up'.

She started rapping at parties, dropped her real name of Manuela Barbara Kamosi Moaso Djogi (honest!), ran away to Chicago aged 15 and then teamed up with Felly and musician Jo Bogaart back in Belgium!

Now, apart from Brussels sprouts, it looks like Technotronic might be the best thing to come out of Belgium since, um . . . erm . . . well, New Beat? (snigger snigger).

Richie Blackmore

Q CUT 'Who Needs A Love Like That?' is the question posed by **Cut The Q**, who have some endearing vocals supplied by London lass, Angie Farr. This breaking down of the north/south divide came about when Angie, in time honoured tradition, answered an ad in a music magazine for a singer and found herself at an audition with 49 other people.

Her efforts earned her the train fare to Nottingham and hence to the studio, where, joining hands with the four guys who make up **Cut The Q**, they recorded their first track 'Crackdown'. Picked up by the Submission label, it went on to become 'big in France'. Strange chaps, the French, who asked for a remix. But they didn't want a hi-tech piece of digital business; no, they wanted it to sound like a live band. One re-recording later, and the results can still be heard on French radio.

'Who Needs A Love Like That?', also on Submission, is thankfully devoid of such a 'rock' mix, though there is a fine remix by Groove that's bubbling up the **mm Club Chart** to prove that there is life outside Manchester after all.

Muff Fitzgerald



ELECTRA REMIXES

DESTINY (THE MELLOW MIX) · AUTUMN LOVE — FUTURE 4 (THE NEXT CHAPTER)
FEATURING PAUL OAKENFOLD'S NEW AGE CRAZE LET LOOSE ON STUNNING VINYL!

Dance music fans of London pirate radio station **Kiss FM** were celebrating the announcement last month that it will, after all, be allowed to 'go legal'. On December 18 the station was awarded the second incremental FM franchise for Greater London by the Independent Broadcasting Authority.

The move brings to an end the station's year-long battle to win an IBA contract, after it voluntarily came off air last December.

It was a case of second time lucky — Kiss FM's first application was rejected in favour of London Jazz Radio back in September.

The good news was greeted with justifiable festive frivolity at Kiss FM's North London offices.

"I can't think of a better Christmas present, other than the Chopper bike I got back in the Seventies!" joked an overjoyed Gordon Mac, the station's founder and managing director.

He expects the station to be back on the air within six to eight months, and sticking rigidly to Kiss FM's ethos of "Radical Radio". Formed in 1985, the station's innovative style soon attracted a loyal following during their four years as a pirate, and it became a role model for many other small-time operators. Past and present DJs include such luminaries as Tim Westwood, Danny Rampling, Coldcut, Jazzie B, Jay Strongman, Bob Jones, Norman Jay, Judge Jules and Colin Dale.

And there is no shortage of other would-be radio stars queueing up with demo tapes, says Gordon. "All of a sudden I've got a million DJs who want to know me!"

Kiss has secured £2.4 million backing from Virgin Records, publishers EMAP and Centurion Press. It will broadcast to a potential audience of 6.5 million.

The 24-hour, seven-day-week schedule will continue to champion diverse forms of music, catering for mainstream and minority tastes, from soul, hip hop and house to reggae, jazz, blues, R&B, bhangra and world music.

"We are going to be promoting new music and new bands, and, unlike other stations, we will be playing records before they get into the charts," explained Gordon. "We will be one of the first stations in the country to play new acts before they have even been signed up to a record company." **Richie Blackmore**

JOMANDA GO!

With about a year separating 'Make My Body Rock' and their new track 'Don't You Want My Love', **Jomanda** can hardly be described as prolific recording artistes. Their first dancefloor smash on the obscure Back To Basics garage EP last winter, before being repackaged and picked up here in the summer. Now RCA Records have wasted no time snapping up their new track as a belated stocking filler from New York's Big Beat label. And a big beat it certainly is. Kicking off with a wailing acappella intro, the three New Jersey girls let rip in classic gutsy garage style.

They've dedicated 'Don't You Want My Love' to DJ Tony Humphries and the Zanzibar Club, where it's already a confirmed club classic. To see why, check the Bizzy Ass Breakdown version, when the sparsely hypnotic synthesiser cuts in, the bassline rumbles and the vocals start rattling cups off the shelf.

All the different groovy mixes were knocked up by the Backroom Productions team of Dwayne "Spenny" Richardson, Derek Jenkins and Cassio Ware. With a name like that, Mr Ware Should have no problem adding up the royalties. **Richie Blackmore**

'Don't You Want My Love' by Jomanda is released by RCA records on January 15.



LIMITED
EDITION 12"
OUT NOW



FXR 121

Let's get this into perspective. Two records don't constitute a Swedish invasion, more a co-ordinated launch of the two most successful dance acts from that country. Treading Leila K's path, **Titiyo** comprises the silken tones of chanteuse Titiyo Jah and the musicianship of Magnus Frykberg, the lady herself already resigned to being known as Neneh Cherry's half-sister.

'After The Rain' is a long way from the house and rap styles that dominate our own dance charts, an unclassifiable blend of funk and jazz (but nothing like jazz-funk) kept tightly together by Titiyo's singing. Though she started out as, of all things, a percussionist in her dad's band, she's very insistent about the singing bit. "I don't rap," she states in a rare moment of purpose. Magnus, in contrast to Titiyo's bashful, quiet demeanor, rattles on non-stop about his first loves, James Brown and the JB Allstars, who, he says, sum up all that's brilliant and long-lasting about dance music.

So how about the inevitable, Titiyo, is it a help or a hindrance being related to the infamous Ms Cherry?

"Well, um, I think I'm much more likely to get noticed because of that. As to what I would say to somebody who said I sounded like her? Well . . ."

" . . . I think it would be a fantastic compliment," butts in Magnus.

"Yes, it would."

But she doesn't anyway, so it matters not a jot. **Phil Cheeseman**



C O O L C U T S

- 1 (NEW) **JUNGLE FEVER/THE FUNK FLOWS FREESTYLE** Transphonic
US NuGroove
Heavy hypnotic techno funk groove. Pure dynamite.
- 2 **SOMETIMES** Max Q
Mercury
- 3 (NEW) **MOTHERLAND** Tribal House
Cooltempo
Deep rumbling bass and soaring soulful vocals in a tribute to Africa
- 4 **GET UP!** Technotronic
Swanyard
- 5 (NEW) **WHAT ABOUT THIS LOVE** Mr Fingers
ffrr
Cool, melodic, almost easy listening house from Larry Heard
- 6 **CONTROL YOURSELF COUSIN** Homeboy
CT
- 7 **DON'T YOU WANT MY LOVE?** Jomanda
US Big Beat
- 8 **MUSICA DE AMOR/AMOEBA** A Man Called Adam
Ritmo
- 9 (NEW) **DONE BY THE FORCES OF NATURE** Jungle Brothers
USWEA
Long awaited major label debut album. Take your pick from 16 hot tracks
- 10 **NIKKI NANNA** Yanni
US Perfect Timing
- 11 (NEW) **OUT OF CONTROL** New Scene
German Boy
Exciting Euro house that shifts through several driving rhythms
- 12 **ODE TO A FORGETFUL MIND** PM Dawn
Gee St
- 13 **MIGHTY REAL** Demi Monde
White Label
- 14 (NEW) **CODE NAME ALICE** 2 Risky
Capitol
Irresistible pop funk with 'Last Night A DJ' bassline and 'Everyone's A Winner' guitar riff
- 15 **GOT TO HAVE YOUR LOVE** Mantronix
Capitol
- 16 **JOURNEYS INTO RHYTHM** Audio One
Room Service
- 17 **DER ERDBEERMUND** Culture Beat
German CBS
- 18 (NEW) **HELLO** Beloved
WEA
More pop orientated than 'Sun Rising' but plenty of clubwise mixes to choose from
- 19 **90 808** State
ZTT
- 20 **HOLD ME BACK** West Bam
Swanyard

HEAR THE HOT DANCE TRACKS NOW!

COOL CUTS CLUBLINE 0898 200106

Clubline plays excerpts from the new entries to the Cool Cuts chart

25p per minute cheap rate, 38p per minute peak. Original Artists PO Box 174, Brighton



Cool Cuts is a guide to the happening dance tracks across the country compiled with the help of DJs. City Sounds, 8 Proctor St London WC1, 01-405 5454, and Zoom Records, 232 Camden High St London NW1, 01-267 4479. It is not a sales chart



•'After The Rain' by Titiyo is out now on Arista

KYM MAZELLE
was that all it was

THE NEW SINGLE



OUT 8th JANUARY

TAKEN FROM THE ALBUM "CRAZY" AND REMIXED BY DAVID MORALES

DANCE

CONTINUED

LET YOUR FINGERS DO THE WALKING

What a difference two years can make. Back in 1987 Larry Heard's alter ego **Mr Fingers** was best known as a purveyor of determinedly futuristic house instrumentals such as 'Washing Machine' and 'Can You Feel It'. Now as we disappear into the Nineties, Mr Fingers has reappeared, not to give us more minimalist warblings, but a rather nice song sweetly sung that verges on easy listening. 'What About The Love' is a throwback to the gentler moments Heard produced with Fingers Inc, as well as an accompaniment to the excellent work he's currently doing with Mondeé Oliver on the Gherkin label. In the same way as 'Can You Feel It' fitted the original house scene, 'What About The Love' matches a growing trend against the banal sample tracks with which we're currently swamped. Like his recent collaborator Lil Louis, Larry Heard's showing himself to be a man of many styles.

Tony Farsides

'What About The Love' is out now on US Gherkin, and will be released here soon on ffr



HEAVEN

12" RE-MIXES AVAILABLE THIS WEEK
INCLUDING THE FRANKIE FRONCETT MIX

CBS 655432 8

ALSO VERY LIMITED EDITION 12" FEATURING LONG VERSION OF
"UNDERESTIMATE" CHECK SELECT STORES FOR AVAILABILITY

CBS 655432 5

DANCE

C O N T I N U E D

A NIGHT AT THE OFRA

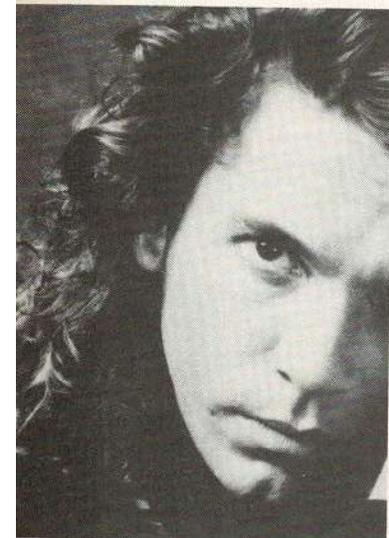
After seeming to have finally drifted back into obscurity, Israeli singer **Ofra Haza** has once again re-emerged to try to build on the notoriety afforded her when Coldcut cut her into their seminal Eric B & Rakim 'Paid In Full' remix back in 1987. Going against every principle of good taste, the Yemenite singer's new release 'Ya Be Ya' is a great example of that American institution — the shrink wrapped, picture covered, pop dance remix. Like an aural equivalent of cosmetic surgery, the latter are methods by which the US record industry try to give dancefloor appeal to the old, the infirm, or the incapable, aided by whoever the latest hot shot remixer is. It's more often than not a recipe for disaster but once in a while, as in Ofra's case, the results are delightful. Mixed by The System's David Frank, 'Ya Be Ya' mixes dope beats with a truly trash disco song and adds Eastern string arrangements seemingly borrowed from the Lawrence Of Arabia soundtrack. An essential purchase which fully complements similar efforts such as Justin Strauss's remix of Tina Turner's 'Steamy Windows' and Murry Elias's work with soca star Arrow.

Tony Farsides

MAD MAX **M**ax Q, the collaboration between Michael Hutchence of INXS and Aussie musician Ollie Olsen, didn't exactly set the charts alight when the project was launched last year. Expectations that Todd Terry at the controls would mean more rock/dance tracks of the calibre of Ben Liebrand's superb remix of 'Need You Tonight' never materialised. The album lacked direction and ended up sounding like a second rate Tin Machine (without the suits), and a great opportunity had been wasted.

All it needed of course was the right remixer/producer to transform it into a groove worthy of dancefloor attention, and at last it's happened. 'Sometimes', taken from Max Q's self titled album, has been stripped down to basics by Paul Oakenfold and rebuilt with layers of floating synth harmonies, a familiar Seduction bassline and a dab or two of tinkling ivories, to give it the aura of The Beloved's 'The Sun Rising' and make it a potentially massive hit.

Tim Jeffery



STERLING VOID

set me free

· vocals ·

P A R I S B R I G H T L E D G E

7"
4 mix 12"
CD
OUT NOW

DJI 655522 6-7-2



DJ JAMES HAMILTON'S DIRECTORY

BEATS & PIECES

KISS-fm's ceaseless campaigning has finally paid off and has been awarded one of the two new incremental radio licences for London meaning legal 24 hours a day black dance music radio will be coming to the capital at last. For the full story see page 33 in **rm Dance** . . . Manchester of course already has the country's first black music incremental station, **Sunset 102FM**, while, less well publicised, the Milton Keynes based **Horizon Radio** (a localised recent offshoot of **Chiltern Radio**) is programming mellow soul and dance music to meet the demand that market research interestingly revealed among the mainly young population of this rurally scattered new town area . . . **BBC Radio 1**, however, is dropping (hopefully only temporarily) **Robbie Vincent's** Saturday show, a valuable rarity we can ill afford to lose in that it has kept faith and pace with modern developments in the sort of soul that is heard on US radio, rather than following dance music fashion . . . **Neneh Cherry's** sleekly jogging **Soul II Soul** (and, midway, **De La Soul**)-ish **98 $\frac{1}{4}$ bpm** 'Inna City Mamma (Completely Re-Recorded Extended Version)' (Circa Records YRT 42) is coupled commercially by the similar **97 $\frac{1}{4}$ bpm** 'Kisses On

The Wind (Lovers Hip Hop Extended Version)', urgently jittering **0-116bpm** 'The Next Generation' and funkily jiggling **110 $\frac{1}{2}$ bpm** 'So Here I Come', but is also in a confusion of separate promo combinations and remixes that will be detailed fully next week . . . **K.A. Posse** 'Dig This', reviewed last issue, is indeed now out here (D.J. International Records 655518 6) . . . **Hijack's** label turns out to be called **Rhyme Syndicate Records**, not made clear on the promo . . . **Adeva's** promoted **K-Y-ZE** rap mix has been released commercially as 'Beautiful Love (Remix)' (Cooltempo COOLXR 195), coupled with other unheard mixes . . . **Chad Jackson** has remixed **Rob Base** 'Turn It Out' for imminent UK release, in contrasting house and rap styles . . . **Key Roberts**, the veteran northern soul DJ/producer who now runs Stafford's **Blue Chip Recording** label (as well as jocking on Manchester's **Sunset FM**), is the uncredited creator of the current clever 'hip house' remix of **Andy Stewart** 'Donald Where's Your Troosers?', and would love to see it in The Club Chart! . . . **IT'S SUCH A GOOD VIBRATION!**

HOT VINYL

MR. FINGERS

'What About This Love'

(US Alleviated Music ML2208)

A breeze of fresh air, this Larry Heard created beautiful lushly jazzy and gentle, keyboards tinkled and washed, soothingly crooned pulsing **113bpm** swayer is deep house if it can be counted as house at all (lovely Dub Version too), real mood music.

