

JANUARY 27, 1990 EVERY WEDNESDAY, 75p (EIRE £1.16)

RECORD

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JANET JACKSON

HALO JAMES

DON'T SAY WE
DIDN'T TELL YOU

TEARS FOR FEARS

THE OFFICIAL 'TOP OF THE POPS' CHART

MARTIKA

MORE THAN
MEETS THE EYE

DIRECT
FROM
NEW
YORK

THE FALL

MARK E SMITH HITS
THE DANCEFLOOR
WITH COLDCUT

MANTRONIX

FOR A
STATE
OF
MIND



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JANUARY

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RECORD MIRROR IS A UNITED NEWSPAPERS PUBLICATION

- 4 INDEX:** Featuring the whacky Tanita Tikaram, Kiss AMC and a chance to win a Janet Jackson flick-book!
- 12 BABBLE:** Fun and frolics in the tender world of pop with your loving host The Pop Detective
- 14 REVIEWS:**
Singles: Reviewed by Iestyn George
Vision On: Competition frenzy: Pet Shop Boys, 'The Blob' and Sinitta
Live: Including Tears For Fears wiggling out in Manchester and Dan Reed Network
Albums: Including The Lightning Seeds, Village People, Loop
- 27 THIS WEEK:** The next seven days of music, TV, film and video
- 33 DANCE:** Beats International, Mr Monday, Depth Charge
- 37 DJ DIRECTORY:** Jazzy James' definitive BPM guide + guest reviewers Norman Cook and Graeme Park
- 41 THE RECORD MIRROR CLUB CHART**
- 42 CHARTS:** US 45s, US LPs, US Black 45s, Indie 45s, Indie LPs + Music Video
- 44 CHARTFILE**



HALO JAMES P10

THE FALL P22



- 46 THIS WEEK'S CHART:** Analysed by Alan Jones
- 47 THE TOP OF THE POPS CHART**

FEATURES

- 10 HALO JAMES:** Halo, halo, halo, it's those chirpy pop chappies everyone's going ga-ga for
- 11 ONE HIT WONDERS OF THE 80s:** From 'Shaddap You Face' to 'Japanese Boy' and beyond
- 19 MATT DILLON:** The drugstore cowboy comes out shooting
- 20 MARTIKA:** Is she really going out with Matt Goss?
- 22 THE FALL:** They're "bloody daft"
- 24 MANTRONIX:** Curtis Mantronik; the man whose head expanded



MARTIKA P20

I N D E X

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



GET IT TOGETHER

No, it's not the return of the Seventies cult TV show featuring Roy North and the fabulous TSDs dance troupe, it's the return of **Tanita** "my eyes are just holograms" **Tikaram**.

Tanita's spent the past year or so taking her debut LP 'Ancient Heart' to the four corners of the world and the current single, 'We Almost Got It Together', sees a return to the more jaunty sentiments of the smasheroo 'Good Tradition' after recent confusing excercises in sixth form Leonard Cohen-isms.

The young lady from Basingstoke has also taken time out to feature in a forthcoming edition of 'First Time Planting', in which she shows viewers how to create this intriguing arbour out of a Texas Homecare beginner's kit and a few melted down copies of 'Ancient Heart'. "My Ivy's are just evergreens . . ."

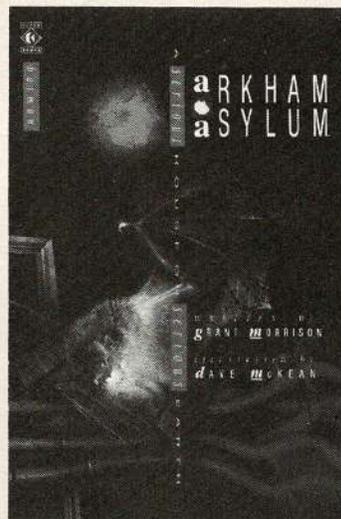
C O M I C S

Allo allo illustration fans, hope you're all feeling colourful and full of lovely things. Should you feel a little bit jaded though, and heck even if you don't, we have a couple of brain refreshers for your delectation. Both of our featured volumes come from Titan books . . . At this point if any small but perfectly formed comic companies should happen to be reading the utterly fantastic pop and rock weekly (**Record Mirror** to you maties) then please send in any or all of your wares and we shall be only too pleased to read and review them. On with the show . . .

Bloody fantastic is the only way to describe **Arkham Asylum** (written by Grant Morrison and illustrated by Dave McKean), the latest, greatest graphic novel to

feature ol' pointy ears, Batman. Dark and shadowy, this volume pits Batman against an asylum full of old adversaries led by his alter-ego and most fiendish enemy, the Joker. Shadowy corridors and demented inmates, padded cells and bad dreams create a nightmarish landscape; making this probably the ultimate challenge for the man in the black cape. Plunged into a world of madness and already full of self-doubt, the battle for his sanity is on in a gripping story that is both beautiful and horribly, gruesomely illustrated. A must. Out only in a hardback edition at the moment, Titan have a paperback planned as soon as this current version runs out of stock — at which point we will be able to obtain, and thence give away, some copies in a competition. Watch this space . . .

London's Dark (Escape/Titan) is our other offering this week. Out in the shops ages ago but worth plugging here as it's rather unusual



and well worth owning. Set in World War II, it is "A tale of love and war, life, death (and afterlife)". A thoroughly addictive plot (you can't put it down once you've started) this is so much more than the rose-tinted wallow in nostalgia you might expect from a quick glance at the cover. A tale of murder in wartime London with a paranormal twist making for compelling, stirring reading. To tell you any more would be giving the plot away. Just take our word for it — it's a universally likeable, warming and brilliant tale.

COMPETITION

Record Mirror has six copies of the excellent **London's Dark** (Story by James Robinson, Art by Paul Johnson) to give away in another super dooper competition. Just answer the question below on an interesting postcard, add the old name and address and post to: **Record Mirror, 'London's Dark Competition', Punch Publications Ltd, London SE99 7YJ** to arrive by February 12.

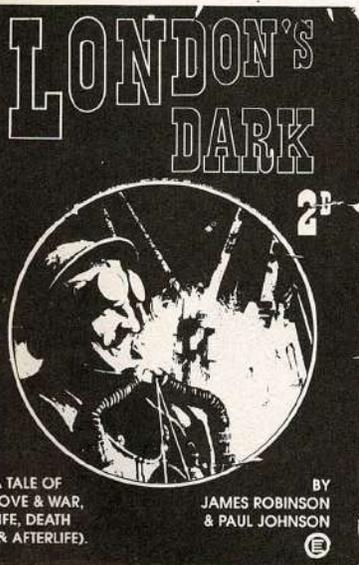
Question: What country did Germany invade that brought Britain into World War II? (Easy eh).

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

KYLIE MINOGUE BEDDING TOP 10

- 1 'Duvet Know It's Christmas' Band Aid
- 2 'Superfly Guy' Mattress Express
- 3 'Eiderdown Down' Status Quo
- 4 '3 Futons High And Rising' De La Soul
- 5 'Sheets Out Of My Life' Michael Jackson
- 6 'First Quilt Ache Manhattan' Leonard Cohen
- 7 'D.I.V.A.N' Tammy Wynette
- 8 'Counterpane Tit Black' Rolling Stones
- 9 'Blanket Must Be Love' Madness
- 10 'Candlewick In The Wind' Elton John

Compiled by the Bedouins



RENEGADE SOUNDWAVE...

PROBABLY A ROBBERY...

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PROBABLY A ROBBERY: (12 GAUGE TURBO MIX)

OZONE BREAKDOWN 90 (UPRISING MIX) OZONE BREAKDOWN (ORIGINAL VERSION)

AVAILABLE NOW

7" AND CLUB MIX 12"



INDEX

C O N T I N U E D

VIDEO MASTERCLASS

This week our team of media experts show you with simple step by step instructions how to make a pop video as touching and moving as Sinead O'Connor's current promo for 'Nothing Compares 2 U'.

1 Sitting in front of a large mirror surrounded by light bulbs, close one eye and draw a huge eyeball on your eyelid complete with lashes and larger than life pupil. Close the other eye and repeat the process. You can now give the impression of having beautiful big eyes like Sinead's simply by closing your own.

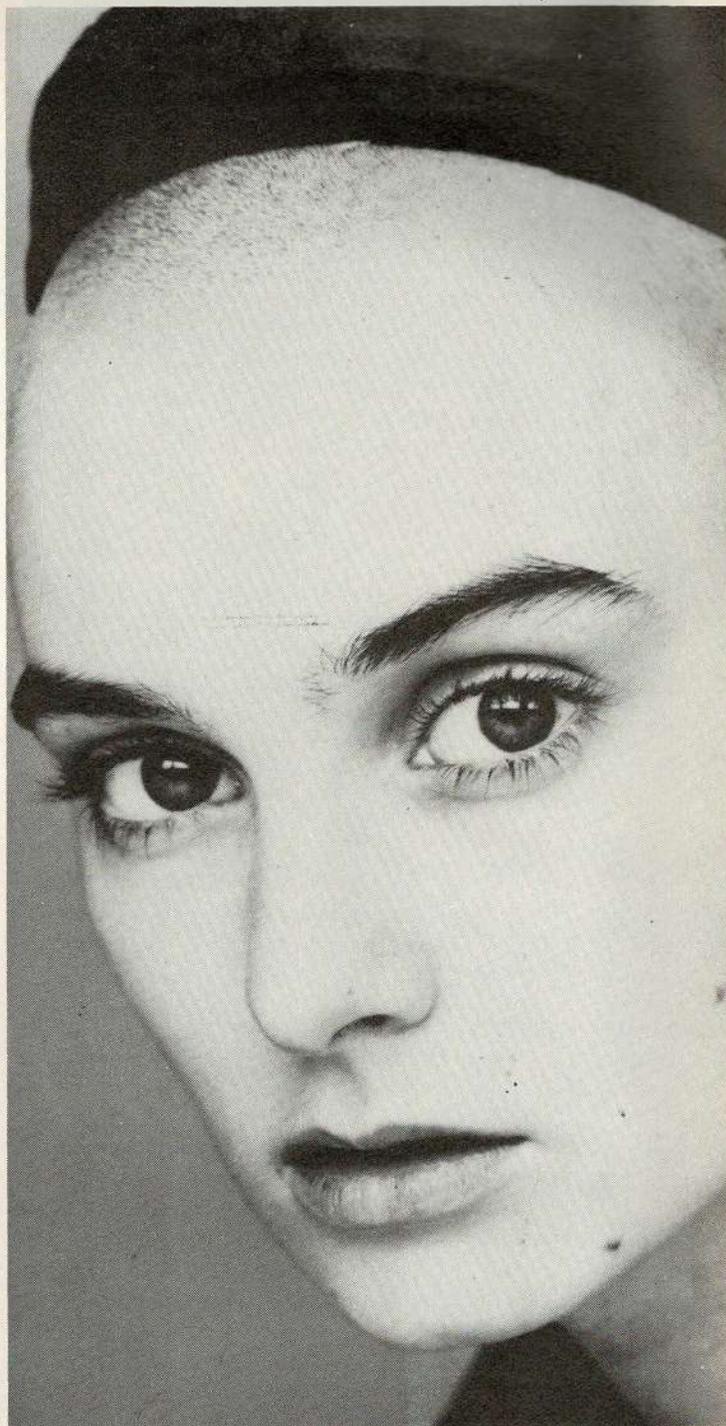
2 Visit Boots make-up counter and using a free sample of concealer, obliterate any pimples, blotches or moles. Using the free sampler may be a touch unhealthy, but it will save valuable pennies which can be used to send the finished video to more top pop shows around the world.

3 Use a crafty cutaway shot of some trees or ornamental fountain (£13.99 from Texas Homecare) and get a friend to chop onions just out of camera shot so that you can begin to cry. (NB: make sure there are no small Italian children in the

vicinity as they have a tendency to rush into the nearest chemist and shoplift large boxes of tissues. You don't want the police disrupting your video shoot!)

4 Choose a classic song by a very popular artist. Prince is an obvious choice, but beware — Simple Minds made the mistake of thinking a Prince song was enough in itself and ended up with a load of old cobblers on 'Sign O The Times'. The Carpenters' 'Calling Occupants Of Interplanetary Craft' or Queen's 'The Invisible Man' are a good bet.

5 Tell the press you are desperate to sleep with some American film star, but steer clear of cartoon characters such as Bambi or the Aristocats as Americans are funny about that sort of thing. You are now ready to launch yourself on a top pop career with the important medium of video totally at your disposal . . .



GREAT POP THINGS → Celebrity Charades BY COLIN B. MORTON X CHVCK DEATH



Age Of Chance finally look set to get back on course for chart supremacy with the release of the catchy 'Higher Than Heaven'.

The former sonic sadists have plumped for a more radio-friendly approach these days and are allowing the silky tones of new vocalist Charles Hutchinson to lead the line to great effect.

AOC fans from the days of 'Kiss' and 'Who's Afraid Of The Big Bad Noise' may find the increasingly sophisticated dancefloor approach of the band a little on the commercial side, but the rest of us can groove along with a great single.

The rather fetching video was shot at Pamukkale in Turkey, site of a spectacular white mountain range formed by hot springs in the middle of the desert.

Could this be the chance that the Age have been waiting for?



HEAVEN UP HERE



THE 4 OF US MARY

The New Single · Seven · Twelve · CD

CBS

FOUR 4/FOUR T4/CD FOUR 4

Live On Tour

January

- 23 Leicester Poly
- 24 Coventry Poly
- 25 Birmingham University
- 26 Bedford New College
Egham
- 27 Cardiff University
- 29 Leeds - Duchess Of York
- 30 Liverpool Poly
- 31 Kent University

February

- 1 Oxford University
- 2 Bath - Moles
- 6 Portsmouth University
- 7 Brighton - The Richmond
- 8 London - Marquee

I N D E X

C O N T I N U E D

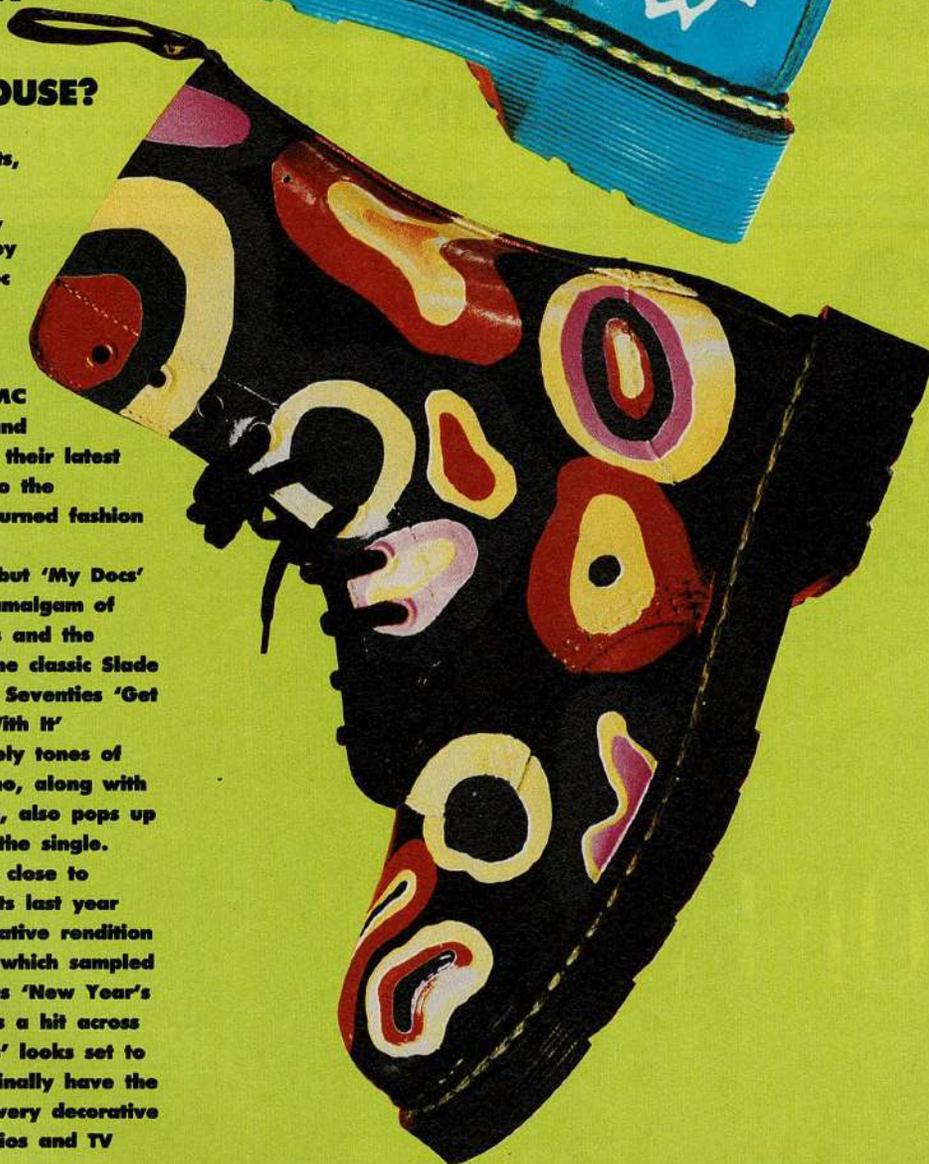
IS THERE A DOCTOR MARTEN IN THE HOUSE?

Chelsea boots, platforms, stack heels, court shoes — they come and go. Doc Martens will be with us forever. Manchester rappers Kiss AMC understand this and have even made their latest single a tribute to the orthopaedic aid turned fashion item.

Not only that, but 'My Docs' is a triumphant amalgam of famous ska beats and the battle cry from the classic Slade anthem from the Seventies 'Get Down And Get With It' featuring the steely tones of Noddy Holder who, along with Frank Sidebottom, also pops up in the video for the single.

Kiss AMC came close to cracking the charts last year with their imaginative rendition of 'A Bit Of U2' which sampled the Edge's famous 'New Year's Day' riff and was a hit across Europe. 'My Docs' looks set to better that and finally have the girls behind the very decorative boots on our radios and TV screens very soon.

B R M



JANET JACKSON COMPETITION

Janet Jackson continues her effort to overshadow her big brother next week with the release of her single 'Come Back To Me'. We family-minded types here at Index have lined up a fabulous competition for you good people. We've managed to persuade Janet to send us 10 special boxed sets, including a seven inch single, '1814' metal badge and fold-out poster of the lady herself. But it doesn't stop there. Now you can have Janet Jackson performing one of her famous dance routines in the privacy of your own room thanks to the 10 'devilishly clever flick books that we're also giving away as prizes. Just correctly answer the question below.

Q: What is the name of Janet's older sister?

Send your answer to 'Janet Jackson Competition', Punch Publications Ltd, London SE99 7YJ to arrive by February 5.



EL SYD

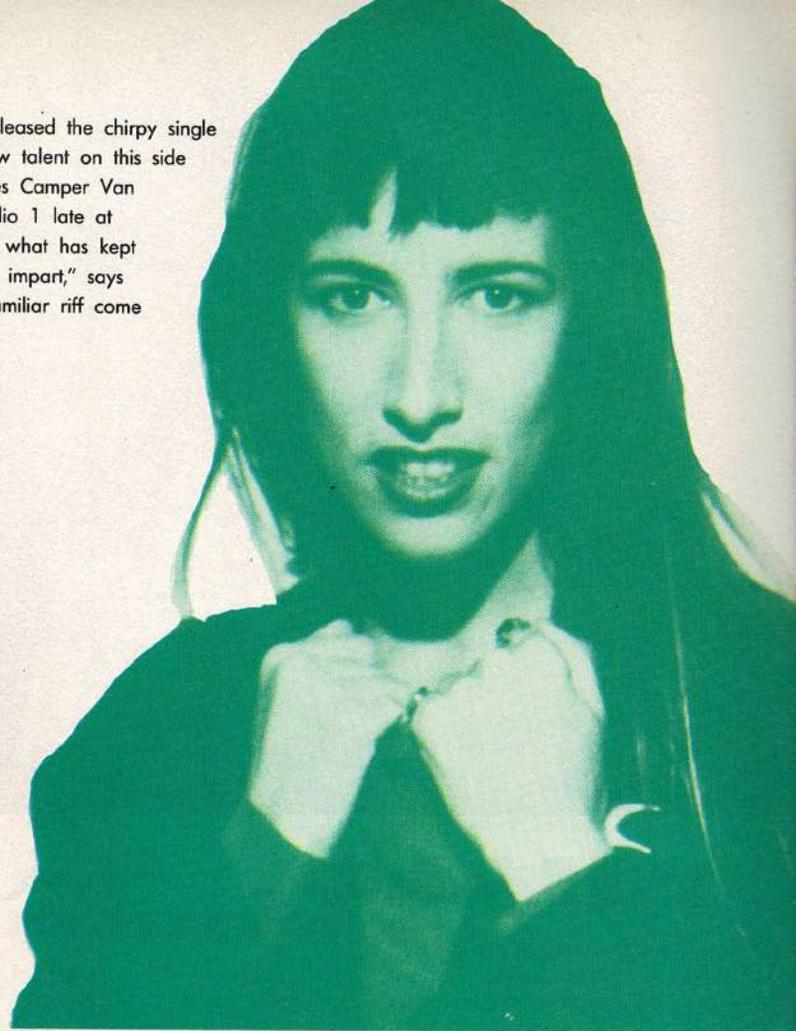
Let's hear it for the thin lady. American songstress **Syd Straw** has just released the chirpy single 'Think Too Hard' and an equally accomplished LP 'Surprise'. Syd is a new talent on this side of the Pond, but has been touring her native US together with labelmates Camper Van Beethoven. Syd's the sort of young woman who will no doubt pop up on Radio 1 late at night at the weekend on those allegedly 'serious' music shows. "Music is really what has kept me on this planet. I mean, I recognise the life-saving properties that music can impart," says Syd enigmatically. 'Think Too Hard' won't be a hit, but should that strangely familiar riff come your way, don't duck!



EARBENDERS

What's never off the Record Mirror midi hi-fi

- 1 'I'll Be With You' Brother Delphi (forthcoming Record Mirror EP track from 'Famous For 15 Minutes' competition winner)
- 2 'Happiness' The Beloved (forthcoming hit-packed WEA LP)
- 3 'Hazme Sonar' Morenas (BCM 45)
- 4 'Nothing Ever Happens' Del Amitri (A&M 45)
- 5 'Saxophone' Westbam (Swanyard 45)
- 6 'Done By The Forces Of Nature' Jungle Brothers (Eternal LP)
- 7 'Six String Street' Andy White (Cooking Vinyl 45)
- 8 'Kick' Last Few Days (Fontana 45)
- 9 'No Blue Skies' Lloyd Cole (Polydor 45)
- 10 'Higher Than Heaven' Age Of Chance (Virgin 45)



Babyface

Tender Lover

Features Rap by Bobby Brown

Twelve Inch · Seven Inch Compact Disc Single

No. 1 U.S. R & B Hit

Billboard

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST (SONWRITER)
1	2	2	11	TENDER LOVER	LA HE (BABYFACE) (BABYFACE, LA RED, P. SMITH)

Con. and one...
★★ NC
2 WEEKS

MCA



HALO, HALO, HALO,

Halo James? I love it, it's my favourite comedy. That Jim Davidson, he's a wag.

That's 'Home James' you wazzack. Oooops!

Far from being some dodgy TV sit com, Halo James are the latest excuse for Blue Tack and holes in your bedroom wallpaper, as singer Christian James' cherubic features stare from countless posters.

The trio of Christian, songwriter and guitarist Ray St John and keyboard wizard Neil Palmer are enjoying their first top 20 hit with the smooth sophistication of 'Could Have Told You So'. Halo James describe their music as "classy, adult oriented pop". Based on that old fashioned thing called a tune, their songs have a timeless quality that belies the 'this week's thing' marketing.

The trio's musical collaboration goes back to '85 and a band called Pride. Those with good taste and long memories will remember Pride as being the band Sade originally sang with. When she left in '83 Ray auditioned for new members which is where Christian and Neil come in. Shortly after Pride disbanded in '87 Halo James were formed. Following their debut release,

'Wanted', at the end of last year, 'Could Have Told You So' marks a successful start to the Nineties.

The three of them make an interesting contrast. There's the enthusiasm and wit of Ray, whose dubious past involves zoot suits, goatee beards and some embarrassing photos as well as a house in Totteridge thanks to writing 'Smooth Operator' with Sade. Then there's the studious, ski-loving country boy Neil whose motto is 'Why play one note when 47 will do' and who's played every dive in the country in an assortment of dubious bands from the leather clad Atomage through to the clean cut remnants of Two People. Finally there's the farmer's boy Christian, whose looks belie his years and whose future as a frustrated assistant in a record shop was rudely interrupted by a career in pop.

For a band intent on being around for a good few years how do they feel about being sold as the latest teen fodder?

"I think to a degree you can't help being thrust alongside other teen bands," admits Christian. "We choose our own photographs and the way we look, we haven't got a stylist telling us what to do, it's not that plastic. I think the quality of

our music and lyrics will pull us through."

"It's a problem we're aware of," adds Neil. "But it's a stage we'll have to go through."

"At the moment people can only judge us on two tracks, but as we bring out further material we'll get more and more respect," chips in Ray. "Initially you can't convert people, it takes time. You've got to start somewhere."

It's often difficult to be taken seriously if you're blessed with good looks, but appearing on every kiddies TV show is also liable to burden you with the wrong image. Do they have any such qualms?

"It's nice to have any attention, to be honest," says Christian in a pitiful tone. "Our goal is for as many people to hear our music as possible and if doing children's TV means we'll sell a lot of records we shouldn't feel guilty."

Though the shy boy does draw the line at appearing on the messy Double Dare game show on 'Going Live'.

"The reason I wouldn't go on is because I'm not an extrovert and I just don't think I'd do the show justice." Justice to Double Dare? Now there's a novelty. "I wouldn't feel comfortable." That I can

understand.

Clothes are another important ingredient in the image conscious world of pop and Neil likes nothing better than to relax at home in a... dinner jacket?

"I love all the cummerbund and studs." "He used to be a waiter," quips Ray.

"I wouldn't go out of my way to be outrageous or go to Jones" (*Overpriced fashion shop for pop stars — Fashion Ed*) "just for the sake of being a pop star." Though the suit he wears on the sleeve of the single was a poultry £100 in a Jones sale, he smugly confesses.

