D-MOB PUT YOUR HANDS TOGETHER FOR DESPERATE DANNY
ADAMSKI REPLACES LOST N-R-G
PLUS:
TERENCE TRENT D'ARBY
SIMPLY RED
PAUL McCARTNEY
KYM MAZELLE
BON JOVI
WILL ZIPPY, BUNDLE AND JEFFREY ARCHER MAKE IT INTO THE CHARTS? ONLY
THE BELOVED HAVE THE ANSWER
+ NEWS, REVIEWS, GOSSIP + YOUR COMPLETE GUIDE TO THE CLUB SCENE
Terence Trent D'Arby presents:

To Know Someone Deeply

Is

To Know Someone Softly

Available now on 7" 12" CD* & 7" E.P.†

*Limited Edition
4 track CD contains ‘Rain’ (Live) – Previously Unreleased.

†Limited Edition E.P. contains ‘Wishing Well’ & ‘Dance Little Sister’

CBS
REGULARS

4 INDEX: Del Amitri, Jimmy Somerville, Kevin Page
12 BABBLE: The sinister link between That Wendy Crozier Woman and Haima Spaghetti, plus other hot poop from the tip top tender from the top pop mag
13 REVIEWS:
LIVE: Paul McCartney, Terence Trent D'Arby, Distant Cousins, Jon Bon Jovi + more
SINGLES: Reviewed by Lisa Tilton
ALBUMS: 3rd Bass, Oran Juice Jones, Tribe + more
27 THIS WEEK: Seven days of music, TV, film + video
32 X-WORD
33 DANCE: A Man Called Adam, Jesse West, Paradox + The Record Mirror Cool Cuts Chart
37 DJ DIRECTORY: It's That James Hamilton Man again
40 VISION ON: The new Steve Martin film reviewed
41 THE RECORD MIRROR CLUB CHART
42 CHARTFILE
43 LETTERS
46 THIS WEEK’S CHART: Analysed by Alan Jones
47 THE GALLUP CHART: The top-selling singles and albums in Britain

FEATURES

11 KYM MAZELLE: Just A-mazelling
20 ADAMSKI: His dreams came true, thanks to ‘Stewpot’
22 D-MOB: Danny likes a cup of D
24 THE BELOVED: Saints or sinners? Jon and Steve unravel the riddle
It looks like everyone's decided Del Amitri have a hit on their hands with the single 'Nothing Ever Happens' from their 'Waking Hours' LP, voted eighth best album of 1989 by us discerning scribes here at Record Mirror.

It's one of singer Justin Currie's incisively witty attacks on the status quo and everyone from Terry Wogan to Radio 1's Bob Harris has been heard to rave about the hirsute Glaswegians and their sophisticated yet raw pop gems.

How we laughed when Justin delivered the line about chat shows while on Wogan's last week. And how we'll cheer when one of the last remaining guitar bands with integrity finally reaps some reward and enjoys a hit single for a decade of sweat-soaked tie dye T-shirts. As Terry Wogan himself said, "a band for the Nineties".

You better believe it.
Meet hunky Kevin Paige, an American who may well prove to be one of this year's more durable newcomers. Dance Rock they call his music, and whether you reckon that started with Michael Jackson's 'Thriller' or with his Purpleness Prince, it's what Kevin Paige does best.

The debut single, 'Don't Shut Me Out', is released this week having recently scored a top 20 hit in his native US where Kev graduated from the Overton Magnet School for the Performing Arts and made a name for himself with his band The Press.

Hailing from Memphis, young Mr Paige looks like giving the likes of Michael Hutchence a run for his money in the stubble and long hair stakes and the single has an excellent chance of slamming out of a radio near you soon. Kevin's come a long way since those youthful days as a would-be drummer boy back home. "My first kit cost 45 bucks, and I wore that sucker out . . ." Quite Kev, quite.

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THE ALBUM - OUT NEXT WEEK

LP · WX332 CASSETTE · WX332C CD · 926 072-2

ZULU NATION

DONE BY THE FORCES OF NATURE

THE ALBUM – OUT NEXT WEEK

LP · WX332 CASSETTE · WX332C CD · 926 072-2
The 1980s: Due to the plethora of other records, John Peel is increasingly shuffled around, and his influence diminishes.

1982: Sales of genuine John Peel memorabilia from Radio 1 and the Eric Clapton kit he wore on The Kids Who Sold The Soul reach all time high due to Peel's fame. Fans, but he still suffers abuse from Mayonnaise.

1987: Having been sacking in snowbiz, Peel now shows signs of extreme wear and tear and terminal boredom. He ends his career and it's all downhill from there. His TV commercials are seen as a result.
JANET JACKSON

COME BACK TO ME

B/W ALRIGHT

THE NEW SINGLE

AVAILABLE ON 7", 12"*, CD* & CASSETTE

*"ALRIGHT" MIXES
FEATURE HEAVY D

BOTH TRACKS MIXED
BY SHEP PETTIBONE
No great surprise in the success of young Major Jimmy Somerville’s version of the classic “You Make Me Feel (Mighty Real)”. As soon as we heard it here at Index we had it down as a top 10, but we couldn’t have predicted the incredible accompanying intergalactic video from which this photo is taken. We were told that Jimmy’s travelling exploits were limited to backpacking on the West Coast of America over Christmas and New Year, but he obviously fancied something further afield. A tribute to disco diva Sylvester, who originally scored a hit with the song in the Seventies and died last year (he’s even in the video!!), Jimmy’s version manages the seemingly impossible by sounding even more joyous and celebratory than the original and once again confirms that to be a committed, political animal in the Nineties doesn’t require a frown and a long overcoat. You can party too! We don’t reckon you could party quite so frantically in earth’s atmosphere though.
UB40 HERE I AM
(COME AND TAKE ME)

Available on 7" Extended 12"
Four Track 3" CD and Cassette Single

New Album Out Now
LABOUR OF LOVE II
I'D RATHER HIJACK

Hijack are arguably south London's finest and, until recently, unsung rap exponents. They're probably the most respected Brit-rape outfit in America and not just because they've been deemed convincing enough to be signed by hardcore rapper Ice T for his newly formed Rhyme Syndicate label.

If you've spotted the promotional pictures of DJ Undercover, Rhymester, Kamanchy Sly, Ulysses and DJ Supreme for their third, current, single, 'The Badman Is Robbin', you'll know that they're not the sort of guys you'd want to meet and trifle with down a brightly-lit hypermarket alley, let alone a dark one. When it comes to hip hop, these guys come out kicking where the sun don't shine and 'Hold No Hostages', which just happens to be the title of the B-side.

Prior to being scooped up by Ice T's Rhyme Syndicate, the rap quintet were signed to Britain's independent Music Of Life, alongside The Demon Boyz, Derek B and MC Duke. They supported Public Enemy in the early days to great acclaim.

Don't hold your breath for an interview, though — Hijack don't talk to the press, not even £1.

Look forward instead to their debut LP 'The Horns Of Jericho' later this month. As rap DJ Tim Westwood said of them, "there ain't no ifs, buts or maybes — these brothers are slammin'!" Vie Marshall

STRING THING

There we were, wondering whatever happened to that nice guitar-playing Andy White chappie, when a single landed on the Index desk with the promise of a third LP from the Belfast bard in the very near future. 'Six String Street' — try saying that after a few Tizers — fairly whizzes along with a country skiffle beat accompanying Andy's comfortable, lyrical patter and puts a skip in your heel and a smile on your face without outstaying its welcome. The 12-inch version comes as a four track EP including two extra songs, 'There Were Roses' and '20 Years', which is rather good as the B-side, 'Travelling Circus', is far too good to be buried away on the seven-inch as Andy's band, The Class Men, keep themselves subtly in check throughout. A breath of fresh air.
Kym Mazelle thinks that London should be more like New York, where the clubs are open 'til 10am. Yet she keeps coming back; something to do with a man in a white wig.

Phil Cheeseman unravels the mystery.

Though based in London, it seems she has an enduring love affair with Chicago, having started out as a press officer with the notorious house label DJ International.

"That was a good time. Rocky, the guy who owned the label, had a lot of acts that were all happening. I learned a lot. I learned not to sign to Rocky! Chicago was just buzzing. But I was actually studying opera when the house explosion happened. I'll always live in Chicago. I love it. The skyline, the lake, the people, the music, especially the blues. I miss the blues nightclubs so much. I miss the taxi drivers. When you've had a bad day, you can always take it out on a cobby, 'cause more than likely he's gonna upset you!"

I bet they love you too, Kym. Have another yoghurt.
SEPARATED AT BIRTH?

Harry Cross and Roy Orbison — uncanny isn’t it? Except Roy had nicer hair of course.

Top popstar Mick Hucknall used to be one of the fattest men in showbiz until he beat the battle of the bulge.

Mick’s Tip-Top Slimming Tips

1. Buy some of them scales and weigh yourself each day.
2. Them Lean Cuisine things are fantastic.
3. Exercise regularly. Instead of taking the lift use those stairs things.
4. Avoid sugar in hot drinks like coffee and tea.
5. Don’t eat greasy foods late at night.
6. Get your hair cut.
7. Drink half pints of beer instead of pints.
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Considering it's his first world tour for 13 years, tonight's audience appear remarkably unfazed as McCartney and band trip cheerfully onto the stage. Ex-Beatle, yer actual living legend and sometime genius songwriter that he is, the muted response can't help but jar with images of the past when Macca and the other fab three were faced with a nation's screaming teen population before even a chord was struck.

Judging by this crowd, panting hysteria has clearly matured with the years into sedate, middle-aged appreciation, a packed NEC comprised of mums and dads behaving themselves impeccably, plus a few rarely spotted under 25s rooted likewise to their seats. For the first time in recorded history it seems Macca might actually have to work at bringing the faithful back to life.

With 'Flowers In The Dirt' a welcome return to better form (and certainly his best work since 'Band On The Run'), the two-and-a-half-hour set feeds mainly on the nostalgia of a golden oldies showcase to establish its mood. Indeed, as politely received as some of the new stuff is, it's the likes of 'Sergeant Pepper', 'Hey Jude' and 'Yesterday' that actually loosen up the audience, sections of which are sufficiently moved to stand up and clap along!

Throughout, McCartney is his usual affable, matey self, but as the set progresses it's difficult to ignore the notion that he's simply coasting, the band's chirpy but faultless delivery too exact to allow for much in the way of surprise or variation. Consequently, the excellence on some of the new songs is lost, particularly when the former glories dictate such an easy-going, relaxed atmosphere. An enjoyable rather than revolutionary experience. Patrick Muir
TERENCE TRENT D'ARBY
Marquee, London

Terence Trent D'Arby is the flesh, with not a fish in sight. Terry is half rock 'n' roll bastard, half halibut. Unfortunately, this 'secret' low-key gig (as announced in the Daily Mirror and on TV AM) was packed full of kick-ass raunchy rock and distressingly bereft of scales and fins.

DISTANT COUSINS
Ronnie Scott's, London

Distant Cousins took to the stage practically naked, wearing nothing but clothes. Singer Doreen Edwards needs no vegetables to pad out her beautifully accomplished soul voice, just a bed of lettuce and a bit of vinaigrette courtesy of guitarist Neil Fitzpatrick (introduced by Doreen as Claudette), percussionist Snuff (Stephanie) and an occasional pianist (a guy called Nicole).

Armed with little but an innate sense of what's right, Distant Cousins approach a live show with the belief that if it's good enough people will shut up and listen. Beginning the evening with the gentlest of strums, the chattering stops the second Doreen's voice soars out of the music. Her beaming smile and BIG personality will make her the star that other equally good singers could never hope to be. That and their songs.

Distant Cousins' songs are a rich amalgamation of soul ballads and Simon & Garfunkel melodies, never deteriorating into the ordinary. Their orchestrally beefed up single, 'You Used To', lost nothing in the translation to live surroundings and 'I'll Be With You' was just as impressive. The spacey, jazzy, Billie Holiday feel of 'Bitter sweet Love' showed yet another facet of the group whose contradictory appearance adds to the difficulty in placing them.

The boys in the background look like outcasts from A Certain Ratio, their kitsch, tongue-in-cheek pop would have sounded revolutionary five years ago. Metallica, with some admittedly punchy and commercial chorus jingles. Perhaps Bon Jovi's talent has been dismissed because they don't act like haughty rockstars on stage. Ritchie Sambora looks more like a biker than ever, while [J] wiggled his bum in a most undignified manner and skipped the specially round the specially constructed catwalk to wave at the crowd like they were all his best buddies. Maybe it was contrived, but it worked. A rocking encore of Dylan's 'Seven Days' preceded the icing on the cake, 'Wanted Dead Or Alive'. Sambora strode on in his cowboy hat, shrouded in dry ice, with clips of his holiness Clint Eastwood on the video screen above him. It was funny, but wildly glamorous too. Even the standard rock numbers were laced with moments of brilliance — the handclaps, the solo singing, that grin frozen up there on the screen — that hinted at a magic ingredient in the BJ chemistry.

Terry is a genuinely strange person ("I'm as sane as a bat" indeed), but you'd never guess from tonight's performance. If you came for the hits, you went away happy, almost all of 'The Hardline According To..' being given 'The Even Harder Line' treatment. According To... is given happiness, almost all of

M•rquee, London
Terence Trent D'Arby in the flesh.

