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MARCH 3, 1990 EVERY WEDNESDAY, 75p (EIRE £1.16)

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GARY DAVIES
HOW BIG IS GARY'S BIT IN THE MIDDLE?

WIN!
STRANGLERS COMPETITION

PLUS:
RENEGADE SOUNDWAVE

3RD BASS

LISA STANSFIELD

SAM BROWN

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DUB BE GOOD TO ME
BEATS INTERNATIONAL FEAT LINDY
GET A LIFE
SOUL II SOUL
TOUCH ME
49ERS
YOU MAKE ME FEEL (MIGHTY REAL)
JIMMY SOMERVILLE
IN PRIVATE
DUSTY SPRINGFIELD
SIT AND WAIT
SYDNEY YOUNGBLOOD

THE MAGIC NUMBER
DE LA SOUL
WELCOME
GINO LATINO
I CALLED U
LIL LOUIS & THE WORLD
DESTINY
ELECTRA
LOVE ON LOVE
E-ZEE POSSEE FEAT DR MOUTHQUAKE
WHATCHA GONNA DO WITH MY LOVIN'
INNER CITY
WAS THAT ALL IT WAS
KYM MAZELLE
INNA CITY MAMMA
NENEH CHERRY
ENCORE
TONGUE 'N' CHEEK
HIGHER THAN HEAVEN
AGE OF CHANCE



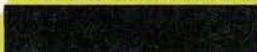
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DOUBLE LP and DOUBLE TAPE

MARCH



REGULARS



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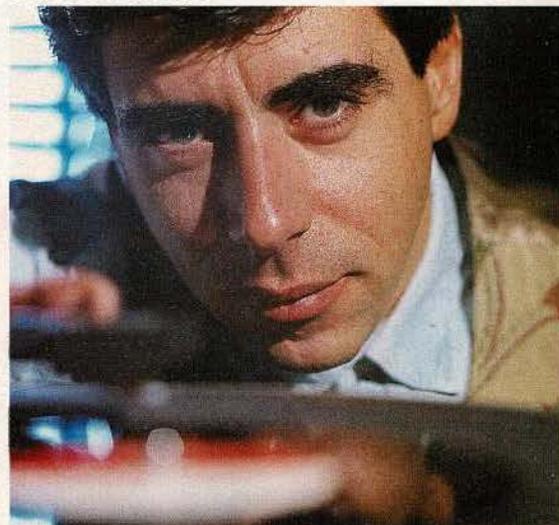
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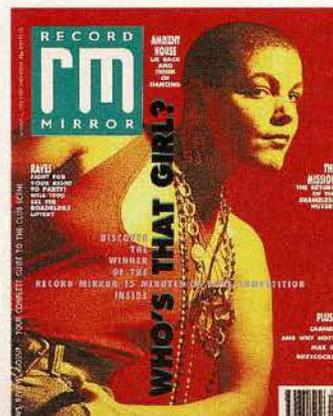
●GARY DAVIES P22



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●BROTHER DELPHI P20



FRONT COVER PIC: CONEY JAY. THIS PAGE GARY DAVIES: JON INGLEDREW

I N D E X

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

IT'S A SIN

Living together may still be frowned upon by the more conservative elements in society, but as far as **Lisa** ("Appen I've Martha Longhurst an' appen I've not") **Stansfield** is concerned, it's just another song title and another steady step in the direction of international recognition as the best female vocalist to have ever hosted 'Razzmatazz'. Fresh from her success at the Brit awards, her 'Affection' LP is still riding high and we're all still wearing our Xmas hats in recognition of her continuing success.

Strange to consider that Lisa had producers and studio staff in a quandary because she wouldn't stop chatting when the red recording light went on. "No matter," said a wise record company executive. "We'll incorporate her incessant banter into the intros of the singles." And the rest, as they say, is history. Can't wait for the follow up to 'Live Together' in which Lisa apparently gets things underway with a particularly savage invective against the latest rise in the mortgage rate. Wonder what she'll be talking about when the lady finally gets around to treading the boards with her forthcoming tour, just announced. See Tours on page 33 for details.

THE REMIX E.P.

WILL DOWNING

★
COME TOGETHER AS ONE

★
A LOVE SUPREME

★
IN MY DREAMS

★
FREE



★
12" VINYL AND COMPACT DISC

★



I N D E X

STRANGLERS COMPETITION

Will they ever call it a day? Will they ever give up making great records? Will JJ Burnel ever look any older? Will Index ever run out of rather fantastic competitions? 'Course not! To celebrate **The Stranglers** 673rd Top 20 hit, Index has lined up some rather collectable '96 Tears' paintboxes along with copies of the 12-inch mega version of the single itself. Now you can wile away those long winter evenings carefully completing the paint-it-by-numbers sleeve of the latest Stranglers smash. We've got six paintboxes and six accompanying 12-inchers looking for a home. Just answer the questions below.