"Even bands who dress casually contrive that look."

"We don't want to look like Red Coats or something," laughs Ray.

Halo James' strength lies in their songs and not their image, and writing songs is what Ray does best.

"I write on acoustic guitar and then Neil comes in and puts on all these unbelievable chords like fermented 9th and I'd go 'But where's the tune Neil, what happened to me melody?' I don't know how his fingers go that fast. Rick Wakeman eat your heart out."

Halo James, the fresh-breathed ring of confidence or halo-tosis? Let's hope it's the sweet smell of success.

Is it possible to be good looking and talented? Halo James endeavour to take slick, adult pop, credibility and pretty faces into the Nineties. Kevin Murphy reflects on the world of the new pop icons

ONE HIT WONDERS

The last 10 years in music have stood out for being littered with the corpses of pop wannabees who never got beyond being nearly-weres.

Lest we forget, Tim Sowell pays tribute to those impoverished souls who tasted success, but never

saw another mouthfull



MARILYN

1 9 8 0

THE LOOK 'I Am The Beat' (MCA)
They were in demand — they were the beat — but not for very long. Reached number six in December.

MARTHA AND THE MUFFINS 'Echo Beach' (Dindisc)
Mike Reid's favourite song of that week, Martha was one of two women called Martha, and The Muffins were not strictly edible. Reached number 10 in March.

THE VAPORS 'Turning Japanese' (UA)
Supposedly managed by The Jam's Bruce Foxton, The Vapors looked set for a long period of success but a 'TOTP' strike the week their follow-up single charted cut them short. Made number three in February.

1 9 8 1

ANEKA 'Japanese Boy' (Hansa)
This girl had them rocking in their armchairs with this classic, but like her orientally inspired predecessors The Vapors, Aneka's pop career took a dive soon after. Reached number one in August 1981.

LANDSCAPE 'Einstein A Go-Go' (RCA)
Nutty pseudo-futuristic claptrap which was bought in vast numbers by young chaps in baggy trousers wearing make-up. Their follow-up single, 'Norman Bates', fared less well, peaking at number 40 the following year. 'Einstein' reached number five in February.

KATE ROBBINS 'More Than In Love' (RCA)
This was perhaps the most insipid song of the decade but my mate's girlfriend was very fond of it so it must have been good. Reached number two in May.

1 9 8 2

THE GOOMBAY DANCE BAND 'Seven Tears' (Epic)
Several large people upsetting young children by dressing up in strange clothes and chanting 'You're gonna get your ****in' heads kicked in'. Reached number eight in January.

KEITH HARRIS & ORVILLE 'Orville's Song' (BBC)
Anyone who makes an enormous amount of money by sticking his fist up a duck's bottom has either got to be incredibly clever or incredibly pervy. This song now also appears on Strange Fruit records as part of John Peel's Session collection. Reached

number four in December. Ahhhhh.

1 9 8 3

MARILYN 'Calling Your Name' (Mercury)
Boy dresses up as a girl, names himself after a sex goddess and gets to number four in the charts. Thank goodness his second effort was just as useless. Number four in November.

ROMAN HOLLIDAY 'Don't Try To Stop It' (Jive)
They wore caps, their hair was neat and thankfully their pop career was short. Besides which, my girlfriend fancied one of them. Reached number 14 in July.

FR DAVID 'Words' (Carrere)
Words certainly didn't come easy for FR and his record was not the literary masterpiece his Frenchness once promised. FR now works for Habitat in Notting Hill. Reached number two in April.

1 9 8 4

ALPHAVILLE 'Big In Japan' (WEA)
These Germans said "I love my Casiotone for it allows me to play my humble western pop without the slightest degree of talent." Never have a first single which mentions Japan — a recipe for obscurity or what? Reached number eight in August.

NENA '99 Red Balloons' (Epic)
Cute and beautiful Nena bewitched the whole of Europe with this one, despite the keyboard player wearing his instrument round his neck. Surprisingly, Nena could not follow up this mega hit. Reached number one in February.

1 9 8 5

DENISE LA SALLE 'My Toot Toot' (Epic)
There was only one thing Denise wouldn't let you do. You could drive her Pontiac Firebird, ruffle her hair, eat her cassette player but if you so much as looked at her toot toot, let alone 'messed' with it you were bloody well for it. Reached number six in June.

OPUS 'Live Is Life' (Polydor)
Austria's most revolutionary exports to date. Their message? That live is life and probably vice versa. Reached number six in June.

1 9 8 6

NICK BERRY 'Every Loser Wins' (BBC)
Right on Wicksy and they don't get any

more loserish than you, do they? Nick used this record's success to launch a sad but true acting career with Australia's 'Home And Away'. Reached number one in October. Good Lord.

LETITIA DEAN & PAUL MEDFORD 'Something Outta Nothing' (BBC)
Not to be out-done by Wicksy, Shaz and Kelv brought out an equally appalling record with Lofty on backing whimpers. Reached number 12 in October.

1 9 8 7

TAFFY 'I Love My Radio (My Dee Jay's Radio)' (Transglobal)
This was indeed a great year for singles. Taffy wrote, produced, arranged and played all the instruments on 'I Love My Radio' proving that a new female pop renaissance had begun. Reached number six in January.

MORRIS MINOR AND THE MAJORS 'Stutter Rap (No Sleep Till Bedtime)' (10)
There's nothing like a great spoof record... This was both hilariously funny and mind numbingly ingenious. I think. Reached number four in December.

1 9 8 8

GLENN MEDEIROS 'Nothing's Gonna Change My Love For You' (London)
Sorry, did I say Kate Robbins made the most insipid record of the decade? Glenn Medeiros is obviously a complete git with too many girlfriends. This song reached number one in June and spoiled what had promised to be a romantic summer for many of the nation's love pups.

THE TIMELORDS 'Doctorin' The Tardis' (KLF)
The ultimate one hit wonder. The Timelords set out to get a number one record just to prove that anyone banal enough could do it. Extremely clever young chaps with almost as much talent as Glenn Medeiros. Reached number one in June.

1 9 8 9

THE REYNOLDS GIRLS 'I'd Rather Jack' (PWL)
An anthem for the bright young things that featured the awesome line "I'd rather jack than Fleetwood Mac", sentiments I think we'd all sympathise with. Sadly, Aisling and Linda decided they'd also rather jack than work for Pete Waterman. Reached number eight in April.

LETITIA & PAUL

B A B B L E

THE POP DETECTIVE
— HE'S SO FRUITY!



CHEESE

Number one in an occasional series of 'interesting' photos. This lot are called ASAP — are they happy or are they happy?

SEPARATED AT BIRTH?

John Sessions and Tom Jones — have you ever seen them in the same place at the same time?



If you read one of them big newspapers like *The Independent* on a rush hour train in the throbbing metropolis you can maim people for life just trying to find the TV page. So, this week I decided to swap my daily dose of hard-hitting issues for some Lotto Bingo larks and I'm bloomin glad I did otherwise I'd never have heard about the sensational **Simon Parkin** bizarre love triangle!!! Yes, Simon Parkin, that much-loved carrot-haired BBC nursery presenter, is involved in a 'tug of love' with **Nick Berry's** brother Simon Berry. It turns out that they're both vying for the amorous attentions of **Sophie Lawrence**, who plays Diane Butcher in top soap 'EastEnders'. "Simon is just perfect," says Sophie — but which Simon?

Magic piano whizzkid, **Adamski**, got into a spot of bother with the manufacturers of his favourite drink last week following the mock-up of a Lucozade bottle on his new single 'N-R-G'. Makers of the "popular glucose beverage", Beechams, knew nothing about the record until one of the directors saw the sleeve in his son's collection and complained to Adam's record company. It was eventually agreed that if Adamski agreed to give a percentage of his royalties to the charity, Music Therapy, the sleeve could remain the same.

Oh well, and now for some fascinating Hollywood poolside movie news . . . **Cyndi Lauper** is to star in a comedy thriller 'Paradise Paved', let's hope it's better than her last incredibly awful film 'Vibes' . . . **Madonna's** new film 'Dick Tracey' will be

GAME SHOWS MADE IN HELL
'Celebrity Ker-plunk', hosted by Emlyn Hughes and Paul Daniels

CHICAGO

BEN MAYS
X-RATED
WANT X 21

12"



B O T H
OUT JAN. 22
D E S I R E
PACIFIC DISTRIBUTION

LIVERPOOL

RAW UNLTD
ROMEO + JULIET
WANT X 20

12"

released in Britain in August and it's hinted that the soundtrack features a duet with **George Michael** . . . **Fish** makes his acting debut as a psychopathic mercenary in 'Outlaws' with **Richard Harris** and **Oliver Reed** . . . **Sting** has written the soundtrack to 'Dance Of Hope', a documentary on Chilean women.

Flare-flapping soul superstar **James Brown**, serving a six-year prison sentence, is to be allowed out on day release this month if he can find a job. He's already been offered a post with the Columbia Bus Company!

Some record releases to look forward to . . . **Mick 'Slim' Hucknall** is putting **Simply Red's** plans for world smooch domination on hold to record a solo jazz album . . . **Public Enemy's** new album, 'Fear Of A Black Planet' arrives next month and is released on the same day as ex-member **Professor Griff's** debut set . . . **Ped**, one time **Frankie Goes To Hollywood** member, is also planning a solo career . . . Hottest news of the week, **Kym Mazelle** is currently in the studio with **Jazzie B** and we've heard whispers that she's to become the next **Soul II Soul** vocalist.

Groovy fella **Andrew** from that wiggly combo **808 State** has been spending all his showbiz dosh on a holiday in Disneyland. Andrew, however, maintains that it's all work and no pleasure and promises Mickey Mouse samples on the next State single.

Manchester, Manchester, bloomin' Manchester, it's such a funky town. The town's politicians are even getting in on the 'hipper than thou' bandwagon. A press release from **Glyn Ford MEP** arrived on the **Babble** News Desk this week which reads, "Glyn Ford is in a spin over the high price of compact discs". It continues, "Mr Ford, who listens to music by The Inspiral Carpets, Transvision Vamp and The Stone Roses . . ." Is there no stopping these ker-razee 'scallydelics'?

This week's sightings of popular showbiz folk mingling with the proles . . . **Alvin Stardust** parking a battered Cortina in Safeway's car-park in Horsham, Sussex . . . **Tanita Tikaram** buying a packet of Pennywise Custard Creams in a Kensington corner shop . . . **Jim Davidson** and **Keith Emerson** (the Lake And Palmer man) were sighted in the audience at **Hue & Cry's** gig in Bradford. However, Pat and Greg Kane didn't return the compliment and go and see Jim in panto . . . **George Michael** seen manoeuvring a blue Range Rover round Hyde Park Corner . . . and finally, **Sid Owen** who plays Ricky in 'EastEnders' nearly ran over **Record Mirror** folk Melanie Wiffen and Lisa Tilston in London's Caledonian Road, the 'gateway to the North', in his Chevette. Perhaps he was looking for Sophie and the two Simons.

Is it that time already?

★STAR SCENE

What do today's top entertainers think about the real hard-hitting issues of modern Britain? Each week we ask the kind of questions you want to hear the answers to. This week: **New Kids On The Block** — are they tough or what?



"You have to admire their blind faith; their belief. You can feel the intensity of their spiritual being in their music as the blind masses swim into the hypothetical bloodstream of worship." **Matt Johnson** (The The)

"In this game you have to be tough. To come from a working class background and survive is very hard." **Eric Clapton**



"I don't know but they're certainly a fabulouso blending are they not?" **Sergio Mendes**

"Och no. They wouldnae last a second in Glasgae." **LL Cool J**



"Hey man don't give me any of that motherf**er honky shit or I'll whip your ass." **Richard Darbyshire** (Living In A Box)

JIMMY SOMERVILLE'S TOP 10 POTATOES

Since his days with Bronski Beat thousands of pop fans have remarked on **Jimmy Somerville's** resemblance to that popular vegetable the potato. And over the years he has been known to his friends as 'The Spud U Like' and 'The Singing Potato'. **Babble** asked several greengrocers in the Paisley area what they thought Jimmy's (currently in the charts with 'You Make Me Feel (Mighty Real)') favourite varieties would be.



- 1 King Edward, 2 Jersey Red,
- 3 Maris Peer, 4 Ulster Sceptre,
- 5 Cadbury's Smash, 6 Russet Burbank,
- 7 Pentland Squire,
- 8 Arran Victory, 9 Deserei,
- 10 Vauxhall Opel.



(KISS AMC)
My Docs 22nd January:
In four sizes
murdertone Syncopete ©

SINGLES

REVIEWED BY IESTYN GEORGE

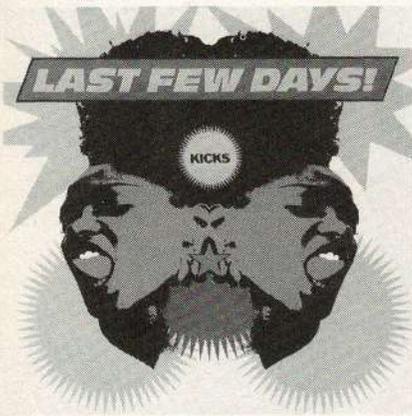
●SINGLE OF THE WEEK

LAST FEW DAYS

'Kicks'

FONTANA

From the tacky keyboard intro, to the Cajun-style slide guitar which roars through 'Kicks', you know you're not dealing with a typical pop song here. Last Few Days are pretty big news at **Record Mirror** towers and it's easy to see why this highly-charged floor filler has proved to be so popular. If it stops people doing the Lambada it can only be good for the country as a whole.



●CONTENDERS

LLOYD COLE

'No Blue Skies'

POLYDOR

It's donkey's years since Lloyd Cole And The Commotions sprang their own brand of crafted pop into the charts (1984, in fact). Lloyd, embarking on a solo career, remains a bastion of reliability. Many fear that he has turned down a creative cul de sac, rehashing old ideas and familiar melodies. As for me, I'm just as happy he's still around.

RIDE

'Ride EP'

CREATION

Ride are the latest in a long line of challengers for the crown of independent guitar heroes, following the promotion of The House Of Love to the major league. Recent live performances have attracted deserved praise and while this EP lacks the fraught tension which make Ride such an exciting visual spectacle, it points the way forward for a band who may show signs of greatness in months to come.

3RD BASS

'The Gas Face'

DEF JAM

Tipped for the top in De La Soul fashion, 3rd Bass possess a similar off the wall sense of humour although their rapping is considerably meaner. For fact fans 'Gas Face' is a term of disapproval and MCs Search and Pete Nice plough through a shopping list full of baddies, including fellow rappers and ex-head of the South African Government PW Botha.

TERRY, BLAIR AND ANOUCHKA

'Ultra Modern Nursery Rhyme'

CHRYSLIS

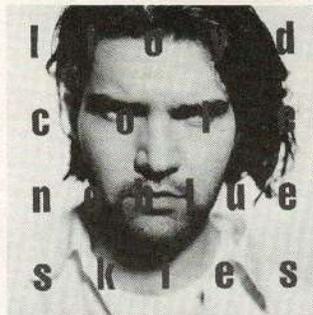
I feel people take Terry Hall far too seriously. His slightly detached appearance keeps 'em thinking that misery is just around the corner, when in fact 'Ultra Modern Nursery Rhyme' is further evidence of Hall's wry humour and love of fine melody. For some reason they favour The Cure's Robert Smith, while finding the ex-Funboy something of a bind. Can't see why, when at their best they share a similar talent for writing perfectly naive songs with killer choruses.

THEY MIGHT BE GIANTS

'Birdhouse In Your Soul'

WEA

Apparently this American duo are quite mad and if that's the case there's great method in their insanity. Although it's not as manic as the classic 'Don't Let's Start', it's quite fabulous nonetheless. Short, sweet and effortlessly charming.



CAMPER VAN BEETHOVEN

'Pictures Of Matchstick Men'

VIRGIN

For a cult band to cover a 1968 Status Quo single is curious, but when you discover that their most notable song is called 'Take The Skinheads Bowling', you begin to believe anything is possible. This

version is slightly punchier than the original although it retains the folk melody. I must confess to harbouring some affection for this one, although it's hard to admit liking anything written by Francis Rossi. (Shame on you — Reviews Ed.)

●PRETENDERS

KISS AMC

'My Docs'

SYNCOPE

Kiss AMC sample everyone from Bad Manner's Buster Bloodvessel to Slade's Noddy Holder on this tribute to Doctor Marten's footwear. It's unlikely to cut much ice with the dancefloor brigade and lacks the commercial bite of their last single, 'A Bit Of U2', but skips along quite merrily at a rocksteady pace.

ROXANNE SHANTE

'Independent Woman'

COLD CHILLIN'

Shante, possessor of the most distinctive female voice in rap, has seen major success pass her by despite leading the way into an almost exclusively male-dominated area of music. She's still as poignantly vocal as ever, but this rather lack-lustre swingbeat groove makes her sound as if she's just going through the motions.

LONNIE GORDON

'Happenin' All Over Again'

SUPREME

'Happenin' All Over Again' — that's a funny old title for a Stock Aitken Waterman song isn't it? To be truthful, this is an above average disco/pop romp reminiscent of Donna Summer's recent stuff and should provoke frenzied activity in Mecca Ballrooms up and down the country.

TROY TAYLOR

'The Way You Move'

GEE STREET

In case you were wondering, Troy Taylor is a 19-year-old musician and producer from Connecticut and 'The Way You Move' is a standard low-tempo swingbeat ballad which is rescued from blandness by the imaginative skills of Richie Rich.

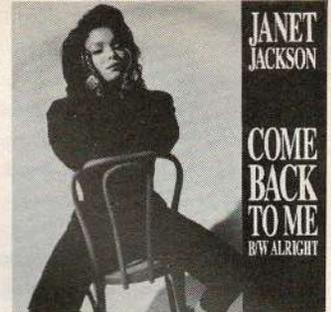
●YOU'RE JOKING!

JODY WATLEY

'Everything'

MCA

This kind of record trades in people's misery. Write a slushy ballad about the loss of a loved one, throw in a bucketful of melancholic clichés to send tears streaming down the cheeks, and bingo!, you've got every broken-hearted pop fan rushing down to the shops to share a piece of this manufactured emotion.



JANET JACKSON

COME BACK TO ME
B/W ALRIGHT

JANET JACKSON

'Come Back To Me'

A&M

Much the same could be said of Janet Jackson were it not for the fact that 'Come Back To Me' shows greater musical invention and benefits from a tenderly understated vocal performance. Very much the lesser of two evils though.

TECHNOTRONIC

FEATURING YA KID K

'Get Up (Before The Night Is Over)'

SWANYARD

'Get Up' is very much a variation on a theme, I'm afraid. A bunch of Belgians cling faithfully to the winning formula of 'Pump Up The Jam', right down to the fake Brooklyn accent. Ya Kid K sounds equally characterless as previous vocalist Felly, but that shouldn't halt their march up the charts.

PHIL COLLINS

'I Wish It Would Rain'

VIRGIN

I prayed that my record player would explode at this point, to save me from launching a tediously predictable attack on the musical talents of Phil Collins. But no, the turntable stuck manfully to its task, offering a gentle ballad with a terrific snare drum sound and occasional Clapton guitar interruptions.

LIES DAMNED LIES

'Say you Won't Forget Me'

SIREN

Lies Damned Lies have undergone a heavy promotional campaign to try and grab the attention of journalists in the form of tapes, videos and pocket diaries (honest!). There can be no doubt that this melodic Mid-Atlantic rock will find an audience somewhere, but it sent my flatmate's cat to sleep and that's never a good sign.

TRIBAL HOUSE

'Motherland-A-fri-ca'

COOLTEMPO

This was the perfect opportunity to fuse traditional South African rhythms with a contemporary house style, but despite the noble attempt to highlight the strife of the indigenous population of that country, the song fails to make its point with any great purpose or creativity.

VISION ON

TV, VIDEO, FILM
EDITED BY TIM NICHOLSON

WIN!

'THE BLOB'/'BEWARE THE BLOB'

The only similarity between the classic original sci-fi horror movie that launched Steve McQueen and its appallingly tacky sequel, as directed by Larry 'JR' Hagman, is the appearance of the word 'Blob' in the titles.

The original 'The Blob' is genuinely suspenseful and a mite revolting while 'Beware . . .' has all the suspense of a pair of nylon socks.

For a chance to encounter the all-round sensory 'Blob' experience, **Vision On** has five sets of 'The Blob' and 'Beware The Blob' to give away, plus a set of videos and a pair of framed prints from the original film for an overall winner. To win, simply answer the following question correctly:

Which brother of a film star starred in last year's 'Blob' remake?

Send your answers on a postcard to **Record Mirror** 'The Blob' Competition, Punch Publications, London SE99 7YJ by February 9.

WIN!

'IT COULDN'T HAPPEN HERE' (PMI)

It's nice to see a human side to our idols, to prove that they are not pre-programmed robots. More importantly, any attempt by a pop star at making a film is to be encouraged, however misguided the project may be.

After a lengthy absence from our shelves, 'It Couldn't Happen Here' is again available. Briefly, it's a bizarre, surreal and unforgivably pretentious tale of boarding houses, childhood, zebras and relative theories. **Vision On** has 10 copies on offer to the first 10 Pettiefiles out of the Boy cap to answer the following question: *Which avenging coffee drinker and friend of Diane Keen has several parts in the Pet Shop Boys movie? Is it a) Ed Bishop, b) Gareth Hunt, or c) Sarah Greene?*

Send your answers on a postcard to **Record Mirror** Pet Shop Boys Competition, Punch Publications, London SE99 7YJ, to arrive by February 9.

MOORE ON TELEVISION



The 'Countdown' (weekdays, C4) studio was no place for faint hearts last week. Before any sound came from Richard Whiteley's mouth other than the chattering of teeth, a brisk order barked out from the vicinity of the Dictionary Corner. "Well, let's start, shall we?" If the accent wasn't familiar, the style was. For five long days Carol "Yes I am her daughter" Thatcher ruled the show, interrupting guests, chivying wordchecker Della and criminally subduing numbergirl Ms Vorderman's saucy grin. The Irish jokes were the last straw, but at least put paid to her chances of a second term of office.

Sadly, 'Dave Allen' (Saturday, BBC 1) failed to ridicule Carol Thatcher's lisp even once, thereby missing an opportunity to restore Irish pride. His main preoccupation, no doubt, was to avoid a repetition of the "four-letter fury" which jammed switchboards and tabloids after last week's show, so in between the piss offs, bastards and buggers there were several f***-length edited silences. A major discourse on 'shit' was left in though, guaranteeing just the right amount of controversial publicity. It can only be a matter of time before 'shit' is transmitted before nine o'clock, so to speak. 'EastEnders' has already broken the pre-nine taboo on bastard, bugger and, of course, saucy sod.

One show where colourful language was inexplicably absent was the 'World Darts Championship' (BBC2, Saturday). You only have to look at the audience, and in particular the contestants, to realise that this is a pastime where the ability to swear foully on a thrice-a-sentence basis is slightly more important than breathing. But unless the BBC have a sound effect loop-tape of raucous yet scrupulously inoffensive drunkards, there was no hackle-raising content whatsoever. Presenting the show was Tony Gubba, whose silly name seems to have handicapped a career that once promised so much (compare and contrast Peter Purves). Back in the mid-Seventies, Tony was clearly being groomed to take over from Frank Bough as Captain Grandstand. Then Des Lynam came along, and it was darts and regional soccer for Tony. It must still pain him to see robot Bob Wilson standing in for Des.

Finally, neatly tying up all the strands about bad language and sports presenters, the appalling 'New Statesman Xmas Special' (ITV, Sunday) finally went out last week. The IBA reckoned it was 'too adult' for the Christmas schedules. I'm sure they meant 'too childish'. The show had one saving grace though. It's not every day you get the chance to hear Dickie Davies being told to piss off. **TSP Moore**

terry, blair and a nouchka



ultra modern nursery rhyme

New Single · 7 · 12 · Cass · CD

Chrysalis

LIVES

EDITED BY JOHNNY DEE

THE MIGHTY LEMON DROPS

The Astoria, London

Those Mighty Lemon lads have taken a bit of stick in their time. Once chastised as indie-pop plagiarists, their last LP 'Laughter', along with a good live reputation, has helped to hush the cynics and satisfy the staunch disciples.

"This is the first of many," promises Paul Marsh before a packed and pulsating Astoria, as the Lemons proceed to freshly squeeze crisp and tangy drops from their three album-strong repertoire.

Frontman Marsh has a strapping, pure and occasionally deadpan voice with a boy about town quality which suits any mood or pace chosen by this fruity combo.

The relentless and frantic 'Happy Head', the Mersey-Bunnymen beat of 'My Biggest Thrill' and the knee-trembling 'Into The Heart Of Love' left the congregation breathless, their Docs in dire need of a retreat, while the vulnerable, reflective vocals and acoustic guitar of 'Where Do We Go From Heaven' and the gentle build-up of the beautiful 'One In A Million' were lump in the throat proof of the Mighty's new maturity.

Covers of the Standells' R&B corker 'Sometimes Good Guys Don't Wear White' and a faithful and furious 'Paint It Black' tore the curtain down on a great night.

Gary Crossing

THE DAN REED NETWORK International 2, Manchester

Mingling inconspicuously with the wall-to-wall leather and denim, word had it that these guys could kick ass. But maybe not everyone

realised that they'd be just as likely to funk it up.

The one thing that these Canadians definitely have in common with Jon Bon and co. is showmanship, but appropriately enough given the musical hybrid, they owe just as much in this department to that bloke Prince. The line-up and the look is calculated cool. On guitar you have 'Hendrix Junior', both in terms of looks and ability. On bass there's a laid-back dreadlocked dude whose basslines provide the all-important funk injection. But it's the man Dan himself who stirs it all up into something a bit special.

Given a packed, sweaty venue like this, it's hard to see the DRN failing. 'Doin' The Love Thing' and 'She's A Tiger' reveal the musical credentials early on, while the Reed line of chat — "Men got the muscle . . . Women got the hustle!" — pleases this audience.

'Come Back Baby' is about as near as we get to straight rock, which is probably why it's been released as a single. More typical by far are 'Make It Easy' and 'Slam', songs that set these musicians apart from your ordinary heads-down merchants. Smarter than the average rock band.