VERSUCHE TRENT D'ARBY

Through luck, not talent Bon Jovi proved this to be palpable nonsense...

They've changed pace a little since the summer, replacing much of the histrionics with a mellower, more sensitive feel that made Wembley seem the most intimate venue in the world. Restrained, atmospheric staging and something that sounded like genuine sincerity transformed the cheesily sentimental tracks into something quite moving.

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Bon Jovi aren't just an elevated pub band with a cheesecake singer. Sometimes the biggest bands in the world are big because they're good. Lisa Tilston
The Beloved

Hello

7 inch • 12 inch • CD • Cassette
12" includes 'Honky Tonk' & 'Uncle Arthur' mixes
PRESENTS

MARK ROGERS

DOUBLE A SIDE

1 STEP IN THE RIGHT DIRECTION
MIXED BY STEVE ‘SILK’ HURLEY
2 TWILIGHT FOR SOME

FREETOWN DISTRIBUTION 01 748 0128
SINGLES
REVIEWED BY LISA TILSTON

SINGLE OF THE WEEK
KYLIE MINOGUE 'Tears On My Pillow'
PWL
This puts Kylie way ahead of the PWL pack by virtue of a) she can really sing and b) she'll look fantastic in the video. An authentic sob-along swooner - original by fantastic in the video. An authentic Th is puts Kyl ie way ahead of the KY U E MINOGUE say this is a perfect pop song that as Queen Of The Charts.
PWL pack by virtue of a) she can the hell out of some of you. Us romantic types at Record Mirror say this is a perfect pop song that will surely confirm Kylie's position as Queen Of The Charts.

KAOMA 'Dancando Lambada'
CBS
Here's where we all pretend to be on holiday somewhere exotic so we can pick up a toyboy to 'dance' with in the video. Ahem. This is as funky and Latinate and thoroughly good fun as 'Lambada'. It might be a crass attempt to cash in on a non-existent dance craza, but then wouldn't you rather dance to the sultry Kaoma than the suburban Sonia?

THE FALL 'Telephone Thing'
PHONODRAG
The Fall will continue to do their own thing, whatever, but this is almost certain to give them a mega hit in the wake of Happy Mondays and the rest of the Manchester mob. Just remember The Fall perfected this blend of wavy guitars, laconic vocals and trance-dance rhythms first.

WESTBAM 'Hold Me Back'
SWAMPYARD
A distinctively spacey dance track with heavy-duty percussion and freaky sampling that's part Arabic (courtesy of Pil), part futurist (in the 'Star Trek' mode) and wholly imaginative compared with some of the moronic samplers in the charts at the moment. A tip for the top for the enigmatic German.

OFISH 'N' CHIPS
THE PSYCHEDELIC FURS 'House'
CBS
This is a fairly standard Furs run-through — rasping vocals and melancholy background — that doesn't really have the surprise factor of their fab comeback single 'All That Money Wants'. Don't write them off yet though... Furs records have a habit of creeping up on you and becoming permanent turntable residents.

NEVILLE BROTHERS 'A Change Is Gonna Come'
ARM
This might rescue old Aaron from the ignominy of his live 'TOTP' appearance with Linda Ronstadt. This is a gospel-soiree weepie that could have been recorded any time in the past three decades, and it's just the thing to mellow out to on these long, dark winter evenings. It will probably turn up on a coffee ad before too long.

WARREN ZEVON 'Splendid Isolation'
VIRGIN
If you can imagine such a thing, this sounds like a classily understated Springsteen à la 'I'm On Fire', with a deadly Neil Young-style harmonica solo. Improbably but convincingly, and sadly bound to be overlooked.

ERIC CLAPTON 'Bad Love'
DUCK RECORDS
A single off Clapton's splendid album to remind us why we all thought he was rather good in the first place. This raunchy rocker, Clapton's whisky-soaked tonsils supplemented by a wonderfully shrill girly chorus, is a welcome return to radio-friendly form.

SYD STRAW 'Think Too Hard'
VIRGIN
This is a witty, poppy song in the Edie Brickell mould. Syd's voice is perfectly suited to the slightly countrified twist of the guitars. Likeable rather than electrifying.

UB40 'Here I Am (Come And Take Me)'
VIRGIN
UB40 seemed to have gone soft for a while, but this hard-edged interpretation of an Al Green song puts a heavy reggae verse with a sugar-sweet chorus and sounds rather like the early Specials.

ENERGY ORCHARD 'Belfast'
MCA
A pleasant but far from energetic debut from another Irish band who wish they were U2. Words like 'integrity' and 'belief' will be banished about, but this guitar ballad chugs along dangerously close to Alarm territory. Without the soupy production they might have something worthwhile.

ALICE COOPER 'House Of Fire'
EPIC
The curse of co-writers Joan Jett and Desmond Child (of Bon Jovi fame) is upon this. Alice does his best to inject a bit of venom into this shout-a-long pop diry, but plastic choruses and neat keychanges really aren't his forte.

OTURKEY
FRESH FOR LULU 'Time And Space'
BEGGAR'S BANQUET
FFL used to be brilliant, innovative, punky playthings. These days they're an MOR Bunnymen for the CD generation. Nick still has a terrific voice, but this blatant attempt to hit the airwaves displays none of their former charm. Blasted.

WRECKS-N-EFFECT 'Juicy'
MOTOWN
A revamped version of one of the horniest discs of the decade, and sadly, a total dog's dinner. The sex has been replaced by smut, the backing is synthesia, and the end result is sub-standard Alexander O'Neal.

RAM JAM 'Black Betty'
EPIC
Remixed by Ben Liebrand of 'War Of The Worlds' fame. Take one rockin' classic, take out all the interesting bits, stick it all to an average acid beat and this is roughly what you get. AC/DC fans say buy the original.

BIRDLAND 'Sleep With Me EP'
LAZY
Dead weird. Birdland sound exactly like The Wonder Stuff would if they'd been sent back in time to the early Seventies and lost all their pop appeal in the process. This is nothing like the slickshock 'Hollow Heart', lacking speed, imagination and energy. So much for the next big thing.

BASIA 'Baby You're Mine'
EPIC
Holiday Inn lift music. I'm afraid. Basia has a lovely voice but while she wastes her talent on slush like 'They Say That Money Wants', I'm afraid. Basia has a lovely voice but while she wastes her talent on slush like this - electric organ-type backing and Copacabana lyrics - she'll never be more than the girl who used to be in Marc Bianco.
KEVIN PAIGE
DON'T SHUT ME OUT

THE U.S. SMASH SINGLE
NOW AVAILABLE IN THE U.K.

Chrysalis
THIRD BASS
'The Cactus Album'

DEF JAM

"Here's my advice to all amateurs, speak up and keep the act moving," Amateurs they ain't, amusing and amazing they are. Amazing because it's one of those rare records you play all the way through and then it demands an instant replay. The latest outfit in a DeLaDigital mode, MC Search and Prime Minister Pete Nice definitely know how to keep their act moving. 'Sons Of 3rd Bass' kicks off with a horn break that sounds like a convoluted version of George Fane's 'What Goes Up', and you come down about an hour later exhausted but deliciously happy. Amongst those thumping production honours are the legendary Prince 'Food colouring' Paul and Public Enemy's 'Hank Shocklee. The latter's 'Oval Office' turns George Kranz's 'Din Da Da' into an even more intense three minute shot of all out screwball madness.

Words Of Wisdom is a nugget of knowledge that lodges itself in your throat and in your boots and refuses to be dislodged. That is until the meaty bass-line running through 'Product Of The Environment' slaps you in the kidneys like a pound of scrag-end, a tune that's going to take Third Bass out of the butcher's shop and into the high street. Peppered with crazy links throughout, when they get to the brilliantly titled 'Fippin' Off The Wall Like Lucy Ball, they parody Satchmo and utter the immortal line 'You ain't nothing but a bunch of rats', a phrase which is a forum for guest singers and self-indulgence a la Ice T or Big Daddy Kane. His crusade is a scrupulous appreciation of hip house and, shudder, a collaboration which creates a forum for guest singers and writers. Tyree does write, produce and sing most of the album though, and his overall influence produces master dance mixes 'Move Your Body', 'This Is How It Should Be Done' and 'Smooth Tip', all of which possess an essential raw cutting edge. Then, to ensure a finely balanced and 'complete' LP, Tyree slips in the soulful love cuts 'Tonight' and its sister recording 'Night Time'. 'I saved the world to make your grandmother rock," he sings. This'll have 'em wigglin' their pants from St Louis to St Ives. Definitely one to watch.

ORAN "JUICE" JONES
'To Be Immortal'

CBS

Reading the sleeve notes on 'To Be Immortal' is much more interesting than listening to the album itself, as Oran runs through a staggering list of people he wants to thank including God, his grandmother and Doctor and Mrs Ham Murray. We're sure they all love you too, Oran, but 'To Be Immortal' is not really destined to become a classic soul album. It's adequate in parts, but most of the time it limps along without distinction and with very little sense of purpose. Most of the material wouldn't be out of place being sung at a cheap nightclub in Skegness. Tracks like 'Money, Honey' sound like down-market Bobby Brown, 'Gangster Attitude' has as much impact as a water pistol, and 'Never Say Goodbye' is the most toe-curlingly awful ballad I've heard in many months.

If Oran truly wants to be immortal, he'll have to do a lot better than this.

TYREE
'Nation Of Hip House'

DJ INTERNATIONAL

To get funky with Tyree Cooper, your hip house coach on the excellent 'Nation Of Hip House'. 'Let The Music Take Control' kicks off side one and sets a precedent of colourful lyricism, flawlessness hip house and, importantly, the feeling of something genuine going on. Tyree doesn't opt for the crass self-indulgence à la Ice T or Big Daddy Kane. His crusade is a scrupulous appreciation of hip house, a revolution which creates a forum for guest singers and writers.

Tyree does write, produce and sing most of the album though, and his overall influence produces master dance mixes 'Move Your Body', 'This Is How It Should Be Done' and 'Smooth Tip', all of which possess an essential raw cutting edge.

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YARGO
'Communicate'

LONDON

Yargo are impossible to categorise. Their blend of jazz, soul and blues just won't fit that pigeonhole. What's certain is that under the capable leadership of Basi Clarke, whose vocal style has been likened to Billie Holiday, 'Communicate' is an excellent follow-up to their critically acclaimed debut 'Bodybeat'. Side one opens with 'The Other Side Of Midnight', the vibrant theme to the BBC TV series 'Communicate' is introduced by a solid bass drum and haunting female vocal. Above the organised chaos, Clarke bares his soul in his inimitable world weary way. 'Round And Round' attacks the hypocrites who "preach equality and have no desire to mix", while 'Time' is a stark, atmospheric ballad. The shimmering clarity of Yargo's guitar sound is a feature not entirely dissimilar to their labelmates Fine Young Cannibals. Imagine an unhinged FYC with a late night feel to the music and you've only just grasped the idea of Yargo.

Clarke's curious rendition of Billie Holiday's 'Strange Fruit' adds another dimension to the slam through his aggressive a cappella section. All in all, 'Communicate' is a fascinating album, full of well crafted songs and subtle mood changes. Forget the labelling, revel in its sheer majesty.

THE JUNGLE BROTHERS
'Done By The Forces Of Nature'

ETERNAL

In the Football League of rap, De La Soul are undoubtedly way out in front, but close behind are The Jungle Brothers, the sassy crew who've much in common with their fellow New Yorkers. With several club hits and a critically acclaimed album under their belts, their major label debut was eagerly awaited. 'Done By The Forces...' doesn't quite live up to expectations—the raw funk grooves are there with unusual and inspired choice of samples, and are the clever lyrical twists and turns, as well as some poignant comments on society and the environment. What it lacks is the infectious poetic simplicity of previous hits like, 'I'll House You' and 'Because I Got It Like That', and some catchy melodies. The Jungles sound best when they lighten up on tracks like 'What U Waitin' 4', with its catchy baseline and shimmering orchestral backdrop. Not entirely consistent but an essential rap album nevertheless.

ROUND UP

DONALD-D 'Notorious' (EPIC

Ice T's buddy with similar dashing presence and 'contains explicit lyrics' sticker.

THE MOODY BLUES 'Greatest Hits' (PARLOEN

Ancient AOR for foxy fellas who wear brown leather trousers.

CAMPER VAN BEETHOVEN 'Key Lime Pie'

WORTH HEARING. Still trying to live up to their old Peel fave 'Take The Skinhead Bowling'. This is a shoddy set with a few frolicking mad folk moments.

VARIOUS 'Submit To The Beat'

SUBMISSION

Sparky dance compilation featuring 4 sides of Cut The Q, M.C.'s Logik, Diskonexion and so mucho more.

THE ROCHES 'Speak'

MCA

Fine harmonies and warm touches. Not down by dabbings into an almost alternative cab Steeley Span. Worth hearing.

VARIOUS 'Ram Dancehall'

HANCO

Deep reggae compilation. Highlights being Home T's 'Don't Throw Your Love Away', Cocotes 'Bad Love Affair' and the vital 'Caution' from Dean Fraser. Great.
All right, hands up all those hip young dudes who used to tune in to Radio 1's 'Junior Choice'. Hmmm, quite an impressive show of hands. OK, cue shimmering flashback sequence and the voice of Ed 'Stewpol' Stewart: "I've got a card here from Adam Tinley, who's at home in the New Forest with his mum and dad, and his big brother. He's nine years old today and he's requested an extract from 'Sparky's Magic Piano'. He says on his card that when he grows up he's going to be the future of house music. Adam, this one's for you."