FLOWMASTERS

'Energy Dawn (I Wanna See You Dance)'

(XL Recordings XLEP-103, via CityBeat)

Frankie 'Bones' & Tommy Musto, amongst their many guises on their own US labels, are now also signed direct in the UK as the Flowmasters for this simple phrases repeating Hamilton Bohannon meets Sueño Latino-ish pulsing and shuffling **122bpm** deep house jiggler, in Club Mix, Techno Energy and Bassline Energy versions, flipped by the different though also **122bpm** jittery chugging title repeating 'Let It Take Control', in self descriptive Pumped Piano and Heartbeat Mixes, plus the 'Tubular Bells'-ish dry drums tripped throbbing **120bpm** 'House The Crowd (Dub The Crowd)'

2 IN A ROOM

'Do What You Want'

(US Cutting Records CR-232)

Good value double-sided remixes from the various New York producers created recent album, coupling this samples prodded strong chantingly rapped beefily bounding hip house stormer, in a **120 $\frac{1}{2}$ bpm** 12-inch Remix and Deep Dub, with the equally vigorous but more jerkily lurching Loleatta Holloway title line sampling 'Take Me Away', in Little Louie Vega & Aldo Marin's **123 $\frac{1}{8}$ -0bpm** Vol. 1 Remix and the self identifying **123 $\frac{1}{2}$ bpm** Junior Vasquez Mix.

S.L. TROOPERS Featuring SWEET PEA

'Movement'

(Music Of Life NOTE 32)

Supported now by Norwood's Crimemaster T, DJ Woodhouse and Jono, it was Sweet Pea who rapped 'Mellow Mellow Right On' for LA Mix's album, his London locations naming angry worded **123bpm** frantically scratching funk woven exciting abrasive rap being flipped by the equally well worded and funky but less frenetic **124bpm** 'There It Is' (both with instrumentals).



QUINCY JONES featuring Ray Charles and Chaka Khan 'I'll Be Good To You'

(US Qwest 0-21408)

Rapped by Ray and seared by Chaka, this instantly massive Brothers Johnson revival has been brilliantly remixed by Arthur Baker a variety of different ways, closest to the album version in the jolting jiggly swingbeat **110 $\frac{1}{4}$ -0bpm** 12" Remix but perhaps hottest in the much slower Soul II Soul-ish swaying **98 $\frac{1}{8}$ -99-0bpm** Good For Your Soul Mix, while at the opposite extreme (a wonderful thing, modern technology!) the same basic track's synth chopped Around The House Mix is a loping **118-0bpm**, with stuttery more acidically cantering **118-0bpm** Around The House Dub, drily thudding **0-99-99 $\frac{1}{2}$ bpm** Good To Your Soul Dub, and tricksily juddering **0-110-110 $\frac{1}{2}$ -0bpm** 12" Remix Dub versions too on the good value import, the UK 12-inch (Qwest W2697T) due around now apparently being restricted to just the here somehow **98 $\frac{1}{8}$ -98 $\frac{1}{2}$ -0bpm** Good For Your Soul Mix flipped by the **118-0bpm** Around The House Mix and an **110bpm** edit of the 12-inch Remix. Meanwhile the musical odyssey-like stunning album, **QUINCY JONES 'Back On The Block'** (Qwest WX 313), features (often in interesting juxtaposition) a myriad of stars too many to mention plus a remarkable young boy called Tevin Campbell of whom great things are expected in the future, variously performing on the funkily jogging **105bpm** title track, jiggly **101 $\frac{1}{2}$ bpm** 'I Don't Go For That', chunkily lurching **110bpm** 'I'll Be Good To You' (these three being the most easily danceable swingbeat-ish cuts), sassily rhythmic acappella **106bpm** 'Wee B. Dooinit' (Quincy, as previously revealed, tapping the metal plate in his skull!), conversation and acappella introed brilliant flying jazz **0-135-0bpm** 'Jazz Corner Of The World/Birdland', gorgeous lushly crawling **0-33-0bpm** 'Septembro (Brazilian Wedding Song)', sweetly swaying **0-82 $\frac{1}{2}$ -0bpm** 'Tomorrow (A Better You, Better Me)', jerkily dated **107 $\frac{1}{2}$ bpm** 'One Man Woman', romantically doodling **0-16/32bpm** 'The Secret Garden', meandering gospel-ish **42 $\frac{1}{2}$ -0bpm** 'The Places You Find Love'.

RAZE

featuring

Lady J & The Secretary of Ent. 'All 4 Love (Break 4 Love 1990)'

(Champion CHAMP 12-228)

One of the monster grooves of '88, let alone '89, in its way as enduring as 'The 900 Number' and even more influential as the basis for innumerable adaptations, the lightly lurching 'Break 4 Love' is now in a cooing girl wailed and rhythm riding guy rapped chugging **119 $\frac{1}{2}$ bpm** new adaptation by its own creators (in Club Mix, Rob's Rap Mix, Dub Instrumental and Acappella versions), hot on promo for those who were mailed it and more recently on Da SHEET Records import ahead of full UK release.

HOW II HOUSE

'Time 2 Feel The Rhythm'

(Outer Rhythm FOOT 2, via Rhythm King)

Excitingly fierce smacking jangly synth stabbed bounding electro-techno leaper, in the typically uncluttered style of Bigshot Records on which it was originally imported — as **'Time To Feel The Rhythm'** (VS 144) — in **124-0bpm** Def Party and **124bpm** Symphonic Mixes, these here being **123 $\frac{1}{2}$ bpm** with the Def Party Mix now for some reason called instead the Detroit Mix, which is confusing as the import flip's separate drums throbbled 'Unlock The House' is what's in **123-0bpm** Detroit and **122bpm** Maddhouse Mixes, here only the now **121 $\frac{1}{2}$ bpm** Maddhouse Mix being included.

49ERS
12/BRW 157
TOUCH ME

STANDING ON THE VERGE
OF GETTING IT ON

.THESE ARE THE NINETIES

FAB



"THE VOICE OF THE DECADE"



mondee
oliver
stay
close
12/BRW 162

SEDUCTION

'Two To Make It Right'

(Breakout USAT 679)

David Cole & Robert Clivillés created catchy worded girls cooed and squawked funky drummer thundered and 'Champ' organ prodded scratchy lurching jitterer in latin hip hop-ish **115 1/4-115 1/2-115 3/4-116 1/2-0bpm** Club Mix and **115 1/2-115 1/2bpm** Radio Remix versions, flipped by alternative more vigorous bassily throbbled galloping **(0-)121 1/4-121 1/2-121 1/4-0bpm** Hip House Vocal and **121 1/4bpm** House Dub versions.

LOLEATA HOLLOWAY

'Heartstealer (The Freddie Bastone Mix)'

(Saturday SDY 11, via Pacific)

Recorded here just prior to her new RCA deal, this authentically garage styled (rather than Hi-NRG, you may be relieved to hear!) Ian Levine, Ralph Tee & Steven Wagner produced throatily growled — if not phlegm constricted — loosely shuffling looper is in two **119 1/2bpm** Bastone mixes plus a more drily throbbing **119 1/4bpm** Jon Williams Mix.

JERRY EDWARDS

'I Am Somebody'

(RePublic Records LIC2 021X, via Rough Trade)

The final single to be extracted from last summer's Blaze produced 'Paradise Regained' garage compilation, a Rock Shox remixed classy centering slick gospel-ish floater in fluidly bass-ed lovely loose **(0-)120 3/4bpm** Amazin' N.J. and **120 3/4bpm** Dubbin' N.J. Mixes, or tighter more mechanically driven **(0-)118 3/4bpm** Blazin' Soul, **118 3/4bpm** Piano Dub and **119 1/2bpm** Paradise Regained Mixes (Acappella too).

3RD BASS

'The Cactus Album'

(US Def Jam FC 45415)

Along the lines of the Beastie Boys meeting De La Soul, this obviously calculated though rather good tracks crammed rap album has many brief verbal interludes and other longer wacky bits, MC Serch (sic) and Prime Minister Pete Nice firin' up the Pink Floyd clocks introed "what's the time?" questioning jiggly bubbling **0-103bpm** 'Steppin' To The A.M.', Blood Sweat & Tears 'Spinning Wheel' prodded **0-107 1/4bpm** 'Sons Of 3rd Bass', jazzily sinuous **(0-)98 3/4-0bpm** 'Monte Hall', rolling **0-101 7/8-0bpm** 'The Gas Face', jerkily shuffling **110 1/2-110 3/4bpm** 'The Cactus', chugging **103-0bpm** 'Wordz Of Wisdom', hip house-ish **112 1/4bpm** 'Brooklyn-Queens', aggressive **0-110bpm** 'Oval Office', jogging **94 1/2bpm** 'Soul In The Hole', brassy **(0-)98bpm** 'Product Of The Environment', scrubbing **(0-)101 1/4bpm** 'Triple Stage Darkness'.

MC'S LOGIK

'Peace & Unity'

(Submission DJSUBX 017)

This fast gruff guy rapped and Val Alexandre wailed jittery twittersy **120bpm** hip house leaper, remixed by Groove, is coupled for good value (on promo, anyway) with the 'Longshot Kick The Bucket' raggamuffin started then squiggly tugging rap 'n' scratch **89 3/4-105 1/4bpm** 'Lay Down The Law' (featuring MC Law), fast talking samples and scratches woven deceptively simple sounding

0-119 1/4bpm 'Operate Logikally', and Monie Love-like fierce jiggly **116 1/2bpm** 'Personal Vendetta'.

ALTERNATIONS

'Feel It For You'

(US RCA/Popular 9132-1-RD)

Dave Morales remixed gasping breathy male and female vocals punctuated acidically sizzled though unhurriedly ticking twittersy Raze-ish rambling looper in **0-120bpm** Sensitive, **0-120 1/4bpm** Planetary Access, **120 1/4bpm** Jungle and jerkier Indian Summer Mixes, apparently due for UK release.

YANNI

'Niki Nana'

(US Private Music 2060-1-PD)

Initially hotter in its bass booming monotonous (though doubtless hypnotically grooving through huge speakers) house-ishly instrumentated yet strangely slow **109 1/4bpm** David Morales mixed lurching instrumental Red Zone and B-Boy Mixes, the flip's rumblingly building at times 'Going Back To My Roots'-like afro-type chanting Private Mix and fully vocal Album Mix/Radio Edit are more dramatic.

MASSIVE SOUNDS

'Free South Africa'

(RePublic Records LIC2027X)

Now with raggamuffin accented spoken unhurriedly loping vaguely afro funk-ish new **117 1/4bpm** Uhuru and **117 1/4-0bpm** Amandla Mixes, this oddball Bobby Konders & Tommy Musto production still has its originally imported better black slogans overlaid though otherwise instrumental more fluidly pulsing organ doodled deep house **120 1/2-0bpm** Wds. of Truth Mix and the pipingly tootled striding raggamuffin house **118 1/2-0bpm** 'Ruff & Massive (Realitytime Mix)', from last summer.

'BIG BABY'

'Big House'

(US Big Productions BP 1000)

'Big Paul' Punzone + 'Baby Hec' Romero created (which explains their name!) simply effective 'D' Train-ish synth chorded thrumming and rattling sparse house galloper with what sounds like Mrs Thatcher saying "get on down and par-tay", in **126bpm** House, **126 1/4bpm** Work It, and washing machine-style **0-126 1/4-0bpm** Deep In Big Baby Acid Mixes.

SLY & ROBBIE

'Dance Hall (Jam Fierce Dance Hall Remix)'

(Fourth & Broadway 12BRW 153)

A bit slow but hip house-like thanks to its continuous Lyn Collins "yeah — wooh!" break beat, this powerfully pounding **0-112 1/2-0bpm** jiggly lurching, jangling and rapping funk roller builds a massive momentum, with a similar No Bass In Yo Face Mix and straighter hip house **116 1/4bpm** Jam Fierce House Vocal Dub.

DOUBLE J

'Bless The Funk'

(Fourth & Broadway 12 BRW 152)

DJ Mark The 45 King produced Hi-Tension title line prodded jaunty **122 3/4bpm** jazz-funk-ish hip house jumper, gruffly rapped in bursts, with virtually instrumental **123 1/4bpm** Club and Instrumental mixes.



DE LA SOUL — rap masters of '89



SOUL II SOUL — biggest act of 1989

THE HAMMYAWARDS

"OH, NOT AGAIN!" Yo, MC Jammy Hammy here, and as the potted ranks of Rocking Flowers wriggle and nod to yet another Loleatta Holloway sampling piano driven Italian house pounder, it's time once again to present the annual club music awards that show what *really* happened in 1989. All performance statistics are derived from the year-end Club Chart that you will find in the last (December 23/30) issue of **Record Mirror**.