Craig Ferguson

THE KATYDIDS Edinburgh Network

First impressions most certainly are deceptive. A female-fronted five-piece and a name just the wrong side of tweeness, the stage was set for The Katydids to be another ramshackle mild amusement. But no, as soon as the music was kicked into life and Susie Hug began to sing and move, everything became considerably clearer.

As the band relaxed, each song revealed itself to be dripping in passion. American rock, of sorts, in the vein of 10,000 Maniacs or Edie Brickell that emphasised the strengths of the songs rather than clichéd posturing or musical virtuosity. While the band remained workmanlike throughout, ably supplying a vaguely country tinge to the melodic rock, it was Susie who captivated the audience.

During the wilder numbers like 'Stop Start', she flailed around the stage, hair flying and beads threatening to choke her, such was her enthusiasm. The one mistake may have been the acoustic 'Growing Old' that, despite admirable intentions, never realised its ambitions. But by the end it was clear where The Katydids' collective heart lay — uplifting, devilish and spiritual rock with the minimum of fuss. A band to watch. **James Haliburton**



PHOTO: SIMON TAYLOR

●TFF'S ROLAND: "This'll kill ya, Mick Hucknall or what?"

TEARS FOR FEARS Manchester Apollo

As thousands of little wooden ice cream spoons are being licked dry, the mighty voice of Oleta Adams offers a majestic overture. Curt, Roly and the rest of the 10 piece band appear to a generous welcome that is immediately rewarded.

With a sound clear and sharp, 'Head Over Heels', 'Change', and 'Pale Shelter' are a collective sweetener. Roland greets the crowd, — very much a 10-words-a-minute man — but fortunately, we all wake up to hear the fine 'Woman In Chains'. Another of the newer songs, 'Advice', finds our boys in Simon & Garfunkel mood, and it's at this point that the event should shift up a gear from polite to excitable. But no go.

'Famous Last Words' intervenes, on a loser from the start having been explained in Orzabel's inimitable slow style. With its 'Saints Go Marching In' extension, it is the band at their most pompous, and most tiresome.

Our Oleta takes over for 'Sing My Song' and it's obvious the woman's a star. Imagine Aretha Franklin gatecrashing a Spandau Ballet concert. That's being a little flattering to Ms Adams, and obviously more than a little unfair to Tears For Fears, but someone should tell them that their talent lies in polished, compact pop songs, not self-indulgent instrumental work-outs.

Predictably, they leave 'Sowing The Seeds Of Love' and 'Everybody Wants To Rule The World' 'til last. If any song could become their anthem, it's the latter. The former, though played with welcome warmth, becomes a mite contrived with a singalong 'All you Need Is Love' — "all together now". Me? I had a raspberry ripple. **Craig Ferguson**

BLAZIN' SOUL TO BRAND THE DANCEFLOOR

love me true

Kimiesha Holmes

COOL KAT

7" & 12" OUT NEXT WEEK

EXCLUSIVE 'LITTLE' LOUIE VEGA REVAMPED REMIX



the U.S. smash hit

Seduction



two to make it right

the 7" and 12" single
on the U.K. streets now!

ALBUMS

EDITED BY JOHNNY DEE

VILLAGE PEOPLE 'Greatest Hits-Remix'

G&M

Long before acid house, Italo house, and Serbo-Croatian raggamuffin house, there were the Village People who set dancefloors alight across the world with pumping rhythms and slightly pervy songs.

The People were at their peak in the late Seventies, before a rather disastrous appearance in the film 'Can't Stop The Music' led to a lull in their career and they tried, unsuccessfully, to re-launch themselves as a kind of new romantic outfit.

This album is a fine testament to the band's wicked repertoire. All the greats are here from 'YMCA' to 'Macho Man' and back again. And who could possibly forget the outrageous 'In The Navy' which the American Navy was seriously thinking of using in a recruiting campaign until they saw a video of Village People in action.

'Village People Greatest Hits-Remix', is an essential collection of beefy classic disco material, from times when you didn't have to drive to a rave held in a muddy field to enjoy yourself. ■■■■ Robin Smith

LOOP 'A Gilded Eternity'

SITUATION TWO

On a new record label, boasting a new member, some new black underwear (we can only live in hope) and a crate of new batteries for their distortion pedals, this fuzz-powered pop combo return with their third LP and another seven infinity-bound variations of their mind-tingling locked hypnotic-style grooving emanations.

Growling, revolving basslines, steel string whoops and caterwauls, thudding, splashing beats and almost sub-conscious vocals abound as ever. But, as time has moved on, so the textures have been refined and skills honed. Still searching for that perfect blend of sound where everything melts together, including the listener's head, but getting closer all the time.

What with flares on the streets of London, Manchester et al and the sound of ambient house swivelling youngsters' craniums, we appear to be moving ever closer towards a time when Loop's psycho brew might possibly be trendy. For the time being, those in the know (filthy degenerate noise perverts that we are) can

rest easy as 'Afterglow', 'Blood', 'Breathe Into Me' and four other gems combine to create Loop's best album yet. Now fuzz off. ■■■■ Darren Crook

FISH 'Vigil In A Wilderness Of Mirrors'

EMI

True to the tradition that Fish so slavishly adheres to, the sleeve of his debut solo album is a lavish, airbrushed extravaganza that features a potted history of the last 20 years in the form of a gigantic scrap heap, a new age Nineties couple standing atop it, gazing away from the killing machines in the sky towards a brighter tomorrow. That's right, the same old Marillion bollocks that graced the likes of 'Fugazi' and 'Script For A Jester's Tear'.

You have to admire the man for his refusal to believe that Peter Gabriel ever left Genesis and that Roger Dean's Yes album sleeves ever went out of fashion. That's a very long time to keep your fingers in your ears and your eyes tight shut. 'Vigil In A Wilderness Of Mirrors' is Fish opening his eyes for the first time and finding, to his surprise, that the real world is somewhat different from the one in his head; something we could have told him the first time Gary Davies played 'Garden Party'.

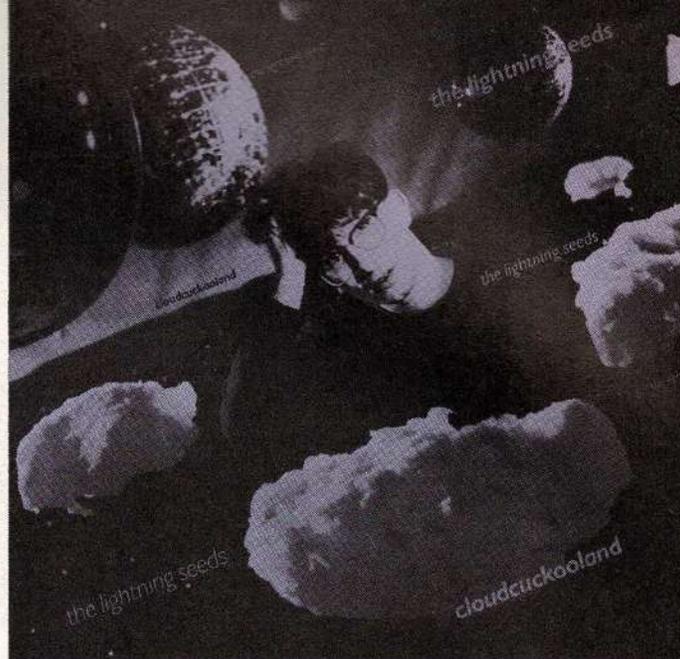
Derek 'Fish' Dick's childhood consisted of his father filling the little Dick head with misconceptions — *"My father told me just bad guys die/ at that time just a little white lie/ it was one of the first but it hurt me the most/ and the truth stung like tears in my eyes"* — but now Little Derek is Big Fish and he understands. In fact he's the *only* one who understands, he's the *only* one keeping a vigil in this cod awful place.

According to Fish, he's *"got a reputation of being a man with the gift of words"* but, *"the best way is with an old cliché"*. Always one to oblige — here's one fish who needs battering every time. ■ Tim 'Kayleigh Wayleigh' Nicholson

LAIBACH 'Macbeth'

MUTE

They won't get away with it so easily this time. Someone somewhere in the past has been fool enough to take Laibach, their goose-stepping anthems and all that goes with them, seriously. They



THE LIGHTNING SEEDS 'Cloudeckoooland'

GHETTO RECORDING COMPANY

In the heady and fragrant summer of '89 The Lightning Seeds (progeny of ex-Bunnymen producer Ian Broudie's fertilised imagination) sprouted their first shoots of success with the clipped and jaunty single 'Pure'.

Master songsmith Broudie has returned with 'Cloudeckoooland', a colourful bunch of delicate, simple and honeyed tunes that nibble pleasantly at the ears.

Broudie's sugar-coated and vulnerable voice (a hybrid of Barney Sumner and Neil Tennant) suits the music perfectly, conjuring some harmonious and powerful images, before a backdrop of intricate guitarwork, strings, synths and occasional brass.

There are moments though, however few and far between, when the album feels similar to a binge in your friendly local cake shop. You enjoyed it at first but now you couldn't possibly face any more of the gooey sweet stuff.

A few ditties stand tall amidst this bevy of Fondant Fancies. The spiralling accordion and infectious chorus of 'The Nearly Man', the bluesy guitar and saxophone of the hip-swinging and gutsy 'Control The Flame', and the Colourfield-ish ballad of 'The Price'.

The Lightning Seeds haven't tumbled onto stony ground, they're hardy perennials set to bloom in the Nineties. ■■■■ Gary Crossing

have swallowed their poe-faced interviews and preposterous views on totalitarianism and Freddie Mercury, and then gone on to claim that their records are in some way pleasurable to listen to!

But not, surely, with 'Macbeth'. Originally written as a soundtrack to a German production of the Shakespeare chestnut, this new waxing jollies along with the usual bone-crunching beat, together with pompous Latin titles like 'Preludium' and 'Oppositorium'. Disjointed harmonies? You got them. In fact, the thought of 'Macbeth' being accompanied by this is a horrifying one, though we are at least spared the numbskull philosophy on this outing.

On the other hand, some tracks could succeed rather well as incidental film music, like 'Expectans Expectavos' or '10.5.1941', (the latter date, fact-finders, being the one when Rudolf Hess made his flight from Germany to Britain and life imprisonment), though quite what relevance this bears to Macbeth is unclear.

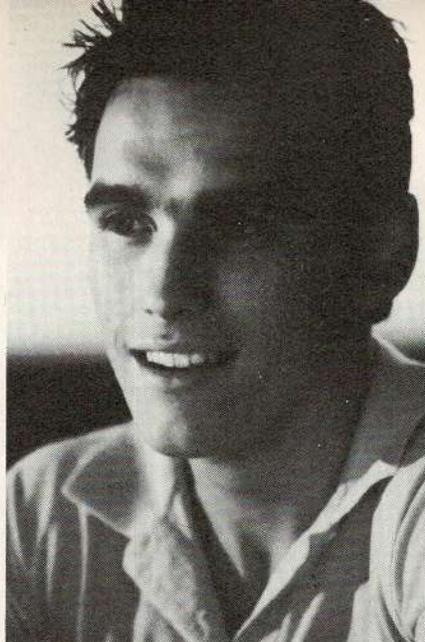
Otherwise, it's a chore. ■■ Phil Cheeseman

FINITRIBE 'Grossing 10K'

ONE LITTLE INDIAN

This tribe are angry. They growl and snarl, spitting hate and despair from every track. Some time ago the major labels were falling over themselves to sign this intriguing Scottish three-piece, after 'Detestimony', a hypnotic, bell-driven groove, hit big in the clubs. Now the bell rings from a ruined church in the middle of a foul-smelling marsh. This is the new age soundtrack from your worst dream, crackling with hellfire and reeking of sulphur. Finitribe howl and shout above the firestorm of their relentless beat inferno. They give a passing thumbs down to religion, capitalism, Boots The Chemist and, well, everything. But behind these angry words, tunes lurk in the shadows waiting for the chance to jump out and say boo! If your idea of a good time is eating ground glass on a bed of nails, sipping battery acid through a straw then play this record loud. I turned up the volume and the cats left home. ■■■½ Ian Middleton

Turning his back on the bright lights of Hollywood, Matt Dillon has specialised in playing tough but confused teenagers, not always with success. As he re-establishes his career with 'Drugstore Cowboy', Tony Fletcher discovers it's also a role he plays in real life



"I don't think you can live your life like a mole and really tell it like it is as an actor"

LONESOME COWBOY

Only 25, Matt Dillon has starred in over a dozen movies. Earning more than most of us will see in a lifetime, while enjoying the kind of female adulation that most men give up dreaming of when they develop spots. So it comes as a surprise when during the interview he asks, "How am I doing man? Sometimes I feel like my concentration is a little off."

Perhaps Dillon is merely having a bad day. Notoriously distrustful of interviews, he arrives almost an hour late for this one at an Irish bar in Manhattan. Impeccably but simply dressed and visibly on edge, he frequently asks me to repeat questions admitting that he's "all over the place right now," sometimes concentrating harder on removing dirt from his cardigan than on the conversation.

In real life, Matt Dillon is every bit the intense, confused young man he plays on screen and it becomes obvious just why he has played the part of the archetypal angst-ridden teenager so convincingly since being 'discovered' as a 14-year-old novice in the suburbs of New York, by talent scouts who came to his school.

He admits as much when he talks about his film debut in 'Over The Edge', where he played the part of the leader of a gang rebelling against their middle-class background.

"I just saw myself right away," he says. "I wasn't thinking 'I can become that character'; I read the script and thought 'I am that character'. I felt at that point I had something I could communicate to people my own age — I could be real for them."

He was. His confident performance in 'Over The Edge' led to a series of adolescent flicks that included classic adaptations of American teen novels — 'Tex', 'The Outsiders' and 'Rumblefish'. In 1984, Dillon starred in the coming-of-age comedy, 'The Flamingo Kid' and Hollywood seemed to be his for the asking. Instead he stayed in New York, watching his co-stars from 'The Outsiders' becoming infamous as The Brat Pack, while his own films — 'Target', 'Rebel', 'The Big Town' and 'Kansas' — bombed.

Dillon takes a philosophical view on what could be construed as either bad luck or bad career moves. "I'm an actor, I play characters and I work real hard at that, but I'm not entirely responsible for whether a film does well or not."

Even so, he knew his future was resting on his performance as Bob Hughes in 'Drugstore Cowboy', but he needn't have worried. His role as a junkie-with-a-conscience in the tale of a gang of roving criminals raiding chemists across America was enthralling. His slump ended overnight.

Dillon, a lover of low-life, explains why he was attracted to the part.

"You can't show how miserable drugs are and what a messed-up lifestyle it is, unless you show the other side, which is why people get high. People get high because it feels good."

Preparing for the role, Dillon studied the drugs culture in New York's Harlem and lower east side districts. Dillon's own face is well known in downtown New York. Almost everyone has a story to tell about him, but not all of them are complimentary!

"I never changed my lifestyle. I don't think you can live your life like a mole and really tell it like it is as an actor. I've got to be out there, with people."

Even so, his partying days would seem to be over. "You can get burned out going to clubs every night. I still like to go out, but maybe to a nice restaurant or a little funky bar or something."

With his recent critical acclaim to boost him, his younger brother Kevin's own rapid rise in the acting world to spur him on, and his tight circuit of close friends to keep him sane, one might expect Matt Dillon to be content. But he says he's still got a lot of anger to channel into fresh acting roles.

"I'm happy, but it's no big deal. It's nice to feel good about yourself — but it's good to have a certain amount of anger or rage, as long as it's not bitter rage, and you can express it. If you can't then you're in trouble."

"It's really funny when people ask me about Matt like you just did. I'll say no, but it could be true. Y'know what I'm saying?"

With her third UK single, 'More Than You Know', screaming up the charts, Martika is looking a red-hot favourite to usurp Madonna as America's premier female solo performer in 1990.

Her second single, 'I Feel The Earth Move', has spent 17 weeks in the UK top 100 and refuses to stop selling. What's more, the other day she danced on ITV's 'Motormouth' stage to her own record with none other than Jason Donovan!!!

Her self-titled album, released last year, has sold like sunflower seeds at a gerbil convention, constantly scaling and re-scaling the top 75, never once looking like saying goodbye.

The major reasons for the album's success are, inevitably, the hit singles 'Toy Soldiers' and 'I Feel The Earth Move', not to mention the classic 'If You're Tarzan, I'm Jane' which has yet to be released as a single. And if good looks count for anything in pop chart points, then the dark and extremely handsome 20-year-old Martika is right up there at the top of her division.

'But is Martika her real name?', a nation asks aghast. Nah, 'course not bozos. Her real name is Marta Marrero, but Martika sounds a lot sparkier on the radio and is, in fact, her long standing nickname. It was no surprise when CBS courted Ms Marrero's signature in the name of posterity and prosperity way back in the late Eighties. Since then it's been cake and ice cream all the way for Martika and her family, some of whom take an active roll in her career, from her mother, who is her manager, to her brother who runs the fan club Stateside.

In West London's aptly named Halcyon Hotel, we find her lounging about in true pop star fashion on the couch watching MTV. As Martika is something of an excitable child, the interview is punctuated by frantic tampering with the remote control volume button and cries of "these guys are just the best" every time one of her showbiz chums comes on screen.

As the latest Soul II Soul video appears, Martika leaps into the air, cutting me off mid-sentence and, arms aloft, does a lap of honour round the tea trolley and nearby bespectacled press person.

"They're just brilliant," she exclaims. "I'm, like, their biggest fan. Soul II Soul have come up with the best dance music of all in the last year."

Talk of dance music takes up the next couple of minutes. 'I Feel The Earth Move' was, after all, one of the best pop disco records of recent times, enticing teeny boppers and serious clubbers alike to swing their pants along to its addictive Hi-NRG beat. Martika, however, becomes somewhat uneasy with the suggestion that she could make a hip hop record for her next single. Inevitably, though, her attention soon switches back to the TV and the Live Aid II video which has just appeared on screen.

"Oh, what's that?" she whispers excitedly. "Oh it's Matt . . . he's got a brilliant voice y'know."

Are you going out with him?

"No, no. But I've heard the rumours," she replies. "We're just good friends. Oh, there's Jason, I got to know him this week too. Oh, I love *her*." (*The Neneh Cherry video has now come on.*) "She's great."

Do you resent all the press rumours about you and the chap from Bros?

"No, it doesn't really bother me. It makes me laugh 'cause it's not really anyone else's business, y'know what I mean?"

Least of all a nosey **Record Mirror** journo, right?

"No, no, it's OK. I just have fun with it. It's really funny when people ask me about Matt like you just did. I'll say no, but it could be true. Y'know what I'm saying?"

Well, you're hardly going to admit it are you?

"Well, I wouldn't, not really, I mean, I'm saying no but it could be true or it could be false. I'm not gonna tell. Only *I* know what's really true."

Well, that's just about confused everyone.

"I get worse press here than in America. One of the tabloids printed this story about my "relationships" and stuff and how I had this boyfriend who used to beat me. And I'm thinking . . . 'Really?' Supposedly I'd written 'Toy Soldiers' about him and that he was, like, a major drug addict. I just think it's really funny how they make that stuff up."

It was, of course, 'Toy Soldiers' that launched Martika's career in Britain and the lyrical message is an important reminder of the girl's potential as a spokeswoman for a generation. (*Are you sure about this? — Ed*) Written as an anti-drug statement, 'Soldiers' has been interpreted in wildly different ways. An American screen writer was so inspired by the lyrics, which he perceived to be about abortion, that he wrote a whole script on the subject. Others have even thought it was about food addiction.

I thought it was a love song but then I'm stupid. If nothing else, it proves that Martika is not the dumb puppet some would paint her. There is much more to her than meets the record company sales' chart. More, indeed, than you know.

Few people would be prepared to admit that Martika's version of 'I Feel The Earth Move' was one of the best records of last year, yet in five year's time it will be looked on fondly as a classic slice of pop dance. Tim Southwell met the budding megastar and asked, "So what's this about you and Matt Goss then?"



'tika a chance on me



FALL

IF YOU THINK IT'S OVER

Celebrating their 12th anniversary, The Fall have been regarded as a major influence on the Manchester scene which bred The Smiths and younger upstarts like The Stone Roses and Inspiral Carpets. But as The Fall release their single 'Telephone Thing', the ever-controversial Mark E Smith says he wants nothing to do with the awesome movement he helped create. Iestyn George holds the line. Photography: Joe Shutter

Nestling in the corner of a plush West London hotel bar, Mark E Smith reflects on a 12 year career that has seen The Fall become one of the few bands to consistently confound fans and critics alike, with originality, humour and just a touch of madness.

From the sheer genius of 'Bingo Master's Breakout' to ridiculous rock operas about the Pope and William Of Orange, The Fall have outlived all predictions and inspired countless others to try their hand at this music lark.

Informing Smith that the previous night John Peel had introduced his new single as, "One from your master. Well, my master anyway," Smith closes his eyes and cringes.

"I get very embarrassed about John Peel," he smiles. "I've only ever met the bloke twice. The first time he'd lost his voice and the second was when we played at his 50th birthday party last year. People think I go round his house for tea, but all we've ever said to each other is 'How are you?', 'I'm all right, you OK?', 'Yeah, fine thanks.'

Many other people have also attributed their source of inspiration to The Fall's music. David Gedge of The Wedding Present and Clint Boon of Inspiral Carpets cite Smith as a major influence. Some even suggest that without The Fall we would be living in a world minus an entire generation of Manchester bands like The Smiths, The Stone Roses and Happy Mondays.

But is Mark E Smith the Godfather of Manc rock? Apparently not. "From January 1, 1990, The Fall has officially been a Salford band," he says. "We want nothing to do with Manchester anymore. I've seen all this kind of fuss about cities before and it's bloody daft. It's bad for the groups if you get on the cover of a music paper just on the strength of where you come from.

"That Stone Roses LP is good because their producer John Leckie is a genius. He's worked with Phil Spector, John Lennon and The Fall and he's managed to make an out-of-tune rock band sound reasonable. No offence mind, but a lot of this talk about Manchester just seems to be lazy journalism."

Rather surprisingly, Smith prefers hard-edged rap to anything else. "I like Public Enemy and NWA," he says. "That shit is really happening and I can strongly identify with it. It's very literate and I've always been turned on by

literacy in music. People go on about U2 being profound, but they're saying absolutely nothing! There's much more going on in rap than there is in most white rock music."

Considering his interest in dance music, it's not entirely surprising that The Fall's new single, 'Telephone Thing', was co-written and produced by the Coldcut team. The song was originally sung by Lisa Stansfield on Coldcut's album 'What's That Noise?' but Smith was so taken by it he decided to record his own version.

"They rang me up and amazingly enough they confessed to being big Fall fans," he explains. "I don't usually go in for contributing vocals and that sort of thing, but they sent me a couple of tunes and I was really impressed. To be honest, I'd never heard of them, and when people told me they'd produced Yazz's stuff I was mortified."

But despite his apprehension, Smith set them a challenging task.

"They'd never worked with a band before, I couldn't believe it! Best selling single of 1988 and they'd never worked with a live drummer. Watching them work is weird, they sit in front of this massive bank of electronics with computer screens all over the place."

Fall fans will be pleased to note that 'Telephone Thing' is no 'The Only Way Is Up'. Typically Fall, the song is abrasive and uncompromising with Martin Bramah's edgy guitar to the fore. It also shuffles along at a steady pace, which may raise a pulse rate or two on the dancefloor.

The 'Telephone Thing' is notable as The Fall's first release on a major label. Rumours of a major league signings have come and gone over the years, but Phonogram's recent interest coinciding with the end of the band's contract with Beggar's Banquet meant a move was inevitable. The only surprise was that it didn't happen earlier in Smith's career.

"I don't want to go on about it too much, but it was difficult for a six piece band to exist financially on what we were earning. People have always said to me 'Get rid of the band and buy some session musicians in because it would be cheaper,' but I couldn't do that. We're a f**king good band y'know? We work well together, so signing to Phonogram was the sensible thing. The only premise was that we did exactly what we've always done, which is cool."

Compared to other independent label bands who've recently signed major deals, The Fall have had relatively few problems to iron out. It's very much business as usual at Fall Towers, their new album having been recorded in just nine weeks.

Smith still enthuses about his work, even if the process of recording the material can be a frustrating task and he often groans at the modern way of making records.

"It's no wonder the charts are full of crap, the way people work at studios. I don't want to slag studio engineers because they mean well, but most of them are just scientists with Physics 'A' Levels. Given the chance, they'll spend three hours working out a snare drum sound. I seem to be at an advantage because I'm not a scientist and I'm not a musician. I'm a punter and I know instinctively what sounds bad. Nothing sounds good just because you've got half of Jodrell Bank pointing at it."

It seems strange that someone with a lengthy career behind him should show such an appetite for future projects, but Smith is already looking beyond the single and the album towards material he plans to write in 1991. Over the years he has somehow managed to work well in an industry that doesn't naturally encourage individuality. All too often it confines force bands to split up or become creatively impotent.

"People always look at things in the short term," says Mark. "They want hits NOW! They want money NOW! The Fall have always done what they've wanted to do rather than go for the big earner. I don't feel any pressure because I could go and work in an office tomorrow if all that interested me was money. People admire you for that, they love to see you standing out as individuals."

Role model or eccentric, Mark E Smith is as dynamic as ever. It's difficult to believe how friendly he is, considering he's always been portrayed as stropky and sullen. Those who've written off The Fall since the departure of Brix Smith (guitarist and Mark's wife, whom he is now separated from) have sorely misjudged the band's unquestionable resolution. 1990 should see them joining The Stone Roses and Happy Mondays in the upper reaches of the Top 40 as a symbol of independent music's growing commercial success. And not a moment too soon.







You can't keep a good man down, and when you truly believe you've been copied by both Teddy Riley and Jazzie B, you can't shut him up either. Curtis Mantronik's group **Mantronix** have surprised everyone by racing to the top of the charts with the single 'Got To Have Your Love'. Everyone, that is, except Curtis himself. Phil Cheeseman travelled to New York to meet the modest young man. Coneyl Jay squeezed his head into the frame



I'M THE MAN

I INVENTED SWINGBEAT

"Yo shit, this track's really pumping!" yells the man Mantronik, breaking into a jig round his studio while **Record Mirror** photographer Coneyl, already miffed by the singular lack of skyscrapers in this part of Manhattan, snaps like a man possessed.