Maybe the truth is being stretched just a teensy-weensy bit here, but the fact of the matter is that most of us who wanted to be astronauts, footballers, nurses and doctors, ended up being something completely different. But not Adam Tinley, or Adamski as he's now known. All his life he's been guided by a sense of purpose, a personal vision; he's always known he'd make a living from his music.

From 'Sparky's Magic Piano' to The Specials, which were the two biggest influences during his formative years, through forming his first band The Stupid Babies at the tender age of 11, to his current status of 'keyboard wizard' for the E generation, he's never strayed from his dedicated path. And right now Adamski is ready to blast into the top 40 with his single 'N—R—G'. He's also very cute and his photo will soon be Blu-tacked to the walls of a million bedrooms.

Adamski lets spill about how he became disillusioned with the scene that gave him the springboard into the public eye, namely those notorious raves.

"I progressed in every way, but I was still being billed with water-cooled laser systems and **"pping bouncy castles. I was pissed off with people using my name without telling me. My name would be on six flyers a week, so I thought 'People don't know where I'm going to play, they'll just think I'm letting them down'. They don't think to blame the cowboys who are putting on the dos."

"And another thing was that towards the end of the summer most of the raves were a load of shit. Not mentioning any names, but there were plenty of other ways to rave apart from in a smelly warehouse surrounded by Dobermanns and having to pay 50p to piss in a bucket."

"That was all right. But I was playing to a half-full hall 'cause they put me on so early. They were really like a rock 'n' roll crowd. I don't know if their fans are like that in London, but up north they're old Clash fans. People clapped and everything, they just didn't do anything else, they just stood there."

Fortunately Adamski fared better on his own tour. "In Scotland they went berserk — Glasgow, Aberdeen, Manchester, Brighton and Liverpool, those five places went mad. I didn't think they'd have heard of me, but word must have spread."

"I had a Christmas dinner every day of the tour. The clubs have to supply a meal as part of the contract, so I had Christmas dinner at every opportunity."

"Phew, rock 'n' roll! But apart from those culinary delights, has his life been changed in any other way?"

"Well, I've got a bigger flat and I tend to party quite a lot. I can't remember what my lifestyle was like before, it's pretty much the same. I was just a slob and a rover and I'm still a slob and a rover. But now I've got nice clothes and I can buy my friends drinks and things like that."

"And Adamski's album 'Liveanddirect' has been going down in Europe the same way jellied eels slide down the back of the throat — quickly and with a lot of fuss."

I've heard that in Berlin, if they haven't put it on halfway through the night, people start yelling 'Adamski'. Adamski opened Amnesia, the legendary nightclub in Ibiza last year, and he was asked back to play at the closing night in October. "It was quite sad really, I went down to the beach the next day and I started crying because it was like the summer was over. Winter for me means a lot of steamy clubs."

In February, Adamski is off to the States for the first time. "This guy is putting on a three day rave at Mars in New York and I'm going over to play at that."

"How far does Adamski think he can go on producing purely instrumental music, I wonder out loud."

"Miles," he answers quickly before pausing for a minute. "I'm just a bit paranoid to actually sing live 'cause I know that people like my music, but they might hate my voice. I'll have to break them into it gradually I suppose. I'll probably let people hear it on record before they hear it live. I have to concentrate a bit too much on my buttons to sing live anyway."

So is Adamski ready to go off and make his 'TOTP' debut? "I don't know if I want to. You can't really mime pressing buttons and stuff can you? They should let me play live, because they let New Order do 'Blue Monday' live, look how simple my set-up is compared to theirs. That's how I've become successful because I've been able to play anywhere. It's so versatile what I do. I can plug into the DJ's mixer, I can play through any kind of sound system, I could play through a ghetto blaster in the park if I had a car battery for my keyboard. They should let me do that on 'TOTP', they should give me that opportunity."

With a successful career virtually assured, where would Adamski like to see himself in five years time?

"On a throne in heaven," he jokes. "No really, I'd like to be making the kind of music that makes people dance and still be doing it for all the right reasons — and for my dog to have puppies!"

His best friend and ever present companion, Dis, is at home tucked up in her basket, because she feels like starting a family at the moment and Adam couldn't really handle that just now, not with the way things are going. After all, it looks like he's going to be doing a fair bit of travelling over the next year or so. By the way, what did happen to Sparky in the end?"
Life would never be quite the same again when young Adam Tinley, now better known as Adamski, had a request played by Ed ‘Stewpot’ Stewart on ‘Junior Choice’. Would you Adam ‘n’ Eve it? says Muff Fitzgerald
D-Mob have been stamping all over the charts with ‘We Call It Acieed’, ‘It Is Time To Get Funky’, and their latest hit ‘Put Your Hands Together’. So far though, D Mob’s mainman Danny D has remained an elusive figure, but Catriona O’Shaughnessy discovers that the ex-Westminster Abbey chorister likes (gasp) Dire Straits. Applause winning pic: Benjamin French

Until now, Danny D has stood back from the publicity firing line, taking cover behind the mantle of D-Mob, one of the most successful of the current dance crews.

While songs like the infamous ‘We Call It Acieed’, ‘It Is Time To Get Funky’, ‘C’mon And Get My Love’ and the latest hit, ‘Put Your Hands Together’, have had the nation’s youth dancin’, Danny has let others take centre stage.

It’s surprising that the D has managed to avoid the spotlight really, considering that neither his character nor his physical presence is exactly insignificant. Danny is one big bundle of fun you don’t forget in a hurry. Can this man really have been a chorister at Westminster Abbey?

Danny’s New Year’s resolution is to be on time and he’s pleased to arrive at his record company’s offices in West London only one minute late, so he treats himself to a quick chat which turns out to be half an hour. But Danny is due to appear live on Radio 1’s ‘Singly Out’ in less than an hour, so there’s only time for a quick run-through of his early career before we have to pile into a waiting cab and continue talking as we screech through the rush-hour traffic.

If his civil servant dad had had his way, it would be Dr Danny and not Dancin’ Danny D. But if Mr Poku senior had really wanted his son to fulfil the family’s dream by becoming a doctor or a lawyer, he should have kept his record collection under lock and key. With what listening to his dad’s records — Nat King Cole, Ella Fitzgerald, Satchmo, Elvis, Jim Reeves and Johnny Cash — and playing percussion with his uncle’s African/funk band at the age of 12, music soon took over from chemistry sets as Danny’s pet hobby.

Soon he developed a taste for reggae.

“For about two years I was deeply into dub,” he explains. “You couldn’t play me anything else and then it was like I threw it away one day for no reason and just turned to soul. And ever since then it’s been predominantly a soul thing that I’ve been about.”

Now, soul is not an unlikely thing for a dance man to be influenced by, but as the title of D-Mob’s album goes, Danny is keen on ‘A Little Bit Of This, A Little Bit Of That’.

“I’ve found myself opening my ears to a lot of other things, a lot of pop things, Dire Straits, all that kind of new stuff I listen to, even some classical.”

Things start to get really interesting when Danny admits that as well as Beethoven, he’s quite keen on his dad’s collection of records by classy classical pop composer Mantovani.

“It makes a nice change, kinda cleans out your brain. It’s like you’ve got your head in a washing machine, but going around gently!”

D, as he was called at school, became Dancin’ Danny D after he got into clubbing at the age of 14. “In days of old,” he says wistfully as if he was 66, instead of 26, “I was always in nightclubs and I’d literally walk in, walk onto the dancefloor, and spend all night dancing.”

Dj-ing at friends’ parties led to regular work on the club circuit. But Danny soon got bored, and after a spot of A&R work, decided he wanted to make some music.

“Somewhere along the line I started making records as well, just for a bit of fun. It was like ‘Let me have a go’. If I saw someone frying an egg when I was six I’d like to have a go, and it’s been with me ever since.”

Things didn’t start to get really funky until 1988 when Dancin’ Dan’s taste for trying things out and having a bit of fun led to D-Mob’s first single, the anti-drug ‘We Call It Acieed’, which ironically became an acid anthem.

‘Acieed’ was sung by Gary Haisman. The next three D-Mob singles featured LRS and DC Sarome, Cathy Dennis and Nuff Juice. So where does Danny D come in?

“Apart from Stevie Wonder’s ‘All I Do’, I had a hand in writing everything on the album. One thing people got wrong was that they didn’t realise that I wasn’t just mixing and producing it. And then, because I was doing varied styles, people were also saying I was confused when I wasn’t confused at all. It’s me just trying to express myself in different ways and not wanting to do a samey album where you’ve heard track number one and by the time you got to track 12 it’s like you’re listening to track one again.”

As well as having fun with his Mob, Danny is still writing for and producing other artists. He is clearly in demand.

“I am looking at taking some permanent people on board to make a solid outfit. I might make a classical album or something. It all depends on what kind of mood I’m in,” he chuckles. “I love enjoying myself and I want people to see that in my music.

“T’m enjoying being the backroom boy and not having to deal with people looking at my face all the time. But the way things have gone I’ve slowly come forward.”

As befits an ex-choirboy, Danny took the vocal plunge on one track on the album (‘It Really Don’t Matter’) and let his mighty lungs rip. Now publicity is no longer a problem, he will probably be picking up the mic on future D-Mob outings. He sees the current “dance euphoria” continuing in the Nineties with small dance collectives like Soul II Soul becoming supergroups. Would he like to be at the helm of one of them?

“I’d like to be doing that too. But I want to take my career in so many different directions. I suppose my main thing is to become a successful producer. Doing the group thing is fun, but I don’t know if that’s what I want to do for the next 10 or 12 years. I’d like to be at home with my feet up by the pool, drinking the equivalent of a Malibu and pineapple!”

As Danny reveals his fascination with the Kray Twins, his love of buying clothes, and how it’s easier now that he’s slimmed down a bit, the frantic dash to Radio 1 comes to an end and he’s bundled inside to pronounce on the current crop of new singles.

What will he choose out of this bunch? Well, he gives a huge thumbs up to The Neville Brothers’ ‘A Change Is Gonna Come’ and ‘Ain’t No Stoppin’ Us Now’ by Big Daddy Kane, but that big — or, in his own words, “ginormous” — thumb comes down hard on Sinead O’Connor, Cher and Rod Stewart. Shame there wasn’t a Mantovani single, eh Danny!
"If I saw someone frying an egg when I was six, I'd like to have a go, and it's been with me ever since."

MOB RULE
HELLO, HELLO, HELLO

W

hat's the link between Leslie Crowther, Fred Flintstone, William Tell and Little Richard? Well, they all crop up in The Beloved's first single of the Nineties, 'Hello' — an eclectic list of celebrities past and present from fact and fiction. Rather than cashing in on the current New Age media hype, The Beloved leapfrog towards a more pop orientated sound after the husky ambient house of 'The Sun Rising'.

But, just what does 'Hello' mean? Is it all a load of codswallop or is there some connection between all those names?

"Some of them I have outright admiration for, but some are very murky characters," explains singer Jon Marsh as his partner Steve Waddington looks on bemused.

"They're all saints and sinners to lesser and greater degrees, people who have another side beyond their public image. The song was supposed to be a welcome mat to our LP, and give pointers to where we're coming from. It's just a laugh really. It was never meant to be a single.

"There's lots of musical clues on there too — "Symphony For The Devil" by The Rolling Stones, The Beatles, Funkadelic. In the second chorus there's a sample of this demo tape our record company were sent. Nobody was sure whether it was a wind up or not, because there was this bloke playing an out of tune guitar singing about his girlfriend leaving him and then he'd just stop halfway through and start laughing madly. We're not ashamed to reveal our influences. A group is just the sum total of its influences plus a little sprinkling of pixie dust."

And so you can enjoy 'Hello' even more, here is The Beloved's definitive guide to who they've included in the song and why:

LITTLE NELL
Character in a Charles Dickens novel about shopping and 'Rocky Horror' actress.
Jon: "She just makes the rhyme up."

WILLY WONKA
Chocolate maker in a Roald Dahl story.
Jon: "Willy Wonka And The Chocolate Factory" — what a totally weird story. Roald Dahl's got a really dark side to him. 'Willy Wonka' is quite disturbing, he invites all these kids into his factory and he's got little Pigmies working for him! What's going on there?"
Steve: "Whenever you've got a story about a bunch of kids there's always a fat kid who gets picked on."
Jon: "In most stories, the fat kid turns out to be the hero. In 'Willy Wonka' he's just the fat kid."

WILLIAM TELL
A top notch archer in the Middle Ages famed for piercing fruit.
Jon: "The Swiss are such a passive, non-descript bunch of people. Also, I thought it was rather good to have a Swiss person following a chocolate reference."

SALMAN RUSHDIE
Author, not very popular in Bradford.
Have you read any of his books?
Jon: "Who has? It's sad that he's been persecuted, but is he a saint or a sinner?"

KYM MAZELLE
House star from Chicago.
Jon: "Good singer, rhymes with William Tell, 'Useless' is one of my favourite ever songs."