THE CLUB CHART HIT OF 1989: Soul II Soul 'Back To Life' (10 Records), year end number one.

RUNNERS UP: Doug Lazy 'Let It Roll' (Atlantic), Black Box 'Ride On Time' (de/Construction)

NUMBER ONE FOR LONGEST: Soul II Soul 'Keep On Movin' (10 Records), eight weeks (yet only number four in the year end ranking)

RUNNERS UP: Soul II Soul 'Back To Life' (10 Records), Black Box 'Ride On Time' (de/Construction), Lisa Stansfield 'All Around The World' (Arista), each six weeks at number one

THE CLUB CHART ARTISTES OF 1989: Soul II Soul, number one with all three of their entries

RUNNERS UP: Adeva, Lisa Stansfield, De La Soul, Bobby Brown, Inner City

THE CLUB CHART LABELS OF 1989: 1 (1) frrr, 2 (2) Cooltempo, 3 (9) 10 Records, 4 (—) BCM Records, 5 (11) Atlantic, 6 (—) Big Life, 7 (4) MCA Records, 8 (—) RePublic Records, 9 (—) Desire, 10 (3) Breakout, 11 (re) Def Jam, 12 (—) DJ. International Records, 13 (—) Arista, 14 (re) RCA, 15 (17) CityBeat, 16 (—) de/Construction Records, 17 (20) Warner Bros, 18 (re) Motown, 19 (—) Creed, 20 (6) Champion

RECORD COMPANIES OF THE YEAR (labels ranked by hit strength): 1 (1) London (frrr), 2 (3) Chrysalis (Cooltempo), 3 (10) AVL (10 Records/Circa), 4 (2) WEA (Atlantic/Warner Bros/WEA/ZTT/Cold Chillin'), 5 (—) BMG (Arista/RCA/de/Construction/Motown), 6 (—) BCM Records, 7 (16) Big Life (Big Life/Ahead Of Our Time), 8 (5) MCA Records, 9 (18) RePublic Records, 10 (—) Desire, 11 (4) A&M (Breakout), 12 (—) Westside Records (DJ. International Records/Trax), 13 (7) CBS (Def Jam), 14 (15) CityBeat, 15 (—) Creed, 16 (8) Champion, 17 (—) Big One, 18 (—) Swanyard Records Limited, 19 (6) Rhythm King, 20 (—) Profile

WE TRY HARDER (at number two): Cooltempo

PUT YOUR HANDS TOGETHER

A LITTLE BIT OF THIS, A LITTLE BIT OF THAT

BRIXTON BASS MIX
(REMIXED BY BLACKSMITH)

PLUS "A RHYTHM FROM WITHIN"
(DANNY RAMPLING REMIX)

REMIXED FROM THE ALBUM
"A LITTLE BIT OF THIS, A LITTLE BIT OF THAT"

THE POWER GENERATION

WE DO TOO (and only got going when the year was half over): BCM Records

THE MAGIC TOUCH (producers/remixers of the year): Jazzie B & Nellee Hooper

RIGHT ON TIME (Italy's DJ producer): DJ Lelewele

A GOOD VIBRATION: Loleatta Holloway 'Love Sensation' (Salsoul)

FLOWER POWER (rap act of the year): De La Soul

SLEEPERS OF THE YEAR: The 45 King 'The 900 Number' (Doctor Beat/US Tuff City), Frankie Knuckles Presents 'Your Love' (Trax), Kariya 'Let Me Love You For Tonight' (Sleeping Bag Records)

AHEAD OF ITS TIME: 'Back To Basics' (US New York Underground EP)

IMPORT OF THE YEAR (prior to UK release): Doug Lazy 'Let It Roll' (US Grove St.)

COMEBACK OF THE YEAR: Chaka Khan 'I'm Every Woman' (Warner Bros), and other remixes

BREAK 4 LOVE: Lil Louis 'French Kiss' (ffrr)

BEAT OF THE STREET: Raze 'Break 4 Love' (Champion)

BREAK BEAT OF THE YEAR: James Brown 'Funky Drummer', and still Lyn Collins 'Think (About It)' (Polydor/Urban)

BONESBREAKER OF THE YEAR: Frankie "Bones"

JANGLING IVORIES: 'Going Back To My Roots' (any version)

BIRD WATCHERS: 808 State, Sueño Latino

STRAIGHT TALKERS: NWA

(Dionne) WARWICK WALKERS: Smith & Mighty, Sybil

2 TONE 2 TIMER: Longsy D 'This Is Ska (Sk'acid Mix)' (Big One)

SHOCK HORROR: "acid house"

ACIEED LIVES: Adamski

WHATEVER HAPPENED TO: 114bpm?

INDIE-HOUSE ROUNDUP

Last year may have seen much of the action on the dancefloor, but Britain's house explosion is filtering through to the studios, resulting in an avalanche of vinyl on new indie labels that no sane person can hope to keep up with, but we'll have a go...

A new four-track by **Lovejoy** (Lovejoy White Label) is indicative of the influences coming through, a merging of French Kiss-style sounds with a smattering of New Beat, Acid and ambience. 'The Rave Is On', using a sample taken from a rave telephone line is the funniest, but the pick of the four is the frenetic 'Aquarius'. More immediate is **Amii Stewart's** 'Lost It' (Four To The Floor), which starts with an accelerated Soul II Soul groove and then settles into a par-for-the-course house beat. Promising, but disjointed. More evidence of the ambient edge creeping into things is **Pisces'** 'Take Me Higher' (Reachin'), though it also manages to cram in a fair portion of seventies' S'Express style strings.

Heading off into sample territory, if you can call lifting basslines wholesale sampling, we have 'Love Me Baby' by **Raw** (Rhythm Beat), a sort of vocal track over the 'House Nation' bassline. On the flip is the same vocal, set quite outrageously to **Armando's** 'Confusion'. For all that, it's a track impossible to resist when flying out of a serious system. Back to records involving the word 'Rave', 'Seduce Me' (Institute) by **Rave 2001** (such imagination!) is a rather attractive, slowish track again in the semi-vocal area.

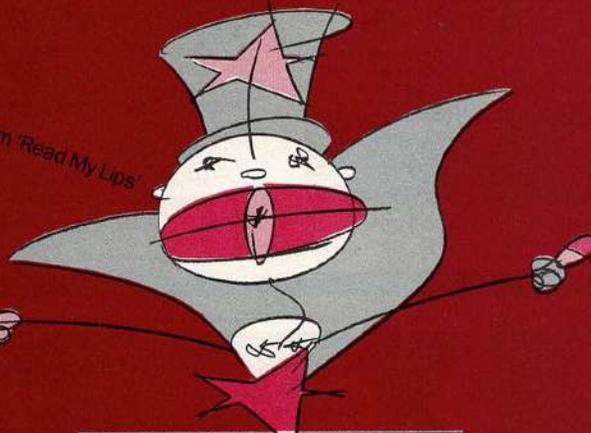
Mystery is afoot with 'The Grid' (Grid), a 12 that's wordage adds up to nothing more than, you guessed it, 'The Grid'. Perhaps they don't want Lil Louis on the blower with embarrassing questions about where they got some of their riffs, although in all fairness it's not bad in a newbeat/vocoder sort of way.

The Music Man label hasn't been able to follow up its early success with Capella, but the **Sharada House Gang** featuring Magic Max with 'House Legend' (who said it's got to be Italian?) is a stomping, catchy house rap with well chosen samples that could see the label back in the charts. **Flower Blossom's** 'We Build Love' (Movement Soul) is typical of current New York-style garage, a powerful dancefloor track, but not really strong enough to break through to higher ground.

Finally, if it's something a little out of the ordinary you crave, try **Amahl's** 'Voice Of Hassan', a ferocious blend of House and Moroccan effects that lacks a final kick but is nevertheless significantly better than anything you might stumble across on 'Big World'. **Phil Cheeseman**

The New Single • Out 3rd January

Taken from the album 'Read My Lips'



Also available on strictly limited edition formats:

5" CD wallet with inlay

7" Gatefold with DAYGLO postcards

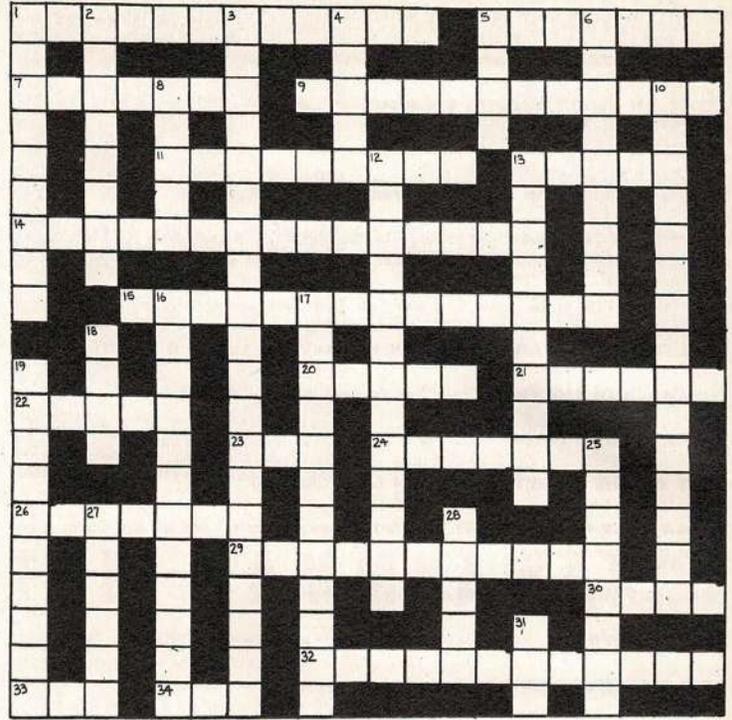
Jimmy Somerville

Mighty Real

Available on 7", 12" CD & Cassette



X - W O R D



ACROSS

- 1 Phil Collins stops the laughing and joking with his latest LP (3,9)
- 5 Girls for the Pet Shop Boys (4,3)
- 7 Bob Dylan's 1989 LP (2,5)
- 9 She was losing her mind during 1989 (4,8)
- 11 Direction for Texas LP (9)
- 13 & 23 across How Duran Duran wanted to do it in 1981 (2,3,3)
- 14 ABC's tribute to Mr Robinson (4,6,5)
- 15 A Jive Bunny hit (5,4,1,4)
- 20 Ms Cherry who sent 'Kisses On The Wind' (5)
- 21 Bowie years (6)
- 22 Cried for fears (5)
- 23 See 13 across
- 24 Lou Reed's 1989 LP was recorded in the Big Apple (3,4)
- 26 Face for a Paul McCartney hit (2,5)
- 29 Prescribed by Bon Jovi in 1988 (3,8)
- 30 A day for Madness (4)
- 32 What Terence Trent D'Arby gave us a pen for (4,4,4)
- 33 How many reasons does Jason need (3)
- 34 Band Aid producers (1,1,1)

DOWN

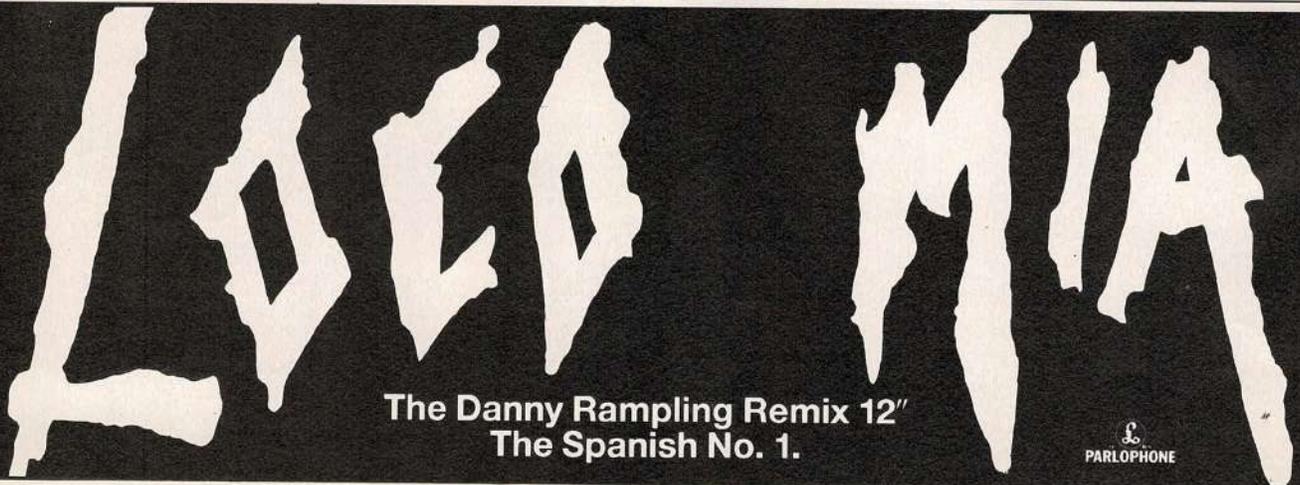
- 1 A release from Wet Wet Wet (5,4)
- 2 He told us about 'A Boy From Nowhere' in 1987 and then gave us a 'Kiss' in 1988 (3,5)
- 3 We will never find out what Mick Hucknall is like if what he says is true (2,3,4,4,2,2,3)
- 4 Paul McCartney took '----- Like Us' into the charts in 1985 (5)
- 5 Don't hurry to listen to this Dr Robert and Kym Mazelle hit (4)
- 6 Do you know what was behind this Then Jerico hit? (3,6)
- 8 1981 was a good year for them according to Elvis (5)
- 10 Transvision Vamp hit coming down a mountain (9,2,4)
- 12 Forecast from the Weather Girls (3,7,3)
- 13 Your absence inspired this Chris DeBurgh hit (7,3)
- 16 They took a 'Caravan Of Love' to the top of the charts (12)
- 17 Duo who took a great deal of 'Satisfaction' from their 1989 success (5,3,4)
- 18 It leads to hell (4)
- 19 The weather conditions aren't good on Billy Joel's LP (5,5)
- 25 They were the 'Closest Thing To Heaven' back in 1984 (4,4)
- 27 They 'Can't Shake This Feeling' (3,3)
- 28 Idol man (5)
- 31 It can be heard with a rattle (3)