- 1 What were The Stranglers originally called a) The Skids, b) Procol Harum, c) The Guildford Stranglers?
- 2 Which is the band's best selling UK single a) 'Peaches', b) 'Golden Brown', c) 'Walk On By'?
- 3 What does Jean Jacques teach a) English, b) Domestic Science, c) Karate?

Send your answers on a postcard to **Record Mirror** 'Stranglers Competition', Punch Publications, London SE99 7YJ to arrive by March 12.



THE FALL // // EXTRICATE

NEW ALBUM OUT NOW CD · CASSETTE · LP

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2nd BRISTOL UNIVERSITY
3rd COVENTRY POLY
4th UEA NORWICH
6th MANCHESTER HACIENDA
8th LIVERPOOL UNIVERSITY
9th BANGOR UNIVERSITY
10th SUNDERLAND POLY
12th PRESTON GUILDHALL
13th LEEDS UNIVERSITY

14th HULL UNIVERSITY
16th SHEFFIELD POLY
17th GLASGOW BARROWLANDS
18th ABERDEEN RITZY
20th BIRMINGHAM HUMMINGBIRD
21st KILBURN NATIONAL BALLROOM
24th ESSEX UNIVERSITY
25th NOTTINGHAM POLY
26th TOP RANK BRIGHTON

COG SINISTER




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Free Kodak VR film (35mm, disc or cassette). Just cut out this token and collect 3 more from special packs of *Kellogg's Start*.* There's nothing to it. See pack for details.

*Plus 20p for postage.



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INDEX



WEDDING PRESENT 'TOP OF THE POPS' SULK SHOCKER

Anation gasped. Indiedom stood still and wondered 'What the hell made Dave Gedge such a sulky git on 'Top Of The Pops' when **The Wedding Present** appeared to perform their top pop hit 'Brassneck' 'other week.' An exhaustive piece of research by the Index team reveals a sad story. Pictured here are the boys from Leeds in their supposed 'dressing room'.

"The band were shocked to end up having to change into their brand new showbiz stage wear in what amounted to little more than a field," said a spokesman. "Apparently 'Top Of The Pops' are building new dressing rooms for all the world's top pop bands and unfortunately The Stranglers got priority 'cause drummer Jet Black is such a big fellah."

Or could it have been Anthea 'finger on the pulse' Turner's comment after the Weddoes' performance. "The Wedding Present, new toaster anyone?" We're still splitting a gut over that one Anth!

spandau ballet

crashed into love



CBS



ltd edition gatefold
12" + CD includes
live versions of
'True' + 'Gold'



Spans Q6 D6

UK Tour dates
FEB
LIVERPOOL Empire - 26th
MANCHESTER Apollo - 28th
MARCH
MANCHESTER Apollo - 1st
LONDON Docklands Arena - 2nd
NEWPORT Centre - 4th
EDINBURGH Playhouse - 6th

EARBENDERS

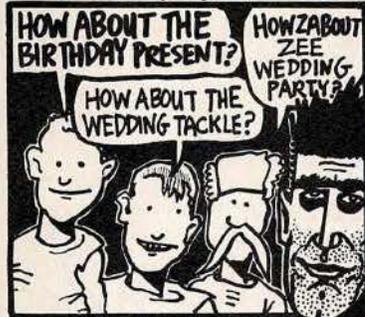
What's hot on this week's much sought after **Record Mirror** hit list

- 1 'I'll Be With You' Brother Delphi (Record Mirror free EP track)
- 2 'Your Love Takes Me Higher' The Beloved (Record Mirror free EP track)
- 3 'Rave On' Happy Mondays (Record Mirror free EP track)
- 4 'I Dream Of You' Adamski (Record Mirror free EP track)
- 5 'The Lion/Garçende' Youssou N'Dour (Virgin 45)
- 6 'Flood' They Might Be Giants (Elektra LP)
- 7 'Obscurity Knocks' Trashcan Sinatras (Gol Discs 45)
- 8 'Circles/Need To Know' The Sandkings (forthcoming Long Beach 45)
- 9 'This Is How It Feels' Inspirial Carpets (Mute 45)
- 10 'The Power' Snap (Logic 45)

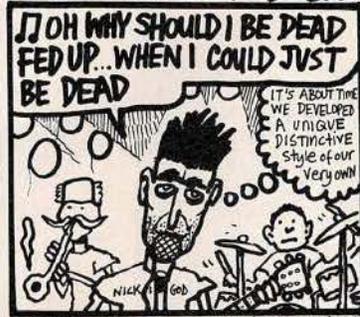


●INSPIRAL CARPETS: "An Earbenders listing at last! We can retire happy chaps"

GREAT POP THINGS → THE WEDDING PRESENT story: THEY TRIED TO CHANGE THE WORLD WITH THEIR ORDINARY-CHAPNESS! BY CANDY MORTON and FLOSS DEATH



The "WEEDOS" are three ordinary Leeds lads and an ordinary Ukrainian lad. They were originally heavily influenced by anti-podean doom-rocker NICK CAVE and his BIRTHDAY PARTY, but were soon to develop their own distinctive style.....