MORK AND MINDY
US TV sit-com.
Jon: "Brilliant programme, vastly underrated. I always thought there was this real sexual undertone to the whole thing — sex with aliens on children's TV."

"It was the first time Robin Williams was seen in Britain, he's a genius, but whatever happened to Pam Dawber who played Mindy? She's probably in those terrible made for TV movies where she gets leukaemia, has 15 abortions then discovers God."

BRIAN HAYES
Controversial phone-in host on LBC radio and presenter of Channel 4's 'Right To Reply'.
Have you ever phoned him?
Jon: "Yes I did, I rang up about London Transport and what a mess it's in."
Did he agree with you?
"I don't know, he just said 'Thank you Jon from Camberwell and now it's time for the news.'"
BARRY HUMPHRIES
Better known as Dame Edna Everage or Sir Les Patterson.
Jon: “He’s a real hero, but again there’s a dark side — he makes his living dressing up in women’s clothes as Dame Edna Everage, which is pretty weird if you think about it. When you see him being interviewed he’s quite a sad, dour, intellectual bloke who doesn’t give the slightest hint of these mad characters inside.”

PARIS GREY
Lead singer of Inner City.
Jon: “Great singer, the house tracks she sang on before Inner City, like ‘Don’t Leave Me’ and ‘Don’t Want It’, were brilliant. A lot of the early house stuff was great rhythmically but didn’t have good vocals and she really stood out.”

LITTLE NEEPSIE, CHRIS AND DO
Jon: “They’re just drug-crazed friends.”

BILLY CORKHILL
Character in ‘Brookside’.
Jon: “What a man. I liked him best at the time was the best player he’d ever seen. He should have played for England. The day Palace sold him I was distraught. It was like the end of my childhood.”

VINCE HILAIRE
Ace footballer
Jon: “When I was a kid he was God to me. I used to go to Crystal Palace all the time and he was my favourite player. George Best said he was the best player he’d ever seen. He should have played for England. The day Palace sold him I was distraught. It was like the end of my childhood.”

FRED ASTAIRE
Forties dancing filmstar.
Jon: “I’m 24 and you get to thinking ‘Th ings were better when I was a kid.’”
Steve: “My kid watches ‘The Flintstones’ and he thinks it’s better than ‘Masters Of The Universe’,”
Jon: “Plus it’s a really nice name to sing.”

ZIPPY, BUNGLE, JEFFREY ARCHER
Children’s TV characters and politician.
Jon: “You’ve got to admire Jeffrey Archer, he’s totally unfazed about anything. The characters in ‘Rainbow’ are funny too.”

“Some of them I have outright admiration for, but some are very murky characters”
Lloyd Cole, the former Communions man, releases his debut solo single 'No Blue Skies' on January 22. It's taken from Lloyd's forthcoming solo album, due out next month. The B-side features 'Shelly I Do' while the 12-inch also has 'Wild Orphan'. Due to overwhelming demand, Lloyd will be playing another date at the Hammersmith Odeon on February 28, so hurry and get your tickets now.

Deacon Blue, who are celebrating their eighth consecutive top 40 hit with 'Queen Of The New Year', are rereleasing a special limited edition 12-inch EP. It features live versions of 'Queen Of The New Year' recorded at the Glasgow SECC, 'Chocolate Girl', recorded at the Dublin Point and 'Undeveloped Heart' and 'A Town To Be Blamed', both recorded at the Hammersmith Odeon. Deacon Blue will be spending the next few months touring Europe and America extensively.

The Alarm follow up 'A New South Wales' with 'Love Don't Come Easy' on January 22. The B-side features a Welsh version of 'Rivers To Cross' ('Croesi'r Afon') recorded live in Cardiff for Radio Cymru and the 12-inch will have the extra track 'No Frontiers'.

The Jungle Brothers release their album 'Done By The Forces Of Nature' on January 22. The album has 16 tracks including 'What U Waitin' 4', 'Beyond This World' and 'Feelin' Alright', and features contributions from Queen Latifah, De La Soul and Sister Monica.

Robin Beck, who had a worldwide hit with 'First Time', returns with her single ' Tears In The Rain' on January 22. The B-side features 'A Heart For You' and the 12-inch version has the bonus track 'In A Crazy World Like This'.

The Almighty release 'The Power EP' on January 22, featuring 'Power', 'Detroit', and 'Wild And Wonderful'. A limited edition 12-inch version will be available with two free Almighty shoulder patches.

Andy White, the much talked about singer/songwriter from Northern Ireland, releases his single 'Six String Street' this week. His third album will be released soon.

Loop release their album 'A Gilded Eternity' on January 22. If you buy the album from Chain With No Name shops, you get a free seven-inch single featuring the bonus tracks 'Shot With A Diamond' and 'The Nail Will Burn'.

Bruce Willis releases his album 'If It Don't Kill You, It Just Makes You Stronger' this week. Tracks include 'Turn It Up A Little Louder', dedicated to his ex-neighbours who used to complain when he threw wild parties.

Culture Beat officially release their single 'Cherry Lips' here on January 22. The single has already been selling well on import and the B-side features a bizarre version of the track based around a 15th Century French poem by François Villon.

Margareth Menezes releases her single 'Tenda Do Amor' on January 22. Margareth was featured on David Byrne's recent Rei Momo tour and the track is taken from the 'Lambada Brazil' compilation album.

Jomanda follow up 'Make My Body Rock' with 'Don't You Want My Love' out on January 22. Hopefully Jomanda will be lining up some tour dates soon.
The Notting Hillbillies, featuring Dire Straits' Mark Knopfler, will be playing Tunbridge Wells Assembly Rooms April 2, Guildford Civic Hall 3, Reading Hexagon 4, Aylesbury Civic Hall 5, Cambridge Corn Exchange 6, Oxford Apollo 7, Bristol Hippodrome 8, Folkestone Leascliff Hall 9, Eastbourne Congress Theatre 10, Brighton Dome 11, Portsmouth Guildhall 12, Southampton Guildhall 14, Poole Arts Centre 15, Plymouth Academy 16, Willand Verbeer Manor 17, Torquay Riviera Centre 18, Newport Leisure Centre 19, Manchester Apollo 20, Liverpool Royal Court 21, Sheffield City Hall 22, Glasgow Pavilion 25, Edinburgh Playhouse 26, Middlesborough Town Hall 27, York Opera House 29, Hull City Hall 30, Lincoln Ritz 31, Leeds Astoria 2, 3, Derby Assembly Rooms 4, Norwich East Anglia University 5, Birmingham Town Hall 26, Colchester Essex University 8, London Town And Country 10, 11, London Dominion 14.

The Wedding Present, who release a four track EP featuring ‘Brassneck’,'Don’t Talk Just Kiss’, ‘Gone’ and ‘Box Elder’, on February 5, have lined up some dates playing Huddersfield Polytechnic Great Hall January 27, Bristol Studio 30, Brighton Top Rank 31, Ipswich Corn Exchange February 1, Wolverhampton Civic Hall 3, Manchester Ritz 4, Edinburgh Network 6. The Huddersfield date replaces the two cancelled shows at the same venue.

Birdland, who release their single ‘Sleep With Me’ on January 22, have lined up some dates next month at Leicester University February 7, Hull University 8, Leeds Polytechnic 9, Middlesborough Crypt 10, Trent Polytechnic 11, Edinburgh Network 12, Bristol Bierkeller 14, Exeter University 15, Portsmouth Polytechnic 16, Norwich East Anglia University 17, Coventry Polytechnic 18.

All About Eve will be playing at the London Royal Albert Hall on April 8 and 9. Tickets are available from the box office and usual agents.

Havana 3AM, featuring ex-Clash bass player Paul Simonon, will be playing two nights at the London Borderline on January 23 and 24. The band’s last concert at the Borderline was a sell-out.

Cry Before Dawn, who release their single ‘No Living Without You’ on January 22, begin a tour this month with dates at Lampeter St David’s College January 19, Exeter University 20, Bradford University 22, Newcastle Polytechnic 23, Strathclyde University 24, Liverpool University 26, Preston Polytechnic 27, Norwich Arts Centre 30, Loughborough University February 1, Warwick University 3, Guildford University 4, Birmingham Irish Centre 7, Oxford Polytechnic 8, Gloucester College 9, Crewe And Alsager College 12, Reading University 13, London Town And Country Club 14, Portsmouth Polytechnic 15.

Fatima Mansions will be starting their ‘Against Nature’ tour this month with dates at Brighton The Richmond January 17, Windsor Old Trout 18, London Mean Fiddler 19, Cardiff Venue 20, Oxford Jericho Tavern 21, Norwich Arts Centre 22, Birmingham Burberries 23, Sheffield Take Two 24, Newcastle Riverside 25, Edinburgh Venue 26, Strathclyde University 27, Dundee Fat Sam’s 28, Greenock Rico’s 29, Leeds Duchess Of York 30, Doncaster Jug 31, Liverpool Polytechnic 32, Manchester Boardwalk March 2.

Fish, who’s currently enjoying a lot of success with his ‘Big Wedge’ single, will be touring in March. He’ll be kicking off at Birmingham Aston Villa Leisure Centre March 26, followed by Edinburgh Playhouse 27, Manchester Apollo 28, Cardiff St David’s Hall 29, Nottingham Royal Concert Hall 31, Hammersmit Odeon April 1.

Compiled by Robin Smith

FILM

'A DRY WHITE SEAON' (Cert 18)
Much of the fuss about this movie has surrounded the long-awaited return to the big screen of Marlon Brando, widely credited as the greatest screen actor of all time. His performance as an anti-apartheid lawyer in South Africa is indeed worth waiting for, as are those of Donald Sutherland and Janet Suzman. The latest and possibly the best in a growing line of filmic attacks on the regime of apartheid.

'TURNER AND HOOCH' (Cert PG)
Tom Hanks and a dog. Following in the paw-prints of the abysmal 'K - 9', starring Jim Belushi and a dog, Turner And Hooch is a marginally superior version of the same story — down at heel police detective teams up with canine sidekick — but is far from satisfying in the light of Hanks' performances in 'Big' and 'Stand-up'. Hooch will want to forget he ever made this when the time comes for a bit of 'King Lear'.

'ROSALIE GOES SHOPPING' (Cert 18)
Brilliantly funny family drama from the director of last year’s Baghdad Café. Marianna Sagebrardt plays a Bavarian woman married to an American, Brad Davis, who weaves a tangled financial web with the aid of 27 credit cards. The year may only be a few weeks old, but this will remain on many people’s ‘best of lists’ come next Christmas.

VIDEO

'BETRAYED' (Warner Home Video)
A hard-hitting love story cum thriller starring Debra Winger as an undercover FBI agent who falls for the man she’s investigating (Tom Berenger) for the brutal murder of a radical radio talk-show host. Winger and Berenger bring a class act to what could have been a very ordinary film.

'THE BLOB' (Windsor Beck)
Steve McQueen stars in this classic horror pic that was recently made into an interior gore flick starring Kevin Dillon. McQueen is brilliantly controlled as the slimy substance from another world begins to take over the planet. Only he can stop it. Who better?
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ACROSS
1 Electronic won't be caught whatever they do (7,4,4.2)
7 What Tears For Fears have been sowing (3,5,2,4)
9 Love for 10cc or a thing for the Sex Pistols (5)
10 Cliff wanted a support in 1989 (4,2,3)
11 Driven at speed by Tracy (4,3)
12 A conversation with T'Pau could turn out rude (3,4)
14 It contained 'Ride On Time' (5,3)
18 James (----) Friedman (4)
19 All you could hear from Tears For Fears in 1984 was this (7,4)
20 1978 Ian Dury hit 'What A -----' (5)
21 Debbie Gibson's youngster could cause a spark (8,5)
25 Group that called it Acieed (1,3)
27 (& 6 down) Everything But The Girl didn't want to discuss this hit (1,4,4,2,4,5,2)
30 Pet Shop Boys' number one with a good beat (5)
32 Bros told us to let him slip through our hands (4,3,3)
34 Group that covered a 'Big Area' in 1989 (4,6)
35 It was as easy as 1,2,3 for the Jackson Five (1,1,1)
36 Chaka who was every woman (4)
37 Gladys Knight was given permission during 1989 to take a life (7,2,4)

DOWN
1 Soul II Soul want us to go out and do this (3,1,4)
2 It's all food for the Fine Young Cannibals (3,3,2,6)
3 Aussies who hit the charts in 1983 with 'Hey Little Girl' (8)
4 Alison's nickname was the title of her debut LP (3)
5 You couldn't see this Genesis hit but you could feel it (9,5)
6 See 27 across
8 Michael's criminal had no rough edges (6)
9 The Adventures were drowning in the ---- Of Love (3)

This Alexander O'Neal hit wasn't real (4)
Erasure kept us in '----- Of Love' during 1988 (6)
This lot wanted us to 'Get Down On It' in 1982 (4,3,3,4)
'Journeyman' guitarist (4)
Joni Mitchell had a big yellow one (4)
Another Aussie group, this one told us that 'Beds Are Burning' (8,3)
He spent part of 1989 'Sleeping With The Past' (5,4)
Bros put one among the pigeons (3)
This 1987 Pepsi and Shirlie hit was a pain (9)
U2's time of the year (7)
1983 Eurythmics hit that you could feel (5)
Group that were 'Talking Loud And Clear' in 1984 (1,1,1)
The Boss (5)
MC you can find with Double Trouble (5)

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DANCANDO LAMBADA

KAOMA

FOLLOW-UP TO EUROPE'S BIGGEST EVER SINGLE
7", 12" FEATURING LAMBADA REMIX, CD, CASSETTE, AND LIMITED EDITION DOUBLE A-SIDE SINGLE.
CHUKYM OUT

Tired of telling girls what to do with unfaithful boyfriends, Chukym has turned her talents to making a serious dance record. ‘Do It’, released on the little-known US label Roe Rolin’ Records, is a garage-meets-house fusion of big bad beats and even badder vocals. Chukym’s voice soars and dips, rasping like the tightest bluesy brass section, as she hollers out her commands for sisters to do it for themselves.