ANSWERS TO DECEMBER 23/30 ISSUE

ACROSS: 1 Mistletoe And Wine, 5 Heart Of Stone, 8 Spy, 12 Raw Like Sushi, 14 We Didn't Start The Fire, 16 The Beaten Generation, 18 Reynolds, 19 Matt Goss, 20 That's What I Like, 23 Partyman, 26 She's Leaving Home, 30 Sonic Temple, 34 Tommy, 36 What You See Is What You Get, 37 Roddy Frame, 39 Channele, 40 Aerosmith, 42 Desire, 43 Sweet Surrender, 48 Otis, 49 Room In Your Heart, 52 Bono, 53 Everyday, 55 Train, 57 Neil Tennant, 61 I Don't Want A Lover, 63 Nik, 65 Bedsitter, 66 Four Tops, 68 Agent, 70 Too Good, 71 Stood, 72 Tyree, 74 Wet, 75 Echo, 76 Heels, 78 On Our Own, 80 May, 81 Heat It Up, 83 Steve, 86 Tina, 88 Forget, 89 Can You Keep A Secret, 92 Luka, 93 Stronger, 94 Fine Time, 95 Glory Of Love, 96 REM

DOWN: 1 Merry Xmas Everybody, 2 Sowing The Seeds Of Love, 3 The Sensual World, 4 Drive, 6 Rossi, 7 Firm, 9 Press, 10 Mike, 11 Girl I'm Gonna Miss You, 13 Start, 14 Wages, 15 The Wall, 17 Retro, 21 Too Much, 22 Every Rose Has Its Thorn, 24 No More The Fool, 25 Liza, 27 Lucky Star, 28 Gaye, 29 Eye Know, 30 Still, 31 New Sensation, 32 Crazy Crazy Nights, 33 Paula, 35 Stool, 38 Mystify, 41 Frey, 44 Erasure, 45 Darling Buds, 46 Round And Round, 47 Runaway Horses, 50 Ordinary Day, 51 Hand On Your Heart, 54 Ride On Time, 55 Ten, 56 Danny Wilson, 58 Twist, 59 Water, 60 Jarre, 62, Who's That Girl, 64 Technique, 67 Street Tuff, 68 Adeva, 69 Two Hearts, 73 Edwin, 77 Pure, 79 Rattle, 82 Boston, 84 Spark, 85 Arrow, 87 Alarm, 90 Toy, 91 One

Send your entry, with your name and address, to rm X-Word,
Punch Publications Limited, London SE99 7YJ.
First correct entry wins a £5 record token



The Danny Rampling Remix 12"
The Spanish No. 1.

PARLOPHONE

CHARTS

THE RECORD MIRROR CLUB CHART

TW LW

1	1	GET A LIFE (CLUB MIX)/JAZZIE'S GROOVE (NEW VERSION)	Soul II Soul	10 Records	12in
2	2	GOING BACK TO MY ROOTS/RICH IN PARADISE	FPI Project present Rich In Paradise		
			Rumour Records	12in	
3	4	IT'S OVER NOW (ORIGINAL CLASSIC/1989 WITH ATTITUDE)	Ultra Nate	WEA	12in
4	8	N-R-G (PARTS I & 2)/THE BASSLINE CHANGED MY LIFE/DREAM OF YOU	Adamski		
			MCA Records LP/12in promo		
5	13	THE MAGIC NUMBER (1-2-3 MIX)/BUDDY (NATIVE TONGUE DECISION MIX)/GHETTO THANG (GHETTO XIMER MIX)	De La Soul	Big Life	12in
6	3	PACIFIC-202/PACIFIC STATE/PACIFIC-303 808 State		Zang	12in
7	24	GOT TO HAVE YOUR LOVE (MIXES)	Mantronix (featuring Wondress)	US Capitol	12in
8	33	TOUCH ME (SEXUAL VERSION) 49ers		Fourth & Broadway	12in
9	23	PUT YOUR HANDS TOGETHER (SLAMMIN' & JAMMIN' MIX)	D Mob	ffrr	12in
10	17	20 SECONDS TO COMPLY (FINAL CONFLICT)	Silver Bullet	Tam Tam	12in
11	6	ENCORE Tongue 'N' Cheek		Syncopate	12in
12	19	ENERGY DAWN/LET IT TAKE CONTROL (MIXES)	Flowmasters	XL Recordings	12in EP
13	7	ALL AROUND THE WORLD (LONG VERSION)	Lisa Stansfield	Arista	12in
14	15	HEAVEN (HEAVY CLUB/ALTERNATIVE 12" MIX)	The Chimes	CBS	12in
15	10	I CALLED U/BLACKOUT	Lil Louis & The World	ffrr LP/12in promo	
16	5	LET THE RHYTHM PUMP (MIXES)	Doug Lazy	Atlantic	12in
17	34	DO WHAT YOU WANT (REMIX)/TAKE ME AWAY (VOL I REMIX)	2 In A Room		
			US Cutting Records	12in	
18	9	AUTUMN LOVE (FUTURE 3)/DESTINY (THE RAVE MIX)	Electra	ffrr	12in
19	—	I'LL BE GOOD TO YOU (MIXES)	Quincy Jones featuring Ray Charles and Chaka Khan	US Qwest	12in
20	32	LIVE TOGETHER/SINCERITY	Lisa Stansfield		
21	14	FOR THOSE WHO LIKE TO GROOVE (REMIXES)/LYRICAL RUNDOWN	Twin Hype		
			Profile	12in	
22	11	WHATCHA GONNA DO WITH MY LOVIN' (DEF MIX)	Inner City	10 Records	12in
23	42	MOMENTS IN SOUL (MIXES) J.T. And The Big Family		Italian BHF	Production 12in
24	16	STORIES (I'VE A NOVELLA/STORIES MIXES)	Izic	PerfectO	12in
25	12	RIGHT BEFORE MY EYES (HOUSE VOCAL)	Patti Day	Debut	12in
26	18	GRAND PIANO/PIANO GROOVE	The Mix Master	BCM Records	12in
27	48	GOT TO GET (EXTENDED MIX)	Rob 'n' Raz featuring Leila K	Arista	12in
28	29	EVERYDAY (UNDERGROUND REMIX)	The Jam Machine	de/Construction Records	12in
29	56	BEAUTIFUL LOVE (EXTENDED)/PROMISES (EXTENDED)	Adeva	Cooltempo	12in
30	44	MAGIC ATTO II (THE DEEP)	DJ Lelwiel	BCM Records	12in
31	49	THE EYE OF THE WAR (DEEPSPACE MIX)	Ben Liebrand Remix	CBS	12in
32	36	JUST WANNA TOUCH ME (SENSUAL MIX)	Fidelfatti with Ronnette	Urban	12in
33	38	GET HIP TO THIS! (FRANKIE BONES MANIC MIX)	Nasih & M.D. Emm	RePublic Records	12in
34	57	THE BADMAN IS ROBBIN' Hijack		Syndicate Records/Epic	12in
35	25	LADIES FIRST (45 KING/ULTIMATUM MIXES)	Queen Latifah & Monie Love	Gee Street	12in
36	—	WHAT ABOUT THIS LOVE (VERSIONS)	Mr. Fingers	US Alleviated Music	12in
37	28	STAY CLOSE (MIXES)	Mondée Oliver	US Gherkin Records	12in
38	46	THIS WAY, THAT WAY (MIXES)	Pandella	Easy Street	12in
39	22	JUST AS LONG AS I GOT YOU (MIXES)	Looney Tunes	XL Recordings	12in
40	43	DON'T YOU WANT MY LOVE (MIXES)	Jomanda	US Big Beat	12in
41	55	BLACK MAN/KEEP MOVING ON/SAVE THE FAMILY/GREAT FEELING/HOW YA LIVIN'	Tashan	OBR LP	
42	63	WALK ON BY (MIXES)	Dina Carroll	Jive	12in promo
43	26	STOMP (MOVE JUMP JACK YOURBODY) (MIXES)	K-Y-ZE	Cooltempo	12in
44	20	AIRPORT '89 (MIXES)	Wood Allen	German BCM Records	12in
45	—	GET A LIFE (12" MIX)/JAZZIE'S GROOVE (DOBIE'S GROOVE)/BACK TO LIFE (ONE WORLD REMIX)	Soul II Soul	10 Records	12in
46	80	I'LL BE GOOD TO YOU/I DON'T GO FOR THAT/BACK ON THE BLOCK/BIRDLAND	Quincy Jones	Qwest LP	
47	78	CONTROL YOURSELF COUSIN (MIXES)	The Homeboy	Cheque This Records	12in white label
48	94	SET ME FREE (MIXES)	Sterling Void featuring Paris Brightless	US D.J. International	Records 12in
49	30	THE THEME (MIXES)	Unique 3	10 Records	12in
50	21	GET BUSY (MIXES)	Mr Lee	Jive	12in
51	58	¿QUIEN TU TE CREEES? (PARTS I/II/III)	BCN Orchestra	BCM Records	12in promo
52	—	DON'T TURN YOUR BACK ON ME (MIXES)/GIVE YOURSELF TO ME (MIXES)	Sax	US Loud House Records	12in

53	65	THE BIGGER THEY COME, THE HARDER THEY FALL (PASSION MIX)	April Wayne	US Enigma	12in
54	85	FEELING FREE (THE "JAZZY WHO?" MIX)/SIT AND WAIT (STATIONARY TO STATIONARY MIX)	Sydney Youngblood	Circa Records	12in
55	54	FX/EYES OF SORROW	A Guy Called Gerald	Subscape	12in
56	47	I AM SOMEBODY (MIXES)	Jerry Edwards	RePublic Records	12in
57	37	WHO NEEDS A LOVE LIKE THAT (MIXES)	Cut The Q	Submission	12in promo
58	—	MOTHERLAND (MIXES)	Tribal House	US Pow Wow Records	12in
59	40	ALL 4 LOVE (MIXES)	Raze featuring Lady J & The Secretary of Ent.	US Da SHEET Records	12in/Champion mailing list promo
60	—	'DONE BY THE FORCES OF NATURE'	Jungle Brothers	US Warner Bros LP	
61	35	BEYOND THIS WORLD (LP VERSION)/PROMO NO. 2	Jungle Brothers	US Warner Bros	12in
62	69	NOW YOU'RE GONE (MIXES)	In-Dex	US Bigshot Records	12in
63	79	TWO TO MAKE IT RIGHT (MIXES)	Seduction	Breakout	12in
64	67	CHECK IT OUT (HIT 'N' RUN MIX)/SPACE TALK (OUTERSPACE MIX)/DO YOU WANT ME (MIXES)	Masters Of The Universe	Strictly Underground	12in
65	—	YOUR LIES (MIXES)	Dionne	US Bigshot Records	12in
66	—	NOWHERE TO RUN (MIXES)	Vicky Martin	US Movin' Records	12in
67	76	INNA CITY MAMA (ORIGINAL/RE-RECORDED)/THE NEXT GENERATION	Neneh Cherry	Circa Records	12in promo
68	61	JUST WANNA TOUCH ME (HALLELUJAH/CASA LATINO MIXES)	Fidelfatti featuring Ronnette	Urban	12in
69	—	THE MAGIC NUMBER (TOO MAD MIX)/EYE KNOW (DAISY BASS MIX)/SAY NO GO (BONUS BEATS)/ME MYSELF AND I — SAY NO GO (THE UNITY MIX)	De La Soul	Big Life	12in
70	27	WARM LOVE (LATIN VIBES/SOULSONIC MIXES)	The Beatmasters featuring Claudia Fontaine	Rhythm King	12in
71	81	TIME 2 FEEL THE RHYTHM (MIXES)	How II House	Outer Rhythm	12in
72	50	JAM IT JAM (PASCAL GABRIEL/HIP HOP MIXES)	She Rockers	Jive	12in pre-release
73	51	WELCOME (LONG VERSION)	Gino Latino	US Harbor Light Records	12in
74	—	THIS IS HOW IT SHOULD BE DONE (MIXES)/YOU GET DOWN (MIXES)	Powercut Crew	Vinyl Lab Records	12in
75	—	DEXTROUS (MIXES)	Nightmares On Wax	WARP Records/Outer Rhythm	12in
76	72	DON'T KNOW WHAT YOU'RE MISSIN' (MIXES)	Jillian Mendez	US Bigshot Records	12in
77	100=	THE PLEASURE OF THE MUSIC (INSTRUMENTAL)	Ester B.	Italian Pleasure St.	12in
78	—	CAUSE YOU'RE RIGHT ON TIME (HIDEOUT/OLD SCHOOL MIXES)/WANNA GO BANG (OLD TIME DUB)	Limelife	US Loud House Records	12in
79	75	IT'S GONNA BE ALRIGHT	Ruby Turner	Jive	12in promo
80	—	LOVE ON LOVE (MIXES)	Dr. Mouthquake	More Protein	12in promo
81	82	LADIES (LET'S GO) (MIXES)	T.D.P.	Reachin' Records	12in
82	re	FOOLS GOLD	The Stone Roses	Silverstone Records	12in
83	91	MOVEMENT/THERE IT IS	S.L. Troopers featuring Sweet Pea	Music Of Life	12in pre-release
84	52	PLANET E (REMIX)/LET'S GET JAZZY (DOPE MIX)	kc Flightt	RCA/Popular	12in
85	77	DIRTY CASH (MONEY TALKS) (MIXES)	adventures of Stevie V	Mercury	12in promo
86	88	THE PHANTOM (REMIX/ORIGINAL MIX)	Renegade Sound Wave	Mute	12in
87	31	LET THERE BE HOUSE (MIXES)	Deskee	1st Bass	12in
88	87	HOUSE MUSIC LOVERS (VERSIONS)	El Chico	German BCM Records	12in
89	re	HITMIX (OFFICIAL BOOTLEG MEGAMIX)/SLEIGH RIDE	Alexander O'Neal	Tabu	12in
90	—	GOING BACK TO MY ROOTS (VOCAL REMIX) (featuring Sharon Dee Clark)/REMIKX/SALSA IN PARADISE (BOOM BOOM VERSION)	FPI Project present Rich In Paradise	Rumour Records	12in
91	re	DROPPIN' RHYMES ON DRUMS/ETTA DROPPIN' SCIENCE ON DRUMS	Def Jef featuring Etta James	US Delicious Vinyl	12in
92	89	TECHNO PRISONERS/Ubik/THE MIX MAX STYLE	Mr K	Zoom Records	12in
93	re	WALK AWAY FROM LOVE (MIXES)	Paul Simpson featuring Anthony White	Cooltempo	12in
94	74	MAMA GAVE BIRTH TO THE SOUL CHILDREN	Queen Latifah	Gee Street LP	
95	64	IT'S OVER NOW (TONY HUMPHRIES MIX/1989 WITH ATTITUDE/PIANO MIX WITH NO VOCALS)	Ultra Nate	WEA	12in
96	92	YOU DON'T KNOW ME	Larree Lee	US 4th + B'	way 12in
97	—	ALL WE WANNA DO IS DANCE	The House Crew	Production House Records	12in
98	—	AIN'T NO STOPPIN' US NOW (MIXES)	Big Daddy Kane	Cold Chillin'	12in
99	—	FX (MAYDAY MIX)	A Guy Called Gerald	Subscape	12in
100=62	—	HEARTSTEALER (FREDDY BASTONE/JON WILLIAMS MIXES)	Loleatta Holloway	Saturday	12in
100=95	—	PAIN/(INSTRUMENTAL)	Lee Marrow	Italian DiscoMagic	12in/Champion promo
100=86	—	I DON'T NEED YOUR LOVE (US REMIXES)	Jo Ann Jones	US Next Plateau Records	Inc 12in
100=—	—	PACIFIC-909 (MELLOW BIRDS MEGA EDIT)/COBRA-BORA	808 State	Zang	12in
100=—	—	VOICES IN THE DARK (MIXES)	Roommates	US Strictly Rhythm	12in