For those of you who have been following the rapid rise of the mellow 'Got To Have Your Love', the next single, 'Don't You Want Some More', is going to come as something of a surprise. A hard-hitting hip-house track, it's as different from the current chart topper as that song is from Mantronix's last sizeable hit, 1986's 'Bassline'. Add to that the manic instrumental 'Cuban Gigolo' from last year's 'Black Havana' compilation album, and you have a man of many means.

But let's go back. In 1986, with tracks like 'Needle To The Groove' and 'Ladies', Mantronix, then featuring the rapper MC Tee, were front-runners in the new school hip hop scene, and like with so many things, it was the UK that really picked up on them. In London Mantronix were the hippest rap group, no contest. But back in New York, Curtis Mantronik was a bit of a maverick figure.

"We wanted to set new trends. Like, some of the early stuff I produced is what they call the jack swingbeat and they're claiming now that Teddy Riley is the father of that sound, which isn't true. I'm the guy that started that with 'Johnny The Fox' by Tricky Tee. 'Ladies' and 'Electronic Energy Of' too had that shuffle beat. I didn't copy anyone with 'Got To Have Your Love'. In fact, I like to call that sound The Mantronix Shuffle. Ladies and gentlemen, Mantronix was the first! I did a remix of the Kane Gang track 'Don't Look Any Further' which had funky drummer loops and a lot of effects. It was very Soul II Soul. So when people ask me about Soul II Soul I say 'Yeah, that's a nice sound, but I've heard it before'. I don't want to dis Jazzie B, in fact I'd like to say thank you for putting chords and strings back into music. That was a cool thing to do, because all that Teddy Riley stuff was getting really monotonous.

"I was always criticised in New York because they were saying that the stuff was too fast, it wasn't hard enough. And all that crazy multiple editing stuff they're all doing now! At one time I was making records for the European market — from the American standpoint. They couldn't understand 'Music Madness' (the second album) although in Britain the press said really good things about it."

C O N T I N U E D

I LIKE GIRLS

So, this is New York City, a city where every image you've been fed is really true. The taxi drivers are horn-thumping maniacs, steam really does billow out of manhole covers, the subways are truly dingy and the skyscrapers are awesome. The whole city, in fact, seems like a film set made permanent. So when we take to the streets around the Mantronik Sound Factory in downtown Manhattan to shoot some photos, you'd imagine that it would be just an everyday event of minimal interest to passers-by. Not a bit of it. The new group — MC Tee departed after the last album, 'In Full Effect' — comprising Curtis himself, Bryce and DJ D ("The man who introduced me to hip hop" says Curtis) cause a stir. Heads swivel, but the first real interruption comes in the form of a gaggle of schoolgirls across the road who decide they've stumbled on to something, and make an appropriate amount of noise.

"Hey, they're just high school girls," shouts Bryce. "Yo, look at that one, ask her if she has an older sister!" The guys collapse in laughter and the shoot gets dropped for a few minutes. The next interruption comes from a man carefully building a king-size stack of refuse outside a grocery store. "Hey, these guys doin' an album cover or somethin'? A magazine? Oh yeah." And again, as Curtis does some individual shots against a truck, a man sidles up to me. "Excuse me, can you tell me what these guys are doin'? Oh yeah, I thought they was a rap group." And off he walks, highly satisfied.

Mantronix conform to virtually no rap stereotype going, except for one. Women. Out on the street they miss nothing. Find a male New Yorker who doesn't exclaim "Yo, bitches!" within two minutes' walk and you've found a fake.

"Oh yeah, we like the ladies," says Mantronix as we walk back. I warn him that this particular phrase is liable to cause great offence in Britain.

"Yeah, I know. But we don't call them that to their faces!" (Adopts high voice) "What's that? You called me a bitch. Whack!"

Back in the studio, problems are amassing. 'Top Of The Pops' are apparently planning to show a video that the group thinks doesn't exist.

"What's that, they want to show a video? We haven't finished it yet! Things move so quickly in England — too quickly in fact. So what are we up against there? Do you think it'll go to Number one? I sure hope it does!"

Eventually the confusion is sorted out, and it transpires that the video is one featuring a model that's already been shot. Everything's cool, even the message urging Mantronix to remember to bleep out the 'f' word on the next single.

I RUN MY OWN LIFE

All in all, Curtis proves amiable, articulate and good-humoured. Mentioning his name to other people in New York invariably provokes a response of "Oh Curtis. How's he doin'?" It's a little removed from the stories circulating London a year ago that had him going out armed with a lawyer after the much publicised split with Sleeping Bag records. The best of them involved a fist-fight with the owner of Sleeping Bag, and Curtis leading a hermit's existence and gradually losing his marbles. Like any music business stories, there was, at the least, an element of embellishment.

"I left because they weren't treating me right and there were other things that I wanted to accomplish. I was considered the favourite little son of the label, but I could only be a child, I couldn't stand on my own and I wanted to learn things for myself. People have said Mantronix is over, but I did come out with original stuff in the past, took some time out and now I'm back. I have my own company, my own recording studio and I own my apartment. I started when I was 18, so I'm still young."

Just as Mantronix suffered from not being considered enough a part of the scene in New York, with the demise of rap they look set to turn it to their advantage. A sad piece of news this may be to rap fans, but hip hop is over in New York City. The subway cars are 100 per cent graffiti-free and the biggest track right now is 'Pump Up The Jam'. No joke.

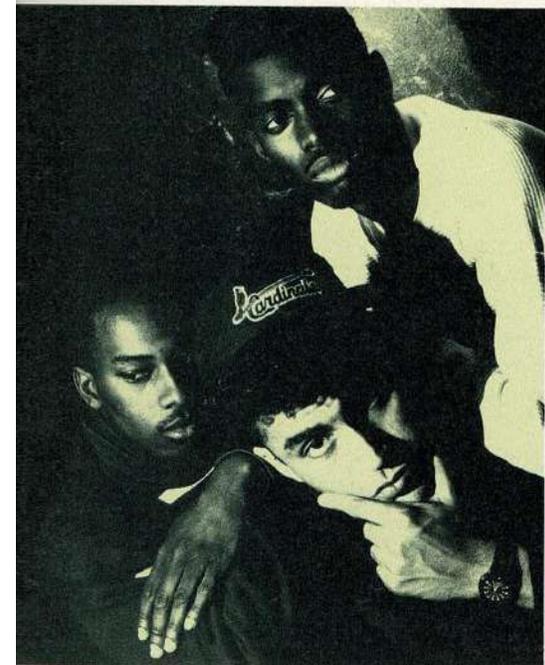
"Yeah, I'm definitely separate from the New York scene," says Mantronix. "I need my own identity, I want to be different. New York is dead apart from the house scene and there's nothing new apart from hip-house. Rap is a California thing now. It's peaked in New York after 10 years of the same old shit. There's nothing that's really moving me right now." Bryce and DJ D back this up.

"The clubs are all doing house now. Did you hear about the big party on Virginia Beach in the summer? Thousands of people turned up and some started throwing bottles at the police. Before you knew it they were coming in with helicopters and machine guns to break the thing up!" And there's us worrying about a few roadblocks, eh?

Curtis, are Mantronix still hip hop?

"Yes I think so, but we're taking it in a new direction. With this new album I'm giving it more of a human feel, putting warmer elements into the music. Mantronix is music for the Nineties".

"Some of the early stuff I produced is what they call the jack swingbeat and they're claiming now that Teddy Riley is the father of that sound, which isn't true"



"New York is dead apart from the house scene. Rap is a Californian thing now"

THIS WEEK

THE NEXT SEVEN DAYS IN VIEW



THE CREATURES

RM DIARY

Who's on where this week

WEDNESDAY JANUARY 24

Paul McCartney, Wembley Arena
Erasure, Belfast King's Hall
Simply Red, Birmingham NEC
Eric Clapton, Royal Albert Hall
The Alarm, Sheffield City Hall
House Of Love, Hull University

THURSDAY JANUARY 25

Simply Red, Birmingham NEC
The Alarm, Bradford St George's Hall
Eat, Bath Moles Club
House Of Love, Lincoln Drill Hall

FRIDAY JANUARY 26

Paul McCartney, Wembley Arena
Erasure, Brighton Centre
Eric Clapton, Royal Albert Hall
Cry Before Dawn, Liverpool University
Eat, Bournemouth Grasshoppers

SATURDAY JANUARY 27

Eric Clapton, Royal Albert Hall
The Wedding Present, Huddersfield Polytechnic
Eat, Exeter University
The Alarm, Liverpool Royal Court
Erasure, London Docklands Arena
House Of Love, Keele University

SUNDAY JANUARY 28

Erasure, London Docklands Arena
The Alarm, Manchester Apollo
Eric Clapton, Royal Albert Hall

MONDAY JANUARY 29

The Alarm, Hull City Hall
Faith No More, Edinburgh Network
Eat, Plymouth Academy

TUESDAY JANUARY 30

Eric Clapton, Royal Albert Hall
Simply Red, Docklands Arena
House Of Love, Southend Cliffs Pavilion
The Wedding Present, Bristol Studio

T O U R S

Del Amitri, who are storming the charts with their single 'Nothing Ever Happens', will be touring next month with dates at Ayr Pavilion February 2, Inverness Ice Rink 5, Kirkcaldy Bentley's 6, Galashiels College 8, Trent Polytechnic 9, Coventry Polytechnic 10, Bristol Bierkeller 11, Liverpool Polytechnic 13, Birmingham Edwards 14, London ULU 15, Leicester Polytechnic 16, Sheffield Leadmill 17, Newcastle Riverside 18, Manchester International 19, Aberdeen Ritzy 21, Edinburgh Queens Hall 22, Dundee University 23, Glasgow Pavilion 24.

The Quireboys, who release their debut album 'A Bit Of What You Fancy' on January 29, have added some dates to their tour playing Leeds University February 26, Leicester University 27, Southampton University 28, Guildford Civic Hall 2, Folkstone Leas Cliff Hall 3, Keele University 5, Hull City Hall 6, Norwich East Anglia University 7, Bristol University 9, Mansfield Leisure Centre 10.

Baby Ford will be touring this month, playing Manchester Hacienda January 24, Liverpool Underground 25, Brighton Zap Club 16, Bournemouth Kevin's House 17.

Boogie Down Productions will be back in Britain in March, playing dates at Reading University March 1, Manchester International II 3, Birmingham Hummingbird 4, Norwich UEA 6, Cambridge Corn Exchange 7, Bradford Palace 8, Sheffield Polytechnic 9, Brixton Academy 10.

FAIRGROUND SPLIT

Fairground Attraction have confirmed that they've split up. They say the split is amicable and all the members are working on new projects. Fairground Attraction swept the board at last year's Brit awards, winning best British single and album trophies.

The Creatures, featuring Siouxsie and Budgie, begin their first ever tour next month. They'll be playing Exeter University February 19, Liverpool University 20, Nottingham Rock City 21, Glasgow QMU 23, Salford University 24, Norwich UEA 25, Keele University 27, London Town And Country March 1, 2.

Loop will be playing some mega dates starting next month and they'll be appearing at Bradford Queens Hall February 9, followed by Sheffield Leadmill 10, Walsall Junction 10 11, Bristol Bierkeller 12, Brighton Zap Club 13, Uxbridge Brunel University 15, Warwick University 16, Tonbridge Angel Centre 17, Leicester University 18, Leeds Polytechnic 20, Manchester University 21, Newcastle Riverside 22, Edinburgh Venue 23, Aberdeen Ritzy 25, Liverpool Polytechnic 27, Birmingham Irish Centre 28, Exeter University March 1, Stoke Shelleys 2, Trent Polytechnic 3, London Town And Country 4.

Suzanne Vega has added two more shows to her April tour playing Dublin Stadium May 2, and Belfast Maysfield Leisure Centre May 3. Tickets are on sale from box offices and usual agents.

LISA STANSFIELD LIVE TOGETHER (NEW VERSION)
OUT NEXT WEEK ON 7", 12" & CASSETTE SINGLE (ALSO NEW TRACK "SING IT" ON ALL FORMATS)

Nominated for two "Brits" Awards BEST BRITISH FEMALE ARTIST and BEST BRITISH NEWCOMER.

THIS WEEK

C O N T I N U E D



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R E L E A S E S

Black Box follow up their mega hit 'Ride On Time' with 'I Don't Know Anybody Else' on January 29. Written by Daniele Davoli, Mirko Limoni and Valerio Semplici, it's got a lot to live up to, as 'Ride On Time' was the best-selling single of 1989.

Lisa Stansfield releases her single 'Live Together' on January 29. Taken from her album 'Affection', the B-side features 'Sing It' and the 12-inch features a special big beat mix of the song.

Tanita Tikaram releases her eagerly-awaited second album 'The Sweet Keeper' on January 29. The album has 10 tracks including 'Thursday's Child', 'It All Came Back Today', 'We Almost Got It Together', 'I Owe All To You', and 'Love Story'. Tanita's debut album, 'Ancient Heart', has now sold more than three million copies worldwide.

Technotronic follow up their number two hit, 'Pump Up The Jam', with 'Get Up' this week. The 12-inch version features a dance action mix, a def mix and an acappella version of the song, which should be enough for anybody.

Eurythmics, who are about to play two massive outdoor shows in Brazil, release their single 'The King And Queen Of America' this week. The B-side features 'See No Evil', while the 12-inch and CD have live versions of 'There Must Be An Angel (Playing With My Heart)' and 'I Love You Like A Ball And Chain'.

Kiss AMC release their manic single 'My Docs' this week. Dedicated to the legendary Doctor Martens footwear, special guests on the single include Slade's Noddy Holder and Buster Bloodvessel.

Iggy Pop releases his single 'Livin' On The Edge Of The Night' on January 29. It's featured in the Michael Douglas film 'Black Rain' which is just out, and Iggy is now working on a new album.

The Cramps release their single 'Bikini Girls With Machine Guns' on January 29. It's taken from their forthcoming album 'Stay Sick!' and the B-side features 'Jackyard Backoff', with the extra track 'Her Love Rubbed Off' on the 12-inch.

Jamie Morgan releases his hot dance version of the Lou Reed classic 'Walk On The Wild Side' this week. Jamie is the first British artist to be signed to Tabu Records, the home of Alexander O'Neal and Jam & Lewis, and his debut album is due out in the late spring.

Depeche Mode release their single 'Enjoy The Silence' on February 5. The B-side features 'Memphisto' while the 12-inch also has 'Sibeling'. Depeche Mode's new album will be out in March.

Compiled by Robin Smith



©THE CRAMPS



©TANITA TIKARAM

BILLY WINS

Billy Idol has won a libel case against the *News Of The World* who alleged that he behaved indecently in front of an audience of handicapped children during a charity show in California. Billy was awarded undisclosed damages and the paper has printed an apology.

E-ZEE POSSEE

FEATURING

DR.MOUTHQUAKE

LOVE ON LOVE

12" REMIX

PROTX3-12





Videos Wanted

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NORWICH 27TH January Chantry Hall, near Theatre Royal, City Centre, Record Revival 0692-630046.

LEEDS SATURDAY 27th January The Griffin Hotel, Boar Lane. 10.30am-4pm (60 stalls) Trans-Pennine 0532-892087.

BOLTON SUNDAY 28th January The Town Hall, 10.30am-4pm Trans-Pennine 0532-892087.

LEWISHAM COLLECTORS Record Fair. Saturday 27th January. Riverdale Centre Hall, Molesworth/Rennell Street, Lewisham, London SE13. Open 10-4pm. Adms £1. Stalls/enquiries: 01-659-7065.

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THIS WEEK

C O N T I N U E D

TELEVISION

WEDNESDAY JANUARY 24 Commonwealth Games

BBC2 5.40pm

The fourteenth 'friendly games' begin with the opening ceremony from Auckland, New Zealand, and continue to disrupt your favourite programmes for the next 11 days.

Rapidó

BBC2 7.40pm

Antoine de Caunes introduces Art Of Noise, Grateful Dead, Françoise Hardy and John Lee Hooker.

Brookside

C4 8pm

"Terry receives some devastating news," it says here, and we all know what that means. Don't we?

THURSDAY JANUARY 25

Monty Python's Flying Circus

BBC2 9pm

Featuring the legendary 'Lumberjack' song.

FRIDAY JANUARY 26

Film: Plenty

BBC1 9.30pm

Starring Meryl Streep as a French Resistance fighter who returns to Britain after the war to find life terribly, terribly dull. With Tracey Ullman, John Gielgud, Sting and Charles Dance.

Whose Line Is It Anyway?

C4 10.30pm

Oh me gawd, it's that's awful woman from 'No. 73' again, Sandi Toksvig. Oh no, and that irritating cockney bloke Arthur Smith. Stay at the pub, watch the Commonwealth

Games, exposure to Sandi Toksvig is to be avoided.

Film: Cabaret

BBC2 11.50pm

Liza Minnelli is a saucy cabaret singer who falls in love with an Englishman amongst the background of Fascism in pre-war Germany. Often referred to as a bit of a classic.

SUNDAY JANUARY 28

The Wonder Years

C4 6.30pm

Nice comedy series set in the Sixties about the growing pains of a 12-year-old cutie.

Cheers

C4 9pm

Repeat of an old episode in which Sam takes over for an old sportscaster friend, as a prelude to a much welcome new series.

American Football:

Superbowl XXIV

C4 9.35pm

The San Francisco 49ers go for their second Superbowl title in succession as they take on the Denver Broncos.

TUESDAY JANUARY 30

The Oprah Winfrey Show

C4 3.40pm

Oprah talks to Billy Crystal star of 'When Harry Met Sally'.

Big Big Country

C4 11pm

Hank Wangford continues his guide to the wonderful world of country and western.

RADIO

WEDNESDAY JANUARY 24

WPFM

R4 (FM only) 2.05pm

Youth/pop show this week takes a look at benefit records and East European fashion.

FRIDAY JANUARY 26

Singled Out

R1 6pm

With guests Mike Peters from The Alarm and Christian James from Halo James.

SATURDAY JANUARY 27

My Top Ten

R1 2pm

With Lisa Stansfield

In Concert

R1 9.30pm

Happy Mondays recorded at Sheffield University and Ian McCulloch at The Ritz in Manchester last year.

SUNDAY JANUARY 28

Andy Kershaw

R1 9pm

Featuring Mary Margaret O'Hara — the best thing to come from Canada since . . . lots of snow.

MONDAY JANUARY 29

Richard Skinner

R1 12am

River City People in session.

THE GRATEFUL DEAD



THE COOK, THE THIEF, HIS WIFE AND HER LOVER

FILM

'LOCK UP' (Cert 18)

The latest Sylvester Stallone vehicle is this time set in a prison where Sly is a model prisoner on the brink of being released after serving a sentence for beating up some nasty burglars. Unfortunately he encounters Donald Sutherland, a guard from his earlier house of correction where Sly slipped his watchful eye to visit his dying father. Sutherland, out for revenge, provokes Stallone into a bloody battle of wits. What did you expect, 'Prisoner Cell Block H'?

VIDEO

'THE COOK, THE THIEF, HIS WIFE AND HER LOVER'

Easily the best film of 1989 and a remarkably swift video release for Peter Greenaway's lush and lurid inspection of the kitchens of the soul. Set in a gourmet restaurant, it is a torrid tale of lust in the cold cupboard and violence in the library, featuring Michael Gambon as East End gangster Albert Spica, the most unsympathetic character in a movie since Dennis Hopper in 'Blue Velvet'. Praise should also go to Palace Video for having the sensitivity to squeeze the screen to accommodate the whole sumptuous picture. Unmissable.

'COOKIE'

Emily Lloyd and Peter Falk battle it out as father and daughter, and chalk and cheese. An endearing tale of adolescence and gangsters that away from the pressure of being 'the Emily Lloyd come-back film' is really rather good.

G'INO * LATINO WELCOME

REMIX

LAND OF OZ EXCURSION MIX

REMIXED BY PAUL OAKENFOLD & STEVE OSBORNE

12"
FXR 126



DANCE

EDITED BY TIM JEFFERY

BEATS WORKING

If I tell you that **Norman Cook**'s latest project revolves around a sample from The Clash don't for one minute think that the ex-Housemartin is embarking in a new rocky direction. Taking the bassline from The Clash's 'Guns Of Brixton', Cook has created an absolutely pumping reggae-ish version of The S.O.S Band's 'Just Be Good To Me'. This is the first release of a Soul II Soul type collective called **Beats International** which Cook has formed and features the voice of Lindy Lawton. Like Lisa Stansfield, Lindy has an impeccable background in children's television with 'Grange Hill' and a Heinz Spaghetti advert in her CV, but has decided singing is where her heart lies. Judging from the results you'd have to agree, with her chirpy voice giving this soul standard a new lease of life. Aside from the excellent vocal mixes, there's a couple of good dubs and a dancehall version featuring toasters R.P.M that should guarantee this both club and chart success. **Tony Farsides**



independent woman

SHARON



AM RECORDS
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Cold Chillin'

seven and

twelve

(three mixes)

the **cj mackintosh**

mixes

DANCE

CONTINUED

COOL CUTS

- | | | |
|----------|--|------------------------|
| 1 | DUB BE GOOD TO ME Beats International | Go! Discs |
| 2 (NEW) | WHOLE WIDE WORLD A'me Lorain | USRCA |
| | Out for a while but hard to find, this pop/house funky groove is now exploding all over the place | |
| 3 | INFINITY Guru Josh | de/Construction |
| 4 | NATURAL THING Innocence | Cooltempo |
| 5 (NEW) | SWEAT Jay Williams | US Big Beat |
| | A monster bass in the musical and lyrical vein of 'Tribal House'. Massive | |
| 6 | JAILBREAK/SOUL FEELS FREE Paradox | Ronin |
| 7 | IF I SAY STOP Georgie Red | Swedish B-Tech |
| 8 (NEW) | UNDERESTIMATE The Chimes | US Columbia |
| | A superb street funk remix featured on the B-side of the US copies of '1,2,3' | |
| 9 | REACH UP TO MARS Earth People | US Underworld |
| 10 | FEELIN' GOOD/TOUCH 1,2,3 Pressure Drop | Big World |
| 11 (NEW) | WANTED Princess Ivori | White Label |
| | Bright commercial rap with irresistible hook | |
| 12 | SAXOPHONE Saxophone | Swanyard |
| 13 | RENEGADE Jesse West | US Motown |
| 14 (NEW) | CHIME/DEEPER Orbital | Ohzone |
| | London-produced atmospheric heavy house groove | |
| 15 | MOTHERLAND Tribal House | Cooltempo |
| 16 (NEW) | THE DAWN The Dawn | White Label |
| | Powerful Euro-type house with a deep bassline, and furthering the inexplicable trend for alarm bells | |
| 17 | MESSAGE Mother Tongue | White Label |
| 18 (NEW) | WHAT AM I GONNA DO Tafuri | Sleeping Bag |
| 19 | WHAT ABOUT THIS LOVE Mr Fingers | ffrr |
| 20 (NEW) | TEST ONE/TEST TWO/TEST THREE Sweet Exorcist | Warp |
| | Moody and sparse technoid groove from Sheffield rapidly gaining cult status | |

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

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



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

City Sounds

JAY WALKING



THE FALL

// TELEPHONE THING

THE NEW SINGLE

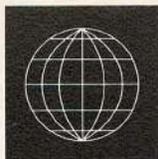
MIXED AND PRODUCED BY COLDCUT

7" · 12" · CASSETTE · CD

COG-SINISTER

It's not often these days that New York gets on top of a track in front of the UK, but a hot new thing on the Big Beat label is getting saturation airplay in a city where only commercial house tracks get played.

With its release date still a couple of weeks away, the signs are already up in Big Apple record stores requesting that people don't ask for 'Sweat' by Jay Williams because it's not yet in stock, a sure sign that this record is on target for breaking big. In the same stripped-down garage style that's made Big Beat such a name to watch, 'Sweat' is also a natural follow-on to Tribal House's 'Motherland' (another record that's broken through the Latin hip hop stranglehold in New York), complete with South Africa references. And most unexpectedly, the sweating bit isn't anything to do with getting your thang on the dancefloor, but sweating "to set our people free". A fashion it may be, but if New York fashion is changing from gold and dollars to consciousness, we're all for it. **Phil Cheeseman**



LOVE MAKES THE WORLD GO ROUND

Some records are so obscure that the record companies that release them haven't even heard of them. Such is the case with **A'me Lorain's** 'Whole Wide World', a track which stems from a film called 'True Love'. Indeed, such is the confusion that no-one seems to know whether the track should be credited to True Love or A'me Lorain with American RCA as confused as everybody else. In fact, the only thing anybody seems to be certain of is that the track itself is happening. A piece of heavy but poppy house, the track comes alive on the 'Wingate Dub Mix', with an infuriatingly catchy male sample added to the frantic piano and heavy percussion which dominate the proceedings. Its current popularity seems to be due to New Jersey DJ Tony Humphries, who featured the track heavily when he last visited these shores and has added it to his legendary 'mega mix dance party' radio show on New York's Kiss FM. Snap a copy up while you can, before it decides to go back to wherever it came from. **Tony Farsides**



SHE DEVILS

What do soul boys do when they grow old? Make good house albums by the sound of it. Producers Sinclair, Ellis and Hinds have a history in British dance music as long as your arm, starting in the late Seventies when Peter Hinds formed the British jazz-funk combo Beggar and Co who hit the charts in 1981 with 'Somebody Help Me Out'. Nine years on and they're still making fine music. Their latest effort, **The SHE Project's** 'Techno Fusion' album, appeared towards the end of last year as a mysterious white label. It's a perfect sampler of current musical trends from the New Age house of 'The She Theme' to the salsa sampling 'Techno Latino'. The standout track has to be the beautifully breathless 'Summer Reprise', a slow, sombre song that takes its lead from Soul II Soul but also draws from the jazzy heritage of its producers. The latter features vocalist Jenny Evans, an ex-member of the Brit soul group Buzz who's also done backing vocals for Bros and Matt Bianco, and looks set to be the first single off the LP. With other good tracks to follow, it's gratifying to see those who pioneered British dance music for so long taking part in its current explosion. **Tony Farsides**

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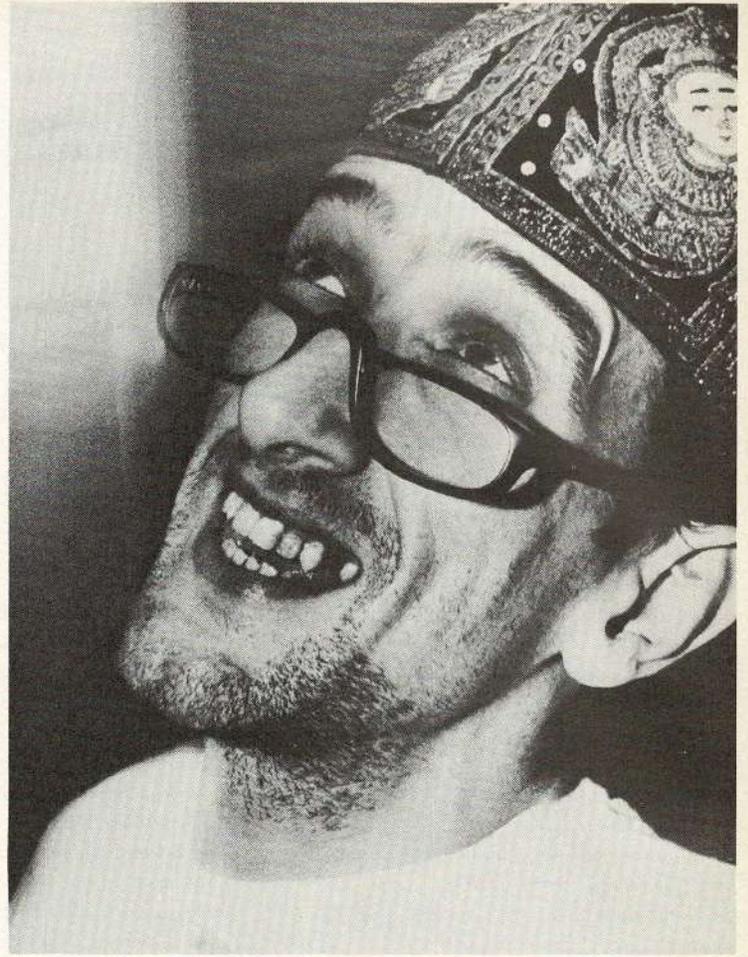
C O N T I N U E D

HAPPY MONDAY

Conceived on a Monday, executed live on a Sunday. A fairly recent Sunday saw **Mr Monday** take the crowd at London's Solaris to fever pitch with a set that included his current single 'Appreciate' and introduced the high-pitched vocal talents of his new musical partner, Michael McLoud.