Their sound was an adventurous hybrid of the lugubrious self-pitying whining of mozza and his smiths melded with audacious lyrical pyrotechnics of late seventies Mancunian cult-figure Jilted John.....



Their newly-developed distinctive style won them a place on the "JINGLY JANGLY WORLD OF INDIE-POP 1986" compilation, alongside such rising stars as Bvnty and the intriguingS, The shopping Trolleys, the Great Pumpkins and monstrous Caribuncle...



The Weedos began to accumulate a massive CULT-Following called "WEEDIES", whose uniform was black shoes, black jeans, black t-shirts, black socks and black underwear. They were totally obsessive and mercilessly mocked NON-Weedies!





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JEREMY STEWART
 EVERY WOMAN WANTS TO

10 7' TEN 296 · 12' TENX 296 · MARKETED BY 

I N D E X

TELEGRAM SAM

Well here comes a big hit if ever we've heard one. **Sam Brown**, the only young woman in history to vacate her seat on Radio 1's 'Singled Out' to pop to the loo and then tell the listening millions, "That was a great wizz that one. One of those that just won't stop, you know?". She's just released the infectiously powerful 'With A Little Love' and it's already a heart-wrenching fave here at Index. This time around Sam's gone for more of a live feel, with a full band, including cheeky cockney dad Joe on mandolin, complementing her undoubted lung capacity that's put her up there in the Cyndi Lauper league for breathing technique. There's an LP on the horizon titled 'April Moon' that will do well to eclipse (just a little astronomy pun there) the two million plus sales of her debut 'Stop'. Sam also hopes to be touring in the not too distant future, so let's just hope two things for the likeable lass. Firstly the single enjoys the success it deserves, and secondly she remembers to go for a "wizz" before taking the stage. Incontinence pop? Now there's a new trend for the Nineties!



RIVER CITY PEOPLE



WALKING ON ICE

7" 12" CD LTD EDITION 7" GATEFOLD

EMI

CRY ME A RIVER

Elaine Hudson may only be a tiny four foot nine inches tall, but from this slight and bubbly frame comes forth a most mighty and soulful sound.

'On A Long And Winding Road' is her contagious and extremely danceable debut single, but what of the road Elaine herself has travelled?

Hailing from Birmingham, Alabama, her career began by singing gospel in a church choir (surprise surprise!). At the ripe old age of 12 she was singing soul with a family group at night and attending school during the day.

Her decision to join the US Army was made purely to benefit from Europe's musical opportunities, and after a two inch waiver of height regulations, her size one, specially made boots, were pounding Germany's drill squares.

The army choir and various bands later, Elaine met, wait for it, fellow GI Sydney Youngblood, who was impressed with her golden, gospel-tinged tonsils.

He asked her to join his band, they became great friends and consequently she recorded vocals on our Syd's debut LP 'Feeling Free'.

With the release of Elaine's debut LP 'Love, Tears, Heartaches And Devotion' due this summer, how far will this road continue?

"Until God says, 'It's time to sit down Elaine, you're getting old.'" **Gary Crossing**



COWBOY JUNKIES

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sun comes up, it's tuesday morning

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march

23rd - Cambridge
CORN EXCHANGE

25th - London
DOMINION

28th - Glasgow
PIVILLION

29th - Redcar
THE BOWL

31st - Northampton
ROADMENDERS CENTRE

april

1st - Manchester
ROYAL EXCHANGE THEATRE

2nd - Birmingham
TOWN HALL

B A B B L E

THE POP DETECTIVE
— HE'S SO FRUITY!



★ ★ ★ ★ S T A R S C E N E

What do today's stars think about the real issues facing modern Britain in the Nineties. Each week we ask the kind of hard-hitting questions you want to hear the answers to. This week: **Kathy MacGowan** — not very young is she?



"It's a bloomin' disgrace, they could have had a young person presenting the BPI awards. Am I right?" **The Bass Thing (ex-Wonder Stuff)**



"Brits? Brits? Twits more like! No, no, stop it. Grammys? Grannies more like! Cooooo, I should blinkin coco." **TV's Mr Funny, Jonathan Ross**



"Eeeryeahwell she's greightishe yeahbitalrightfoxy foxyeeerandaluv leedress eh. I'm ready anytime eh." **Nigel Kennedy**



"Well as one of the stars of the Manchester scene I was very annoyed that our major role in the music industry has been ignored yet again, especially as this year's theme was early retirement." **Peter Noone (Herman's Hermits)**

TANITA AND GUY'S PSYCHIC JOKE HUT

Each week Tanita Tikaram and Guy Chadwick share with us their wonderful world of jokes. This week:

Tanita: "I say, I say, I say Guy, what's got four legs and an arm?"

Guy: "I don't know Tanita, what has got four legs and an arm?"

Tanita: "A Rotweiler."

Guy: "Boom, boom . . ."