It’s a mite different from anything else around at the moment, and comes in six chunky mixes. No, we haven’t heard of Chukym before either. That may be because she hails from Rochester, New York, a bland backwater on the shores of Lake Ontario and just up the road from Niagara Falls. Clubland there is probably as wet as a haddock’s raincoat, but if this lady’s lungs are anything to go by, she could drown the sound of the falls just ordering a Ribena! Richie Blackmore

UP AND ADAM

It’s surely only a matter of time before the utterly fab A Man Called Adam have a major hit. With two critically acclaimed singles last year on the fledgling Acid Jazz label, they’ve come up with another searing Latin/house melody in ‘Musica De Amor’. Lead vocalist Sally Rogers’ passionate Brazilian tones weave in and out of a busy display of steamy rhythms and lively piano breaks courtesy of percussionist Paul Daley and keyboardist Steve Jones. Latin house is an oft used term, but this is the real McCoy. No Italian DJs here, just three Londoners with a passion for South American music and an awareness of what makes people in this country dance. Flip the disc over and you’ve got a more clubwise bass-driven cut called ‘Amoeba’, still with all the essential tropical ingredients but with a harder edge. A Man Called Adam have ripened into a talented trio with much more to offer than the entire roster of Italian DJs. The man from Del Monte, he say yes! Tim Jeffery

‘Musica De Amor/Amoeba’ is out now on Rhino

12-INCH REMIX No. 3 – OUT NOW

LIL LOUIS & THE WORLD I CALLED U

COLLECT ALL 3 MIXES FOR A COMPLETE SET!
SAX THERAPY

Everyone's fond of a little bit of sax from time to time. But as of this week you can get it as many times a night as you like. All you have to do is walk over to the turntable and place 'Saxophone' upon it, a wonderful piece of saxophony from that teutonic whizkid West Bam.

It looks like it's going to stir up a real bit of controversy, sounding remarkably like avant-garders Blurt without a vocal and it'll probably be dismissed out of hand by the purists. But we here at Record Mirror Dance have a sneaking suspicion that it's going to catch on in a honking big way.

Check out the B-side for 'Alarm Clock' — it's the type of record that really endears you to the neighbours when played at volume after you've finished watching 'The Hitman And Her'.

As Derek & Clive would've said, "This record gives me the bloody horn." Muff Fitzgerald

HERON AID

In the early Eighties Gil Scott-Heron was an outspoken critic of apartheid, social deprivation, nuclear weapons and Reagonomics through poetry and songs like 'Johannesburg', 'Re-Ron' and 'Black History'. His funk classic, 'The Bottle', is still a much revered reminder of London's embryonic warehouse scene.

Now Ron's gone but Heron hasn't. The Minister Of Information is back with a radical new sound and a new bone to pick. 'Space Shuttle' expresses his disgust at the money wasted racing to the stars while millions on earth die of starvation. A song more akin to Mr Fingers than funk, it crosses elements of State 808, Sueño Latino and Todd Terry in two bass heavy mixes by Paul Weller — the man who helped revamp Chaka Khan's career last year. Gil's heartfelt narrative is punctuated with timely warnings that "war is very ugly".

Who knows, he may evolve as a political mouthpiece for the New Age generation. Poetry readings at Sunrise, perhaps? Richie Blackmore

'Space Shuttle' by Gil Scott-Heron is released by Castle Communications on February 5, to be followed by a major tour and live album.

age of chance. higher than heaven.
twelve inch remix featuring "higher than heaven: gates of heaven" and also "time's up: timeless". vstx 1228.
If anyone's waiting for Big Shot, the label of the moment, to put a foot wrong, then it's time to tuck up tight and get a good book in because it looks like it's going to be a lengthy wait. With all manner of classy records being pumped out over the past year or so, there's little sign yet of the label spreading itself too thin. Dionne was the woman responsible for one of last year's biggest club tracks, 'Come Get My Lovin', a song which undoubtedly would have been a hit if it wasn't for the fact that by the time someone in the UK got around to releasing it, everyone had already bought it on import.

Now the British-born singer's back with 'Your Lies', mastered once again by Andrew Komis, a name fast becoming one of the most revered in dance circles. Strangely enough, it's not a neo-chart-friendly version of the last record. Punctuated by bursts of almost Doors-ish electric organ and various keyboard sounds, it may not be as catchy as 'Come Get My Lovin', but there's plenty more where it came from. Canadian house for this year's thing? Phil Cheeseman

"Your Lies" by Dionne will be released on January 29 on Citybeat

SKIDOO MARKS

Who remembers 23 Skidoo, those arch-exponents of what became known as industrial funk in the early to mid Eighties? The sort of band that was destined never to achieve any more than a small cult following, they nevertheless very nearly ended up signing to the mega-rap Rush management in New York. After that close shave they thought again and went it alone, forming their own Ronin Inc as a production team and label for the acts they work with.

Paredex's 'Soul Feels Free' is the first cut to emerge from the label, a tasty example of London hip-hop Ladbroke Grove-style with some seriously funky breaks and even some fine examples of something that generally comes only with a rash these days -- scratching.

On the flip is 'Jailbreak', a more manic track that leans towards house and incorporates that 'mental-mental' favourite 'Strings Of Life' dubbed beyond belief.

And for the curious, future releases not only include new hip-hop from MC Force and Record Mirror's very own photographer Normski, but even another of Skidoo's mad noise LP's. Phil Cheeseman

WESTBAM

12" SYRT 6
7" SYR 6
CASS SINGLE CAY 6
CD SINGLE CD SYR 6

Distributed by: The Total Record Company via BMG (UK)
**COOL CUTS**

1. **INFINITY** - Guru Josh   de/Construction
2. **JAILBREAK/FEELS FREE** - Paradox   Ronin
3. **ISAYSTOP** - George Red   Swedish B-Tech
4. **DUB BE GOOD TO ME** - Beats International   Goliath Big World
5. **FEELIN' GOOD/TOUCH** - Pressure Drop   Cooltempo
6. **RENEGADE** - Jesse West   US Motown
7. **SAVANNAH** - Saxophone   Swanyard
8. **NATURAL THING** - Innocence   Cootempo
9. **MOTHERLAND** - Tribal House   Cootempo
10. **REACH UP TO MARS** - Earth People   US Underworld
11. **JUNGLE FEVER** - Transphonic   US Nuggets
12. **WHAT ABOUT THIS LOVE** - Mr Fingers   frr
13. **WELCOME TO THE TERRORDOme** - Public Enemy   Def Jam
14. **OUT OF CONTROL** - New Scene   German Boy
15. **MESSAGE** - Mother Tongue   White Label
16. **GET UP** - Technotronic   Swanyard
17. **DONE BY THE FORCES OF NATURE** - Jungle Brothers   Eternal
18. **WHAT AM I GONNA DO** - Tafari   US Sleeping Bag
19. **SOMETIMES** - Max Q   Mercury
20. **CONTROL YOURSELF COUSIN** - Homeboy   CT

**HEAR THE HOT DANCE TRACKS NOW!**

**COOL CUTS CLUBLINE 0898 2000106**

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

25p per minute clearance, 30p per minute peak. Original Artists PC Box 174, Brighton.

Cool Cuts is a guide to the most creative, exciting and happening dance tracks across the country compiled with the help of DJs City Sounds, B-Proctor & London WC1, 01-405 5454, and Zoom Records, 232 Camden High St, London NW1, 01-397 4479. It is not a sales chart.

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**WEST SIDE STORY**

In the Sixties Motown could quite reasonably have claimed to be the 'Sound Of Young America'. By the end of the Eighties nothing would have seemed further from the truth. But as we stretch into the Nineties, things are beginning to look up as Motown makes a conscious effort to be part of 'What's Going On'. First there was today with their swingbeat sound and more recently Wrecks 'N' Effect, featuring Teddy Riley's brother. It's therefore fitting that their first rap act should choose to merge rap and swing in his work. 'Renegade' is the first release from rapper Jesse West's debut LP and whilst not as political as many of the album's other tracks, its production doesn't pull any punches - the dub being particularly impressive.

A fair enough venture into the world of rap, now let's wait for the first house track on Motown. Tony Farsides

'Renegade' is available now on US Motown.
Dusty Springfield's current Pet Shop Boys created 'In Private' (apparently intended as the theme for the film 'Scandal') somehow slipped through the net before Christmas, but its rousing and galloping Shep Pettibone remix (Parlophone 12RX 6234, 127bpm) is so exciting that it shouldn't be missed — I actually wasted three hours waiting for it to arrive by bike so that we could see it at the Capital FM New Year's Eve party (synched between 'Left To My Own Devices' and The Communards 'Never Can Say Goodbye') — 'The Vagabond King' was an early film movie musical about the 15th century French poet and rebellious people's hero Francois Villon, the very one whose words are translated into German by Culture Beat's 'Der Erdebeermund' — if the single's a smash here, as seems likely, can we expect to see the film on TV!... IT'S SUCH A GOOD VIBRATION!

HOT VINYL
Reviewed by James Hamilton, Norman Cook and DJ Streets Ahead

LIL LOUIS 'I Called U' (ffrr FXD 123)

This is my favourite record of the moment but it’s the review I’ve been putting off, for reasons that will become apparent. Basically, ‘I Called U’ is a fascinating, haunting, weird, War ‘Galaxy’-ishly backed jazzy wiggler full of ringing telephones with Louis philosophising to a deadpan voiced partner jazzy wriggler lull of ringing telephones with Louis philosophising to a deadpan voiced partner. While its more ‘French Kiss’-ish coupling ‘Blackout’, bubbling and pumping through monotonous religious tracts, is fascinating, haunting, weird, War ‘Galaxy’-ishly backed jazzy wiggler lull of ringing telephones with Louis philosophising to a deadpan voiced partner.

JANET JACKSON 'Come Back To Me (I'm Beggin' You Mix)' (7839rpm) (Breakout USA! 681) Although this crawling muzzy sweet ballad is the A-side, all the excitement centres around the flip, the Shep Pettibone remixed and — get a load of this! — rapping Heavy D duetted ‘Alright’, her album's best dance track, here bombically leaping in its hip house-style 12” House Mix and Hip House Dub (113bpm). However, the promo was a 33 1/3rpm twincap with three mixes of the A-side and a total eight mixes of ‘Alright’, largely further dubs and edits but including a jauntily swingbeat 12” R&B Mix (1119bpm).

'F'-ALLORA 'So What' (123bpm)

(Balak Octopus GOSX 1)

Likely to be big, this exceptionally powerful piano and organ jangled pounding instrumental has currently familiar melodic strains from other Italian grand piano bashers, but it’s not one of the most original ones, but it will whip you along with its enthusiasm (in two unedited mixes). (JH)

TONY SCOTT 'Get Into It' (1214bpm)

(Clampton CHAMP 12-323)

The Holland based South American red indian rapper returns even harder than before, with a Bobby Byrd ‘got into it, get involved’ provided terrific Doug Lazy-ish gruffly driven breezy hip house jiggler in four mixes, already exploding just on promo. (JH)

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**DJ DIRECTORY**

**BEATS & PIECES**

RECORD MIRROR's recent DJ survey revealed that most jocks aren't too concerned whether Beats Per Minute are calculated with finely detailed accuracy, so (and you only have yourselves to blame!), starting this issue, you will now find the BPMs are in brackets and calculated to the nearest 10bpm with a '+' following the figure to show if the speed varies fractionally, any major shifts in tempo being denoted by the inro's BPM followed only by the highest or lowest speed reached during the course of the track (you'll have to check for tempos into your own systems as there will be no 85bpm, and only significant discrepancies between different mixes will be indicated)...

Hot Vinyl starting this week also will include a number of reviews by star guest DJs, which together with the BPM streamlining should get more quickly through the vast amount of dance product being released at the moment. Norman Cook, one of this week's guests, has followed Jazzy B's example in setting up a Soul II Soul-type organisation-cum-group called Beats International, debuting with a January 29 release though already white labelled (95-1 HV bpm)...