Gaining a reputation from playing live at clubs and raves throughout the summer, like Adamski and Guru Josh, he enjoys playing live and believes it to be an important influence: "Live house is a very positive contribution that will lead us into the Nineties," he says. "Working with the immediate audience reaction is the ultimate way of aiding the creative process. With studio work the immediate reaction just isn't there."

With 18-year-old Michael by his side now, it's a partnership that's gelled like Superglue. At present they're writing material together. Live, Michael's falsetto tinged with a gospel feel contrasts quite nicely with Mr Monday's technoid keyboard runs and sequences. Definitely a do all the family will 'Appreciate'.



LIES DAMNED LIES

SAY YOU WON'T FORGET ME



BRAND NEW TWELVE INCH PRODUCED AND MIXED BY STEWART LEVINE
ALSO AVAILABLE ON SEVEN INCH VINYL AND THREE INCH CD

S R N 1 2 1 / S R N T 1 2 1 / S R N C D 1 2 1

DJ

JAMES HAMILTON'S

DIRECTORY

● BEATS & PIECES

RECENTLY REVIEWED imports now out here include **Tribal House** 'Motherland - A-fri-ca' (Cooltempo COOLX 198), here in its Freedom, Radio, and Africa Dub Mixes, without the Instrumental; **Alternations** 'Feel It For You' (RCA PT 49304), here in Indian Summer, Jungle, and Planetary Access (Edit) Mixes; **The Gap Band** 'All Of My Love' (Capitol 12CL 558), which recently topped the US Black Charts is out here only in its Extended and Just Coolin' Mixes (106½bpm) and Bonus Beats (107½bpm); **Morenas** 'Hazme Soñar' (BCM Records BCM 380 X), here much slower than its Italian pressing in the promoed Massimo & Cutmaster-G Club Mix, Angelino Vocal Dub Mix, Pianopella (120½bpm), Cutmaster-G Techno Trip Mix (117½bpm), not all necessarily being on the commercial UK version — nor likewise are all the mixes reviewed last week of the same production team's **Sueño Latino** 'Luxuria' (BCM Records BCM 379 X) ... **Vernell Foster** 'Love, Joy And Happiness' (SBK One 12SBKDJ 7005), an Adeva-ish garage treatment of **Al Green**'s oldie, has exploded in the Club Chart on mailing list promo but despite such encouraging initial reaction, is not due commercially until it has been remixed further ... **Electrify 101**'s now nearly year old 'Talking With Myself', something of a trend setter at the time as has been subsequently shown, is on a double-sided promo (Mercury HIP 3) ahead of reissue in its new **Frankie Knuckles** mix (113½bpm) ... **Massive Attack**'s Big Beat Mix (100¾bpm) is considerably slower than the **Blue Zone** mixed A-side of **Lisa Stansfield**'s 'Live Together', due commercially next week ... **Breakout** have only now just released fully the current US Top 10 hit **Seduction** 'Two To Make It Right', promoed since the autumn ... **Alan Coulthard**, despite already remixing it for commercial release, has done an even better re-remix of **Mel & Kim**'s 'Showing Out' for the **Music Factory** subscription service (DJs wishing to subscribe should call 01-960 2739) ... **Dionne**'s 'Your Lies' when it's released here on **CityBeat** next week will be flipped by a **Trevor Fung** and **Nick Halkes** created 'Bassed On Dionne' megamix of various dubs and other not necessarily related overlays ... **Centerfield Assignment**'s 'Mi Casa', from getting on for a year ago, is finally due here in a fortnight with new remixes on **XL Recordings**, as is, a week earlier, **Ellis D**'s 'I Will Survive' ... **Silver Bullet** appears with **DJs Pete Smith, PHI** and **Treble D** this Saturday (27) at 'Sensateria' in Norwich's University of East Anglia ... **Frankie 'Bones'** and **Tommy**

Musto, soon to be known as **Musto & Bones** rather than the **Flowmasters** when they have a brand new album of actual songs on **CityBeat** in March, are currently touring the UK at Bristol **Buzbys** (Jan 24), Blackpool **Sequins** (25), Edinburgh **Spanish Harlem** (26), Manchester **Hacienda** (27), Glasgow **Choice** (28), Luton **Colosseum** (Feb 1), Braintree **The Barn** (2), London **She-Nola** (3) — a really well worked out itinerary in its earlier stages, just so long as it doesn't snow! ... **Jeff Young** on **Radio 1** is having rapidly to retile his 'National Fresh' rap segment, not previously having realised that this was the name of **Mike Allen**'s syndicated ILR show, the rights still being owned by sponsors **TDK** ... **John** and **Shaun**, jocking at the weekend in **Players** and **Kiko**'s nightclubs, work at Wakefield's **EGS Records** shop and hope that between them they helping build that town's black/dance music market ... The Dance Corporation have a number of PA tours on offer, including **A Man Called Adam**. Call Tim Rudling on 01 878 5022 ... **Kym Mazelle** is currently in the studio with **Jazzy B**, though no-one's revealing what they're working on — the **Soul II Soul** single perhaps? ... **IT'S SUCH A GOOD VIBRATION!**

HOT VINYL

MICROGROOVE

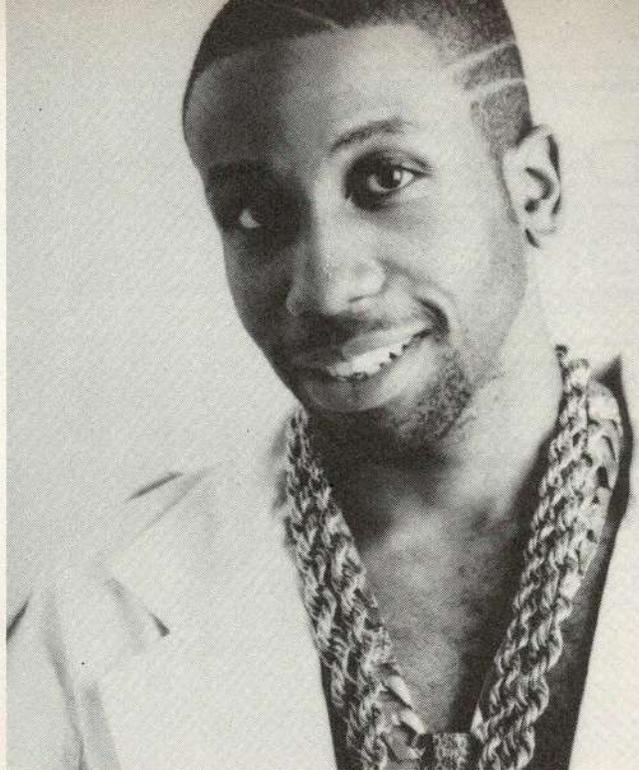
'What It Is?' (91 bpm)
(Antilles 12 Ann 10)

Described as "deviant funk" this superb downbeat soul tune establishes a Soul II Soul-type groove using the headhunters' 'God Make Me Funky' and the Soul Searchers' 'Ashley's Roachclip' before taking off for a wild P-Funk chorus. Put together by jazz fiends Ashley Slater & John Eacott, the tune breaks new ground by using horny horns type brass extensively. The bass line is even played on a trombone, the only question is 'Are dancefloors ready for a brass based (or bassed) P-funk explosion?' Get up for the downstroke and find out. Classy stuff. (NC)

D-A DON

'Keep Movin'' (94 bpm)
(US Soulstreet STRX 0020 A)

Deeply in the tradition of rap answer records comes a somewhat belated version of Soul II Soul's 'Keep On Movin'. The rhythm track is a fairly accurate facsimile of the original with a somewhat dated rap in the style of LL Cool J's 'I Need Love'. Originality apart, this is a useful track for DJs, especially with the current vogue for the 'Keep On Movin' beat. It's worth noting that



ROB BASE 'Turn It Out (Go Base) (New Age Meltdown)' (114½bpm) (Profile PROFT 275) Remixed here by Chad Jackson and punctuated throughout by Sueño Latino/808 State-type whippoorwill warbles (the 'new age' ingredient?), this now DJ E-Z Rock-less enthusiastically churning frisky canterer alternates word spitting fast rap with a catchily sung "doo doo doo, do-do" chant, and is far from routine hip house, flipped by Chad's "go, go, go" prodded more hardcore hip hop rapping Full Control Meltdown (114½bpm) and sparser scratching Out Of Control Mix (114½bpm). Rob's import album may not have been so hot, but — having hit The Club Chart purely on mailing list response ahead of full release next week — this certainly is! (JH)

when varisped to synch with Soul II Soul's original the two tracks are in exactly the same key. The five mixes on this 12-inch guarantee hours of mixing fun. (NC)

MOTHER F**KA

'I'm Not Satisfied' (116 bpm)
(ffrr LONX DJ 252)

With a name like that, this young lady will make a lot of friends. She's already done so with Fine Young Cannibals who reportedly discovered her and produced this. Its a fairly standard rap tune using Kool & the Gang's 'N.T.' break and the JB's 'Giving Up Food For Funk' guitar riff à la 'The Wrath of Kane'. There's some tasty organ and a tongue in cheek lyric which is rap's version of 'Ain't Nothing Going On But The Rent' the sparse nature of the track and techno sample (which sounds like Unique 3's 'The Theme') make it effective but I fear she may have to change her name if she wants Radio 1 airplay! (NC)

GINO LATINO

'Welcome' (116¾bpm)
(ffrr FX 126)

Now as big as it was always gonna be, this funky samples prodded jiggly chugging phonetically muttered catchy Italo pop-rap dates from 1988 — it's actually by Jovanotti in his earlier incarnation as the original Gino Latino — but, despite gay attention when new, didn't hit most clubs until last September as a US pressing, biding its time as a floor-filling 'sleeper' since then to explode on UK release (here without the import's "turn it up" intro though otherwise much the same as that Long Version, followed immediately by a twittery reprise rather than the Radio Version and flipped by Vocal and Instrumental edits). (JH)

MR. MONDAY

'Appreciate' (120½bpm)

(Greedy B Records 12 GREEB 11, via G&M/The Total

TECHNOTRONIC
FEATURING YA KID K
GET UP [BEFORE THE NIGHT IS OVER]

NEW SINGLE OUT NOW 7 · 12 · CD · MC



DJ CONTINUED DIRECTORY

Record Company/BMG)

Debbion (a girl) coos and wails this Judge Jules co-created extraordinarily jaunty and commercial bubbling infectious light jiggler, hard to resist, flipped by its whippoorwill warbled instrumental — separately titled as 'Keep On' — in Piano Groove and Sax Mix versions. Given the right exposure, a potential crossover smash. (JH)

ROCK FLOWERS

'Fools' (111 bpm)

(Hard Tyme Records STONE 1A)

A bootleg made mainly of the Bobby Byrd 'Hot Pants' break with reference to The Stone Roses' 'Fools Gold' (Rock Flowers — Stone Roses... get it!). Various samples pop up including Joe Tex's grand pianoisms and an annoyingly familiar Archie Bell type brass riff. All in all, a nice way of squeezing extra mileage out of 'Fools Gold'. But DJs watch out for some of the savage mood changes and stops. (NC)

TERENCE TRENT D'ARBY 'To Know Someone Deeply Is To Know Someone Softly'

(91 bpm)

(CBS Trent Q6)

Here comes that Soul II Soul shuffle again and Terence has gone soulful! This works well in the same vein as Lisa Stansfield, the groove is tough and the song soft and smooth. The vocal is very Smokey Robinson-like and falsetto and the arrangement sparse. The B-side sees a more conventional bossa nova type mix which would sit well with anyone reviving Grace Jones' 'La Vie En Rose' and the pretentiously titled 'Loose Variations On A Dead Man's Vibe In C # M.' (NC)

EARTH PEOPLE

'Reach Up To Mars' (121/4bpm)

(US Underworld Records AP 140)

Exciting instantly massive Joey Longo created snapping and shuffling instrumental jazz-funk house leaper, probably inspired by Dexter Wansel's old 'Life On Mars', simple and powerful in Martian, Raw, and 808 Bonus Mixes, with woofer rattling bass resonance booming through at times. (JH)

BEATS INTERNATIONAL

'Dub Be Good To Me' (95 3/4 bpm)

(GoBeat GODX 39)

Inspired by Jazzie B's example, Norman Cook has gathered around him his own Soul II Soul-like organisation-cum-group, debuting with this Lindy wailed reggae-ishy undulating slinky revamp of The SOS Band's 'Just Be Good To Me', flipped by ragamuffin guys toasted chunkier Invasion Of The

Freestyle Discus and amusingly introed terrific truly dubwise Invasion Of The Estate Agents variations (95 1/2 bpm), due fully next week but too hot to hold on promo white label. (JH)

JACKSTREET INC.

'Can't Do It Alone' (128 1/2-129bpm)

(Fourth & Broadway 12 BRW 164)

Mike 'Hitman' Wilson "presented" but Reg Rodgers created exciting War rhythms driven and other samples woven charging frantic stuttery house, kicking off an instrumental four-tracker which also has the sparser (and

unrelated despite speed similarities) slippery pumping 'Break It Down' (128 1/2 bpm), squiggly acidic 'Makin' House Music' (128 3/4 bpm), and wriggly hollow washing machine style 'Calypso Breakdown' (128 1/4 bpm), all making a lively enough package to do quite well. (JH)

MASTERS OF THE UNIVERSE

'Space Talk' (122 1/2 bpm)

(Strictly Underground HEMAN 002)

Singled out from Dave Lee & Mark Ryder's Strictly Limited EP for further remixes, this usefully Sueño Latino-ish (though not whippoorwill warbled!) lush synthesised strings washed jittery breezy canterer is now in Hyper Spaced, Spaced Out and Inner Space Mixes (plus a tempoless Reprise). (JH)

JUNIOR REID

'One Blood' (88 bpm)

(Big Life JR PROMO 1)

Junior Reid was the vocalist on Coldcut's fabulous 'Stop This Crazy Thing' and his Big Life debut is an equally fabulous piece of reggae soul which borrows Dennis Edwards' 'Don't Look Any Further' bassline and adds an equally recognisable piano hook to make a monster groove all about

racial equality which must be applauded and will sound mega towards the end of a furious night's clubbing. This wonderful track is remixed by Paul 'Trouble' Anderson and also contains a wicked dub mix guaranteed to test the bass bins of even the best sound systems. (GP)

GIL SCOTT-HERON

'Space Shuttle' (The Sub Club Vocal Mix) (112 bpm)

(Castle Communications GILLT 002)

A laid back, jazzy, funky groove with Gil rambling on in his unique style about the cost of space exploration and its effect on the environment and the morality of the arms race when poverty and famine are rife. Great lyrically, as you'd expect, but hardly inspiring musically. Slightly better is the Mr Fingers 'Can You Feel It' basslined 'Deep Club Dub' (120 bpm), but better still is the non vocal 'Bass Edit Beats' (116 bpm) which is full of instantly recognisable samples and totally rips off 2 In A Room's 'Take Me Away'. (GP)

POOR RIGHTEOUS TEACHERS

'Time To Say Peace' (Remix) (100bpm)

(Profile PROFT 280 DJ)

E U R O M I X

TOP 10

- 1 **EDIE BRICKELL** What I Am (Ital. bootleg)
- 2 **TECHNOTRONIC** Get Up (Ital. New Music)
- 3 **EDIE BRICKELL** Circle (Ital. Habit)
- 4 **MORENAS** Hazme Soñar (UK. BCM)
- 5 **HANS VON STOFFELN** Mein Schloss 1st Fertig (Ger. CBS)
- 6 **JT AND COMPANY** Soul To Love (Ital.)
- 7 **CULTURE BEAT** Der Erdbeermund (Ger. CBS)
- 8 **THE MAXX** Ha Baby (Bel. CIM)
- 9 **ALIX** Jam To The Beat (Bel. USA)
- 10 **FISCHERMAN'S FRIEND** Money (Orbital Mix) (UK. EG)

When those European producers get an idea they certainly flog it to death. It's hard to hear a Euro track at the moment that doesn't have elements of 'Pump Up The Jam', Culture Beat, 'Going Back To My Roots' or Sueño Latino in it. If I hear another soothing tweety bird I think I'll scream!

The best homages to the Culture Beat sound are 'Mein Schloss 1st Fertig' by Hans Von Stoffeln, a more aggressive variation on the theme, and 'Paradise' by Quadrophenia, on Discomagic's New Age Label, which is more mellow and contains some sweet female vocals. The Belgians have gone mellow too with some 'new age dance for the Nineties' in the shape of 'Baby It's All Right Now' by Miss Nicky Trax.

Techno-tropic (not Technotronic, who have their own catchy 'Get Up' out soon) have come up with a mix of 'Pump Up The Jam' entitled 'Rapid' which also features bits of 'Going Back To My Roots' with a rap over it, Hypnotek play 'Pump Pump It Up' which is more hip house, and Black Kiss do 'Jump On The Floor', the most poppy of the lot. Meanwhile Alix comes up with a cut called 'Jam To The Beat' which is really Jump To The Beat with plenty of 'woah yeahs' and — guess what — the 'Going Back To My Roots' piano break. And Jamtronic bring us 'Another Day In Paradise' which is a female-sung version of the Phil Collins song.

This week's Sueño-style tracks include 'Aqua Marina' by Rhythm Radio and 'Coco Love' by Locka Loca, which features bathing beauties on the cover and tries very hard to be sunny and Italian, but is in fact from Germany. It's winter kids, you can't fool us.

On the more original front Belgian band The Maxx are back with a house workout that includes bits of Sister Sledge's 'Lost In Music', called 'Ha Baby'. The Concrete Beat come up with 'I Love You' which is extremely hard electronics.

Cover versions are still in vogue. Strings Of Love have done a great version of 'Nothing Has Been Proved', the song Dusty Springfield had a hit with last year. While the two Edie Brickell bootlegs are still the hardest to get hold of and, perhaps partly because of that, the most in-demand tracks of the moment. Jade 4 U has done

a horrible version of First Choice's disco hit 'Let No Man Put Assunder', avoid that but check the Swemix remix of De La Soul's 'Eye Know'.

One step beyond the cover version and the remix, on the megamix front comes the new cut from Cappella called 'Get Out Of My Case' and the imaginatively titled 'Megamix' by The Mixmasters featuring Gina Latina, but with no sign of DJ Lelewele, the man behind 'Grand Piano'. Both contain nothing special, let alone anything new, and are best ignored.

There are plenty of good tracks now on release or about to come out on UK labels. BCM release 'Hazme Soñar' by Morenas, 'Luxuria' by Sueño Latino and 'Song For Denise' by Piano Fantasia this week. EMI have the Danny Rampling Remix of 'Loco Mia' by camp Spanish fan dancers Loco Mia and a cover of old rockers Golden Earrings' 'Radar Love' by Oh Well out soon. 'Play It Again' by Out Of The Ordinary is out here on Supreme, Culture Beat is coming out on Epic retitled 'Cherry Lips' and looks set to follow its German pop chart success into our fair lands Top 40. Meanwhile enigmatic Dr Patterson at EG records brings us the extra mellow Orbital Mix of 'Money' by West Berliners Fischerman's Friend and watch out for what's claiming to be the first release from an East Berlin house act — 'O Locco' by Sun Electric on the WAU label. But if you believe that you'll believe anything. Chris Mellor

KYM MAZELLE was that all it was

THE REMIXES:

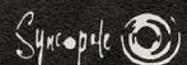
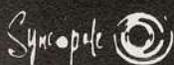
THE SOUTH PHILLY SOUND BY LES ADAMS & L.A. MIX 12 SYX 32

THE SOUTH LONDON SOUND BY JUDGE JULES AND ROY THE ROACH 12 SYXX 32

PRODUCED BY MARSHALL JEFFERSON

ORIGINAL 12" BY DAVID MORALES

COLLECT THE FULL SET



Very heavily influenced by Soul II Soul and sounding very much like 'Jazzie's Groove' (same break beat), this should work instantly on any discerning dancefloor. Those of you who play hip hop should check out the two tracks on the flip. **(GP)**

APHRODISIAC

'Song Of The Siren' (124 bpm)

(US Nugroove NG 036)

Appearing in four similar mixes this mellow house instrumental has a wailing siren-like voice and sea shore noises throughout. Created by Ronald Burrell, this is very ambient and almost new age dance music. Best appreciated lying down with the lights out . . . honest! **(GP)**

DEPTH CHARGE

'Bounty Killers' (98 bpm)

(Vinyl Solution STORM 13)

A brilliantly pounding, bass driven, guitar picking groove which uses vocal samples from spaghetti westerns (including what sounds like Clint Eastwood). A sort of go-go reggae feel that's darned good, y'all. Available in five mixes. **(GP)**

A MAN CALLED ADAM

'Musica De Amor' (124 bpm)

'Amoeba' (120 bpm)

(Ritmo 12 RIT 1)

'Musica De Amor' is a Spanish sung piano and brass driven piece of jazzy house full of wild percussion, wailing trumpet and wonderful female vocals. However, I much prefer the softly sung Latin house of 'Amoeba' which should work brilliantly on any dancefloor when the latin piano appears out of nowhere and gets wilder and wilder until the track ends. The best track T-Coy never made! **(GP)**

INNOCENCE

'Natural Thing' (100 bpm)

(Cooltempo COOLXW 201)

Excellent, female sung British soul for the Nineties, utilising heavy bass and drums with some weird hooks. Sounds like a cross between The Beloved and Soul II Soul, although it is in fact created by Jolley, Harris and Jolley! **(GP)**

SHUT UP AND DANCE

'E10 (To Get In)' (124bpm)

(Shut Up And Dance Records SUAD 1, via 01-254 2943)

Previously recording as Private Party, Philip 'PJ' Johnson and Carl 'Smiley C' Hyman's twittering and thumping burbler is in sinewy sparse House and tougher more effective Hiphop versions, both with a "da da da" humming child providing much of the melody while the latter mix adds repeated "turn it down" comments, coupled by the word spitting though unhurriedly undulating samples woven 'Rap's My Occupation' and Instrumental (120 3/4bpm). By coincidence, also out now more fully is their debut release under this new name, very hard to find when first about around last August although charted then by a few lucky jocks:

SHUT UP AND DANCE

'5678' (122 1/2bpm)

(GTI Records GTI 0097)

A much more fiercely rapped George Kranz 'Din Daa Daa' based hard hitting jittery jumper in



ROXANNE SHANTÉ **'Independent Woman (Remix)'** (96bpm) (Breakout USAT 676) Sneakily nagging though not perhaps the most instantly obvious choice of material from her album (on which it was a slower 93 1/2bpm), this CJ Mackintosh remixed steady bass jogged and piano jingled sombrely chatting roller has obviously pleased the queen of rap's many fans, to judge from its fast climb up The Club Chart while still on promo, but may prove too monotonously droning for the wider pop market. The commercial 12-inch is flipped by CJ's Dub Mix and jazz-funky Mellow Mix, the promo having his stuttery dubwise Empathy Mix too. (JH)

three still unspecified mixes on white label, likely to end up doing better. (JH)

DEF JEF featuring Etta James
'Droppin' Rhymes On Drums'
(123 1/2bpm)

(Delicious Vinyl 12 BRW 160)

With Fifties soul veteran Etta's specially recorded "do it do it"-type encouragement, Mr Fortson rapidly raps a wriggly drum and bass bumped jitterer that's more hip hop than hip house though at the latter's tempo, Etta alone dropping all the interjections on the sparser 'Etta Droppin' Science On Drums', but she's missing from the flip's slower talking jiggy funk rumbled 'God Made Me Funky (LP Version)' and Instrumental (95 3/4bpm). (JH)

DA POSSE
'Searchin' Hard (New US
Remixes)'

(RePublic Records LIC2 032)