COMPILATION
ALBUMS
MADE IN HELL
'Sinitta sings the hits of Public Enemy'

MORE FUN
WITH TANITA
AND GUY NEXT
WEEK

It's getting a bit cramped here in the land of **Babble**, here I am squeezed into this bedsit-sized column. So, I'll be brief and to the point(ish) this week — 'interesting releases', 'star-spotting' and 'Hollywood poolside' will return in full next week.

Seen dancing this mess around to 'Sometimes' by Max Q at Heaven last week — **Liza Minnelli, Neil Tennant** and **Chris Lowe**. Elsewhere in the throbbing metropolis a whole host of celebs turned up to witness Manchester's finest, **The Inspiral Carpets** move their groove live — **Trevor & Simon** from 'Going Live', **The Stone Roses, That Petrol Emotion, Wire**, and **Rod** from 'EastEnders'. Bar staff at the Town & Country, where the swirly rugs played, report record sales of Lucozade.

Meanwhile, Manchester United centre forward **Brian McClair** went out of his way to see Manc floor-fillers **A Certain Ratio** do their wibbly stuff.

Due to American high school students losing interest in English classes, the authorities ordered 5,000 copies of **Tracy Chapman's** album 'Crossroads' and asked teachers in several states to set essays on her songs.

Freddie Mercury from **Queen** has just phoned to say, contrary to popular opinion, he is *not* "feeling pecky" and has never felt thinner, sorry "fitter".

Whilst recording in Cappoquin, County Waterford, Eire, **UB40** became friends with a bar owner who believes he is the re-incarnation of **Basil Fawley**. His bar is called 'Fawley's' and he entertains customers with non-stop Basil-routines, shouting at customers, not mentioning the war and so on.

Full size **Babble** returns in seven days, until then toot-toot . . .



synergy is live dance music-electro, techno, rocky rap. featuring performances by the shamen - previewing versions from their new A.P. introducing the shamen - sound system out of control with the guys doing solo digital dub pieces assisted by D.S. Sticker & Mr. M. Monn. featuring irresistible force giving it rockabudd freestyle sampling. fidelity P.A. from delta sound, visuals & atmosphere by lumen-x, backdrops by big picture local guest artists, D.S. or spin in musicians from the underground doing their own thing on the night - membership & info - Makers Po Box 102 LONDON E15 2HH

it's the truth!
Synergy tour March 1990 -
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Wed. 7th. Edwards Nob Birmingham
Thurs 8th. Wilkie House E'burgh
Fri 9th. St. Andrews Uni. su. fife.
Sat 10th. college of Printing & Printing Glasgow
Sun 11th - metropolis, Ayrshire
Mon 12th. Huddersfield Poly. Su
Tues 13th. the leadmill sheffield
Thurs 15th - Lampeter St. David's college Dyfed
Fri 16th - Brighton Storm (PA only)
Sat 17th Roadmenders N Hampton
Sun 18th. TGLS
Mon 19th. Academy B'mouth

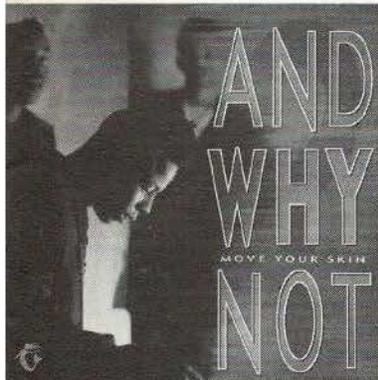
ALBUMS

EDITED BY JOHNNY DEE

AND WHY NOT? 'Move Your Skin'

ISLAND

With support slots alongside the likes of Wet Wet Wet, Transvision Vamp and UB40, it was a combination of both hard work and sheer determination that ensured *And Why Not?* a speedy ascension into the nation's Top 40, as the release of their debut album will testify.



And now with two hit singles behind them, the streets must be paved with gold for this young Birmingham trio. For *'Move Your Skin'* is chock-full of infectious little ditties which cast more than just an eye towards the higher regions of the charts.

Their blend of funky r&b, combined with a splash of reggae and pure pop, oozes energy and despite lead singer Wayne Gidden's annoying growl present on every track (à la Matt Goss), the album is great fun.

Of the 10 tracks on offer, the most immediate are the two recent singles, *'The Face'* and the excellent *'Restless Days'*, which surely must qualify for a re-release in the near future, to achieve the chart position it deserves.

Their love of music clearly shows in the fact that they've been playing together since 1982, forming at the very tender age of 13 — which conjours up the rather uncomfortable vision of a Musical Youth Mark II. Luckily for us they continued with their studies like good little children should, waiting until now to become fully-fledged stars.

'Move Your Body' is a promising start, with great pop appeal. Enjoy them while you can. ■■■■ **Nick Duerden**

THE HOUSE OF LOVE 'Fontana'

FONTANA

It's been a long time coming,

recorded and scrapped altogether once, but now Guy Chadwick's vision of a great rock LP to introduce his band to a wider audience is realised. No band credits on the sleeve, reflecting perhaps the internal ructions which grew during its recording and ultimately led to the departure of tasteful axe murderer Terry Bickers.