DJs doing reasonably upfront gigs are invited to send their dancefloor reaction charts (at least a Top 20, clearly stating name, date and venue locations) to James Hamilton/Alan Jones, The Club Chart, Record Mirror, Punch Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ (Fax: 01-928 5158), mailed on Monday to arrive no later than Wednesday.

The Club Chart is compiled from black music orientated venues by James Hamilton and Alan Jones.

7" GWEN DICKKEY

12" CARWASH/WISHING ON A STAR

CD

MC

A NEW DOUBLE A SIDED SINGLE ON SWANYARD RECORDS

CHARTS

US SINGLES, US LPs, INDIE SINGLES, INDIE LPs

DECEMBER 17 — 23 1989

Owing to Christmas deadlines, the following charts are those for the week ending December 23. Normal service will be resumed next week.

U S A L B U M S

TW LW

1	2	GIRL YOU KNOW IT'S TRUE Milli Vanilli	Arista
2	1	STORM FRONT Billy Joel	Columbia
3	3	JANET JACKSON'S RHYTHM NATION 1814 Janet Jackson	A&M
4	6	... BUT SERIOUSLY Phil Collins	Atlantic
5	4	FOREVER YOUR GIRL Paula Abdul	Virgin
6	5	HANGIN' TOUGH New Kids On The Block	Columbia
7	9	PUMP Aerosmith	Geffen
8	7	COSMIC THING The B-52's	Reprise
9	14	MERRY MERRY CHRISTMAS New Kids On The Block	Columbia
10	15	FULL MOON FEVER Tom Petty	MCA
11	8	STEEL WHEELS Rolling Stones	Columbia
12	12	CRY LIKE A RAINSTORM Linda Ronstadt	Elektra
13	13	DR FEELGOOD Mötley Crüe	Elektra
14	10	SLIP OF THE TONGUE Whitesnake	Epic
15	11	STONE COLD RHYMIN' Young MC	Delicious
16	16	PRESTO Rush	Atlantic
17	18	REPEAT OFFENDER Richard Marx	EMI
18	21	JOURNEYMAN Eric Clapton	Duck
19	20	HEART OF STONE Cher	Geffen
20	19	KEEP ON MOVIN' Soul II Soul	Virgin
21	25	DANCE! ... YA KNOW IT! Bobby Brown	MCA
22	17	CROSSROADS Tracy Chapman	Elektra
23	22	SKID ROW Skid Row	Atlantic
24	23	FLYING IN A BLUE DREAM Joe Satriani	Relativity
25	24	THE SEEDS OF LOVE Tears For Fears	Fontana
26	29	TENDERLOVER Babyface	Solar
27	49	BACK ON THE BLOCK Quincy Jones	Qwest
28	30	NEW KIDS ON THE BLOCK New Kids On The Block	Columbia
29	27	TRASH Alice Cooper	Epic
30	28	THE BEST OF LUTHER Luther Vandross	Epic
31	26	BAD ENGLISH Bad English	Epic
32	31	THE END OF THE INNOCENCE Don Henley	Geffen
33	33	AS NASTY AS THEY WANNA BE The 2 Live Crew	Skywalker
34	32	A COLLECTION: GREATEST HITS Barbra Streisand	Columbia
35	41	SOUL PROVIDER Michael Bolton	Columbia
36	35	WE TOO ARE ONE Eurythmics	Arista
37	—	LIVE Kenny G	Arista
38	36	CUTS BOTH WAYS Gloria Estefan	Epic
39	39	AND IN THIS CORNER DJ Jazzy Jeff	Jive
40	38	THE DISREGARD OF TIMEKEEPING Bonham	WTG
41	40	BRAVE AND CRAZY Melissa Etheridge	Island
42	42	CAN'T FIGHT FATE Taylor Dayne	Arista
43	37	RUNAWAY HORSES Belinda Carlisle	MCA
44	34	THE RAW & THE COOKED Fine Young Cannibals	IRS
45	43	HOT IN THE SHADE Kiss	Mercury
46	—	A FRESH AIRE CHRISTMAS Mannheim Steamroller	American G
47	45	FREEDOM Neil Young	Reprise
48	47	LOOK SHARP! Roxette	EMI
49	—	LEGACY Poco	RCA
50	46	THE SENSUAL WORLD Kate Bush	Columbia



●PAULA ABDUL: "Hold hair in place and allow glue to dry it says"

3	1	WE DIDN'T START THE FIRE Billy Joel	Columbia
4	8	RHYTHM NATION Janet Jackson	A&M
5	5	WITH EVERY BEAT OF MY HEART Taylor Dayne	Arista
6	4	BACK TO LIFE Soul II Soul	Virgin
7	7	PUMP UP THE JAM Technotronic featuring Felly	SBK
8	10	JUST LIKE JESSE JAMES Cher	Geffen
9	13	THIS ONE'S FOR THE CHILDREN New Kids On The Block	Columbia
10	9	LIVING IN SIN Bon Jovi	Mercury
11	16	HOW AM I SUPPOSED TO LIVE Michael Bolton	Columbia
12	15	EVERYTHING Jody Watley	MCA
13	6	BLAME IT ON THE RAIN Milli Vanilli	Arista
14	19	SWING THE MOOD Jive Bunny & The Mastermixers	Music Factory
15	21	JUST BETWEEN YOU AND ME Lou Gramm	Atlantic
16	20	LOVE SONG Tesla	Geffen
17	23	FREE FALLIN' Tom Petty	MCA
18	25	WHEN THE NIGHT COMES Joe Cocker	Capitol
19	30	DOWNTOWN TRAIN Rod Stewart	Warner Brothers
20	28	TWO TO MAKE IT RIGHT Seduction	Vendetta
21	27	OH FATHER Madonna	Sire
22	17	LOVE SHACK The B-52's	Reprise
23	26	ROCK AND A HARD PLACE Rolling Stones	Columbia
24	11	DON'T CLOSE YOUR EYES Kix	Atlantic
25	12	(IT'S JUST) THE WAY THAT YOU ... Paula Abdul	Virgin
26	34	I REMEMBER YOU Skid Row	Atlantic
27	24	WHEN I SEE YOU SMILE Bad English	Epic
28	14	ANGELIA Richard Marx	EMI
29	40	JANIE'S GOT A GUN Aerosmith	Geffen
30	37	I'LL BE GOOD TO YOU Quincy Jones/Charles/Khan	Qwest
31	22	THE LAST WORTHLESS EVENING Don Henley	Geffen
32	41	TENDERLOVE Baby Face	Solar
33	33	BUST A MOVE Young MC	Delicious
34	42	PEACE IN OUR TIME Eddie Money	Columbia
35	29	DON'T MAKE ME OVER Sybil	Next Plateau
36	18	LEAVE A LIGHT ON Belinda Carlisle	MCA
37	39	FOOL FOR YOUR LOVING Whitesnake	Geffen
38	46	WHAT KIND OF MAN WOULD I BE Chicago	Reprise
39	47	WAS IT NOTHING AT ALL Michael Damina	Cypress
40	50	TELL ME WHY Exposé	Arista
41	43	I WANT YOU Shana	Vision
42	38	ME SO HORNY The 2 Live Crew	Skywalker
43	49	PRINCIPAL'S OFFICE Young MC	Delicious
44	31	I LIVE BY THE GROOVE Paul Carrack	Chrysalis
45	32	POISON Alice Cooper	Epic
46	36	THE ARMS OF ORION Prince With Sheena Easton	Warner Brothers
47	72	OPPOSITES ATTRACT Paula Abdul	Virgin
48	53	STEAMY WINDOWS Tina Turner	Capitol
49	51	KICKSTART MY HEART Mötley Crüe	Elektra

U S S I N G L E S

TW LW

1	2	ANOTHER DAY IN PARADISE Phil Collins	Atlantic
2	3	DON'T KNOW MUCH Linda Ronstadt	Elektra

- 50 65 **DANGEROUS** Roxette
- 51 35 **DON'T SHUT ME OUT** Kevin Paige
- 52 54 **NO MORE LIES** Michel'le
- 53 52 **IF YOU LEAVE ME NOW** Jaya
- 54 59 **NOTHIN' TO HIDE** Poco
- 55 68 **HERE WE ARE** Gloria Estefan
- 56 60 **WE CAN'T GO WRONG** The Cover Girls
- 57 57 **EVERYTHING YOU DO** Fiona (Duet With Kip Winger)
- 58 48 **THE ANGEL SONG** Great White
- 59 44 **LISTEN TO YOUR HEART** Roxette
- 60 64 **WAIT FOR YOU** Bonham

BULLETS

- 61 67 **WOMAN IN CHAINS** Tears For Fears
- 65 73 **ELECTRIC BOOGIE** Marcia Griffith
- 68 — **PRICE OF LOVE** Bad English
- 70 84 **PERSONAL JESUS** Depeche Mode
- 71 80 **I WILL SURVIVE** Sa—Fire
- 76 91 **C'MON AND GET MY LOVE** D.Mob
- 77 82 **HEART** Neneh Cherry
- 78 — **HERE AND NOW** Luther Vandross
- 81 96 **NEVER 2 MUCH OF U** Dino
- 88 — **ROAM** The B—52's
- 90 — **TOO HOT** Loverboy
- 93 — **RIGHT AND HYPE** Abstrac

- EMI
- Chrysalis
- Ruthless
- LMR
- RCA
- Epic
- Capitol
- Atlantic
- Capitol
- EMI
- WTG

- Fontana
- Mango
- Epic
- Sire
- Mercury
- ffrr
- Virgin
- Epic
- 4th & Broadway
- Reprise
- Columbia
- Reprise

- 13 15 **FIND OUT WHY** Inspiral Carpets
- 14 — **DEPTH CHARGE** Depth Charge
- 15 10 **7 REASONS** Revenge
- 16 17 **CRACKERS INTERNATIONAL** Erasure
- 17 20 **AMIGO** Shamen
- 18 — **A LITTLE RESPECT** Erasure
- 19 27 **TRAIN SURFING** Inspiral Carpets
- 20 23 **SHE BANGS THE DRUMS** Stone Roses
- 21 19 **JOY** Lightning Seeds
- 22 14 **ON THE GREENER SIDE** Michelle Shocked
- 23 12 **ACROSS THE UNIVERSE** Laibach
- 24 16 **PERSONAL JESUS** Depeche Mode
- 25 28 **WIDOWMAKER** Butthole Surfers
- 26 — **SHIP OF FOOLS** Erasure
- 27 29 **WROTE FOR LUCK** Happy Mondays
- 28 18 **JOE** Inspiral Carpets
- 29 22 **BLUE MONDAY** New Order
- 30 24 **THE PEEL SESSIONS** Inspiral Carpets

- Cow
- Vinyl Solution
- Factory
- Mute
- One Little Indian
- Mute
- Cow
- Silvertone
- Ghetto
- Cooking Vinyl
- Mute
- Mute
- Blast First
- Mute
- Factory
- Cow
- Factory
- Strange Fruit

INDIE SINGLES

TW LW

- 1 2 **YOU SURROUND ME** Erasure
- 2 1 **FOOLS' GOLD** Stone Roses
- 3 — **GETTING AWAY WITH IT** Electronic
- 4 3 **MADCHESTER RAVE ON EP** Happy Mondays
- 5 4 **COME HOME** James
- 6 6 **MOVE** Inspiral Carpets
- 7 5 **ARC—LITE** Loop
- 8 7 **SPACE GLADIATOR** Renegade Soundwave
- 9 8 **DRAMA!** Erasure
- 10 9 **W.F.L.** Happy Mondays
- 11 11 **SALLY CINNAMON** Stone Roses
- 12 13 **A MAP OF MOROCCO** Men They Couldn't Hang

- Mute
- Silvertone
- Factory
- Factory
- Rough Trade
- Cow
- Situation Two
- Mute
- Mute
- Factory
- Black FM
- Silvertone

TW LW

- 1 1 **WILD!** Erasure
- 2 2 **STONE ROSES** Stone Roses
- 3 3 **CAPTAIN SWING** Michelle Shocked
- 4 4 **BUMMED** Happy Mondays
- 5 5 **THE INNOCENTS** Erasure
- 6 6 **CIRCUS** Erasure
- 7 — **JACQUES** Marc Almond
- 8 10 **SUBSTANCE** New Order
- 9 — **DOOLITTLE** Pixies
- 10 9 **HERE TODAY, TOMORROW, NEXT WEEK** Sugarcubes
- 11 — **TECHNIQUE** New Order
- 12 — **THE PEEL SESSIONS** The Only Ones
- 13 7 **POSTCARD C.V** Senseless Things
- 14 — **SURFER ROSA** Pixies
- 15 — **TEXAS CAMPFIRE TAPES** Michelle Shocked
- 16 17 **THE MAN — BEST OF ELVIS COSTELLO** Elvis Costello
- 17 — **SHORT SHARP SHOCKED** Michelle Shocked
- 18 14 **LOUDER THAN BOMBS** The Smiths
- 19 — **HATFUL OF HOLLOW** The Smiths
- 20 20 **THE TRINITY SESSIONS** Cowboy Junkies

- Mute
- Silvertone
- Cooking Vinyl
- Factory
- Mute
- Mute
- Some Bizarre
- Factory
- 4AD
- One Little Indian
- Factory
- Strange Fruit
- Way Cool
- 4AD
- Cooking Vinyl
- Demon
- Cooking Vinyl
- Rough Trade
- Rough Trade
- Cooking Vinyl

●STONE ROSES: "Ere, wait a minute lads. Are you sure this is the Berlin Wall?"