The group's Chicago based though Detroit techno influenced Hula and Fingers have completely remixed their plaintive guys moaned import oldie — something of an underground 'sleeper' boosted by London's pirates — for belated UK release, now in soulful cantering Researched Mix (119 3/4bpm), more swingbeat Jackswing Mix (117 3/4bpm), jerkily hollow Aluh Mix (120bpm), and tinkling instrumental Kraxzee Mix (120bpm) versions. (JH)

L.L. COOL J
'Illegal Search (Keep On Searchin'
Mix)' (111 1/4bpm)

(US Def Jam recordings 44 73147)

This drily funky "gotta gotta gotta keep on searchin'" prodded jiggler, with a more narrative rolling different Pre-Trial Hearing Mix, has proved in fact rather hotter than the A-side's Gene Chandler 'Get Down' and Dennis Coffey 'Ride Sally Ride' beats backed 'Jingling Baby (Remixed And Still Jingling)' (111 1/4bpm) and LP Version (109 1/2bpm), reviewed last week. (JH)

CORPORATION OF ONE
'Vanessa Del Rio' (116 bpm)

'Tomorrow Will Be A Better Day' (120bpm)

(US Smoki' TAI 126630)

'Vanessa . . .' is a totally seductive groove with some neat strings, some snatches of organ and an irresistible rising bassline combined with a looped sample of Tears For Fears brilliant 'Change' and some sampled female moans, while the spoken male vocals ask Vanessa to 'move below the waist' and to 'hurt me, hurt me' and also quotes a line from Donna Summer's 'Love To Love You'. Absolutely the best record I've heard in ages and appearing here in three mixes. I'd love to meet Vanessa if she can inspire a record like this . . .

brilliant! 'Tomorrow . . .' is an equally laid back, slightly more exciting groove which sneakily copies Carolyn Harding's 'Movin' On' bassline in parts and again has some nifty string lines. The male rap about racial harmony is coupled with snatches of Martin Luther King's famous 'I have A Dream' speech and again is absolutely excellent. Freddie Bastone, who is The Corporation Of One, is a hero! Also check out the 'Once In A Lifetime' sampling 'Son Of A Taxi Driver' (120 bpm). **(GP)**

THE SHE PROJECT
'Technofusion' LP (Various bpm)

(She SHE 001)

A collection of mainly house tunes which all have some nice keyboard riffs and some good drum and percussion patterns as well as some good use of samples. The album is aptly titled as indeed there are techno elements but definitely a fusion of many styles of dance music including acid, Euro, hip house, latin and soul. The outstanding cuts include the Latin piano riffed, brass stabbing, Ralph MacDonald percussion sampling of 'Step This Way' (124 bpm), the piano and string driven 'Ariel State' (115 bpm) which ends up sounding like a cross between Hashim and Sweet D ('Thank Ya') with a spot of Roy Ayers type vibes thrown in for good measure. The only non house track is 'Summer Reprise' (98 bpm) which features an instantly recognisable break beat, a cool organ riff and electric piano chords behind a sultry female vocal (watch out for the wicked key changes and terrific jazzy piano solo!). **(GP)**

DOOM
'Shake Your Body Down' (120 bpm)

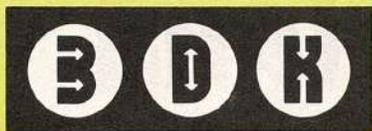
(Profile PROFT 276 DJ)

Exciting, piano driven hip house track that really moves along at quite a thrilling pace. Choose from the 'Hurt Me, Hurt Me' or more instrumental 'Dub Me, Dub Me' mixes. The best rap/house fusion in a long while. 'On We Go' (94 bpm) on the flip is a rather good more laid back hip hop cut with a very catchy riff and hook. Another fabulous record! **(GP)**

MOTHER TONGUE
'Message' (120 bpm)

(White Label FFD 003)

This has an almost 'mental', Belgian type, heavy backing track with some great jazz piano and female vocals would sound great over a better, more soulful bacing. In its present form it is an average record which could be great! **(GP)**



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

THE BRIXTON CLUB REMIXES



DJ DIRECTORY

PRESSURE DROP

'Feeling Good/Touch 123' (124 bpm)

(Big World BWT 005)

Brilliant, Peech Boys sampling bass and drum track available in three mixes and already causing mayhem on my dancefloors. A superb piece of dance music. (GP)

K.TRONICS ENSEMBLE featuring

Double J. Flash

'House Of Calypso (Club Mix)'

(119½bpm)

(CityBeat CBE 1246)

Strangely titled as far from calypso, this Kekkotronics offshoot's jerkily spurting nervy Italo house instrumental features Philly Soul style Seventies disco strings and some brief piano breaks, with an occasionally organ doodled more percussively pattering 'Calypso Of House' Dub Mix (119½bpm). (JH)

SOFT HOUSE COMPANY

'What You Need ...' (120bpm)

(Italian IRMA casadiprimordine ICP 006)

'Going Back To My Roots'-type piano and other familiar strains adapting stuttery Italo house tripper, co-produced by Kekkotronics, flipped by the title continuing bassier and possibly better scuttling instrumental '... A Little Piano' (121¾bpm). (JH)

Frankie 'Bones' presents

BONESBREAKS volume 4

'More Filthy, Dirty Breaks For DJs'

(US Breaking Bones Records BBR-1000)

Another instalment of familiar and maybe not so familiar break beats built basic tracks, the 808 State-ish 'A State Of Panic' (121¼bpm) possibly getting most initial attention, all being around this tempo with 'Energy Breakdown I', 'Another Dimension', 'The Orchestra', 'Strings Of Death', 'Let's Bass It' (121¼bpm), 'Playing With My Organ' (121½bpm), 'Don't Hold Back', 'Rise Up (Freestyle)' (121bpm), 'Dance To The Music' (120bpm). (JH)

THE RHYTHM MASTERS with Ray Laurie

'Our Ultimate Groove Trax - Volume Two'

(US Underworld Records AP 139)

Another Frankie 'Bones' co-produced similar set of basic beats, with 'Welcome To Ray's House', 'Wanna Break Me?', 'Feel The Groove', 'The Horizon Jam' (120¾bpm, the latter accelerating rapidly at the end), 'Nasty Freestyle', 'Hip House Lift Off', 'Feet Don't Fail Me', 'We Can Dance', 'Dum Dum Breakdown', 'Acid 10 A.M.' (121bpm), 'One Night In The Bronx' (101½bpm). Why, with the exception of this last tugging slow break, all the tracks on both these sets are at such a similar speed is unclear, as they are otherwise unrelated. (JH)

STERLING VOID featuring Paris Brightledge

'Set Me Free (Club Mix)' (120¾bpm)

(D.J. International Records 655522 6, via CBS)

Smokey Robinson-ishly sung, though with some (had it been him) uncharacteristic guttural

inflections, pleasant floatingly tuneful repetitive brisk canterer in Music (121bpm), Julian 'Jumpin' and Radio Mixes (121½bpm) too, a separate 12-inch (655522 8) coupling the Club and Radio Mixes with the 'Eve Of The War'-ishly chording light bubbly 'Do You Wanna Dance' (121¾bpm) and falsetto moaned pulsing 'Loving You' (119¾bpm). (JH)

PRIMAL SCREAM

'Loaded' (91bpm)

(Creation Records CRE 070T, via Rough Trade)

Interesting rock 'n' roll era soundtrack "We want to be free, to do what we want to do, and we want to get loaded, and we wanna have a good time" dialogue started and punctuated, slow tugging percussion, bass, brass, wah-wah and fiddle woven slinky dense instrumental swayer with a Deep Southern Stax-cum-Country flavour, not a sure fire floor filler but worth finding (on a limited single-sider) if you played Depth Charge, for instance. (JH)

CENTREFIELD ASSIGNMENT

'Mi Casa' (118 bpm)

(XL XLT 10)

Appearing here in seven (count'em!) quite different mixes, this is an extremely groovy, value for money 12-inch which is what we've come to expect from XL. Instrumental, apart from the odd vocal sample, this totally mad house track would not be out of place on a 'Bones Breaks' LP. (GP)

LOCO MIA

'Loco Mía (The Danny Rampling Remix)' (121¾bpm)

(Parlophone 12R 6237)

Raul Orellana-type by now rather routine grand piano jangled frisky instrumental churner, far more fluid in Danny Rampling's totally revamped UK version than in the flip's Falco-ish guy intoned thumpingly chugging Original Mix (115½bpm), a Spanish chart topping Euro hit from last year. (JH)

D J CHAMPIONSHIPS

The DMC UK mixing championships are well under way with nearly half of the preliminary heats completed. All the regional contests have been fiercely contested as usual, though at this stage no clear challenger has emerged to threaten the reigning UK and World Champion Cutmaster Swift who has decided to defend his title at Wembley in March.

The top two contestants from each heat win places in the regional finals. DJs through so far include The Scratch Professor, DJ Business, DJ Bunjy, DJ Butterfingers, The Edge, DJ Prime Cuts, DJ Random, DJ Demo, DJ Mink, DJ Fast T, DJ B Bad and DJ Lars. The remaining heats will take place at Manchester Hacienda (January 23), Newcastle Walkers (24), Bristol Papillon (29), Birmingham XL's (30), Sheffield Isabella's (31), Romford Hollywood (February 5), N. Ireland Traks (7).

The regional finals will take place in February at Manchester Hacienda (12), Blackpool's The Palace (14), London Camden Palace (19), and Chippenham Goldiggers (20), with the UK final scheduled for the London Hippodrome on March 1 and the World Championships, which previously have been held at the Royal Albert hall, are now to take place at Wembley Arena on March 20.

cooltempo

Tribal House



Motherland



7" & 3 TRACK 12"

"A-fri-ca"

COOL(X) 198

A DANCE ANTHEM FOR THE 90's

CHARTS

THE RECORD MIRROR CLUB
CHART

TW LW

1	1	GOT TO HAVE YOUR LOVE (MIXES) Mantronix (featuring Wondress)	Capitol 12in
2	4	TOUCH ME (SEXUAL VERSION/INSTRUMENTAL) 49ers	Fourth & Broadway 12in
3	2	GET A LIFE (CLUB MIX)/JAZZIE'S GROOVE (NEW VERSION) Soul II Soul	10 Records 12in
4	14	I'LL BE GOOD TO YOU (GOOD FOR YOUR SOUL MIX) Quincy Jones featuring Ray Charles and Chaka Khan	Qwest 12in
5	3	GOING BACK TO MY ROOTS/RICH IN PARADISE FPI Project present Rich In Paradise	Rumour Records 12in
6	10	PUT YOUR HANDS TOGETHER (SLAMMIN' & JAMMIN' MIX) D Mob	ffrr 12in
7	9	MOTHERLAND - A-FRI-CA (FREEDOM MIX) Tribal House	Cooltempo 12in
8	7	N-R-G/VIVA CITY Adamski	MCA Records 12in
9	24	AIN'T NO STOPPIN' US NOW (MIXES) Big Daddy Kane	Cold Chillin' 12in
10	8	THE MAGIC NUMBER (1-2-3 MIX)/BUDDY (NATIVE TONGUE DECISION MIX)	Big Life 12in
11	15	I CALLED U (ORIGINAL MIX)/BLACKOUT (PHASE I) Lil Louis	ffrr 12in
12	5	WELCOME (VERSIONS) Gino Latino	ffrr 12in
13	re	FEELING GOOD (TOUCH 1) (119/2)/(TOUCH 2) (120)/(TOUCH 3) (119/3) Pressure Drop	Big World 12in white label
14	12	INDEPENDENT WOMAN (REMIXES) Roxanne Shanté	Breakout 12in
15	25	ALRIGHT (12" HOUSE MIXES/HIP HOUSE DUB) Janet Jackson	Breakout 12in
16	16	DON'T YOU WANT MY LOVE (MIXES) Jomanda	US Big Beat 12in
17	—	LIVE TOGETHER (12" MIX) (110/3)/(BIT BEAT MIX) (100/3) Lisa Stansfield	Arista 12in promo
18	18	WELCOME TO THE TERRORDOME Public Enemy	Def Jam recordings 12in
19	31	GET INTO IT (MIXES) Tony Scott	US Next Plateau 12in/Champion promo
20	89	SPACE SHUTTLE (MIXES) Gil Scott-Heron	Castle Communications 12in pre-release
21	11	IT'S OVER NOW (ORIGINAL CLASSIC MIX) Ultra Naté	WEA 12in
22	66	THE BADMAN IS ROBBIN'/HOLD NO HOSTAGE Hijack	Rhyme Syndicate Records 12in
23	13	AUTUMN LOVE (FUTURE 3)/DESTINY (THE RAVE MIX)/PURPLE Electra	ffrr 12in
24	21	SEARCHIN' HARD (REMIXES) Da Posse	RePublic Records 12in
25	6	20 SECONDS TO COMPLY (FINAL CONFLICT) Silver Bullet	Tam Tam 12in
26	29	MOMENTS IN SOUL (MIXES) J. T. And The Big Family	Italian BHF Production 12in
27	22	WHAT ABOUT THIS LOVE (VERSIONS) Mr. Fingers	US Alleviated Music 12in
28	73	DROPPIN' RHYMES ON DRUMS/ETTA DROPPIN' SCIENCE ON DRUMS Def Jef featuring Etta James	Delicious Vinyl 12in
29	78	HEAVEN (ORIGINAL MIX) The Chimes	CBS 12in promo
30	48	DO WHAT YOU WANT (REMIX)/TAKE ME AWAY (VOL I REMIX) 2 In A Room	US Cutting Records 12in
31	20	SPACE TALK (REMIXES) Masters Of The Universe	Strictly Underground 12in
32	30	HAZME SONAR (MIXES) Morenas	BCM Records 12in
33	—	WHOLE WIDE WORLD (WINGATE 12" HOUSE REMIX) (105)/(DUB) (104/3)/(ELLIOT WOLFF 12") (105/2-105/4)/(RADIO MIX) (105/4) A'me Lorain	US RCA 12in
34	82	TALKING WITH MYSELF (FRANKIE KNUCKLES MIX) Electrice 101	Mercury 12in promo
35	23	GET UP! (BEFORE THE NIGHT IS OVER) (DANCE ACTION MIX) Technotronic featuring Jo Van Nelsen	German CBS Dance Pool 12in
36	40	DER ERDBEERMUND (GET INTO MAGIC MIX/INSTRUMENTAL MAGIC) Culture Beat	—
37	—	THE WAY YOU MOVE (RICHIE RICH/CHARACTER/OVERTIME MIXES) (100) Troy Taylor	Gee Street 12in promo
38	32	CHIME/DEEPER Orbital	Oh'Zone Records 12in limited edition
39	28	REACH UP TO MARS (MIXES) Earth People	US Underground Records 12in
40	43	LOVE, JOY AND HAPPINESS (MIXES) Vernell Foster	SBK One 12in promo
41	17	SO WHAT (MIXES) (E-AllorA)	Italian Dischi Dovers 12in
42	62	TURN IT OUT (GO BASE) (NEW AGE MELTDOWN/FULL CONTROL MELTDOWN) Rob Base	Profile 12in promo
43	38	PAIN/(INSTRUMENTAL) Lee Marrow	Champion 12in
44	81	YOUR LIES (THE BIG CLUB MIX/DUB) Dionne	US Bigshot Records 12in
45	44	BEAUTIFUL LOVE (EXTENDED)/PROMISES (EXTENDED) Adeva	Cooltempo 12in
46	86	LOVE ON LOVE (MOUTHQUAKE MASTER MIX) Dr. Mouthquake	More Protein 12in
47	27	DEXTROUS (MIXES) Nightmares On Wax	WARP Records/Outer Rhythm 12in
48	85	JUICY (12" VERSION/LOVE JUICY) Wrecks-N-Effect	Motown 12in
49	—	LOVE ME TRUE (LITTLE LOUIE VEGA UK MIX/CLUBBER'S LOVE-DUB MIX) (120)/(DUB MIX) (119/3) Kimiesha Holmes	Kool Kat/Big Life 12in promo
50	94	TIME 2 FEEL THE RHYTHM (MIXES) How II House	Outer Rhythm 12in

51	71	LET IT TAKE CONTROL (REMIXES) Flowmasters	XL Recordings 12in
52	47	A STATE OF PANIC/ENERGY BREAKDOWN I/ANOTHER DIMENSION/ THE ORCHESTRA/PLAYING WITH MY ORGAN/DON'T HOLD BACK "Bones" presents Bonesbreaks volume 4	US Breaking Bones Records 12in EP
53	36	JUST WANNA TOUCH ME (HALLELUJAH/CASA LATINO MIXES) Fidelfatti featuring Ronnette	Urban 12in
54	97	LET THERE BE HOUSE (THE A² Zen MIXES/WESTBAM MIX) Deskee	Big One 12in
55	68	SONG OF THE SIREN (MIXES) Aphrodisiac	US Nugroove 12in
56	61	LET THE RHYTHM PUMP (MIXES) Doug Lazy	Atlantic 12in
57	55	GET HIP TO THIS! (FRANKIE BONES MANIC MIX) Nasih & M.D. Emm	RePublic Records 12in
58	49	IN DAYZ "2" COME/BEYOND THIS WORLD/DOIN' OUR OWN DANG/WHAT "U" WAITIN' FOR!/J. BEEZ COMIN' THROUGH/FEELIN' ALRIGHT/DONE BY THE FORCES OF NATURE Jungle Brothers	US Warner Bros LP
59	—	ALL AROUND THE WORLD (DJ MARK THE 45 KING AMERICAN CLUB REMIX) (104)/(LONG VERSION) (101/4)/AFFECTION (100) Lisa Stansfield	US Arista 12in
60	41	LUXURIA (MIXES) Sueño Latino	BCM Records 12in
61	37	GOT TO GET (EXTENDED MIX) Rob 'n' Raz featuring Leila K	Arista 12in
62	57	SET ME FREE (MIXES) Sterling Void featuring Paris Brightledge	D.J. International Records 12in
63	98	SOMETIMES (FUTURE/LAND OF OZ MIXES) (122/4) Max Q	Mercury 12in promo
64	90	CAN'T DO IT ALONE Jackstreet Inc.	Fourth & Broadway 12in promo
65	26	N-R-G (PARTS 1 & 2)/THE BASLINE CHANGED MY LIFE/I DREAM OF YOU/M 25Adamski	MCA Records LP
66	re	DON'T TURN YOUR BACK ON ME (MIXES)/GIVE YOURSELF TO ME (CLUB MIX) Sax	US Loud House Records 12in
67	34	JAM IT JAM (SUPERMAN CREW JAM) She Rockers	Jive 12in
68	39	ALL 4 LOVE (MIXES) Raze featuring Lady J & The Secretary of Ent.	Champion 12in
69	—	PLAY IT AGAIN (THE LOS NINOS MIX) (122/2)/(WHY DON'T YOU TRY THIS SIDE" MIX) (126/4) Out Of The Ordinary	German Abfahrt 12in
70	re	STAY CLOSE (MIXES) (125/3) Mondeó Oliver	Fourth & Broadway 12in promo
71	65	£10 (TO GET IN) (HIPHOP/HOUSE MIXES) Shut Up And Dance	Shut Up And Dance Records 12in
72	45	APPRECIATE/KEEP ON (MIXES) Mr Monday	Greedy B Records 12in
73	—	GLAD YOU'RE IN MY LIFE (MIXES) (103)/WHERE'S YOUR HEAD (MIXES) (105) Shabazz	US RCA 12in
74	—	SPIN THAT WHEEL (MIXES) (128) Hi Tek 3 featuring Ya Kid K	The Brothers Organisation 12in
75	—	HOLD ME BACK WestBam	Swanyard Records Limited 12in
76	92	NOTHING HAS BEEN PROVED (DANCE MIX) The Strings Of Love	Italian X Energy Records 12in
77	69	WHO NEEDS A LOVE LIKE THAT (MIXES) Cut The Q	Submission 12in promo
78	33	EVERYDAY (UNDERGROUND REMIX) The Jam Machine	de/Construction Records 12in
79	42	WHAT THAT ALL IT WAS (DEF MIX/DUB) Kym Mazelle	Synopate 12in
80	—	GET UP! (BEFORE THE NIGHT IS OVER) (DAVID MORALES DEF MIX) (123/3)/(DANCE ACTION/MUTED/INSTRUMENTAL/ACAPPELLA MIXES) (124) Technotronic	Italian New Music 12in
81	—	IT'S MY THING (MIXES) (121/2) DJ Renegade & MC Mint	Business Records 12in white label
82	70	IT'S GONNA BE ALRIGHT Ruby Turner	Jive 12in
83	59	HELLO (MIXES) The Beloved	WEA 12in
84	re	WALK ON BY (CLUB) Sybil	Lisson Records 12in
85	—	I DON'T KNOW ANYBODY ELSE (MELODY MIX/HOUSE CLUB) (121) Black Box	Italian Groove Groove Melody 12in
86	95	BIG HOUSE (MIXES) "Big Baby"	US Big Productions 12in
87	54	HOUSE OF CALYPSO/CALYPSO OF HOUSE K. Tronics Ensemble featuring Double J. Flash	CityBeat 12in
88	—	JAILBREAK BEATS/JAILBREAK (HOUSE TIP) (124)/SOUL FEELS FREE (MIXES) (121) Paradox	Rónin Records 12in
89	—	WAS THAT ALL IT WAS (LES ADAMS PHILLY MIX) (120)/(JUDGES JULES ORBITAL MIX) (116/2) Kym Mazelle	Synopate 12in
90	re	TWO TO MAKE IT RIGHT (MIXES) Seduction	Breakout 12in
91	—	IT'S GONNA BE ALRIGHT (BRIXTON BASS MIX) Ruby Turner	Jive 12in
92	50	DUB BE GOOD TO ME/INVASION OF THE ESTATE AGENTS/INVASION OF THE FREESTYLE DISCUS Beats International	Go.Beat 12in white label
93	—	PARADISE/(JAM BEAT VERSION) (117/3) Quadrophenia	Italian New Age 12in
94	83	AMOeba/MUSICA DE AMOR A Man Called Adam	Ritmo Recordings 12in
95	79	SAVE THE FAMILY Tashan	OBR LP
96	—	SPECIAL (CLUB MIX/PUMPED-UP MIX) (121/2)/(TRANCE MIX) (121)/(PIANO DUB) (120/2)/(RADIO EDIT) (120) Sir James	US Strictly Rhythm 12in
97	—	NO ONE CAN DO IT BETTER/(INSTRUMENTAL) (94/4)/PORTRAIT OF A MASTER PIECE (122/4-122)/IT'S FUNKY ENOUGH/(INSTRUMENTAL) (90/4)/THE DOC AND THE DOCTOR (81/3/4)/(NOISY MIX) (81) The D.O.C.	Ruthless Records 12in promo sampler
98	—	5678 (MIXES) (122/2) Shut Up And Dance	GTI Records 12in white label
99	64	(I'LL BE A) FREAK FOR YOU (FON FORCE REMIX) Royale Delite	Supreme Records 12in
100	—	GANGSTERBOOGIE (125)/DON'T JACK THE SPOT (124)/TIME IS RUNNING (116/4)/ I KNOW YOU WANT IT (DANCE) (120/4)/STILL CLIMBING (122)/WE'RE ALL IN THIS TOGETHER (111/4)/SOMEBODY (99/4)/A LITTLE MASSAGE (100)/THE CHIEF (REMIX) (112)/THAT'S HOW I'M LIVING (124/4)/GET INTO IT (122/4) Tony Scott	US Next Plateau LP/Champion promo
100	—	PROBABLY A ROBBERY (12 GAUGE TURBO)/OZONE BREAKDOWN (MIXES)	Renegade Soundwave
			Mute 12in promo

Stephen Hague
Jimmy Somerville
Mighty Real

CHARTS

US SINGLES, US LPs, INDIE
SINGLES, INDIE LPs

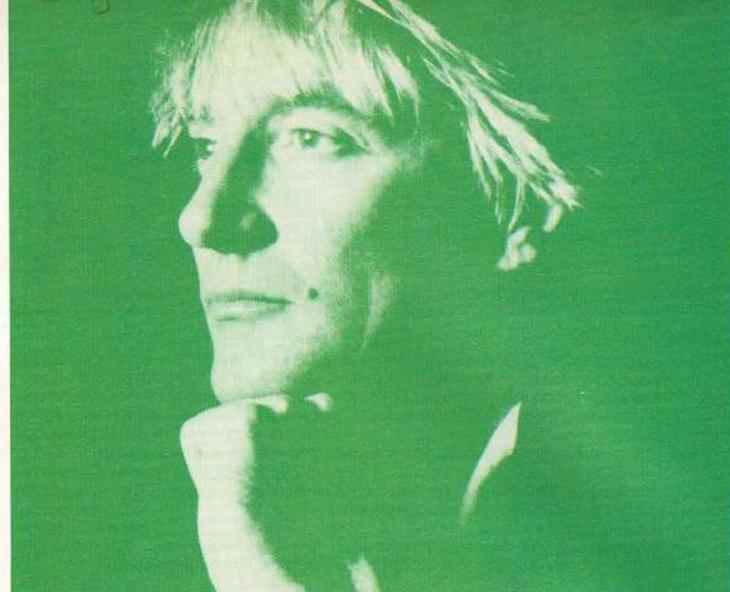
JANUARY 21 — 27 1990

U S A L B U M S

TW LW

- 1 1 ... BUT SERIOUSLY Phil Collins
- 2 3 FOREVER YOUR GIRL Paula Abdul
- 3 2 GIRL YOU KNOW IT'S TRUE Milli Vanilli
- 4 4 STORM FRONT Billy Joel
- 5 5 JANET JACKSON'S RHYTHM NATION 1814 Janet Jackson
- 6 6 PUMP Aerosmith
- 7 7 COSMIC THING The B-52's
- 8 9 FULL MOON FEVER Tom Petty
- 9 8 HANGIN' TOUGH New Kids On The Block
- 10 10 STONE COLD RHYMIN' Young MC
- 11 11 CRY LIKE A RAINSTORM Linda Ronstadt
- 12 13 DANCE!... YA KNOW IT! Bobby Brown
- 13 16 BACK ON THE BLOCK Quincy Jones
- 14 12 DR FEELGOOD Mötley Crüe
- 15 18 SKID ROW Skid Row
- 16 17 JOURNEYMAN Eric Clapton
- 17 14 STEEL WHEELS The Rolling Stones
- 18 15 REPEAT OFFENDER Richard Marx
- 19 19 SLIP OF THE TONGUE Whitesnake
- 20 22 SOUL PROVIDER Michael Bolton
- 21 21 HEART OF STONE Cher
- 22 20 KEEP ON MOVIN' Soul II Soul
- 23 23 LIVE Kenny G
- 24 24 TENDER LOVER Babyface
- 25 25 PRESTO Rush
- 26 33 THE BEST OF LUTHER Luther Vandross
- 27 32 THE END OF THE INNOCENCE Don Henley
- 28 37 PUMP UP THE JAM Technotronic
- 29 30 BAD ENGLISH Bad English
- 30 29 AS NASTY AS THEY WANNA BE The 2 Live Crew
- 31 26 NEW KIDS ON THE BLOCK New Kids On The Block
- 32 27 CROSSROADS Tracy Chapman
- 33 34 FLYING IN A BLUE DREAM Joe Satriani
- 34 41 JIVE BUNNY — THE ALBUM Jive Bunny & The Mastermixers
- 35 38 LOOK SHARP! Roxette
- 36 28 TRASH Alice Cooper
- 37 31 THE SEEDS OF LOVE Tears For Fears
- 38 35 CUTS BOTH WAYS Gloria Estefan
- 39 40 GREATEST HITS 1982 — 1989 Chicago
- 40 36 CAN'T FIGHT FATE Taylor Dayne
- 41 45 THE GREAT RADIO CONTROVERSY Tesla
- 42 42 LIKE A PRAYER Madonna
- 43 49 THE LITTLE MERMAID Soundtrack
- 44 39 THE DISREGARD OF TIMEKEEPING Bonham
- 45 44 GREATEST HITS — BEST OF ROCKERS... Scorpions
- 46 48 THE SENSUAL WORLD Kate Bush
- 47 47 FREEDOM Neil Young
- 48 46 WE TOO ARE ONE Eurythmics
- 49 43 A COLLECTION: GREATEST HITS Barbra Streisand
- 50 50 THE INCREDIBLE BASE Rob Base