The sign of a truly, or potentially, great rock band remains the mastery of the slow song. Sure, *'Shine On'* and *'I Don't Know Why I Love You'* were given their crack at the singles charts, but longevity demands more than a willingness to crank up the dynamics.

Take the stark clarity of *'Someone's Got To Love You'* or the gentle ramble of *'Beatles And The Stones'*, which actually owes more to The Velvet than Chadwick's heroes of the title.

Every noise on *'Fontana'* sounds worth all the time and trouble taken to record it. Guitars are caressed or kicked into action and captured with great attention to detail. Drums are brushed and hammered with equal success.

But don't despair you rock animals. The House Of Love still have some great riffs in the armoury, notably *'32nd Floor'*, which is already raising the nation's more illustrious roofs. Only quibble here is Chadwick's lyrics, which will have the leisurely listener scratching for clues after a read through the lyric sheet. It's a shame, but not a major stumbling block.

These songs have a spirit and an inbuilt acknowledgement of their place in rock history that will see the band through increasingly successful years providing they embrace the opportunity they already have. ■■■■½ **Andy Strickland**

SLY AND ROBBIE 'Silent Assassin'

4TH + BROADWAY

The sound of 1990 looks like it could be some sort of fusion between reggae and hip hop. If that turns out to be the case then Sly And Robbie, who have been dabbling in various reggae-influenced dance styles for years, will certainly emerge as the godfathers of the sound.

This LP may not have any classic cuts like *'Make 'Em Move'* or *'Boops'*, two of their previous hits, but it is certainly a modern, exciting sound. Except for the dreadful hip house cop out of the

current single, *'Dance Hall'*, it's very hardcore and very good.

Production is by hip hop's top underground rapper KRS 1 of Boogie Down Productions. They have also roped in Queen Latifah and Young MC for guest appearances. Add to this the heavy, heavy Sly and Robbie rhythm section sound and you have an unbeatable combination. Whether it's a *'Letter To The President'*, an anti-war anthem, or *'Woman For The Job'*, with Latifah telling the men where to get off, the gang manage to combine right-on sentiments with the sound of now.

As KRS explains on *'Party Together'*, a track about the reggae rap fusion, it's all about 'the drum, the bass and some conscious lyrics'. Who could ask for more?

■■■■ **Chris Mellor**

49ERS '49ers'

4TH + BROADWAY

The 49ers are the Bucks Fizz of Italo house. Their debut album is very sleek and comes in an awfully nice cover, but it all sounds undemanding and soulless. Indeed, much of the record wouldn't sound out of place being played at the Batley Wheeltappers and Ballcock Fitters annual dinner and dance.

Granted, *'Touch Me'* is a nifty little tune, but with a few saving highlights, it's a steady nosedive from there as the Niners plod through formulaised tracks like *'I Need You'*, *'Don't You Love Me'* and *'How Longer'*. There's also a horrendous version of the old classic *'I Will Survive'*.

This album won't bring the house down. ■■ **Robin Smith**

AGE OF CHANCE 'Mecca'

VIRGIN

Recruiting new vocalist Charles Hutchinson into the line-up has resulted in *Age Of Chance* developing some warmer and more accessible sounds on their third album.

Often a bit too po-faced and serious for their own good, the Chancers used to be in danger of appealing to just a select audience. But *'Mecca'* happily knows no boundaries and bounds about like a frisky puppy.

It mixes smooth funk, finger-clicking dance rhythms and modern gospel into a selection of superb songs beginning with *'4 More Years'*, where Hutchinson's voice sounds as if he's been gargling Napalm for breakfast. Then there's the enervating gospel sounds of *'Higher Than Heaven'* which somehow didn't become a hit when it was released as a single and is well worth a re-issue. Y'hear?

Elsewhere you'll find the artfully enigmatic *'Refuse To Lose'* and the sweet soul of *'Joyride'* and *'Time's Up'*. You should definitely make a pilgrimage to this Mecca. ■■■■ **Robin Smith**

BRITAIN'S No1
REGGAE
ALBUM!

Massive

3

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ELPES (ORPINGTON), M. PRICE (CROYDON),
GOODNESS RECORDS (TOOTING),
ROUNDER RECORDS (BRIGHTON)

SINGLES

REVIEWED BY TIM NICHOLSON

● SINGLE OF THE WEEK

SHAKESPEAR'S SISTER 'Dirty Mind'

FFRR

Together with her partner in crime Marcella Detroit, Siobhan Fahey has perfected the art of subconscious pop mixed with the right amount of self-conscious thought. 'Dirty Mind', fittingly, is a dirtier sound than that of their previous two hits, 'You're History' and 'Run Silent Run Deep', but the toughness is shaded vivid electric blue. Especially on the spectacular and lavish '1990' mix, which appears on the 12-inch, 'Dirty Mind' walks with its head held high

shakespeare's sister
dirty mind



and a floppy velvet hat pulled down over its fringe.