CHARTS

US BLACK SINGLES, MUSIC VIDEO

DECEMBER 17 — 23 1989

US BLACK SINGLES

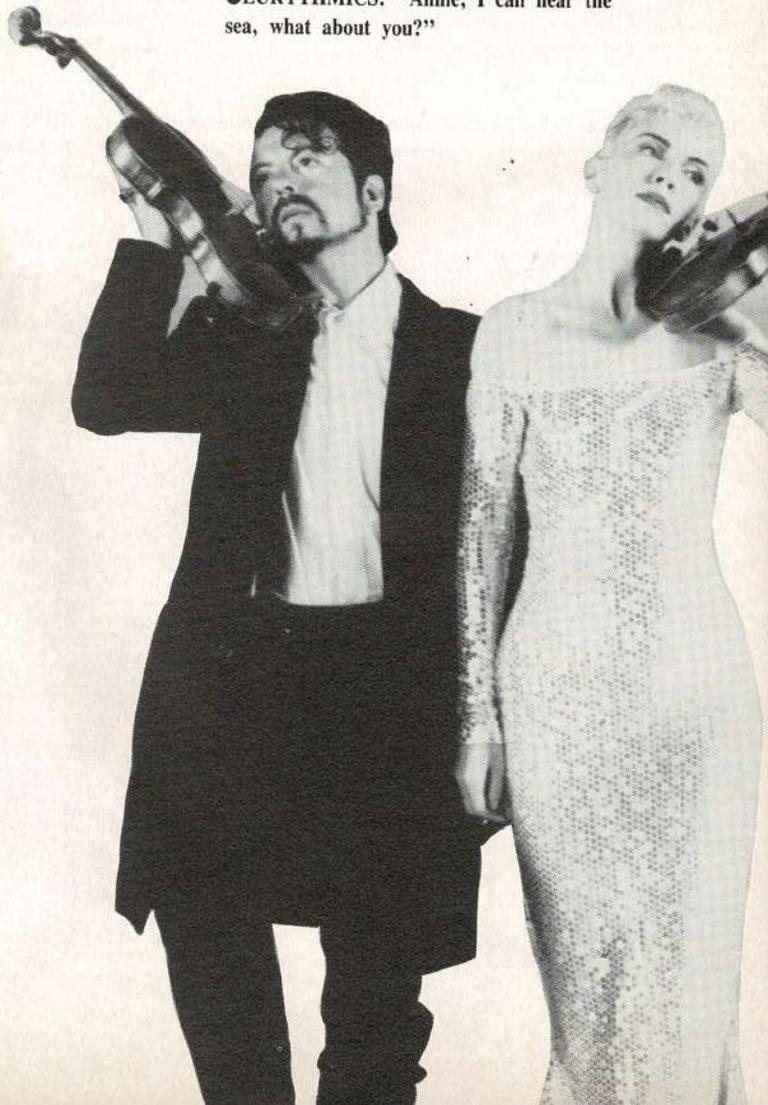
TW LW

- 1 4 **ALL OF MY LOVE** The Gap Band
- 2 3 **TENDER LOVER** Babyface
- 3 1 **AIN'T NUTHIN' IN THE WORLD** Miki Howard
- 4 8 **RHYTHM NATION** Janet Jackson
- 5 7 **LET'S GET IT ON** By All Means
- 6 2 **IT'S THE REAL THING** Angela Winbush
- 7 9 **FOOLISH HEART** Sharon Bryant
- 8 6 **YO MISTER** Patti LaBelle
- 9 14 **I'LL BE GOOD TO YOU** Quincy Jones/R. Charles/C. Khan
- 10 11 **SILKY SOUL** Maze featuring Frankie Beverly
- 11 12 **WHATCHA GONNA DO?** Tyler Collins
- 12 16 **PUMP UP THE JAM** Technotronic featuring Felly
- 13 13 **LOVE HAS GOT TO WAIT** Eric Gable
- 14 20 **MAKE IT LIKE IT WAS** Regina Belle
- 15 5 **HERE AND NOW** Luther Vandross
- 16 15 **I JUST WANNA LOVE YOU** The Main Ingredient
- 17 22 **ALL NITE** Entouch featuring Keith Sweat
- 18 19 **SERIOUS HOLD ON ME** O'Jays
- 19 24 **REAL LOVE** Skyy
- 20 23 **BLAME IT ON THE RAIN** Milli Vanilli
- 21 10 **KNOCKIN' ON HEAVEN'S DOOR** Randy Crawford
- 22 27 **WALK ON BY** Sybil
- 23 28 **I WANNA BE RICH** Calloway
- 24 30 **NO FRIEND OF MINE** Club Nouveau
- 25 32 **FRIENDS B-4 LOVERS** Full Force
- 26 29 **RIGHT AND HYPE** Abstrac
- 27 33 **SPECIAL** The Temptations
- 28 34 **YOUR SWEETNESS** Good Girls
- 29 35 **OWWW!** Chunky A
- 30 37 **TURN IT OUT** Rob Base
- 31 39 **DON'T CHA' THINK** After 7
- 32 38 **SCANDALOUS!** Prince
- 33 — **SHOULD HAVE BEEN YOU** Michael Cooper
- 34 25 **YOU'LL NEVER WALK ALONE** The Isley Brothers
- 35 — **CAN WE SPEND SOME TIME** Surface
- 36 — **CHA CHA CHA** MC Lyte
- 37 21 **CAN I?** David Peaston
- 38 18 **DR SOUL** Foster/McElroy
- 39 17 **JUST CALL MY NAME** Alyson Williams
- 40 — **NO MORE LIES** Michel'le

- Capitol
- Solar
- Atlantic
- A&M
- Island
- Mercury
- Wing
- MCA
- Qwest
- Warner Brothers
- RCA
- SBK
- Orpheus
- Columbia
- Epic
- Polydor
- Elektra
- EMI
- Atlantic
- Arista
- Warner Brothers
- Next Plateau
- Solar
- Warner Brothers
- Columbia
- Reprise
- Motown
- Motown
- MCA
- Profile
- Virgin
- Warner Brothers
- Reprise
- Warner Brothers
- Columbia
- First Priority
- Geffen
- Atlantic
- Def Jam
- Ruthless



●FINE YOUNG CANNIBALS: "Ere boys, let me just squeeze in there"



●EURYTHMICS: "Annie, I can hear the sea, what about you?"

MUSIC VIDEO

TW LW

- 1 1 **KYLIE THE VIDEOS 2** Kylie Minogue
- 2 3 **THE SINGLES COLLECTION** Phil Collins
- 3 2 **JASON THE VIDEOS** Jason Donovan
- 4 5 **IN THE PARK LIVE** Wet Wet Wet
- 5 4 **NEW JERSEY** Bon Jovi
- 6 6 **DECADE** Duranduran
- 7 15 **HIS PREROGATIVE** Bobby Brown
- 8 7 **KYLIE THE VIDEOS** Kylie Minogue
- 9 17 **THE VELVETEEN SINGLES** Transvision Vamp
- 10 9 **THOUGHTS OF HOME** Daniel O'Donnell
- 11 8 **MAIDEN ENGLAND** Iron Maiden
- 12 12 **THE MAGIC OF FOSTER & ALLEN** Foster & Allen
- 13 13 **THE CREAM OF ERIC CLAPTON** Eric Clapton/Cream
- 14 11 **GREATEST HITS LIVE** Neil Diamond
- 15 10 **THE MIRACLE VIDEO EP** Queen
- 16 14 **THE WALL** Pink Floyd
- 17 18 **WE WILL ROCK YOU** Queen
- 18 20 **INNOCENTS** Erasure
- 19 19 **RATTLE AND HUM U2**
- 20 — **NOW 16** Various

- PWL
- VIRGIN
- PWL
- PMV/CHANNEL 5
- PMV/Channel 5
- PMI
- MCA Video
- PWL
- MCA Music Video
- Telstar
- PMI
- Stylus
- PMV/Channel 5
- CMV
- PMI
- PMV/Channel 5
- Music Club
- Virgin
- CIC
- Virgin/PMI/PMV/EMI

CHARTFILE

BY ALAN JONES

●No album managed to stay in the chart for the whole of 1989, though six managed to stay the course for the whole of 1988. The one that came closest in the year just gone was **Fine Young Cannibals'** triple platinum **'The Raw And The Cooked'**, which entered the chart on 18 February, and stayed there for the remaining 46 weeks of the year. **Simply Red's** **'A New Flame'** debuted the following week to start an as yet uninterrupted chart tenure.

●Comedian **Freddie Starr** landed his first, and so far only, top 10 single in 1974 with 'It's You'. He finally attained a similarly lofty album chart position a couple of weeks ago with **'After The Laughter'**, a collection of standards.

Freddie would like nothing more than to have another top 10 single — and at least he has chosen the right song as the first single off **'After The Laughter'**, the **Conway Twitty/Jack Nance** song **'It's Only Make Believe'**. It's the only song ever to reach the top 10 in four different versions. Can Freddie make it five?

●The number 21 success of the title track of **Queen's** album **'The Miracle'** brings to five the number of top 30 hits the album has spawned — a record unmatched by any of the veteran group's previous albums. This succession of hit singles has greatly benefitted sales of the album, which are now nudging 600,000.

●Whether or not their latest album finds them 'At Their

Very Best', **The Shadows** are doing OK. The album, which consists of re-recordings of some of their most popular tunes, was their second top 20 album of 1989. Never before in a chart career spanning nearly 30 years have they had more than one top 20 album in a year. Their career, which encompasses 22 chart albums, is both the longest by any instrumental act in chart history, and the longest by any group.

The Shadows are one of several acts whose latest albums are having a positive effect on the already bulging bank account of **Andrew Lloyd Webber**. Their album includes Lloyd Webber's **'Memory'**, while **Michael Crawford's** **'With Love'** features **'The Music Of The Night'**.

The original cast versions of Lloyd Webber's musicals **'Aspects Of Love'** and **'The Phantom Of The Opera'** are also charted alongside two tribute albums — French pianist **Richard Clayderman's** **'The Love Songs Of Andrew Lloyd Webber'**, and **Jose Carreras** Sings Andrew Lloyd Webber is hovering just outside the top 75, alongside albums by **Barbra Streisand**, **Des O'Connor** and **Cliff Richard** that also feature Lloyd Webber compositions.

●**Dave Stewart** and partner have spent the last five weeks at number one in Holland. Nothing too startling about, but the partner in question is **NOT Annie Lennox**, but a little known 20-year-old saxophonist from Amsterdam, **Candy Duffer**.

Dave and Candy's funky instrumental **'Lily Was Here'** is a Dutch smash, with over 115,000 copies sold (UK equivalent: 500,000). The track is taken from the Dutch art film soundtrack **'Lily Was Here'**, which Dave wrote and produced.

Since Candy's break, she has been invited to tour with **Prince**, and appeared in his **'Partyman'** video. She has now signed a solo deal with **RCA**.

CHARTFILE USA

●There were 230 different singles which managed to top the US Hot 100 in the Eighties. The record which spent longest at number one was **Olivia Newton-John's** **'Physical'**, a 10 week topper that spanned 1981 and 1982. It also spent longer (21 weeks) in the top 40 than any other single, but still sold only half as many copies as the decade's biggest seller, **USA For Africa's** **'We Are The World'**, which topped the chart for four weeks in 1985, eventually selling over four million copies.

Only two of the Eighties number ones were instrumentals — **Vangelis's** **'Chariots Of Fire'** (1982) and **Jan Hammer's** **'Miami Vice Theme'** (1985).

●**Michael Bolton** finally registers his first top 10 hit this week with **'How Am I Supposed To Live Without You'**. Unlucky Bolton previously peaked at number 19 with **'That's What Love Is All About'**, at number 11 with **'(Sittin' On) The Dock Of The Bay'**, and number 17 with **'Soul Provider'**. Bolton co-wrote **'How Am I Supposed To Live Without**

You', and his version of the song has now topped the number 12 peak of **Laura Branigan's** 1983 recording.

●His remake of **Tom Waits's** song **'Downtown Train'** is a major success for **Rod Stewart**, becoming his 15th top 20 hit. It's the only song written by the eccentric Waits to become a hit single, having previously peaked at number 95 in a 1985 version by **Patty Smith**.

Forty-year-old Tom has dismissed Rod's version of his masterpiece as "trash" — but that's not surprising. He has a habit of attacking anyone who dares to cover his songs. He has probably made more money from **The Eagles'** cover of his brilliant '01, 55', which appeared on their million selling album **'On The Border'**, than from any of his own recordings, but asked of his opinion of the group he delivered this put-down: "The only good thing about an Eagles LP is that it keeps the dust off your turntable."