- Atlantic
- Virgin
- Arista
- Columbia
- A&M
- Geffen
- Reprise
- MCA
- Columbia
- Delicious
- Elektra
- MCA
- Qwest
- Elektra
- Atlantic
- Duck
- Columbia
- EMI
- Epic
- Columbia
- Geffen
- Virgin
- Arista
- Solar
- Atlantic
- Epic
- Geffen
- SBK
- Epic
- Skywalker
- Columbia
- Elektra
- Relativity
- Music Factory
- EMI
- Epic
- Fontana
- Epic
- Reprise
- Arista
- Geffen
- Sire
- Walt Disney
- WTG
- Mercury
- Columbia
- Reprise
- Arista
- Columbia
- Profile



ROD STEWART props up his chins

U S S I N G L E S

TW LW

- 1 1 HOW AM I SUPPOSED TO LIVE Michael Bolton
- 2 2 PUMP UP THE JAM Technotronic
- 3 5 DOWNTOWN TRAIN Rod Stewart
- 4 4 EVERYTHING Jody Watley
- 5 9 TWO TO MAKE IT RIGHT Seduction
- 6 7 JUST BETWEEN YOU AND ME Lou Gramm
- 7 8 FREE FALLIN' Tom Petty
- 8 16 OPPOSITES ATTRACT Paula Abdul
- 9 12 I REMEMBER YOU Skid Row
- 10 3 ANOTHER DAY IN PARADISE Phil Collins
- 11 14 JANIE'S GOT A GUN Aerosmith
- 12 10 LOVE SONG Tesla
- 13 18 PEACE IN OUR TIME Eddie Money
- 14 11 WHEN THE NIGHT COMES Joe Cocker
- 15 23 WHAT KIND OF MAN WOULD I BE Chicago
- 16 21 TENDER LOVE Babyface
- 17 6 RHYTHM NATION Janet Jackson
- 18 20 I'LL BE GOOD TO YOU Quincy Jones/Ray Charles/Chaka Khan
- 19 24 TELL ME WHY Exposé
- 20 26 DANGEROUS Roxette
- 21 15 DON'T KNOW MUCH Linda Ronstadt
- 22 30 ALL OR NOTHING Milli Vanilli
- 23 31 HERE WE ARE Gloria Estefan
- 24 13 SWING THE MOOD Jive Bunny & The Mastermixers
- 25 29 WAS IT NOTHING AT ALL Michael Damian
- 26 32 WE CAN'T GO WRONG The Cover Girls
- 27 28 KICKSTART MY HEART Mötley Crüe
- 28 35 PRICE OF LOVE Bad English
- 29 25 BACK TO LIFE Soul II Soul
- 30 37 ESCAPEDE Janet Jackson
- 31 22 WITH EVERY BEAT OF MY HEART Taylor Dayne
- 32 36 NO MORE LIES Michel'le
- 33 19 JUST LIKE JESSE JAMES Cher
- 34 38 ROAM The B-52's
- 35 17 THIS ONE'S FOR THE CHILDREN New Kids On The Block
- 36 46 I GO TO EXTREMES Billy Joel
- 37 43 C'MON AND GET MY LOVE D.Mob

- Columbia
- SBK
- Warner Brothers
- MCA
- Vendetta
- Atlantic
- MCA
- Virgin
- Atlantic
- Atlantic
- Geffen
- Geffen
- Columbia
- Capitol
- Reprise
- Solar
- A&M
- Qwest
- Arista
- EMI
- Elektra
- Arista
- Epic
- Music Factory
- Cypress
- Capitol
- Elektra
- Epic
- Virgin
- A&M
- Arista
- Ruthless
- Geffen
- Reprise
- Columbia
- Columbia
- FFRR

THE LYRICAL KING

T.L.A. DOCK

COME AND GIVE IT TO ME (ECSTASY)

T.L.A. DOCK



WRITTEN AND PRODUCED BY TODD TERRY

SBUK 19T

- 38 27 **WEDIDN'T START THE FIRE** Billy Joel
- 39 42 **WOMAN IN CHAINS** Tears For Fears
- 40 49 **TOO LATE TO SAY GOODBYE** Richard Marx
- 41 33 **PRINCIPAL'S OFFICE** Young MC
- 42 34 **BLAME IT ON THE RAIN** Milli Vanilli
- 43 52 **SOMETIMES SHE CRIES** Warrant
- 44 41 **I WANT YOU** Shana
- 45 45 **BUST A MOVE** Young MC
- 46 39 **NOTHIN' TO HIDE** Poco
- 47 50 **IF YOU LEAVE ME NOW** Jaya
- 48 53 **HERE AND NOW** Luther Vandross
- 49 40 **LOVE SHACK** The B-52's
- 50 66 **NO MYTH** Michael Penn
- 51 59 **PERSONAL JESUS** Depeche Mode
- 52 51 **ELECTRIC BOOGIE** Marcia Griffiths
- 53 56 **I WILL SURVIVE** Sa-Fire
- 54 69 **BLACK VELVET** Allannah Myles
- 55 — **LOVE WILL LEAD YOU BACK** Taylor Dayne
- 56 61 **GOING HOME** Kenny G
- 57 54 **ME SO HORNY** The 2 Live Crew
- 58 48 **DON'T CLOSE YOUR EYES** Kix
- 59 71 **JUST A FRIEND** Biz Markie
- 60 77 **THE DEEPER THE LOVE** Whitesnake

•BULLETS

- 60 77 **THE DEEPER THE LOVE** Whitesnake
- 64 68 **A GIRL LIKE YOU** The Smithereens
- 65 82 **ANYTHING I WANT** Kevin Paige
- 66 80 **SACRIFICE** Elton John
- 71 86 **SUMMER RAIN** Belinda Carlisle
- 72 79 **WHOLE WIDE WORLD A'** me Lorain
- 74 83 **ALL NITE** Entouch
- 76 87 **HOUSE OF FIRE** Alice Cooper
- 80 — **DIRTY DEEDS** Joan Jett
- 82 — **WALK ON BY** Sybil
- 83 88 **REAL LOVE** Skyy
- 86 — **GET UP!** Technotropic
- 87 — **IF YOU WERE MINE** The U-Krew
- 89 — **LET LOVE RULE** Lenny Kravitz
- 90 — **THERE'S A PARTY GOING ON** Yvonne
- 91 — **FLY HIGH MICHELLE** Enuff Z'Nuff

- Columbia
- Fontana
- EMI
- Delicious
- Arista
- Columbia
- Vision
- Delicious
- RCA
- LMR
- Epic
- Reprise
- RCA
- Sire
- Mango
- Mercury
- Atlantic
- Arista
- Arista
- Skywalker
- Atlantic
- Cold Chillin'
- Geffen

- Geffen
- Enigma
- Chrysalis
- MCA
- MCA
- RCA
- Ventertainment
- Epic
- Blackheart
- Next Plateau
- Atlantic
- SBK
- Enigma
- Virgin
- Cutting
- Atco

- 25 — **PSYCHONAUT** Fields Of The Nephilim
- 26 — **SHIP OF FOOLS** Erasure
- 27 15 **THE PEEL SESSIONS** Inspiral Carpets
- 28 20 **CAN'T BE SURE** The Sundays
- 29 — **PARADISE** Birdland
- 30 — **THE CIRCUS** Erasure

- Situation Two
- Mute
- Strange Fruit
- Rough Trade
- Lazy
- Mute



●INSPIRAL CARPETS: "Well the estate agent did describe it as spacious and open planned with a lovely view"

INDIE SINGLES

TW LW

- 1 2 **MADCHESTER RAVE ON EP** Happy Mondays
- 2 1 **GETTING AWAY WITH IT** Electronic
- 3 3 **YOU SURROUND ME** Erasure
- 4 4 **FOOL'S GOLD** The Stone Roses
- 5 5 **SALLY CINNAMON** The Stone Roses
- 6 6 **W.F.L.** Happy Mondays
- 7 13 **FIND OUT WHY** Inspiral Carpets
- 8 8 **DRAMA!** Erasure
- 9 12 **MOVE** Inspiral Carpets
- 10 9 **SPACE GLADIATOR** Renegade Soundwave
- 11 7 **COME HOME** James
- 12 16 **BLUE MONDAY** New Order
- 13 21 **WROTE FOR LUCK** Happy Mondays
- 14 — **CRACKERS INTERNATIONAL** Erasure
- 15 11 **JOE** Inspiral Carpets
- 16 24 **A LITTLE RESPECT** Erasure
- 17 27 **CHAINS OF LOVE** Erasure
- 18 19 **ARC-LITE** Loop
- 19 — **SIX STRING STREET** Andy White
- 20 22 **SIT DOWN** James
- 21 30 **JUST LIKE HEAVEN** Dinosaur Jr
- 22 — **JOY** Lightning Seeds
- 23 17 **SHE BANGS THE DRUMS** The Stone Roses
- 24 10 **PERSONAL JESUS** Depeche Mode

- Factory
- Factory
- Mute
- Silvertone
- Black FM
- Factory
- Cow
- Mute
- Cow
- Mute
- Rough Trade
- Factory
- Factory
- Mute
- Cow
- Mute
- Mute
- Situation Two
- Cooking Vinyl
- Rough Trade
- Blast First
- Ghetto
- Silvertone
- Mute

INDIE ALBUMS

TW LW

- 1 1 **STONE ROSES** The Stone Roses
- 2 2 **WILD!** Erasure
- 3 3 **BUMMED** Happy Mondays
- 4 4 **CIRCUS** Erasure
- 5 6 **CAPTAIN SWING** Michelle Shocked
- 6 5 **THE INNOCENTS** Erasure
- 7 7 **DOOLITTLE** Pixies
- 8 10 **SUBSTANCE** New Order
- 9 — **SURFER ROSA** Pixies
- 10 9 **TECHNIQUE** New Order
- 11 — **THE TRINITY SESSION** Cowboy Junkies
- 12 11 **HATFUL OF HOLLOW** The Smiths
- 13 16 **LOUDER THAN BOMBS** The Smiths
- 14 — **THE PERFECT PRESCRIPTION** Spacemen 3
- 15 8 **WONDERLAND** Erasure
- 16 13 **HERE TODAY, TOMORROW, NEXT WEEK** Sugarcube
- 17 15 **THE MAN - BEST OF ELVIS COSTELLO** Elvis Costello
- 18 14 **JACQUES** Marc Almond
- 19 — **STRANGWAYS HERE WE COME** The Smiths
- 20 — **SCAR** Lush

- Silvertone
- Mute
- Factory
- Mute
- Cooking Vinyl
- Mute
- 4AD
- Factory
- 4AD
- Factory
- Cooking Vinyl
- Rough Trade
- Rough Trade
- Fire
- Mute
- One Little Indian
- Demon
- Some Bizzare
- Rough Trade
- 4AD

THE IMPORT SENSATION OF THE DECADE
CULTURE BEAT

Dev Erdbeer Wunder

CHERRY LIPS

7" · 12" · CD 655633/7/6/2

CBS

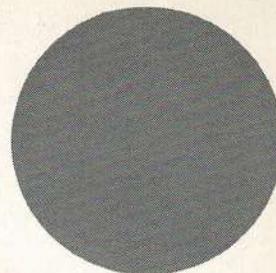
Epic

YEAR END SINGLES

NO

- 1 **RIDE ON TIME** Black Box
- 2 **SWING THE MOOD** Jive Bunny & The Mastermixers
- 3 **ETERNAL FLAME** The Bangles
- 4 **TOO MANY BROKEN HEARTS** Jason Donovan
- 5 **BACK TO LIFE** Soul II Soul with Caron Wheeler
- 6 **SOMETHING'S GOTTEN HOLD OF MY HEART** Marc Almond Featuring Gene Pitney
- 7 **THAT'S WHAT I LIKE** Jive Bunny & The Mastermixers
- 8 **PUMP UP THE JAM** Technotronic Featuring Felly
- 9 **DO THEY KNOW IT'S CHRISTMAS?** Band Aid II
- 10 **HAND ON YOUR HEART** Kylie Minogue
- 11 **LIKE A PRAYER** Madonna
- 12 **ALL AROUND THE WORLD** Lisa Stansfield
- 13 **IF ONLY I COULD** Sydney Youngblood
- 14 **LOVE CHANGES EVERYTHING** Michael Ball
- 15 **GIRL I'M GONNA MISS YOU** Milli Vanilli
- 16 **YOU'LL NEVER STOP ME LOVING YOU** Sonia
- 17 **YOU GOT IT (THE RIGHT STUFF)** New Kids On The Block
- 18 **THE LIVING YEARS** Mike & The Mechanics
- 19 **FERRY 'ROSS THE MERSEY** Various
- 20 **MISS YOU LIKE CRAZY** Natalie Cole
- 21 **WOULDN'T CHANGE A THING** Kylie Minogue
- 22 **THIS TIME I KNOW IT'S FOR REAL** Donna Summer
- 23 **DON'T KNOW MUCH** Linda Ronstadt with Aaron Neville
- 24 **LET'S PARTY** Jive Bunny & The Mastermixers
- 25 **STREET TUFF** Rebel MC & Double Trouble
- 26 **BELFAST CHILD** Simple Minds
- 27 **REQUIEM** London Boys
- 28 **FRENCH KISS** Lil Louis
- 29 **SEALED WITH A KISS** Jason Donovan
- 30 **RIGHT HERE WAITING** Richard Marx
- 31 **STRAIGHT UP** Paula Abdul
- 32 **ESPECIALLY FOR YOU** Kylie Minogue & Jason Donovan
- 33 **YOU GOT IT** Roy Orbison
- 34 **LAMBADA** Kaoma
- 35 **HELP** Bananarama/Lananeeneenoonoo
- 36 **STOP** Sam Brown
- 37 **WHEN YOU COME BACK TO ME** Jason Donovan
- 38 **IF YOU DON'T KNOW ME BY NOW** Simply Red
- 39 **LONDON NIGHTS** Loooonoo Boys
- 40 **POISON** Alice Cooper
- 41 **THE BEST** Tina Turner
- 42 **LOVE TRAIN** Holly Johnson
- 43 **IF I COULD TURN BACK TIME** Cher
- 44 **LEAVE ME ALONE** Michael Jackson
- 45 **ROOM IN YOUR HEART** Living In A Box
- 46 **ANOTHER DAY IN PARADISE** Phil Collins
- 47 **SONG FOR WHOEVER** Beautiful South
- 48 **GET A LIFE** Soul II Soul
- 49 **BABY I DON'T CARE** Transvision Vamp
- 50 **LEAVE A LIGHT ON** Belinda Carlisle
- 51 **BLAME IT ON THE BOOGIE** Big Fun
- 52 **ON OUR OWN (FROM 'GHOSTBUSTERS II')** Bobby Brown
- 53 **WE DIDN'T START THE FIRE** Billy Joel
- 54 **MY PREROGATIVE** Bobby Brown
- 55 **BATDANCE (FROM BATMAN)** Prince
- 56 **AMERICANOS** Holly Johnson
- 57 **CAN'T STAY AWAY FROM YOU** Gloria Estefan/Miami Sound Machine
- 58 **SHE DRIVES ME CRAZY** Fine Young Cannibals
- 59 **DON'T WANNA LOSE YOU** Gloria Estefan
- 60 **CRACKERS INTERNATIONAL** Erasure
- 61 **DRAMA!** Erasure
- 62 **TOY SOLDIERS** Martika
- 63 **AIN'T NOBODY (REMIX)** Rufus And Chaka Khan
- 64 **KEEP ON MOVIN'** Soul II Soul/Caron Wheeler
- 65 **CUDDLY TOY** Roachford
- 66 **I BEG YOUR PARDON** Kon Kan
- 67 **THE EVE OF THE WAR (BEN LIEBRAND MIX)** Jeff Wayne
- 68 **HEY MUSIC LOVERS** S'Express
- 69 **THE TIME WARP (PWL REMIX)** Damian
- 70 **RIGHT BACK WHERE WE STARTED FROM** Sinitta
- 71 **I FEEL THE EARTH MOVE** Martika
- 72 **WIND BENEATH MY WINGS (FROM 'BEACHES')** Bette Midler
- 73 **HEY DJ I CAN'T DANCE TO.../SKA TRAIN** Beatmasters Featuring Betty Boo
- 74 **NEVER TOO LATE** Kylie Minogue
- 75 **TOO MUCH** Bros
- 76 **SOWING THE SEEDS OF LOVE** Tears For Fears
- 77 **I DROVE ALL NIGHT** Cyndi Lauper
- 78 **BRING ME EDLEWEISS** Edleweiss
- 79 **I NEED YOUR LOVIN'** Alyson Williams
- 80 **I JUST DON'T HAVE THE HEART** Cliff Richard
- 81 **YOU KEEP IT ALL IN** Beautiful South
- 82 **SWEET SURRENDER** Wet Wet Wet
- 83 **DONALD WHERE'S YOUR TROUSERS** Andy Stewart
- 84 **THE BEST OF ME** Cliff Richard
- 85 **EXPRESS YOURSELF** Madonna
- 86 **BUFFALO STANCE** Neneh Cherry
- 87 **LICENCE TO KILL** Gladys Night
- 88 **NUMERO UNO** Starlight
- 89 **I DON'T WANT A LOVER** Texas
- 90 **CHERISH** Madonna
- 91 **I DON'T WANNA LOSE YOU** Tina Turner
- 92 **EVERY DAY (I LOVE YOU MORE)** Jason Donovan
- 93 **WAIT** Robert Howard & Kym Mazelle
- 94 **HOMELY GIRL** UB40
- 95 **JUST KEEP ROCKIN'** Double Trouble & The Rebel MC
- 96 **PARADISE CITY** Guns N' Roses
- 97 **DEAR JESSIE** Madonna
- 98 **SUPERWOMAN** Karyn White
- 99 **BEDS ARE BURNING** Midnight Oil
- 100 **THAT'S THE WAY LOVE IS** Ten City

- de/Construction
- Music Factory Dance
- CBS
- PWL
- 10 Records
- Parlophone
- Music Factory
- Swanyard
- PWL/Polydor
- PWL
- Sire
- Arista
- Circa
- Really Useful
- Cooltempo
- Chrysalis
- CBS
- WEA
- PWL
- EMI
- PWL
- Warner Bros
- WEA
- Music Factory Dance
- Desire
- Virgin
- Teldec/WEA
- London
- PWL
- EMI
- Siren
- PWL
- Virgin
- CBS
- London
- A&M
- PWL
- Elektra
- Teldec/WEA
- Epic
- Capitol
- MCA
- Geffen
- Epic
- Chrysalis
- Virgin
- GO!
- 10 Records
- MCA
- Virgin
- Jive
- MCA
- CBS
- MCA
- Warner Bros
- MCA
- Epic
- London
- Epic
- Mute
- Mute
- CBS
- Warner Bros
- 10 Records
- CBS
- Atlantic
- CBS
- Rhythm King
- Jive
- Fanfare
- CBS
- Atlantic
- Rhythm King
- PWL
- CBS
- Fontana
- Epic
- WEA
- DefJam/CBS
- EMI
- Go!
- Precious Organisation
- Stone
- EMI
- Sire
- Circa
- MCA
- Citybeat
- Mercury
- Sire
- EMI
- PWL
- RCA
- Dep International
- Desire
- WEA
- Sire
- Warner Bros
- CBS
- WEA



SINGLES CHART

Looking back over the biggest hits of 1989, it's clear that **Stock, Aitken and Waterman's** domination was greater than ever, that house music has become the most powerful form of dance music to emerge for many years, and that the Anglo-American duopoly, though still strong, is beginning to crack.

The number one single of the year was the Italo-house smash 'Ride On Time' by **Black Box**, which curiously failed to reach the top 50 in Italy. It succeeds **Cliff Richard's** 'Mistletoe And Wine', the biggest selling single of 1988, though neither disc is the number one best seller of the last two years. That honour falls to **Kylie Minogue** and **Jason Donovan's** 'Especially For You', which has the misfortune to have its sales split over 1988 and 1989. Fourth in 1988, it finished 32nd in 1989, and is one of 11 (!!) **Stock Aitken Waterman** productions in the top 40. Though **Marc Almond** and **Gene Pitney's** remake of 'Something's Gotten Hold Of My Heart' was the best-selling remake of a previous hit last year, **SAW** were responsible for the next four slots in the 'remakes' chart — this



BANGLES - NUMBER 3

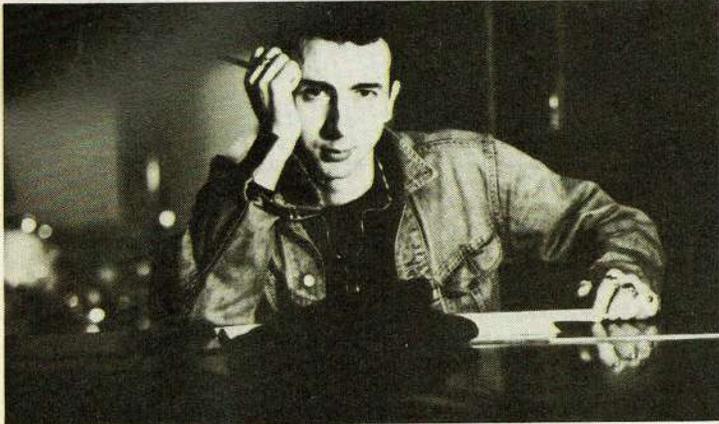


BLACK BOX - NUMBER 1

total not taking account of **Jive Bunny And The Mastermixers'** discs, which were semi-original. The rampant rabbit has

CHARTFILE

BY ALAN JONES



MARC (WITHOUT GENE) — NUMBER 6

three records in the year-end top 30, more than any other act. Each of the records reached number one. Previously only one medley of more than two songs had topped the chart — **Winifred Atwell's** 'Let's Have Another Party' in 1954.

Despite a fortnight at number one, Jason Donovan's 'Sealed With A Kiss' languishes at number 29 for the year. Conversely, the biggest hit of the year not to reach number one and, incidentally, the biggest hit ever to emerge from Belgium was 'Pump Up The Jam' by **Technotronic featuring Felly**. After selling over 400,000 copies, it emerged as the eighth biggest hit of 1989. It was one of 17 records in the top 100 recorded by an act from neither the UK or the US — a new record.

The biggest hit of the year to fall short of the top 40 was the **45 King's** 'The 900 Number/The King Is Here'. Ranked 248th for the year (that's 14 notches higher than **Duran Duran's** 'All She Wants Is', a number nine hit!) it stayed in the top 200 for most of the year, selling over 60,000 copies without ever climbing higher than number 60.

And the biggest hit not to crack the top 75 was **Timerider's** 'Cocoon'. At number 397 for the year, it outsold many top 40 hits, achieving its long-term, low level sales largely because of its use as the theme for the **Pete Waterman/Michaela Strachan** hosted cult TV show 'The Hitman And Her'.

Band Aid II's version of 'Do They Know It's Christmas' failed to meet Pete Waterman's pre-release expectations, but still sold well enough in the final three weeks of the year to finish in ninth place. The **Bob Geldof/Midge Ure** song is the only one to feature in the top 10 in two

different years of the Eighties, but the new version sold only 450,000 copies, nearly three million less than the 1984 Band Aid.

One of the slowest burning hits in a year when chart action was faster and more furious than ever before was **The Bangles'** 'Eternal Flame'. After a quiet debut at number 72 on February 18, it finally climbed all the way to number one, and stayed on the summit for four weeks, selling half a million copies to emerge as the year's number three best seller.

Generally, however, the year's biggest hits were instant hits. Thirty records made their top 75 debuts inside the top 10 — that's an astonishing increase of 10 on the previous record established in 1988, and more than double the overall Eighties average of 14.5. It's fitting that the last but one of the discs to gain immediate top 10 status in the decade was by **Madonna**. She turned the trick more times than anyone in the decade — 11. The only artist new to the chart to debut inside the top 10 in 1989 was **Lil Louis**, whose 'French Kiss' debuted at number 10 on 29 July.

Number 28 for the year, 'French Kiss' had the heaviest 12-inch bias (70 per cent) of any of the year's 100 biggest hits, and its position in the 12-inch rankings (fourth) reflects this. The 12-inch champ was the same as the overall champ — 'Ride On Time', and again its runner-up was Jive Bunny's 'Swing The Mood' — though whilst the overall sales difference between all formats of the two discs was only 30,000 ('Ride On Time' sold 850,000, 'Swing The Mood' sold 820,000), the 12-inch of 'Ride On Time' sold 340,000 copies — 100,000 more than 'Swing The Mood' which only narrowly stopped **Soul II Soul's** 'Back To Life' from taking second place.