● TEN FEET TALL

A CERTAIN RATIO 'Four For The Floor EP'

A&M

The world has taken its time, but it has finally caught up with ACR. The former Factory floor-fillers were giving dance music a peculiarly Mancunian slant when Shaun Ryder was still taking Haliborange. 'Good Together', the lead track here, features Barney from New Order and Happy Shaun Monday, acknowledging his debt. The song is an insidiously catchy pop dance tune that defies you to draw the distinction between the club and the radio. Your Brutus bell bottoms will be flapping to this for years to come.

VARIOUS ARTISTS

'The Record Mirror Fame And Fortune EP'

RECORD MIRROR

Compiled with loving care and attention by the Record Mirror staff, this features the vinyl debut of our 'Famous For 15 Minutes' competition winner, **Brother Delphi**. Her song, 'I'll Be With You', is a brooding piece of slow swing coloured in by the very famous Norman Cook. **The Happy Mondays'** live rendition of 'Rave On', exclusive to this EP, works both as a new mix of the track from the 'Madchester' EP and as a glimpse of their frenetic live show. **The Beloved's** 'Your Love Takes Me Higher' is a radical remix of the track from the album of the year so far. **Adamski's** 'I Dream Of You', is a flashy slice of raving pop, featuring Adam's voice as well as his fingers. Altogether, easily the most collectable record of the new decade.

BROS

'Madly In Love'

CBS

Fair enough. If you give a record to Joe Smooth to remix, it's going to come back in the post sounding something like a Joe Smooth record. Nevertheless, this is a storming track, Matt beginning to sound like the singer he is soon to become, and Joe smoothing it over with his flawless house bass synth and piano. The grunts and groans are kept to a minimum, as the song, the more refined twin of 'Too Much Love', demands that it be shown a little respect. And since it was written by Matt and Luke, perhaps some praise might find its way to their door.

MR FINGERS

'What About This Love'

FFRR

Larry 'Fingers' Heard, takes something simple and . . . keeps it simple. This has been hanging around for a while, but it is a thing of great beauty, deserving of its official release. The song, with a deliberate nod to 'Where Is The Love', is immediately familiar, and the laid-back beat is tailor made for the gentle tune.

808 STATE

'Ancodia'

ZTT

Is the world ready for some more of this instrumental jazz house malarkey? I do hope so, because this is a deeply joyous experience. 'Pacific', in all its forms, was perfect to within the length of a

bay leaf. 'Ancodia' is less ethereal, but has the same expansive sound, this time moving from the sea shore inland to a more urban landscape. Spogyra live!

THE STRINGS OF LOVE

'Nothing has Been Proved'

A&M

As they have long been considered in Italy to be the best thing since the Paninari served up sliced bread, it seems only fitting that Pet Shop Boys should find one of their songs the subject of an Italo house reworking. Taking the main theme of the song and dropping the verses, Dusty's song from 'Scandal' becomes a sparky, beaty, chrome-plated record.

ERASURE

'Blue Savannah'

MUTE

Vince Clark, man or myth? His mind is a pop music conveyor belt which never ceases. Little moulded plastic songs emerge from his Erasurehead, all perfectly formed, yet all subtly different. 'Blue Savannah' is a pop dance tune with a twist, the vocal melody sounding like it began its life as a big bellowy ballad. It's that extra sprinkle of Silver Spoon on your corn flakes.

DIVINE & STATTON

'Bizarre Love Triangle'

LES DISQUES DU CREPUSCULE

A simple idea, but an inspired one. Alison Statton (Young Marble Giants/Weekend) sings, Ian Devine (Ludus) strums, and together they turn New Order's dislocated dance into a summery hum for holding hands to. It's the song Tracey Thorn never had the chance to sing, and I doff my cap to Alison and Ian for thinking of it.

MARY COUGHLAN

'Invisible To You'

EAST WEST

Mary Coughlan is about to unleash a magnificent album on the world. 'Invisible To You' is not an obvious choice for a single (please release 'Man Of The World'), but its emotional purity is so fragile that it is possible to become inconsolable when listening to this in a darkened room. Mary Coughlan may be invisible to you just now, but a major star is emerging from this record.

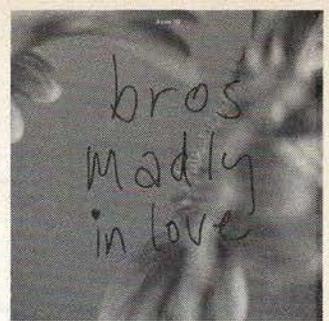
● EYE LEVEL

TANITA TIKARAM

'Little Sister Leaving Town'

EAST WEST

Just as 'We Almost Got It Together' was Tanita's new 'Good Tradition', 'Little Sister Leaving Town' is her 'Cathedral Song'. Tanita has yet to shed her intellectual puppy fat, still sounding self-conscious and verbose. But when she does, a great songwriter is sure to emerge. This is a very pretty song, but unlike Mary Coughlan she's too aware of



putting every foot right.