●**Joe Cocker** made his US top 40 hit exactly 20



years ago, with a cover of **The Beatles'** tune **'She Came In Through The Bathroom Window'**, which climbed to number 30 a year after Joe's cover of the same group's **'With A Little Help From My Friends'**, a number one hit in Britain, surprisingly stiffed at number 68 stateside.

Joe collected a further half dozen top 40 hits, culminating in the number five success **'You Are So Beautiful'** in 1975. Since then, despite a one-off chart topping duet with **Jennifer Warnes** and **'Up Where We Belong'**, he has released a further 33 solo singles in America without managing to re-capture his top 40 form — until now. The grizzled 45-year-old from Sheffield is now on the threshold of the top 10 with **'When The Night Comes'** — another hit from the pen of **Diane Warren**.

Cocker charts here as rarely as in America, but is exceedingly popular on the continent, particularly in Italy, where **'When The Night Comes'** has already been a number one hit.

CHARTS

THIS WEEK'S CHART
ANALYSED BY ALAN JONES

On New Year's Day, Radio 1 broadcast the Top 80 of the Eighties, a veritable musical smorgasboard where hit-heavy icons mixed with half-forgotten horrors who somehow managed to strike the right chord at the right time. We all knew that Band Aid would top the list with 'Do They Know It's Christmas', but few would guess that the best-selling instrumental of the decade would be the Tweets' 'Birdie Song', or that the best-selling number three hit — Paul McCartney's 'We All Stand Together' — would outsell a significant number of chart toppers, or

that Soft Cell's 'Tainted Love' would be the top remake, or even that the decade's leading hitmaker Michael Jackson would have only one single in the top 50 — and that, scraping in at 45, would be 'One Day In Your Life', recorded long before the decade began.

American oldies radio stations insist that "memories are made of hits". If that's true, what follows must be the ultimate memory-jogger for the Eighties. Cast your eyes down the list, get nostalgic, even misty-eyed, then get on with the Nineties.

NO	TITLE	ARTIST	HIGHEST CHART POSITION	YEAR
1	Do They Know It's Christmas	Band Aid	1 (5 Weeks)	1984/85
2	Relax	Frankie Goes To Hollywood	1 (5 Weeks)	1984
3	I Just Called To Say I Love You	Stevie Wonder	1 (6 Weeks)	1984
4	Two Tribes	Frankie Goes To Hollywood	1 (9 Weeks)	1984
5	Don't You Want Me	Human League	1 (5 Weeks)	1981/82
6	Last Christmas/Everything She Wants	Wham!	2	1984
7	Karma Chameleon	Culture Club	1 (6 Weeks)	1983
8	Careless Whisper	George Michael	1 (3 Weeks)	1984
9	The Power Of Love	Jennifer Rush	1 (5 Weeks)	1985
10	Come On Eileen	Dexy's Midnight Runners	1 (4 Weeks)	1982
11	Tainted Love	Soft Cell	1 (2 Weeks)	1981
12	Eye Of The Tiger	Survivor	1 (4 Weeks)	1982
13	Stand And Deliver	Adam & The Ants	1 (5 Weeks)	1981
14	Especially For You	Kylie Minogue & Jason Donovan	1 (3 Weeks)	1989
15	The Lion Sleeps Tonight	Tight Fit	1 (3 Weeks)	1982
16	Fame	Irene Cara	1 (3 Weeks)	1982
17	Ghostbusters	Ray Parker Jr	2	1984
18	Uptown Girl	Billy Joel	1 (5 Weeks)	1983
19	Ride On Time	Black Box	1 (6 Weeks)	1989
20	Swing The Mood	Jive Bunny & The Mastermixers	1 (5 Weeks)	1989
21	Do You Really Want To Hurt Me	Culture Club	1 (3 Weeks)	1982
22	Hello	Lionel Richie	1 (6 Weeks)	1984
23	I Know Him So Well	Elaine Paige & Barbara Dickson	1 (4 Weeks)	1985
24	Imagine	John Lennon	1 (4 Weeks)	1981
25	Don't Stand So Close To Me	Police	1 (4 Weeks)	1980
26	Agadoo	Black Lace	2	1984

27	Woman In Love	Barbra Streisand	1 (3 Weeks)	1980
28	Red Red Wine	UB40	1 (3 Weeks)	1983
29	Antmusic	Adam & The Ants	2	1981
30	Into The Groove	Madonna	1 (4 Weeks)	1985
31	Save Your Love	Renee & Renato	1 (4 Weeks)	1982/83
32	Feels Like I'm In Love	Kelly Marie	1 (2 Weeks)	1980
33	Pass The Dutchie	Musical Youth	1 (3 Weeks)	1982
34	Never Gonna Give You Up	Rick Astley	1 (5 Weeks)	1987
35	Prince Charming	Adam & The Ants	1 (4 Weeks)	1981
36	Mistletoe And Wine	Cliff Richard	1 (4 Weeks)	1988
37	Don't Leave Me This Way	Communards	1 (4 Weeks)	1986
38	I Don't Wanna Dance	Eddy Grant	1 (3 Weeks)	1982
39	This Ole House	Shakin' Stevens	1 (3 Weeks)	1981
40	Land Of Make Believe	Bucks Fizz	1 (2 Weeks)	1982
41	Nothing's Gonna Stop Us Now	Starship	1 (4 Weeks)	1987
42	Vienna	Ultravox	2	1981
43	Seven Tears	Goombay Dance Band	1 (3 Weeks)	1982
44	Freedom	Wham!	1 (3 Weeks)	1984
45	One Day In Your Life	Michael Jackson	1 (2 Weeks)	1981
46	Making Your Mind Up	Bucks Fizz	1 (3 Weeks)	1981
47	Super Trouper	Abba	1 (3 Weeks)	1980
48	Birdie Song	Tweets	2	1981
49	19	Paul Hardcastle	1 (5 Weeks)	1985
50	Every Loser Wins	Nick Berry	1 (3 Weeks)	1986
51	Shaddup You Face	Joe Dolce	1 (3 Weeks)	1981
52	I Want To Wake Up With You	Boris Gardiner	1 (3 Weeks)	1986
53	Reet Petite	Jackie Wilson	1 (4 Weeks)	1986/87
54	D.I.S.C.O.	Ottawan	2	1980
55	Frankie	Sister Sledge	1 (4 Weeks)	1985
56	I Want To Know What Love Is	Foreigner	1 (3 Weeks)	1985
57	The Tide Is High	Blondie	1 (2 Weeks)	1980
58	Let's Dance	David Bowie	1 (3 Weeks)	1983
59	Total Eclipse Of The Heart	Bonnie Tyler	1 (2 Weeks)	1983
60	True	Spandau Ballet	1 (4 Weeks)	1983
61	Chain Reaction	Diana Ross	1 (3 Weeks)	1986
62	We All Stand Together	Paul McCartney & The Frog Chorus	3	1984
63	The Only Way Is Up	Yazz & The Plastic Population	1 (5 Weeks)	1988
64	Living Doll	Cliff Richard & The Young Ones	1 (3 Weeks)	1986
65	Ebony And Ivory	Paul McCartney & Stevie Wonder	1 (3 Weeks)	1982
66	Only You	Flying Pickets	1 (5 Weeks)	1983/84
67	You Drive Me Crazy	Shakin' Stevens	2	1981
68	Wake Me Up Before You Go Go	Wham!	1 (2 Weeks)	1984
69	The Lady In Red	Chris De Burgh	1 (3 Weeks)	1986
70	Geno	Dexy's Midnight Runners	1 (2 Weeks)	1980
71	Down Under	Men At Work	1 (3 Weeks)	1983
72	Dancing In The Street	David Bowie & Mick Jagger	1 (4 Weeks)	1985
73	A Town Called Malice/Precious	Jam	1 (3 Weeks)	1982
74	I Should Be So Lucky	Kylie Minogue	1 (5 Weeks)	1988
75	Together We Are Beautiful	Fern Kinney	1 (1 Week)	1980
76	Coward Of The County	Kenny Rogers	1 (2 Weeks)	1980
77	I Feel For You	Chaka Khan	1 (3 Weeks)	1984
78	Ghost Town	Specials	1 (3 Weeks)	1981
79	I Wanna Dance With Somebody	Whitney Houston	1 (2 Weeks)	1987
80	Move Closer	Phyllis Nelson	1 (1 Week)	1985

Compiled by Alan Jones & Bob Macdonald for Gallup

NB: The Top 80 was prepared prior to the release of Band Aid II's remake of 'Do They Know It's Christmas'. If it qualifies, its position will be included in Chartfile next week.

TWELVE INCH

TW LW

1	1	GET A LIFE Soul II Soul	10 Records
2	3	THE MAGIC NUMBER De La Soul	Big Life/Tommy Boy BLR14T
3	4	20 SECONDS TO COMPLY Silver Bullet	Tam Tam
4	8	GETTING AWAY WITH IT Electronic	Factory
5	5	GOING BACK TO MY ROOTS FPI Project/Rich In Paradise	Rumour
6	—	GOT TO HAVE YOUR LOVE Mantronix featuring Wondress	Capitol 12CL559
7	7	DEEP HEAT '89 Latino Rave	Deep Heat
8	9	GOT TO GET Leila K featuring Rob 'N' Raz	Arista
9	—	MADCHESTERRAVE ON Happy Mondays	Factory
10	10	TOUCH ME 49'ers	Fourth & Broadway
11	15	YOU SURROUND ME Erasure	Mute
12	13	WHEN YOU COME BACK TO ME Jason Donovan	PWL
13	—	PUT YOUR HANDS TOGETHER D Mob	London FX124
14	—	HEY YOU Quireboys	Parlophone 12R6241
15	11	EYE OF THE WAR Jeff Wayne With Ben Liebrand	CBS
16	2	LET'S PARTY Jive Bunny & The Mastermixers	Music Factory Dance
17	14	DEAR JESSIE Madonna	Sire
18	6	LAMBADA Kaoma	CBS
19	—	HANGIN' TOUGH New Kids On The Block	CBS BLOCK73
20	12	HITMIX (THE OFFICIAL BOOTLEG MEGAMIX) Alexander O'Neal	Tabu

COMPACT DISC

TW LW

1	1	... BUT SERIOUSLY Phil Collins	Virgin
2	2	FOREIGN AFFAIR Tina Turner	Capitol
3	3	THE ROAD TO HELL Chris Rea	WEA
4	8	AFFECTION Lisa Stansfield	Arista
5	7	THE BEST OF ROD STEWART Rod Stewart	Warner Bros
6	6	LEVEL BEST Level 42	Polydor
7	4	HOLDING BACK THE RIVER Wet Wet Wet	Precious Organisation
8	5	JIVE BUNNY — THE ALBUM Jive Bunny & The Mastermixers	Telstar
9	9	SPARK TO A FLAME — THE VERY BEST OF Chris De Burgh	A&M
10	16	THE RAW AND THE COOKED Fine Young Cannibals	London
11	19	DECADE Duranduran	EMI
12	14	ADDICTIONS VOL 1 Robert Palmer	Island
13	—	THE GREATEST HITS OF THE 80'S Various	Telstar TCD2382
14	11	CUTS BOTH WAYS Gloria Estefan	EPIC
15	—	LIKE A PRAYER Madonna	Sire 9258442
16	—	THE SEEDS OF LOVE Tears For Fears	Fontana 8387302
17	—	WILD! Erasure	Mute CDSTUMM75
18	20	NOW THAT'S WHAT I CALL MUSIC 16 Various	EMI/Virgin/Polygram
19	12	THE SENSUAL WORLD Kate Bush	EMI
20	—	WELCOME TO THE BEAUTIFUL SOUTH Beautiful South	GO! AGOCD16

THE GALLUP CHART



THE OFFICIAL NATIONAL TOP 100 SINGLES, TOP 75 ALBUMS AND TOP 20 COMPILATION ALBUMS, AS USED BY RADIO 1 AND 'TOP OF THE POPS'