CHARTS

US BLACK SINGLES, MUSIC VIDEO

JANUARY 21 — 27 1990

MUSIC VIDEO

TW LW

1	1	KYLIE THE VIDEOS 2 Kylie Minogue	PWL
2	3	SINGLES COLLECTION Phil Collins	Virgin
3	2	JASON THE VIDEOS Jason Donovan	PWL
4	5	NEW JERSEY Bon Jovi	PMV/Channel 5
5	4	IN THE PARK LIVE Wet Wet Wet	PMV/Channel 5
6	7	DECADE Duran Duran	PMI
7	11	WE WILL ROCK YOU Queen	Music Club/Video Collection
8	6	KYLIE THE VIDEOS Kylie Minogue	PWL
9	8	THE WALL Pink Floyd	PMV/Channel 5
10	12	THOUGHTS OF HOME Daniel O'donnell	Telstar
11	9	RATTLE AND HUM U2	CIC
12	10	MAIDEN ENGLAND Iron Maiden	PMI
13	14	INNOCENTS Erasure	Virgin
14	—	THE MAGIC OF ... Foster And Allen	Stylus
15	19	THE CREAM OF ... Eric Clapton	PMV/Channel 5
16	16	RARE LIVE Queen	PMI
17	13	HIS PREROGATIVE Bobby Brown	MCA/Channel 5
18	17	VELVETEEN SINGLES Transvision Vamp	MCA/Channel 5
19	—	DEEP HEAT '89 Various	Telstar
20	—	ROY ORBISON AND THE CANDY MEN Various	Music Club/Video Collection

US BLACK SINGLES

TW LW

1	1	I'LL BE GOOD TO YOU Quincy Jones/Ray Charles/Chaka Khan	Qwest
2	2	MAKE IT LIKE IT WAS Regina Belle	Columbia
3	6	REAL LOVE Sky	Atlantic
4	8	WALK ON BY Sybil	Next Plateau
5	4	SILKY SOUL Maze Featuring Frankie Beverly	Warner Brothers
6	10	I WANNA BE RICH Calloway	Solar
7	3	LET'S GET IT ON By All Means	Island
8	15	YOUR SWEETNESS Good Girls	Motown
9	12	SCANDALOUS! Prince	Warner Brothers
10	7	ALL NITE Touch Featuring Keith Sweat	Elektra
11	14	SPECIAL The Temptations	Mowtown
12	16	NO FRIEND OF MINE Club Nouveau	Warner Brothers
13	18	NO MORE LIES Michel'le	Ruthless
14	21	SHOULD HAVE BEEN YOU Michael Cooper	Reprise
15	19	IT'S GONNA BE ALRIGHT Ruby Turner	Jive
16	17	TURN IT OUT Rob Base	Profile
17	20	CAN WE SPEND SOME TIME Surface	Columbia
18	5	RHYTHM NATION Janet Jackson	A&M
19	9	SERIOUS HOLD ON ME O'Jays	EMI
20	24	OPPOSITES ATTRACT Paula Abdul	Virgin
21	25	JAZZIE'S GROOVE Soul II Soul	Virgin
22	31	WHERE DO WE GO FROM HERE Stacy Lattisaw	Motown
23	11	PUMP UP THE JAM Technotronic Featuring Felly	SBK
24	13	TENDER LOVER Babyface	Solar
25	29	(I'LL BE YOUR) DREAM LOVER Richard Rogers	Sam
26	33	EXPRESSION Salt-N-Pepa	Next Plateau
27	23	RIGHT AND HYPE Abstrac	Reprise
28	32	HEAVEN Miles Jaye	Island
29	36	PROMISES, PROMISES Christopher Williams	Geffen
30	34	WHATEVER IT TAKES Cheryl Lynn	Virgin
31	37	WHAT CAN I DO Pieces Of A Dream	EMI
32	38	TOUCH Chuckii Booker	Atlantic
33	—	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN James Ingram	Warner Brothers
34	—	NOT THRU BEING WITH YOU Michael Jeffries/Karyn White	Warner Brothers
35	—	BUDDY De La Soul	Tommy Boy
36	22	FRIENDS B-4 LOVERS Full Force	Columbia
37	27	ALL OF MY LOVE The Gap Band	Capitol
38	—	JUICY Wrecks-N-Effect	Sound Of New York
39	30	HERE AND NOW Luther Vandross	Epic
40	—	I GET THE JOB DONE Big Daddy Kane	Cold Chillin'

CHARTS

THIS WEEK'S CHART
ANALYSED BY ALAN JONES

While new protégé **Lonnie Gordon's** debut hit 'Happenin' All Over Again' storms onto the chart at number 32, **Stock Aitken Waterman's** most successful artist **Kylie Minogue** climbs to number one with 'Tears On My Pillow'. It's SAW's 13th number one as producers, Kylie's fourth as an artist, a tally which includes her duet with **Jason Donovan** and three solo hits.

Kylie is only the fourth female in chart history to accumulate three number one solo hits, following **Sandie Shaw**, **Madonna** and **Whitney Houston**. Kylie succeeds **New Kids On The Block** at number one, even though 'Hangin' Tough' is selling substantially more copies per week now than when it first reached pole position. Incidentally, the five weeks that elapsed between 'You Got It (The Right Stuff)' dropping from number one and 'Hangin' Tough' recapturing the crown for the Kids was the shortest period between number ones by the same artist since **John Lennon** scored consecutive chart toppers nine years ago with 'Imagine' and 'Woman'.

Even as Kylie settles in at number one, her supremacy is under threat from **Sinéad O'Connor**, whose recording of **Prince's** 'Nothing Compares 2 U' soars from number 30 to number three. It's the fourth Prince composition to become a top five hit for another artist, following 'I Feel For You' (a number one hit for **Chaka Khan** in 1984), 'Manic Monday' (number two for **The Bangles** in 1986) and 'Kiss', which climbed to number five a little over a year ago for the **Art Of Noise** featuring **Tom Jones**.

● Still counting the cash from their recent top 10 remake of the **Chi-Lites'** 1974

hit 'Homely Girl', **UB40** return to the chart with their new hit 'Here I Am (Come And Take Me)', which is of even greater vintage, having been originally written and recorded in 1973 by the great **Al Green**. But as 'Homely Girl' came to UB40's attention via a reggae remake by **Jackie Robinson**, so 'Here I Am (Come And Take Me)' is known to them only by another reggae act, **Skin, Flesh & Bones**.

● The latest Italian to be welcomed to the top 20 is **Gino Latino**, whose debut hit 'Welcome' climbs to number 19. Latino is better known as **Jovanotti**, under which names he topped the Italian chart with 'Gimme 5' — a record which later lent its name to the BBC2 series of TV programmes from overseas, which Jovanotti himself introduced.

Meanwhile, **FBI Project** — which started out its chart career as a wholly Italian act, but is now a hybrid thanks to the belated introduction of British vocalist **Sharon Dee Clarke** — climb to number nine with 'Going Back To My Roots'. Clarke's vocals undoubtedly gave a new lease of life to what was formerly a more or less instrumental track, and has certainly boosted her own career. Such a ploy was once impossible, as BPI Chart regulations previously expressly forbade the introduction of a 'new' artist once a record had charted — but this would appear to be no longer the case.

● **Public Enemy** equal their highest chart placing to date as 'Welcome To The Terrordome' climbs to number 18 — a peak previously attained only by their 1988 hit 'Don't Believe The Hype'.

● **Sybil's** 'Walk On By' debuts at



NEWS EXTRA

MEL DIES

Mel Appleby lost her three year battle against cancer last week and died in hospital after contracting pneumonia.

23-year-old Mel had been suffering from cancer of the spine. She'd had an operation to remove a tumour a couple of years ago followed by intensive periods of chemotherapy and radiotherapy treatment.

"She was beating the cancer but she was so weak that when she caught pneumonia it proved too much," says a spokesperson. "She was always brave and good humoured and determined that she was going to win."

Mel and Kim were groundbreakers for the SAW empire with hits like 'Showing Out' and 'Respectable'. Paying tribute to Mel's courage Pete Waterman says, "Mel's bravery made most of us feel ashamed when we complained about minor illnesses."

Two years ago when Mel was starting her struggle against cancer she showed what a fighter she was when she said, "You've got to keep looking up, don't look on the down side. We've had to laugh at a lot of things. I feel I could handle anything now".

Mel and her sister Kim were great to work with and gave **Record Mirror** some excellent interviews and photo shoots. We'll miss her.

number 39 this week. It's the fifth version of the classic **Hal David/Burt Bacharach** song to chart. It was previously a hit for **Dionne Warwick** (number nine, 1964), **The Stranglers** (number 21, 1978) **The Average White Band** (number 46, 1979) and **D Train** (number 44, 1982). A further version by **Smith & Mighty** (styled 'Walk On...') fell just short of the top 75 a couple of years ago.

The only songs to be a hit more times than 'Walk On By' are now 'White Christmas' (a hit in eight versions), 'Unchained Melody' (seven versions) and a brace of songs that have each charted in six editions: 'Stranger In Paradise' and

'Theme From The Threepenny Opera', also known as 'Moritat' and 'Mack The Knife'. 'Only You' has also been a hit five times.

Burt Bacharach says: "If there's one song I'd like people to remember me for it's 'Walk On By'. It came to me so easily that I figured somebody else had already written it! David convinced me it was a new tune, and that I wasn't plagiarising someone else's work, and then wrote one of the finest lyrics of his career. I guess other people must like it too, because as far as I know there's over 250 recordings of it by everything from a Russian Army Band to a heavy metal group. I'm very proud of it."

TWELVE INCH

TW LW

1	1	GOT TO HAVE YOUR LOVE Mantronix featuring Wondress	Capitol
2	6	TOUCH ME 49ers	4th & Broadway
3	—	NOTHING COMPARES 2 U Sinéad O'Connor	Ensign
4	4	PUT YOUR HANDS TOGETHER Mob featuring Nuff Juice	ffrr
5	2	GOING BACK TO MY ROOTS FPI Project/Rich In Paradise	Rumour
6	12	N-R-G Adamski	MCA
7	10	ICALLED U Lil Louis	ffrr
8	11	WELCOME Gino Latino	ffrr
9	8	WELCOME TO THE TERRORDOME Public Enemy	DefJam
10	5	20 SECONDS TO COMPLY Silver Bullet	Tam Tam
11	15	TEARS ON MY PILLOW Kylie Minogue	PWL
12	3	THE MAGIC NUMBER De La Soul	Big Life/Tommy Boy
13	7	GET A LIFE Soul II Soul	10/Virgin
14	19	YOU MAKE ME FEEL (MIGHTY REAL) Jimmy Somerville	London
15	13	GOT TO GET Rob 'n' Raz featuring Leila K	Arista
16	—	I'LL BE GOOD TO YOU Quincy Jones/Ray Charles/Chaka Khan	Qwest
17	—	JUICY Wrecks - N - Effect	Motown
18	—	WALK ON BY Sybil	PWL
19	14	MAD CHESTERRAVE ON EP Happy Mondays	Factory
20	—	ALL 4 LOVE Raze featuring Lady J/Secretary of Ent.	Champion

COMPACT DISC

TW LW

1	—	COLOUR Christians	Island
2	1	... BUT SERIOUSLY Phil Collins	Virgin
3	4	PURE SOFT METAL Various	Stylus
4	13	JOURNEYMAN Eric Clapton	Duck/Reprise
5	5	THE BEST OF ROD STEWART Rod Stewart	Warner Brothers
6	—	READING, WRITING & ARITHMETIC The Sundays	Rough Trade
7	2	FOREIGN AFFAIR Tina Turner	Capitol
8	3	THE ROAD TO HELL Chris Rea	WEA
9	6	AFFECTION Lisa Stansfield	Arista
10	9	THE LOVE SONGS Dionne Warwick	Arista
11	17	VIVALDI FOUR SEASONS Nigel Kennedy/ECO	EMI
12	10	THERAW AND THE COOKED FYC	London
13	7	HOLDING BACK THE RIVER Wet Wet Wet	Precious Organisation
14	12	WARE'S THE HOUSE Various	Stylus
15	8	LEVEL BEST Level 42	Polydor
16	16	CLUB CLASSICS VOL ONE Soul II Soul	10/Virgin
17	19	A NEW FLAME Simply Red	Elektra
18	—	A COLLECTION — GREATEST HITS... Barbra Streisand	CBS
19	11	LIKE A PRAYER Madonna	Sire
20	—	HEART OF STONE Cher	Geffen

THE GALLUP CHART



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



JANUARY 21 - 27 1990

UK SINGLES UK ALBUMS

TW LW W/C

1	2	2	TEARSON MY PILLOW	Kylie Minogue
2	1	8	HANGIN' TOUGH	New Kids On The Block
3	30	2	NOTHING COMPARES 2 U	Sinead O'Connor
4	3	7	TOUCH ME	49ers
5	4	4	GOT TO HAVE YOUR LOVE	Mantronic (featuring Vyondress)
6	13	6	YOU MAKE ME FEEL (MIGHTY REAL)	Jimmy Somerville
7	5	3	PUT YOUR HANDS TOGETHER	Mob featuring Nuff Juice
8	7	4	GOING BACK TO MY ROOTS	FPI Project feat. Sharon Dee Clarke
9	10	8	GET TOGETHER	Rob'n'Raz featuring Leila K
10	8	10	GET A LIFE	Soul II Soul
11	6	8	N-R - G Adamski	
12	27	2	NO MORE MR. NICE GUY	Megadeth
13	18	3	HEY YOU	The Quireboys
14	19	4	MORE THAN YOU KNOW	Martika
15	23	3	I CALLED U	Lil Louis
16	20	3	WHEN YOU COME BACK TO ME	Jason Donovan
17	9	8	WELCOME TO THE TERROR DOME	Public Enemy
18	26	2	WELCOME	Gino Latino
19	28	2	THE MAGIC NUMBER	De La Soul
20	11	6	LAMBADA	Kaoma
21	15	5	LISTEN TO YOUR HEART	Sonia
22	14	8	NOTHING EVER HAPPENS	Del Amitri
23	48	3	INSTANT REPLAY	Yell!
24	46	2	20 SECONDS TO COMPLY	Silver Bullet
25	17	8	I WISH IT WOULD RAIN DOWN	Phil Collins
26	—	1	I'LL BE GOOD TO YOU	Quincy Jones/Ray Charles/Chaka Khan
27	33	3	DEAR JESSIE	Madonna
28	16	7	BUTTERFLY ON A WHEEL	The Mission
29	12	3	JUICY	Wrecks-N-Effect
30	37	3	THE FACE	And Why Not?
31	40	3	HAPPENIN' ALL OVER AGAIN	Lonnie Gordon
32	—	1	WAS THAT ALL IT WAS	Kym Mazelle
33	42	2	MAD CHESTER RAVE	On Happy Mondays
34	25	10	GETTING AWAY WITH IT	Electronic
35	21	7	JUST LIKE JESSE	JAMES Cher
36	41	3	DEEP HEAT '89	Latino Rave
37	22	10	IN PRIVATE	Dusty Springfield
38	29	9	WALK ON BY	Sybil
39	—	1	ALL 4 LOVE	Raze featuring Lady L/Secretary of Ent.
40	—	1	INNA CITY	MAMMA Neneh Cherry
41	31	6	QUEEN OF THE NEW YEAR	Deacon Blue
42	24	4	DOWNTOWN TRAIN	Rod Stewart
43	49	3	HELLO	The Beloved
44	—	1	COME BACK TO ME	Janet Jackson
45	—	1	SALLY CINNAMON	The Stone Roses
46	55	3	HERE I AM (COME AND TAKE ME)	UB40
47	—	1	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR	The Stone Roses
48	47	10	YOU GOT IT (THE RIGHT STUFF)	New Kids On The Block
49	39	12	SIT AND WAIT	Sydney Youngblood
50	36	8	COME BACK BABY	Dan Reed Network
51	69	2	WORDS	The Christians
52	38	6	YOU SURROUND ME	Erasure
53	35	8	DRIVING	Everything But The Girl
54	—	1	TO KNOW SOMEONE DEEPLY IS TO KNOW SOMEONE SOFTLY	Terence Trent D'Arby
55	66	2	BAD LOVE	Eric Clapton
56	—	1	HIGHER THAN HEAVEN	Age Of Chance
57	75	2	TELEPHONE THING	The Fall
58	—	1	WE ALMOST GOT IT TOGETHER	Tanita Tikaram
59	52	3	I DON'T WANNA LOSE YOU	Tina Turner
60	45	11	AIN'T NO STOPPIN' US NOW	Big Daddy Kane
61	44	3	DANCANDO LAMBADA	Kaoma
62	—	1	BELFAST	Energy Orchard
63	—	1	BIG WEDDIE	Fish
64	34	4	JUST WANNA TOUCH ME	Fidelfact featuring Ronnette
65	—	1	DO THEY KNOW IT'S CHRISTMAS?	Band Aid II
66	32	6	DONALD WHERE'S YOUR TROUSERS?	Andy Stewart
67	43	8	IT'S GONNA BE ALRIGHT	Ruby Turner
68	57	3	LOVE ON LOVE	Zee Posse/Dr. Mouthquake
69	67	2	DON'T KNOW MUCH	Linda Ronstadt featuring Aaron Neville
70	51	12	ALL AROUND THE WORLD	Lisa Stansfield
71	71	14	RIDE EP	Ride
72	—	1	THE EVE OF THE WAR (Ben Liebrand Remix)	Jeff Wayne
73	53	10	FURTHER ADVENTURES OF NORTH EP	T-Coy/Annette/Frequency 9/Dynasty Of Two
74	64	2	CAR WASH	Gwen Dickey
75	—	1	HEAVEN THE CHIMES	The Chimes
76	74	7	THE BADMAN IS ROBBIN'	Hijack
77	62	2	HOLD ME BACK	Westbam
78	—	1	YOU USED TO	Distant Cousins
79	77	3	DROPPIN' RHYMES ON DRUMS	Def J featuring Etta James
80	—	1	INSIDE LOVE	Seven
81	78	2	AFRO DIZZI ACT	Cry Sisco!
82	70	3	DIFFERENT AIR	Living In A Box
83	60	4	PACIFIC 808	State
84	—	1	YOU CAN HAVE HIM	Carmel
85	76	5	HOUSE OF FIRE	Alice Cooper
86	—	1	JAMIT JAM	She Rockers
87	61	3	WHEN THE NIGHT COMES	Joe Cocker
88	72	4	SEARCHING HARD	Da Posse
89	—	1	BABY YOU'RE MINE	Basia
90	—	1	TAINTED LOVE	Impedance
91	90	2	HOUSE	The Psychedelic Furs
92	99	3	STREET TUFF	Rebel MC & Double Trouble
93	93	4	RIGHT BEFORE MY EYES	Patti Day
94	85	5	I'M NOT THE MAN I USED TO BE	Fine Young Cannibals
95	82	6	W.F.L.	Happy Mondays
96	—	1	LET IT TAKE CONTROL	Flowmasters
97	83	7	THE 900 NUMBER	45 King
98	91	8	DEXTROUS	Nightmares On Wax
99	94	9	YOU DON'T KNOW A THING ABOUT HER	The River Detectives
100	87	10		

PWL

CBS

Ensign/Chrysalis

4th & B'way/Island

Capitol

Epic

London

ffrr/London

Rumour

Arista

10/Virgin

MCA

SBK

Parlophone

CBS

ffrr/London

PWL

Def Jam

ffrr/London

Big Life/Tommy Boy

CBS

Chrysalis

A&M

Fanfare

Tam Tam

Virgin VS 1240

Qwest

Sire

Mercury/Phonogram

Motown

Island

Supreme SUPE 159

Syncope/EMI

Factory

Factory

Geffen

Deep Heat

Parlophone

PWL

Champion CHAMP 228

Circa

CBS

Warner Brothers

WEA YZ 426

Breakout/A&M USA 681

Black

DEP International DEP 34

Silvertone

CBS

Circa

Mercury

Island

Plute

blancoynegro NEG 40

CBS

Duck W 2644

Virgin

Cog Sinister SIN 4

WEA

Capitol

Cold Chillin'

CBS 6552357

MCA MCA 1392

EMI

Urban URB 46

PWL/Polydor

Stone

More Protein/Virgin

Elektra

Arista

Creation

CBS

deConstruction/RCA

Swanyard SYR 7

CBS

Rhyme Syndicate/Epic

Swanyard SYR 6

Ghetto

Delicious BRW 160

Polydor

Escape

Chrysalis

ZTT/WEA

London

Epic ALICE 4

Jive

Capitol

RePublic

Epic BASH 6

Jumpin' & Pumpin'

CBS

Desire

Debut

London

Factory FAC 2327

XL

Dancetrax

Warp/Outer Rhythm

WEA

TOP 75 ARTIST ALBUMS

TW LW W/C

1	—	1	COLOUR	The Christians	Island ILPS 9948
2	1	9	... BUT SERIOUSLY	Phil Collins	Virgin
3	2	8	HANGIN' TOUGH	New Kids On The Block	CBS
4	—	1	READING, WRITING & ARITHMETIC	The Sundays	Rough Trade ROUGH 148
5	3	18	FOREIGN AFFAIR	Tina Turner	Capitol
6	11	4	LOVE SONGS	Dionne Warwick	Arista
7	26	11	JOURNEYMAN	Eric Clapton	Duck/Reprise
8	4	15	ENJOY YOURSELF	Kylie Minogue	PWL
9	5	9	AFFECTION	Lisa Stansfield	Arista
10	6	12	THE ROAD TO HELL	Chris Rea	WEA
11	8	41	CLUB CLASSICS VOL ONE	Soul II Soul	10 Records
12	10	10	THE BEST OF ROD STEWART	Rod Stewart	Warner Brothers
13	14	41	3 FEET HIGH AND RISING	De La Soul	Tommy Boy/Big Life
14	9	12	HOLDING BACK THE RIVER	Wet Wet Wet	Precious Organisation
15	7	8	JIVE BUNNY — THE ALBUM	Jive Bunny & The Mastermixers	Telstar
16	21	20	MARTIKA	Martika	CBS
17	13	44	LIKE A PRAYER	Madonna	Sire
18	12	38	TEN GOOD REASONS	Jason Donovan	PWL
19	19	8	LABOUR OF LOVE II	UB40	DEP International
20	17	49	ANEW FLAME	Simply Red	Elektra
21	30	11	VIVALDI FOUR SEASONS	Nigel Kennedy/ECO	EMI
22	15	50	THE RAW AND THE COOKED	Fine Young Cannibals	London
23	22	7	A COLLECTION — GREATEST HITS ... AND MORE	Barbra Streisand	CBS
24	25	26	THE STONE ROSES	The Stone Roses	Silvertone
25	18	13	WELCOME TO THE BEAUTIFUL SOUTH	The Beautiful South	Go! Discs
26	16	26	CLUTS BOTHWAYS	Gloria Estefan	Epic
27	41	18	HEART OF STONE	Cher	Geffen
28	42	4	PUMP UP THE JAM	Technotronic	Swanyard
29	24	14	WILD! Erasure		Mute
30	31	4	THE SINGLES 1969 — 1973	The Carpenters	A&M
31	32	28	RAW LIKE SUSHI	Neneh Cherry	Circa
32	36	38	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue	CBS
33	20	13	SPARK TO A FLAME — THE VERY BEST OF	Chris De Burgh	A&M
34	28	11	LEVEL BEST	Level 42	Polydor
35	29	12	ADDITIONS VOL 1	Robert Palmer	Island
36	23	10	DECADE	Duranduran	EMI
37	54	14	GREATEST HITS	Billy Ocean	Jive
38	34	19	WE TOO ARE ONE	Eurythmics	RCA
39	33	20	ALL OR NOTHING/2 X 2	Milli Vanilli	Cooltempo
40	35	17	THE SEEDS OF LOVE	Tears For Fears	Fontana
41	57	2	BACK ON THE BLOCK	Quincy Jones	Qwest/Warner Brothers
42	44	12	FEELING FREE	Sydney Youngblood	Circa
43	27	7	AT THEIR VERY BEST	The Shadows	Polydor
44	38	14	THE SENSUAL WORLD	Kate Bush	EMI
45	50	6	READY MY LIPS	Jimmy Somerville	London
46	47	3	THE SINGLES 1974 — 1978	The Carpenters	A&M
47	43	13	STORM FRONT	Billy Joel	CBS
48	40	7	THE GREATEST HITS	Electric Light Orchestra	Telstar
49	45	10	THE HEART OF CHICAGO	Chicago	Reprise
50	39	13	RUNAWAY HORSES	Belinda Carlisle	Virgin
51	37	12	STRONGER	Cliff Richard	EMI
52	46	21	ADEVA	Adeva	Cooltempo
53	53	9	DANCE! ... YA KNOW IT!	Bobby Brown	MCA
54	—	80	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	Polydor ECTV 1
55	49	10	MOSAIQUE	Gipsy Kings	Telstar
56	55	73	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
57	51	20	ASPECTS OF LOVE	Original Cast	Really Useful
58	48	27	THE TWELVE COMMANDMENTS OF DANCE	London Boys	Teldec
59	—	46	ANCIENT HEART	Tanita Tikaram	WEA WX 210
60	75	5	A LITTLE BIT OF THIS ... D. MOB		ffrr
61	58	15	PUMP AEROSMITH		Geffen
62	56	12	BEST OF LUTHER VANDROSS — BEST OF LOVE	Luther Vandross	Epic
63	—	1	BUMMED	Happy Mondays	Factory FACT 220
64	62	16	CROSSROADS	Tracy Chapman	Elektra
65	67	29	PARADISE	Inner City	10 Records
66	52	10	THE LOVE SONGS OF ANDREW LLOYD WEBBER	Richard Clayderman	Delphine
67	74	15	RHYTHM NATION 1814	Janet Jackson	A&M
68	72	18	FLOWERS IN THE DIRT	Paul McCartney	Parlophone

THE
ALLDAY
HIT MUSIC MACHINE

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

ATLANTIC

252

L O N G W A V E

[6AM - 7PM]

170

190

220

270

290

310

252