WET WET WET

'Hold Back The River'

PHONOGRAM

I'm perplexed. 'Hold Back The River' is the most complex record of the week. It switches from a lamenting bluesy ballad to a gospelly wail to a jazzy skit and back to a spot of late lamenting. Unsure of whether this is over-ambitious nonsense, I'm loathe to go overboard, but it is never less than entertaining.

THE RAILWAY CHILDREN

'Every Beat Of The Heart'

VIRGIN

Most certainly a return to form after a run of fawny grey blandness. 'Every Beat . . .' is an elastic pop thing that may finally do the job of plastering the uncommonly handsome Gary Newby all over our pages and screens. A string-driven thing.

KATE BUSH

'Love And Anger'

EMI

Kate seems to have lost the plot somewhere along the line. This makes all the right noises, akin to the bombastic 'Big Sky', but it's all middle without a beginning or an end. Quite thrilling if played very loud, it is lost in an unfocused mire if too quiet. The frame by frame 'Dancing Like A Bush' booklet is an unexpected bonus.

● TWO FEET SMALL

THE MISSION 'Deliverence'

PHONOGRAM

Pompous nonsense or what? It seems that this is an ancient Mish live favourite. You can see why; it's one long explosion that loses all self-control and leaves your ears in tatters. Not an ounce of subtlety was used in this mix, leaving an uncomfortable lump in your stomach. Deliver me from more of the same.

THE CULT

'Sweet Soul Sister'