This week on import, turns out to be due as the first release on Pete Edge's new label... Hands and Heart label has set up Full Force (9815bpm) ... Gilles Peterson helps launch Terrordome, likewise reviewed last week, is E9 7SN (01-985 1512).
HOT VINYL (continued)

Reviewed by James Hamilton, Norman Cook and DJ Streets Ahead

PARADOX ‘Jailbreak’ (123/bpm) (Riviera Records)

Excellently innovative, superb and creative in its use of samples, this hip hop house (rather than hip hop) piece picks up the infection ‘Strings Of Life’ piano intro over the classic ‘Gordon’s War’ guitar-wahed break beat and incorporates a myriad of vocal samples, stews, effects and funky scratches. Wild! Coupled with simpler ‘jailbreak Beats’ and flipped by a completely different ‘Soul Feels Free’ (120/bpm), a ‘Samba Soul’ trip-best and space-backed rap with more appropriate samples. A true case of the old school coming of age — more of this please! (SA)

GURU JOSH ‘Infinity’ (121/bpm) (Infinity Records IN 21)

Following his contemporary travelling-showman Adamski onto equally deserved vinyl, and in much the same vein. Guru Josh’s 909 drum backed set is like his aggressive live show — a host of familiar acid sounds, haunting melodies and commanding sax solo. Exploratory ‘Toasting’ and Spacey Saxophone mixes (the latter the best of the lot to my mind), with the flute-led and melodic ‘Time For The Guru’ (123/bpm) as AA side bonus. ‘Infinity’ will appear shortly on disc/Construction in new mixes and retitled 1990 — Time For The Guru. (SA)

HI TEK 3 Featuring YA KID K ‘Spin That Wheel’ (127/bpm) (The Brothers Organisation B RORG 1)

Producer Jo ‘Thomas de Quincy’ Bogaert has a myriad of vocal samples, sirens, effects and funky use of samples. This hip hop house (rather than hip hop) leaper synchs the infectious ‘Strings Of Love’ (123/bpm), a ‘Samba Soul’ (120/bpm) and Boys & Girls (1181/bpm) versions, or rollingly jociron in its orchestra tuning inspired ‘Hello’ (110/bpm), similarly slower and largely instrumental Uncle Arthur and Godfrey’s Tone versions, odd and interesting. (JH)

RAM JAM ‘Black Betty’ (Round ‘n Ready Remix)’ (120/bpm) (The Record Company TPC 1386)

The included Original Version (116-248-118/bpm) of this yawling guitar scratched, gong bashed and drums thrashed ‘whoo Black Betty, barm-a-larm’ rock smash was much played by discs back in 1977, but now — cleaned up and straightened out in a typically neat bopperish b wiring ‘Black Betty (121/bpm) and a similar reissue Roy Orbison’s commercial hit ‘Ooby Dooby’ (February 5) — it’s gonna be massive all over again. The tune, incidentally, was originated by the legendary Leadbelly, pioneering black blues man Huddie Ledbetter. (JH)

ADAMSKI ‘N-R-O’ (119/bpm) (MCA Records MCA 1386)

Colled from the one man acid house band’s ‘LIVEANDDIRECT’ instrumental album are this swirling, jangling and pulsing now fractionally slower jiggery, the now much slower jiggery tinged ‘I Love Teknology’ (123/bpm) and surgically chugging, with a trick rapidly accelerating finish, ‘Love And Life’ (118-180/bpm), while not from the album is the chunkily loopy pleasingly tuneful ‘Yma Casa’ (120/bpm). (JH)

ORBITAL ‘Chime’ (119/bpm) (Or/Zone Records ORZ ON 3), via 0:34-3329

Jazz M’s Fulham based Vinyl Zone record shop is only distributing a limited 1,000 pressing in London and Manchester of this therefore already eagerly sought modest twizzler shuffling acid
influenza, by Severn's D.S. Building Contractors, the brothers Paul & Phil Hartnoll, tipped with the hypnotist overdubbed (clever idea) gently twirling ambient 'Deeper' (120bpm). (JH)

JAMIE J MORGAN
‘Walk On The Wild Side’ (107bpm)
(Take XPR 481)
Soul II Soul's album cover photographer and Neene Cherry's 'Buffalo Stance co-writer makes his rapping Soul Sisters and "do-doo-doo-ing" Caron Wheeler and Claudia Fontaine accompanied vocal debut languidly talking through this strongly updated jiggling and scrubbing Lou Reed remake, tipped on uninformative promo by its cd and a snappier more hip hop alternative mix (1114/4bpm). (JH)

SYBIL
‘Walk On By’ (95'/4v bpm)
(L消息称 Records CDE Q14, via PWL Records)
Another enduringly beautiful Burt Bacharach & Hal David-penned Dionne Warwick classic revived as the inevitable follow-up to 'Don't Make Me Over', a similarly Smith & Mighty inspired Soul II soul sway swaying chunky jiggler in Club, Radio (95'/4v bpm) and Acappella remixes by PWL's Tony King, plus the attractively warped more beefily jiggling strong swingbeat-ish 'Here Comes My Love' (103'/4bpm). (JH)

THE JASON LOAD EXPERIENCE
featuring IYONAS 'Mainline 90'
(U.S. Quark QK021)
This girl wanted Lenny Burgess & Russell Patterson penned tune gets several different treatments, possibly best being the swingbeat-ally jiggly bouncy Swing Vocal (114'/4bpm), the rawly bounting dated soul discoco. Original Vocal (121'/4bpm) being tided into the briskly cantering slick House Mix (121'/4bpm) and organ chugged instrumental House Dub (120'/4bpm). (JH)

SHAKATAK
‘Better Believe It’ (111'/4bpm)
( Polydor PZ 65)
Drily funky James Brown beads circled tight. Norman Cook remix of a girls cooed jitterer, with a drier drums thrashed repetitive dub, proving hotter on promo (ahead of February release) than the Nigel Wright remixed A-side's not dissimilar though somehow more dated beefy bass bumped Jumpy 'Back To The Groove (Swingbeat Mix)!' (114'/4bpm). (JH)

AGE OF CHANCE
‘Higher Than Heaven (Righteous Club Mix)’ (98'/4bpm)
(Virgin VST 1228)
Freddie Bastone remixed quaveringly whinedy jiggling pop-gospel-club lurcher with a naggingly familiar lift, contrasted by the flicker flip’s altogether tougher jazzy snapping sinister instrumental 'Rate Your Hands Mix' (99'/4v/bpm) and Raze The Beats (Berries Beats) (99'/4v/bpm), these latter also flipping Freddy's now separately produced less ominously roiling instrumental 'Sunday Blood Mix' (98'/4v/bpm)
(VSTDJ 1228) (JH)

SUEÑO LATINO featuring Carolina Dumas 'Luxuria' (1119/bpm) (German BCM Records BCM 12379)
Again with twittering birds (though not necessarily a whipperpoorwill this time!) and sexily muttering Carolina, this still ambient but more beefily tripping hustler is in Massimo L’o swir/d Extended Version, Cutmaster G’s pulsing Techno Age Mix, Angelino Albanese’s rattling Vocal House Mix, and an A Cappella Version.

A CERTAIN RATIO 'Good Together' (121/bpm)
(ARM ACRY1559)
After a retro acid intro this settles into a more pop-dance groove but featuring so many experimental ideas and sounds that the ravens crowd could easily pick up on it. A Certain Ratio are definitely the original Manchester indi/dance band and always seem to at least two years ahead of their time, so if mixing acid, eastern melodies, jazz breakdowns and quite a nice song seems a bit off the wall, remember who covered 'Stack Up' nearly 10 years ago. Check out the catchy 'Shak In Africa' based B-side. (NC)

GEORGIE RED 'If I Say Stop' (117/bpm)
(8 TECHNO 12TEC5)
This Swing-Euro house pumper has huge structure and direction and doesn't really amount to much, but it flip it over and you've got 'Jj's Jazzy Meltdown', a much better, hammond organ slow groove (99'/4v/bpm), sampling from list (the Feel it in your butt refrain), Funk Inc and The Wild Magnolias. Both versions urge in a Euro accent 'If I Say Stop Then Stop', but typically this is both unexplained and contradicted ('Don't Stop, More Your But!'). Oh well. (SA)

FOUR TO THE FLOOR featuring AMII STEWART 'Lost It' (115/bpm)
(White Label)
Using Bobby Byrds's familiar 'Hot Pants' breakbeat and introducing changes in the track with patronising directives, this is a powerful pounding house track which switches from section to section as it searches for the perfect beat. Worth checking out if you can find it. (SA)

PIANO FANTASIA 'Song For Denise' (102bpm)
(BCM 03379)
Fresh beats from the Boys Own boys, Andy Weatherall et al, this one's a case of either you like it or you don't. Interminably anachronical like Jago's 'I'm Going To Go', but catchier still because it sounds so instantly familiar (Imagination 'Body Talk' is far off), this moody piano and string instrumental comes backed by the BCM guarantee of success, but... who's Denise? (SA)

MAX Q 'Sometimes' (121/bpm)
( Mercury HXlO D 3112)
A clever simple straight drummed It is groovy, remixed by Paul Oakenfold, utilising the oh-so durably Seducatin bassline. Most attention is being focused on the more atmospheric and instrumental (though it still features some vocals) 'Land Of Oz Mix', which avoids the walling guitars of the A-side's 'Future Mix'. (SA)

JESSE WEST
‘Renegade (Extended Version)’
(1080bpm)
(Mercury MOT 4683)
Excitingly introed tense powerful gruffly rapped angry remorseless funky jiggler, with a bouncier more swingbeat Club Mix and Instrumental. (JH)

LISA STANSFIELD
‘Live Together' (110/bpm)
(Armie Pres Live 4)
More of Lisa’s winning formula which seems to win friends across the board. Barry White-esque stinger, Gamble & Huff Dorma messages and a spooky little beat that manages to groove like 'Funky Drummer' without (thankfully) sampling it. Complete with 'right on' lyrics about living together. The B-side features a biggestby mix by Bristol's Massive Attack which is far more street-soul than pop: a heavy bassline, samples from Timmy Thomas's 'Why Can't We Live Together' and dubwise effects. (NC)

LL COOL J
‘Jingle Baby’ (110/bpm)
(U.S. Def Jam 4471/47)
LL proves again to be the rapper that time forgot. Last year’s progress both lyrically and musically in rap obviously fell on deaf ears as far as LL Cool J was concerned. This samples Gene Chandler's 'Give Peace a Chance' and Dennis Coffee's 'Ride Sally Ride' and sounds like it was recorded two years ago. I don't think this will win him any new fans. (NC)

HOMEBOYS
‘Control Yourself Cousin’ (111/bpm)
(CT Records CT76)
This S加ding white label is making a lot of friends. It’s an inventive little instrumental based on the break from Coke Escovedo’s ‘Runaway’, but why oh why ‘Funky Drummer’ again? It’s a continuous jam with lots of nice sampled sax from the Crucider’s ‘Street Life’ and some nice house-y piano which everyone recognises but no-one can identify. The flip features a spacer mix which speeds up half way through to catch out all the mixers. (NC)

A' ME LORAIN
‘Whole Wide World’ (104/bpm)
(US RCA Records 9099/46)
Music from the film soundtrack of 'True Love' and around for a while now, this is a wild, polished and cheerful street-house bass-driven workout, with a brilliant piano intro (blessed but sure to move, and sure to be sampled too), bright A’ Me Lorain vocal and infectious 'what are you telling me?' hook. Joined by dubs, an over-serious Elliot Wolf swing mix and an unrelated twisting rock track. This is a must. (SA)

THE BRIXTON CLUB REMIXES
VISION ON
TV, VIDEO, FILM
EDITED BY TIM NICHOLSON

FILM
‘PARENTHOOD’ (Cert PG)
Starring: Steve Martin, Jason Robards, Dianne Wiest, Mary Steenburgen, Tom Hulce, Rick Moranis, Keanu Reeves

The trailers for this film, that have been better than most of the films they preceded, tell something of a lie about ‘Parenthood’. Yes, it is destined to be one of the funniest films of the year, and yes, Steve Martin is on top form as Gil Buckman, a father who wants to give his children all the things his father (Jason Robards) never gave him.

What the trailers don’t tell you is that ‘Parenthood’ is also a rather serious examination of parent/child relationships, lending a surprisingly sympathetic ear to the trials and tribulations of the adults. Gil struggles to be accepted by his father and is supported by his wife (Mary Steenburgen), his brother (Rick Moranis), who teaches his infant daughter maths and Kafka, and his sister (Dianne Wiest). In spite of their efforts, all of Buckman senior’s love is saved for his wayward son (Tom Hulce), whose prodigal return, complete with motherless child, is a stern test for his father.

‘Parenthood’ is a nicely acted ensemble performance, perfectly balanced between belly laughs and poignant moments. It might not be what you expected, but you certainly won’t be disappointed.

Tim Nicholson

MOORE ON ICELANDIC TV

If Ealing took it upon itself to declare independence, it wouldn’t really be fair to expect its state broadcasting system to scale undreamt of new peaks of artistic and technical brilliance. This is worth bearing in mind when visiting Iceland, a country with a population slightly less than the aforementioned London borough (though with significantly more volcanoes). Nevertheless, the plucky Norisems have battled against the odds and patronising foreigners to cobble together a respectable two-channel network. Well, one and a half.

Stod 2 (yes, that is Channel 2) has a scheme wherein all its week-long Finnish dramas and interminable nature shows are interspersed with hours of unintelligible interference. Eventually you will be told that these are, in fact, exciting first runs films that require a hideously expensive rented unscrambler to be watched.