UK SINGLES

DEC 31 1989 - JAN 6 1990

UK ALBUMS

TW LW W/C

1	1	3	DO THEY KNOW IT'S CHRISTMAS! Band Aid II	PWL/Polydor
2	3	5	WHEN YOU COME BACK TO ME Jason Donovan	PWL
3	6	5	GET A LIFE Soul II Soul	10 Records
4	2	4	LET'S PARTY Jive Bunny & The Mastermixers	Music Factory Dance
5	5	4	DEAR JESSIE Madonna	Sire
6	4	5	DONALD WHERE'S YOUR TROUSERS Andy Stewart	Stone
7	7	14	LAMBADA Kaoma	CBS
8	13	3	THE MAGIC NUMBER De La Soul	Big Life/Tommy Boy
9	10	10	HANGIN' TOUGH New Kids On The Block	CBS BLOCK3
10	14	18	YOU GOT IT (THE RIGHT STUFF) New Kids On The Block	CBS
11	11	7	GO TO GET LeLeka K Featuring Rob 'n' Raz	Arista
12	17	7	DEEP HEAT '89 Latino Rave	Deep Heat
13	12	4	GETTING AWAY WITH IT Electronic	Factory
14	10	4	SISTER Bros	CBS
15	22	7	CAN'T SHAKE THE FEELING Big Fun	Jive
16	8	8	I DON'T WANNA LOSE YOU Tina Turner	Capitol
17	16	11	THE EYE OF THE WAR (BEN LIEBRAND REMIX) Jeff Wayne	CBS
18	25	5	20 SECONDS TO COMPLY Silver Bullet	Tam Tam
19	21	5	SIT AND WAIT Sydney Youngblood	Circa
20	30	5	LISTEN TO YOUR HEART Sonia	Chrysalis
21	23	5	YOU SURROUND ME Erasure	Mute
22	9	9	DON'T KNOW MUCH Linda Ronstadt With Aaron Neville	Elektra
23	27	4	TOUCH ME 49ers	Fourth & Broadway
24	1	1	HEY YOU Quireboys	Parlophone R6241
25	28	5	WHENEVER BACK TO MY ROOTS FPI Project/Rich In Paradise	Rumour
26	1	1	BIG WEDGE Fish	EMI EM125
27	24	5	HITMIX (THE OFFICIAL BOOTLEG MEGAMIX) Alexander O'Neal	Tabu
28	18	3	WORDS Christians	Island
29	19	5	BROKE AWAY Wet Wet Wet	Island
30	1	1	QUEEN OF THE NEW YEAR Deacon Blue	Precious Organisation
31	15	6	IN PRIVATE Dusty Springfield	CBS DEAC11
32	56	7	MADCHESTER RAVE ON (E.P.) Happy Mondays	Parlophone
33	1	5	GOT TO HAVE YOUR LOVE Mantronix Featuring Wondress	Factory
34	32	11	ALL AROUND THE WORLD Lisa Stansfield	Capitol
35	29	7	WHAT THE WORLD IS WAITING FOR/FOOLS GOLD The Stone Roses	Capitol
36	1	1	PUT YOUR HANDS TOGETHER D Mob	Arista
37	34	3	INNA CITY MAMMA Neneh Cherry	Silverstone
38	31	6	I'LL SAIL THIS SHIP ALONE Beautiful South	London F124
39	26	8	HOMELY GIRL UB40	Circa
40	20	5	WHENEVER GOD SHINES HIS LIGHT Van Morrison and Cliff Richard	GO!
41	50	3	COULD HAVE TOLD YOU SO Halo James	DEP International
42	35	5	LIVING IN SIN Bon Jovi	Polydor
43	38	5	LA LUNA Belinda Carlisle	Epic
44	36	4	BURNING THE GROUND Duran Duran	Vertigo
45	33	10	ANOTHER DAY IN PARADISE Phil Collins	Virgin
46	39	5	SMOKE ON THE WATER Rock Aid Armenia	EMI
47	42	8	WHATCHA GONNA DO WITH MY LOVIN' Inner City	Virgin
48	43	5	WHEN WILL I SEE YOU AGAIN Brother Beyond	Life Aid Armenia
49	1	1	HERE AND NOW Luther Vandross	10 Records
50	37	5	THE AMSTERDAM EP Simple Minds	Parlophone
51	55	13	I FEEL THE EARTH MOVE Martika	Epic LUTH13
52	44	9	COMMENT TE DIRE ADIEU Jimmy Somerville Featuring June Miles Kingston	Virgin
53	49	4	WIG WAM BAM Damian	CBS
54	48	7	GET ON YOUR FEET Gloria Estefan	Jive
55	51	8	PACIFIC STATE 808 State	Epic
56	41	10	NEVER TOO LATE Kylie Minogue	ZTT
57	69	2	DESTINY/AUTUMN LOVE Electra	PWL
58	58	15	GIRL I'M GONNA MISS YOU Milli Vanilli	London
59	59	4	ITALO HOUSE MIX Rocco	London
60	52	4	FX A Guy Called Gordo	EMI USA
61	40	4	DECEMBER All About Eve	Cooltempo
62	70	10	GRAND PIANO Mixmaster	Mercury
63	65	7	RONI Bobby Brown	Mercury
64	60	7	STARTING OVER AGAIN Natalie Cole	BMG
65	57	4	BEAUTIFUL LOVE Adeva	MCA
66	1	1	THE BADMAN IS ROBBIN' Hijack	EMI USA
67	54	8	I'M NOT THE MAN I USED TO BE Fine Young Cannibals	Cooltempo
68	75	6	MY LOVE London Boys	Rhyme Syndicate/Epic 655177
69	2	2	HEAVEN Chimes	London
70	62	4	RISE ON TIME Black Box	WEA
71	53	5	LENINGRAD Billy Joel	CBS 6554327
72	66	14	STREET TUFF Rebel MC & Double Trouble	De/Construction
73	46	5	THE MIRACLE Queen	CBS
74	67	8	WOMAN IN CHAINS Tears For Fears	Desire
75	82	24	SALLY CINNAMON Stone Roses	Parlophone
76	64	3	DIFFERENT AIR Living In A Box	Fontana
77	1	1	BOULEVARD OF BROKEN DREAMS Smokie	Black
78	1	1	SET ME FREE Sterling Void with Paris Brightledge	WAG WAG10
79	68	4	HEADING WEST Cyndi Lauper	D.J. International 6555227
80	13	13	DRAMA! Erasure	Epic
81	74	7	INFINITE DREAMS (LIVE) Iron Maiden	Mute MUTE89
82	78	7	THE ARMS OF ORION Prince With Sheena Easton	EMI
83	83	6	TAINTED LOVE Impedance	Warner Bros
84	81	10	ENCORE Tongue 'N' Cheek	Jumpin' & Pumpin'
85	79	6	OUIJA BOARD, OUIJA BOARD Morrissey	Syncope SY33
86	92	9	NEVER TOO MUCH (REMIX '89) Luther Vandross	HMV
87	97	14	W.F.L. Happy Mondays	Epic
88	99	4	WARM LOVE Beatmasters Featuring Claudia Fontaine	Factory
89	94	37	THE 900 NUMBER 45 King	Rhythm King
90	1	1	THE THEME Unique 3	Dancetrax
91	100	11	WISHING ON A STAR Fresh 4 Feat Lizz E	10 Records TEN285
92	90	3	WHEN THE NIGHT COMES Joe Cocker	10 Records
93	80	3	NEIGHBOURS THEME (EPISODE 2001) Neighbours	Capitol
94	1	9	RESTLESS DAYS And Why Not?	Mushroom
95	86	9	EYE KNOW De La Soul	Island IS426
96	96	5	I SECOND THAT EMOTION Alyson Williams Featuring Chuck Stanley Def Jam/CBS	Big Life/Tommy Boy
97	1	5	BORN TO BE SOLD Transvision Vamp	10 Records
98	1	5	I DON'T KNOW WHY I LOVE YOU House Of Love	Capitol
99	88	8	DON'T ASK ME WHY Eurythmics	Mushroom
100	85	15	ROOM IN YOUR HEART Living In A Box	Island IS426

* Platinum (600,000), □ Gold (400,000 sales), ○ Silver (200,000 sales)

◆ indicates a sales increase of over 50%
● indicates a sales increase

© copyright BPI. Compiled by Gallup for the BPI, BBC and Music Week.

TOP 75 ARTIST ALBUMS

1	1	6	... BUT SERIOUSLY Phil Collins	☆ Virgin
2	2	5	JIVE BUNNY — THE ALBUM Jive Bunny & The Mastermixers	□ Telstar
3	6	12	ENJOY YOURSELF-Kylie Minogue	☆ PWL
4	7	35	TEN GOOD REASONS Jason Donovan	☆ PWL
5	3	15	FOREIGN AFFAIR Tina Turner	□ Capitol
6	9	5	AFFECTION Lisa Stansfield	□ Arista
7	5	9	THE ROAD TO HELL Chris Rea	☆ WEA
8	19	5	HANGIN' TOUGH New Kids On The Block	CBS
9	4	9	HOLDING BACK THE RIVER Wet Wet Wet	☆ Precious Organisation
10	26	41	LIKE A PRAYER Madonna	☆ Sire
11	11	23	CUTS BOTH WAYS Gloria Estefan	☆ Epic
12	15	11	WILD! Erasure	☆ Mute
13	10	7	THE BEST OF ROD STEWART Rod Stewart	☆ Warner Bros
14	13	8	LEVEL BEST Level 42	☆ Polydor
15	20	38	CLUB CLASSICS VOL ONE Soul II Soul	☆ 10 Records
16	25	7	DECADE Duranduran	□ EMI
17	18	47	THE RAW AND THE COOKED Fine Young Cannibals	☆ London
18	12	10	SPARK TO A FLAME — THE VERY BEST OF Chris De Burgh	☆ A&M
19	14	5	LABOUR OF LOVE II UB40	□ Dep International
20	30	10	WELCOME TO THE BEAUTIFUL SOUTH Beautiful South	□ GO!
21	21	9	ADDITIONS VOL I Robert Palmer	□ Island
22	42	42	3 FEET HIGH AND RISING De La Soul	□ Big Life/Tommy Boy
23	34	46	A NEW FLAME Simply Red	☆ Elektra
24	33	24	THE TWELVE COMMANDMENTS OF DANCE London Boys	☆ Teldec/WEA
25	31	29	2 X 2 Milli Vanilli	☆ Cooltempo
26	28	14	THE SEEDS OF LOVE Tears For Fears	☆ Fontana
27	16	11	THE SENSUAL WORLD Kate Bush	☆ EMI
28	17	4	AT THEIR VERY BEST Shadows	☆ Polydor
29	8	9	STRONGER Cliff Richard	☆ EMI
30	41	10	RUNAWAY HORSES Belinda Carlisle	□ Virgin
31	45	17	MARTIKA Martika	□ CBS
32	24	8	JOURNEYMAN Eric Clapton	□ Reprise/Duck
33	27	10	STORM FRONT Billy Joel	□ CBS
34	23	4	THE VERY BEST OF Electric Light Orchestra	□ Telstar
35	43	7	THE HEART OF CHICAGO Chicago	□ Reprise
36	50	11	THE TIME Bros	□ CBS
37	49	30	RAW LIKE SUSHI Neneh Cherry	☆ Circa
38	52	6	DANCE! ... YA KNOW IT! Bobby Brown	☆ MCA
39	40	11	GREATEST HITS Billy Ocean	☆ Jive
40	36	7	MOSSAQUE Gipsy Kings	□ Telstar
41	39	16	WE TOO ARE ONE Eurythmics	☆ RCA
42	35	9	BEST OF LUTHER VANDROSS — BEST OF LOVE Luther Vandross	☆ Epic
43	61	18	ADEVA! Adeva	□ Cooltempo
44	60	35	STONE ROSES Stone Roses	□ Silverstone
45	32	7	THE LOVE SONGS OF ANDREW LLOYD WEBBER Richard Clayderman	Decca Delphine
46	1	1	THE LOVE SONGS Dionne Warwick	Arista 210441
47	55	11	FEELING FREE Sydney Youngblood	Circa
48	22	8	AFTER THE LAUGHTER Freddie Starr	□ Dover
49	29	17	ASPECTS OF LOVE Original Cast	□ Really Useful
50	59	34	PARADISE Inner City	10 Records
51	73	90	APPETITE FOR DESTRUCTION Guns N' Roses	☆ Geffen
52	70	39	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
53	53	13	CROSSROADS Tracy Chapman	☆ Elektra
54	72	7	SLIP OF THE TONGUE Whitesnake	□ EMI
55	1	1	PUMP UP THE JAM — THE ALBUM Technotronic	Swanyard SYRPL1
56	1	1	VELVETEEN Transvision Vamp	MCA MCG6050
57	46	12	THE MAGIC OF FOSTER AND ALLEN Foster And Allen	☆ Stylus
58	1	1	A COLLECTION — GREATEST HITS ... AND MORE Barbra Streisand	CBS 4658451
59	1	1	90 908 State	ZTT ZTT2
60	63	32	THE MIRACLE Queen	Parlophone
61	1	1	WICKED! Sinitta	□ Fanfare FARE2
62	65	50	REMOTE/THE BITTER SUITE Hue & Cry	Circa
63	56	4	JOSE CARRERAS SINGS ANDREW LLOYD WEBBER Jose Carreras	WEA
64	37	6	WITH LOVE Michael Crawford/LSO	☆ Telstar
65	1	1	READ MY LIPS Jimmy Somerville	London 8281461
66	1	1	RHYTHM NATION 1814 Janet Jackson	A&M AMA3920
67	1	1	STREET FIGHTING YEARS Simple Minds	Virgin MINDS1
68	75	22	HEART OF STONE Cher	☆ Geffen
69	1	1	PUMP Aeromsmith	☆ Geffen
70	64	171	JEFF WAYNE'S THE WAR OF THE WORLDS Jeff Wayne/Variou	CBS
71	1	1	KICK INXS	Mercury
72	44	9	A PORTRAIT OF DORIS DAY Doris Day	☆ Stylus
73	1	1	STEEL WHEELS The Rolling Stones	Rolling Stones 4657521
74	1	1	THE INNOCENTS Erasure	Mute STUMM55
75	1	1	CIRCUS Erasure	Mute STUMM35

TOP 20 COMPILATION ALBUMS

1	1	6	NOW THAT'S WHAT I CALL MUSIC 16 Various	EMI/Virgin/Polygram
2	2	6	MONSTER HITS Various	CBS/WEA/BMG
3	5	7	THE GREATEST HITS OF THE 80'S Various	Telstar
4	4	7	DEEP HEAT '89 — FIGHT THE FLAME Various	□ Telstar
5	6	8	THE 80'S — THE ALBUM OF THE DECADE Various	□ EMI
6	15	2	WARE'S THE HOUSE Various	☆ Stylus
7	8	8	THE GREATEST HITS OF 1989 Various	☆ Telstar
8	10	11	SMASH HITS PARTY 89 Various	Dover
9	12	52	DIRTY DANCING Original Soundtrack	☆ RCA
10	9	7	HEAVEN AND HELL Various (Bonnie + Meat Loaf)	☆ Telstar
11	7	9	THE GREATEST LOVE VOL 3 Various	☆ Telstar
12	11	52	THE CLASSIC EXPERIENCE Various	EMI
13	16	7	JUKE BOX JIVE MIX — ROCK'N'ROLL GREATS Various	☆ Stylus
14	13	6	THAT LOVING FEELING Various	Dino
15	14	52	PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various	Really Useful
16	3	5	IT'S CHRISTMAS Various	EMI
17	24	13	THE RIGHT STUFF — REMIX 89 Various	☆ Stylus
18	23	9	DANCE DECADE — DANCE HITS OF THE 80'S Various	☆ London
19	18	10	ROCK CITY NIGHTS Various	☆ Vertigo
20	1	1	REGGAE HITS VOL 7 Various	☆ Jetstar JELP1007

☆☆ Triple Platinum (900,000 sales), ☆☆ Double Platinum (600,000 sales), ☆ Platinum (300,000 sales), □ Gold (100,000 sales), ○ Silver (60,000 sales). Every star represents 300,000 sales.

THE
ALLDAY
HIT MUSIC MACHINE

M O R E M U S I C R A D I O

ATLANTIC

252

L O N G

W A V E

[6AM - 7PM]



252