Taking the Ealing factor into account, the domestic output is really quite passable. All right, the news does tend to suffer from an advanced case of the ‘Briton Gets Nasty Graze On Leg As Billions Of Foreigners Purled’ style of blind nationalism. Watching the weather graphics it is easy to forget that there have been technological advances more recent than that made by Mr Biro. Hemmi Gunn, presenter of an eponymous chat/variety show, is oilier than Bob Monkhouse bathing Richard Whiteley in Castro GTX. But I was deeply privileged to be present for the annual televisial highlight, an hour-long New Year’s Eve satire show, ‘Aramotaskap’. This was translated as ‘End Of Year Japes’, which should have warned me. Imagine ‘The Young Ones’ with all the characters played by Mike.

Then, of course, there are the imports. These range from the understandable (‘Cheers’, ‘Postman Pat’, live English footie, ‘EastEnders’, ‘Tindastöll’ — ‘Fawlty Towers’) to the slightly odd (‘Taggart’, ‘Derrick’, pro/celebrity clay pigeon shooting, ‘Santa Barbara’) via the monstrous. So if Reykjavik is on your shortlist of potential holiday locations, start preparing a lengthy account of how contemporary British humour is not represented by ‘Home James’. Not even Ealing.

TSP Moore

FURTHER ADVENTURES OF MORE UNDERGROUND DANCE

‘CARINO 90’ T-COY.

‘DREAM 17’ (REMIX)-ANNETTE. REMIXED BY DERRICK MAY.

‘THE WAY I FEEL’-FREQUENCY 9.

‘STOP THIS THING’ (REMIX)-DYNASTY OF TWO FEATURING ROWEYTA (PICKERING PARK REMIX).

4 TRACK 12"
### YEAR END ALBUMS

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TEN GOOD REASONS - Jason Donovan</td>
</tr>
<tr>
<td>2</td>
<td>A NEW FLAME - Simply Red</td>
</tr>
<tr>
<td>3</td>
<td>BUT SERIOUSLY, Y'ALL - Elton John</td>
</tr>
<tr>
<td>4</td>
<td>ANYTHING FOR YOU - Gloria Estefan &amp; Miami Sound Machine</td>
</tr>
<tr>
<td>5</td>
<td>CUTS BOTH WAYS - Phil Collins</td>
</tr>
<tr>
<td>6</td>
<td>ENJOY YOURSELF - Kylie Minogue</td>
</tr>
<tr>
<td>7</td>
<td>THE RAW AND THE COOKED - The Young Bulls</td>
</tr>
<tr>
<td>8</td>
<td>FOREIGN AFFAIR - Tina Turner</td>
</tr>
<tr>
<td>9</td>
<td>LIKE A PRAYER - Madonna</td>
</tr>
<tr>
<td>10</td>
<td>CLUB CLASSICS VOLUME ONE - Soul II Soul</td>
</tr>
<tr>
<td>11</td>
<td>DON'T BE CRUEL - Bobby Brown</td>
</tr>
<tr>
<td>12</td>
<td>THE ROAD TO HELL - Rick Ross</td>
</tr>
<tr>
<td>13</td>
<td>WHEN THE WORLD KNOWS YOUR NAME - Deacon Blue</td>
</tr>
<tr>
<td>14</td>
<td>NOW THAT'S WHAT I CALL MUSIC Vol. 14 - Various</td>
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<td>THE MAGICIANS - Status Quo</td>
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<td>MONSTER HITS Various</td>
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<td>THE TWELVE COMMANDMENTS OF DANCE - Various</td>
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<td>DIRTY DANCING - Original Soundtrack</td>
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<td>THE GREAT HEAT - Various</td>
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<td>THE ROAD TO HELL - Rick Ross</td>
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<td>WHEN THE WORLD KNOWS YOUR NAME - Deacon Blue</td>
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<tr>
<td>29</td>
<td>THE ROAD TO HELL - Rick Ross</td>
</tr>
</tbody>
</table>

![Chartfile by Alan Jones](chartfile.png)

The chart on the right shows the top 100 selling albums of 1989 as compiled by Popfile. Alan Jones takes a look behind those positions.

Some time on Christmas Eve Jason Donovan's debut album 'Ten Good Reasons' surged past Simply Red's 'A New Flame' to become the biggest selling UK album of 1989. By dint of a strong performance on New Year's Eve it had sold very nearly one million copies. It was a triumph not only for Donovan, but also for Stock, Aitken and Waterman and PWL Records, who topped the list for the second year in a row, having taken Wham!'s 1988 effort to that year's only million seller.

**Kylie Minogue** - *The Album*

By contrast, Jason's was just one of four albums to sell a million in 1989, along with *A New Flame* (1.2 million copies sold), Phil Collins' *Both Sides* but surprisingly (1.2 million copies sold) Gloria Estefan's 'Anything For You' which dates from 1987 but has just really got into its stride until about a year ago and sold over 1.05 million in the year.

With her new album 'Kate Both Ways' selling over 900,000 copies to finish in fifth place, Gloria became the first artist to have two albums in the top five of the annual ratings since 1980, when *The Police* scored via both 'Zen/Yatta wanna' and 'Regatta de Blanc'.

Kylie Minogue was the only artist to place an album in the top 10 in 1988 and 1989, taking sixth place this year with 'Enjoy Yourself', which sold over 800,000 copies. Kylie - The Album, meanwhile, followed up its 1988 triumph when it sold 1.500,000 copies, by selling a further 360,000 copies to finish 1989 in a highly credible 38th place.

**Soul II Soul** - *Club Classics Volume One*, the biggest selling dance album of the year, selling 750,000 copies, marginally more than Bobby Brown's *Don't Be Cruel*, while Guns N' Roses' *Appetite For Destruction* went on to sell 600,000 copies.

A year ago, the BPI chart committee decided to vote multi-artist compilations from the main chart. It's impossible to see how much this has affected sales of compilations such as the most successful, 'Now That's What I Call Music Vol. 15', which sold around the year's top 50, compared to 14 last year.

No instrumental album was amongst the top 100. Frenchman Richard Clayderman's 'Loves Songs Of Andrew Lloyd Webber' being the top non-vocal effort at number 115, closely followed by Vangelis' 'Themes' and 'The Shadows Of', the top 100 Frenchman Jean Michel Jarre's 'Revolution's led the way at number 98.

Finally, back-catalogue albums continued to hold up well in 1989. I know many of you are interested in these old campaimgers, so here's how they stacked up - the qualification for this list being that an album must have been released prior to 1990 (figures in brackets denote position in overall chart)

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<td>124</td>
<td>BAT OUT OF HELL - Meat Loaf  (1978)</td>
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<td>125</td>
<td>RUMOURS - Fleetwood Mac  (1977)</td>
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<td>126</td>
<td>DARK SIDE OF THE MOON - Pink Floyd  (1973)</td>
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<td>127</td>
<td>OFF THE WALL - Michael Jackson  (1979)</td>
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<td>128</td>
<td>20 GOLDEN GREATS - Nat King Cole  (1978)</td>
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<td>129</td>
<td>LED ZEPPELIN IV - Led Zeppelin  (1971)</td>
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<td>130</td>
<td>THE WALL - Pink Floyd  (1979)</td>
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<td>131</td>
<td>20 GOLDEN GREATS - The Beach Boys  (1972)</td>
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<td>132</td>
<td>SGF PEPPERS LONELY HEARTS CLUB BAND - The Beatles  (1967)</td>
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<td>133</td>
<td>HOTEL CALIFORNIA - The Eagles  (1976)</td>
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<td>134</td>
<td>WISH YOU WERE HERE - Pink Floyd  (1975)</td>
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<td>135</td>
<td>20 GOLDEN GREATS - Buddy Holly &amp; The Crickets  (1978)</td>
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<td>136</td>
<td>THE BEST OF BREAD - Bread  (1972)</td>
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<td>GOODBYE YELLOW BRICK ROAD - Elton John  (1973)</td>
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<td>138</td>
<td>A NIGHT AT THE OPERA - Queen  (1975)</td>
</tr>
<tr>
<td>139</td>
<td>LED ZEPPELIN III - Led Zeppelin  (1970)</td>
</tr>
</tbody>
</table>
USEFUL SUGGESTION
know you'll probably find some way of slugging me off (as if — Letters Ed.) but I have a suggestion that other readers might find useful.

With local specialist stations appearing with soul and dance shows, is there any chance of compiling a list of show times?

Graham Fairall, Shipton-U-Wychwood, Oxfordshire

Watch this space, in a couple of weeks Record Mirror will, indeed, be publishing a comprehensive guide to dance shows on the airwaves.

AB: “Are you sure this Dick Van Dyke look is a good career move?”

ELO ELO ELO

Your Balib comic in you recently stated that rumours of ELO reforming were false. Well, for your information, for the last two years Jeff Lynne has been releasing ELO records under the outrageous pseudonym of George Harrison.

Martin Wilkinson, Bournemouth, Dorset

Listening to Radio 1 recently I heard Dave Lee Travis say that Jeff Lynne was a genius. How odd, we always thought Jeff Lynne was Dave Lee Travis. Obviously the great man is either a master of disguise or an arrogant wilbury.

MORE MADGE

Your magazine is lacking in one vital thing that would ensure its success. I am talking about TQM. No, not Total Quality Management but Total Quality Madonna. Isn’t it about time you fed us readers with exclusive Madonna information: tours, ‘Dick Tracey’, scandal, recording progress or isn’t your magazine up to dealing with the real hard stuff? I’m giving you a chance to prove yourselves so come on, express yourself!

Simon Carrasco, Lynn, Cheshire

Her current film, ‘Dick Tracey’, is in post-production so we have no news on a release date (June — December ‘90). Madge is also planning to co-star in a movie with heart-throb Mickey Rourke. Rumours abound that she’ll be playing live in the summer. As far as we know, she’s still going out with Warren Beatty. On the recording front, nothing is planned but again there’s rumours of a duet with Fine Young Cannibal Roland Gift. Happy?

BIKO SPEAK GOO GOO

As the Eighties are now over I thought I’d compile a top 10 worst lyrics of the decade.

1. “I can’t complain, mustn’t grumble/ Help yourself to another piece of apple crumble” — “That Was Then But This Is Now” by ABC.
2. “She used to be a diplomat/ But now she’s down the laundromat” — ‘Highly Strung’ by Spandau Ballet.
3. “Gonna write a classic/ Gonna write it in an attack/ Baby I’m an addict” — ‘Classic’ by Adrian Gurvitz.
4. “I’m a man/ Yes I am” — “Drop The Boy” by Bros.
6. “Common sense is as good as a café on the moon” — ‘Don Quixote’ by Nik Kershaw.
7. “Something truly real” (sung with no emotion whatsoever) — ‘Louise’ by Human League.
10. “Sleight of hand and twist of fate/ On a bed of nails she makes me wait” — “With Or Without You” by U2.

Feargal Markey, Queenstown, New Zealand

And the best lyric of the last few years, you should know it, Feargal Markey indeed, — “My cousin always didn’t know” — ‘My cousin always didn’t know’.

ON THE BOX

I am searching for the names of two ‘dick’ and I wondered if you could help me. I would like to know the name of the Loleatta Holloway single which was sampled by Black Box on ‘Ride On Time’, and also the name of the music which is used in the theme to BBC’s ‘The Odd Couple’. Craig Williamson, Keighley, West Yorks.


CHARTS

US BLACK SINGLES, MUSIC VIDEO

JANUARY 14 — 20 1990

MUSIC VIDEO

T W LW

1 1 K I L Y E T H E V I D E O S Kylie Minogue PWL

2 3 S IN G L E S CO L LE C T I O N Phil Collins Virgin

3 2 JASON THE VIDEOS Jason Donovan PWL

4 5 N E W S E R V I C E By You PMV Channel 5

5 4 I N T H E P A R K L I V E Wet Wet Wet PMV Channel 5

6 7 D E C A D E Donna Dunne MCA

7 11 W E W I L L R O C K YOU Queen MCA

8 6 K I L Y E T H E V I D E O S Kylie Minogue PWL

9 8 T H E W A L L Pink Floyd PMV Channel 5

10 12 T H O U G H T S O F H O M E Daniel O’Donnell CIC

11 9 R AT T L E A N D H U M U2 PMV Channel 5

12 10 M A I D E N E N G L A N D Iron Maiden PMV Channel 5

13 14 I N N O C E N C E S WHO Every Style PMV Channel 5

15 19 T H E M A D R E M O / … Foster And Allen Stylos

16 19 T H E C R E M A F U / Eric Clapton Stylos

17 19 R A R E L O V E Queen Stylos

18 19 H I S P R O E R G O T I V E Bobby Brown Stylos

19 19 V E L V E T E E N Singles Transvision Vamp Stylos

20 19 D E E P H E A T ’99 Various Stylos

US BLACK SINGLES

T W LW

1 2 I ’ L L B E G O O D T O Y O U Quincy Jones/Ray Charles/Chaka Khan Epic

2 6 M A K E I T L I K E I T W A S Regina Belle CBS

3 4 L E T ’ S G E T I T O N A l M e s s CBM

4 5 S I L K Y S O U L House Featuring Frankie Beverly B & M

5 1 R H Y T H M N A T I O N Janet Jackson Elektra

6 9 R E A L LOVE Boyz ATLANTIC

7 11 M A N Y A T H O U G H T S Featuring Keith Sweat MCA

8 12 W A L K O N Y 0 ,P brit Atak

9 11 S E R I O U S H O L D O N H E O Boys Philips

10 14 I W A N N A B E R I C H C a l l o w CBS


12 19 S C A N D A L O U S / Prince PMV Channel 5

13 23 T E N D E R L O V E Babyface Motown

14 22 S P E C I A L T h e Temptations Motown

15 19 Y O U R S W E E T N E S S Good Girls Motown

16 16 N O F R I E N D O F M I E Club Nouveau Liberty

17 19 T U R N I T O U T Rob Base Columbia

18 32 N O M O R E L I E S Michel’le Jive

19 31 I ’ S G O N N A B E A L R I G H T Ruby Turner CBS

20 19 C A N W E S P E N D S O M E T I M E Tears For Fears CBS

21 28 S H O U L D H A V E B E E N Y O U Michael Cooper RCA

22 21 F R I E N D S B O L - L V E R S Full Force Profile

23 23 R I G H T A N D H Y P E Abstrak Reprise

24 24 O P P O S I T E S A T T R A C T Paul Abdul A & M

25 36 J A Z Z I E S G R O O V E Soul II Soul RCA

26 25 D O N ’ T C H A T H I N K A fter Babyface Columbia

27 8 A L L O F M Y L O V E The Gap Band Virgin

28 26 B L A M E I T O N T H E R A I N Ni/le Rodgers CBS

29 27 I ’ L L B E Y O U R D R E A M Lover Richard Rogers Warner Brothers

30 28 H E R E N O W Howie Long/Eric Vincent/People United

31 28 W H E R E D O W E G O F R O M HERE Stacy Lattisaw Elektra

32 28 H E A V E N Miles Jaye Columbia

33 33 E X P R E S S I O N S Sel-N-Pepe Capitol

34 40 W H A T E V E R I T T A K E S Cheryl Lynn RCA

35 13 W H A T C H O G O N N A D O ? Tyler Collins Virgin

36 28 P R O M I S E S, P R O M I S E S Christopher Williams RCA

37 27 W H A T C A N I D O P ieces Of A Dream EMI

38 28 T OUC H Chucky Booker RCA

39 28 H O T L I T T L E L O V E A F F A I R Keston Jackson Atlantic

40 26 O W W N ! Chunky A CBS

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LETTERS

WRITE TO RECORD MIRROR, LUDGATE HOUSE, 245 BLACKFRIARS ROAD, LONDON SE1 9UZ

RM 43
### CHARTS

**US SINGLES, US LPs, INDIE SINGLES, INDIE LPs**

**JANUARY 14 – 20 1990**

#### US ALBUMS

<table>
<thead>
<tr>
<th>TWLW</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>...BUT SERIOUSLY</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>2</td>
<td>GIRL YOU KNOW IT'S TRUE</td>
<td>Milli Vanilli</td>
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<td>3</td>
<td>FOREVER YOUR GIRL</td>
<td>Paula Abdul</td>
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<td>4</td>
<td>STORM FRONT</td>
<td>Billy Joel</td>
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<td>5</td>
<td>JANET JACKSON'S RHYTHM NATION</td>
<td>Janet Jackson</td>
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<td>6</td>
<td>PUMP</td>
<td>Aerosmith</td>
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<td>7</td>
<td>COSMIC THING</td>
<td>The B-52's</td>
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<td>8</td>
<td>HANGIN' TOUGH</td>
<td>New Kids On The Block</td>
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<td>9</td>
<td>FULL MOON FEVER</td>
<td>Tom Petty</td>
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<td>10</td>
<td>STONE COLD RHYMEN</td>
<td>Young MC</td>
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<td>11</td>
<td>CRY LIKE A RAINSTORM</td>
<td>Linda Ronstadt</td>
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<td>12</td>
<td>DR FEELGOOD</td>
<td>Muddy Water</td>
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<td>13</td>
<td>DANCE... YA KNOW IT!!!</td>
<td>Baby Brown</td>
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<td>STEEL WHEELS</td>
<td>The Rolling Stones</td>
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<td>16</td>
<td>BACK ON THE BLOCK</td>
<td>Queen</td>
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<td>KEEP ON MovIN'</td>
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<td>Taylor Dayne</td>
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<td>PUMP UP THE JAM</td>
<td>Technotronic</td>
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<td>LOCK SHARP</td>
<td>Roxette</td>
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<td>THE DISGRACE OF TIMETHEKEEPING</td>
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<td>GREATEST HITS 1982-1989</td>
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<td>JIVE BUNNY - THE ALBUM</td>
<td>Jive Bunny &amp; The Mastermixers</td>
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<td>Madonna</td>
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<td>A COLLECTION-GREATEST HITS</td>
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**US SINGLES**

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<td>PUMP UP THE JAM</td>
<td>Technotronic</td>
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<tr>
<td>3</td>
<td>ANOTHER DAY IN PARADISE</td>
<td>Phil Collins</td>
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<td>4</td>
<td>EVERYTHING</td>
<td>Jody Watley</td>
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<td>5</td>
<td>DOWNTOWN TRAIN</td>
<td>Rod Stewart</td>
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<td>6</td>
<td>RHYTHM NATION</td>
<td>Janet Jackson</td>
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<td>7</td>
<td>JUST BETWEEN YOU AND ME</td>
<td>Lou Gramm</td>
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<td>8</td>
<td>FREE FALLIN'</td>
<td>Tom Petty</td>
</tr>
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<td>9</td>
<td>TWO TO MAKE IT RIGHT</td>
<td>Seals &amp; Crofts</td>
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**REPUBLIC**

**'SEARCHIN HARD' NEW U.S. REMIXES**

**DA POSSE**

**NASHI + M.D. EMM**

**'GET HIP TO THIS' FRANKIE BONES MANIC MIX**

**LICT 032**

**LICT 022X**

---

**DISTRIBUTED VIA DEMIX / ROUGH TRADE**
DEPECHE MODE: “One word about the guy behind doing his TV impression and I'll punch your lights out!”
New Kids On The Block hang tough at the top of the chart this week, so once again Kylie Minogue is deprived of the opportunity of becoming the first woman in chart history to have a single debut at number one.

Instead, ' Tears On My Pillow ' is the fourth of Kylie's eight solo singles to debut at number two, following ' The Loco-Motion ', ' Hand On Your Heart ' and ' Wouldn't Change A Thing '. Especially For You, her duet with Jason Donovan, also entered the chart at number two. The only other woman to have a single debut at number two is Madonna, who turned the trick last year with ' Like A Prayer '.

Apart from Kylie, the biggest challenge to New Kids On The Block comes from ' Touch Me ' by the 49 er s, an Italian group fronted by Dawn Mitchell. We can reveal exclusively that though she appears on Top Of The Pops and other TV shows lip-synching to ' Touch Me ', most of the vocals are sampled from old records.

In fact, though the 49er's supply the instrumental track for ' Touch Me ', much of the vocal vocals are sampled from Aretha Franklin's ' Rock-A-Boot ' (an Arista single from 1987), while the chorus is lifted off Alisha Warren's single ' Touch Me ', released on RCA last July.

Admitting this latest instance of Italian asset-stripping, Nick Harris of the 49er's UK record label Fourth & Broadway said that Dawn, who was raised in Brixton, but now lives in Italy: "Doesn't sing on ' Touch Me ', but will definitely be the vocalist on their next single. She's a great jazz trained singer."

Two years after her debut hit 'Macinka', Sinéad O'Connor returns to the top 40 with ' Nothing Compares 2 U ', written by Prince. A powerful piece of pensive passion originally recorded by The Family in 1985, it draws a magnificent vocal performance from Sinead, who is sympathetically and surprisingly supported instrumentally by Soul II Soul. It boasts a promotional video of striking simplicity, in which the camera lingers for all but a few seconds on Sinead's face. And in it Sinead appears said, then genuinely distressed before tears trickle first from her left eye, then her right. Given that it was shot in one take, with no "cutaways" during which guffaw could have been applied to her eyes to fake the tears, it is clearly a song which stirs genuine deep emotions in Sinead — and provokes a sympathetic reaction from viewers. Genuinely heartrending, and a top five hit of the future.

After major hits as a member of Bronski Beat, The Communards, Band Aid II and a duet with June Miles Kingston, Jimmy Somerville's first solo single 'You Make Me Feel ( Mighty Real )' is a great success, moving up this week from number 24 to number five, thereby eclipsing the number eight peak of Sylvester's original recording of the song. Sharing chart space with ' You Make Me Feel ' back in October 1978 (they also shared the same chart peak, and both were in the listings for 15 weeks) was Dan Hartman's ' Instant Replay ' which, coincidentally returns to the chart this week in a new version by hotly tipped duo Yell!

Their first single in very nearly two years, The Mission's ' Butterfly On A Wheel ' is also shaping up to become their biggest hit. It moves from its debut position of number 17 to number 12 this week. None of their previous seven hits reached the top 10, the closest, ' Wasteland ', peaking at number 11, and ' Tower Of Strength ' at number 12.

Both Chartfile and This Week's Chart fell victim to a number of computer inputting errors last week, though they left me free from faults. The main corrections are:

- The five Bob Dylan songs to chart in the final third of 1989 included ' Everything Is Broken ' (off his last successful album ' Oh Mercy ') and Randy Crawford's recording of ' Knocking On Heaven's Door '.

- New Kids On The Block were the first act to have two simultaneous top 10 singles since Wham! exactly four years previous, when they turned the trick a fortnight ago.

- The newly released Carpenters album is called ' Loverslies ', and Halo James' current hit ' 45 ' 'Could Have Told You So' runs to 10 editions, not 10 editions!

- The main beneficiaries of the declining influence of British records in Sweden are the Americans, whose share of chart action last year climbed from 21.9 percent to 35.2 percent. The year's number one single was Madonna's ' Like A Prayer ' and the number one producers were Stock Aitken and Waterman, who piloted 14 top 20 hits.

AIDS ALBUM

Pet Shop Boys, Neneh Cherry and Fine Young Cannibals are among the stars being approached to record versions of classic songs written by the famous musical writer Cole Porter, for an album to raise money for AIDS care.

The double album will feature around 20 tracks and we understand that Fine Young Cannibals are working on a version of ' Love For Sale ' and The Thompson Twins have recorded a version of ' Who Wants To Be A Millionaire? '.

A television show, ' The Cole Porter AIDS Special ', will also be broadcast on International AIDS Day, December 1, on a yet to be announced channel. The man behind the project is Malcolm Gerrie, the producer of ' Wired ' and ' The Tube '.

COMPACT DISC
## UK Singles Chart

**UK Top 75 Artist Albums**

<table>
<thead>
<tr>
<th>Week</th>
<th>Song</th>
<th>Artist/Group</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>80 LONG TIME COMING</td>
<td>CIELEMI</td>
<td>Capital</td>
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<td>2</td>
<td>79 BUT...</td>
<td>Phil Collins</td>
<td>CBS</td>
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<tr>
<td>3</td>
<td>78 HANGING TONGUES</td>
<td>New Kids On The Block</td>
<td>PWL</td>
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<td>4</td>
<td>77 GOOD YEAR</td>
<td>Billy Ocean</td>
<td>CBS</td>
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<td>76 STOPPED IN TIMELAPSE</td>
<td>The Beach Boys</td>
<td>PWL</td>
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<td>6</td>
<td>75 HOW THE WEST WAS WON</td>
<td>Neil Diamond</td>
<td>EMI</td>
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<td>7</td>
<td>74 WHO'S HAVING ALL THE FUN</td>
<td>Culture Club</td>
<td>Virgin</td>
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<td>8</td>
<td>73 LITTLE RED RIDING HOOD</td>
<td>Garth Brook</td>
<td>Capitol</td>
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<td>9</td>
<td>72 IN THE NAME OF LOVE</td>
<td>Eddie Money</td>
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<td>10</td>
<td>71 DANCE WITH ME</td>
<td>Haircut 100</td>
<td>Virgin</td>
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<tr>
<td>11</td>
<td>70 ELLIE</td>
<td>The Nylons</td>
<td>Epic</td>
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<td>12</td>
<td>69 ONE</td>
<td>Simply Red</td>
<td>CBS</td>
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<tr>
<td>13</td>
<td>68 KISSIN' IN THE DARK</td>
<td>S Club 7</td>
<td>Sony</td>
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<td>14</td>
<td>67 SUGAR</td>
<td>Faith</td>
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<td>15</td>
<td>66 TOUCH ME</td>
<td>Fatboy Slim</td>
<td>Virgin</td>
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<td>65 SELLING</td>
<td>Humbug</td>
<td>Virgin</td>
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<td>64 WANTED</td>
<td>The Streets</td>
<td>Columbia</td>
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<td>63 LITTLE HERO</td>
<td>Nicky</td>
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<td>Virgin</td>
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<td>20</td>
<td>61 HANG ON TO YOUR HEART</td>
<td>Leila K</td>
<td>London</td>
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<td>21</td>
<td>60 ENOUGH IS ENOUGH</td>
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<td>59 CAMEO ROYAL</td>
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<td>23</td>
<td>58 LOVER'S HANGOVER</td>
<td>The KLF</td>
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## UK Top 20 Compilation Albums

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<td>17 THE BEST OF Boney M</td>
<td>Boney M</td>
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<td>16 THE STORY OF THE MONKEES</td>
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<td>Epic</td>
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THE ALLDAY HIT MUSIC MACHINE

MORE MUSIC RADIO

ATLANTIC 252

LONG WAVE

[6AM-7PM]