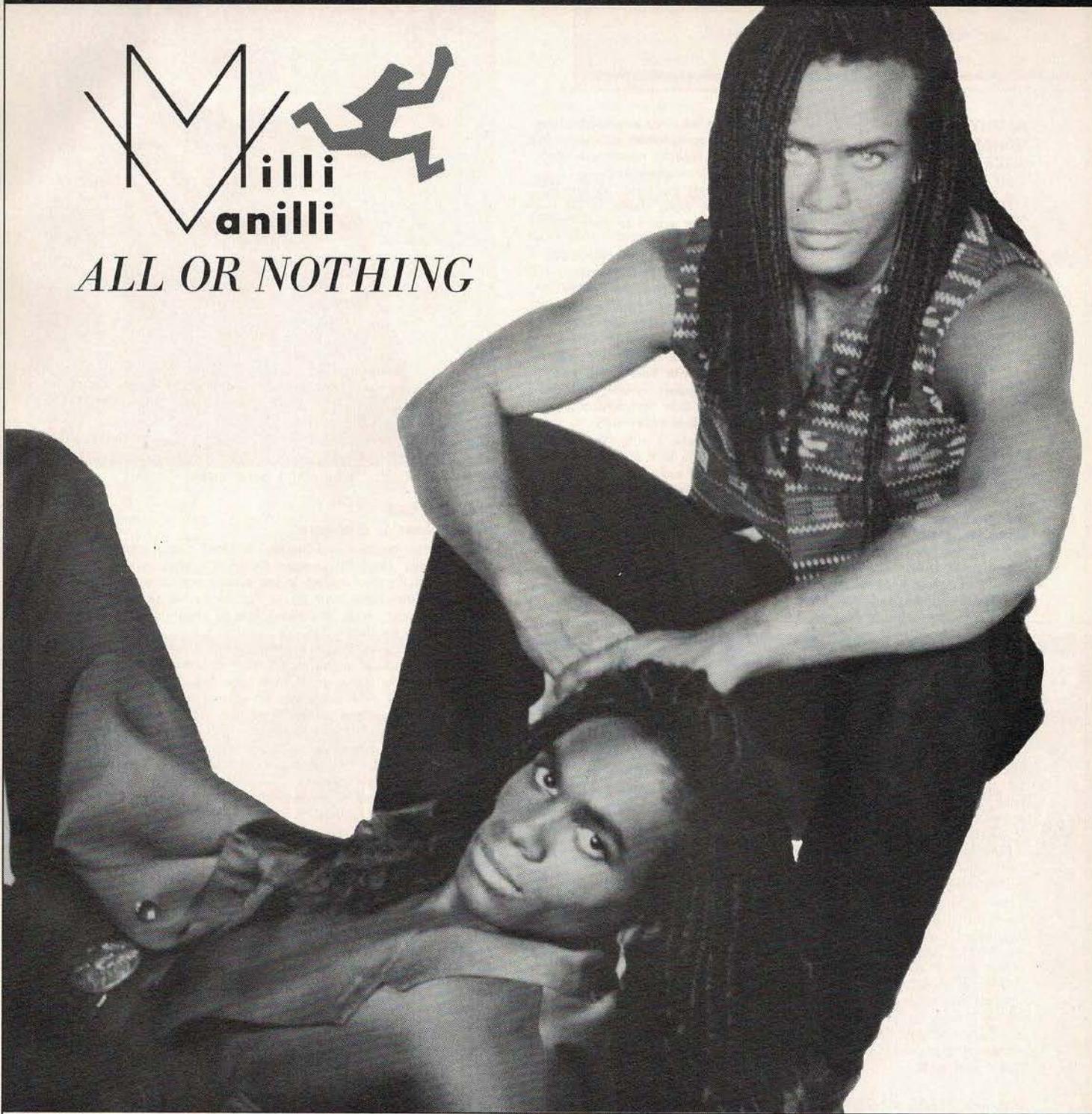
BEGGARS BANQUET

I said "Deliver me from more of the same." The Cult are a joke that has long since worn off. Their performance of 'Born To Be Wild' on Jonathan Ross's show was an indication of how far they have taken their initial dalliance with HM. 'Sweet Soul Sister' is so American it must be hard for them to pull on their Union Jack Y-fronts of a morning.

THE TOP 5 U.S. SMASH!



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**Milli Vanilli – 3 American Music Awards
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cooltempo

LIVES

EDITED BY JOHNNY DEE

A GUY CALLED GERALD/RAP ASSASSINS/KISS AMC Zap Club, Brighton

Not bad for a support act. Stereo rappin', a guy called Jealous MC (really), proper drummer and a cameo appearance from indie rappers Kiss AMC.

Rap Assassins play it hard and are never less than convincing, firing daggers of dextxxx into a crowd warming to them with every 'Yowwww' and 'Dig It'.

Their drummer, Steve, is blind and quite brilliant, lending the whole scenario a feeling of spontaneity and somehow a touch of grace.

The much-lauded **Kiss AMC** added spice and diversity while never once threatening to dethrone the Assassins. Rapping with ease and gusto, the AMCs were impressive against the Rap Assassin backdrop, but their appearance was all too brief, consisting of little more than a couple of songs, 'A Bit Of U2' standing out like Michel Platini alongside Brighton And Hove Albion's much-maligned and fittingly named John Crumplin.

And so to the main attraction, **A Guy Called Gerald**. It's always been something of a grey area as to whether housey atmopsherics could really translate to the live stage, since the best they can hope for is to recreate the perfection they achieve on vinyl, therefore relegating the whole thing to little more than repeat status.

Many of Gerald's songs are taken from the forthcoming LP 'Autamanikk' and the title track, 'Eyes Of Sorrow' and 'Cut Like (I Feel Rhythm)' were adequately reproduced thanks to some mesmerising Mezzoforte-ish keyboards and workmanlike vocals.

None of these came close to matching the excellent 'Voodoo Ray', a definite high note in a set that Gerald ensured was always interesting, but seldom inspired.

Tim Southwell

THE INSPIRAL CARPETS Leicester Polytechnic

However hard I try to reason otherwise, the sight of fresh-faced youth in flared dungarees still strikes me as odd. Conspicuously odd. Downright naff even. As someone over 25, this is my prerogative.

Easier to understand is the appeal of the Inspiral's music, although cynics of a certain age and attitude may find this equally odd. Suffice to say that spicely stabs from a Hammond-type organ

allied to distinctly psychedelic hues cause major offence with some folk who proceed to name-check the past with obsessive zeal.

Accordingly the band's (improved) knack for fusing shades of old with fresh colour seems to count for little.

And improve they have, which to these ears means a less monotone, tinny sound (which probably helped to invite some of the above criticism) and more rounded, detailed songs. Off-beat and punchy, a revived 'Joe' stakes its claims with bold intent, maverick guitars spinning melodies that owe little to tradition or tunnel (natch, indie) vision.

Conversely, a song like 'Move' engages you in a different manner, guitars and organ producing a smoother wash of sound that's decidedly restrained.

Clearly the Inspirals have given some songs a good kicking and it's worked. More recent numbers, such as 'So This Is How It Feels', also show that they can now sustain the swings in mood and realise a less harsh dynamic without succumbing to blandness. Sure, you can pick holes if you want, but unlike most indie outfits, this lot craft enough of their own ideas onto what's gone before to make you take note and actually feel a little excited. **Patrick Weir**

THE CREATURES Rock City, Nottingham

Looking serious as sin but game for a laugh in black blusher and palbearer's suit, the bloke next to me happens to mention that although he's a big Banshees fan The Creatures are "too upbeat and musically transparent" to move him.

Nearby, three beer-swilling neanderthals insist on shouting for 'Happy House' and 'Peek-A-Boo' between trips to the bar.

Blame it on the beer or on a propensity for talking crap, but as not so distant musical cousins, The Creatures merely understate the dark delirium of The Banshees while still venting the spleen as keenly as ever. So instead of the scathing guitars, we are treated to tapes and a collision of percussive styles, a heady brew where echoes of Burundi, jazz and steel band rhythms are shot through with sleazy horns and xylophones. And by drawing on a wider range of instrumentation the sound grows into an intoxicating wash of melodies and effects that can mesmerize or cajole depending on the mood.

With Budgie controlling the disturbed percussion, Siouxsie's cold, hectoring vocal (the voice of the

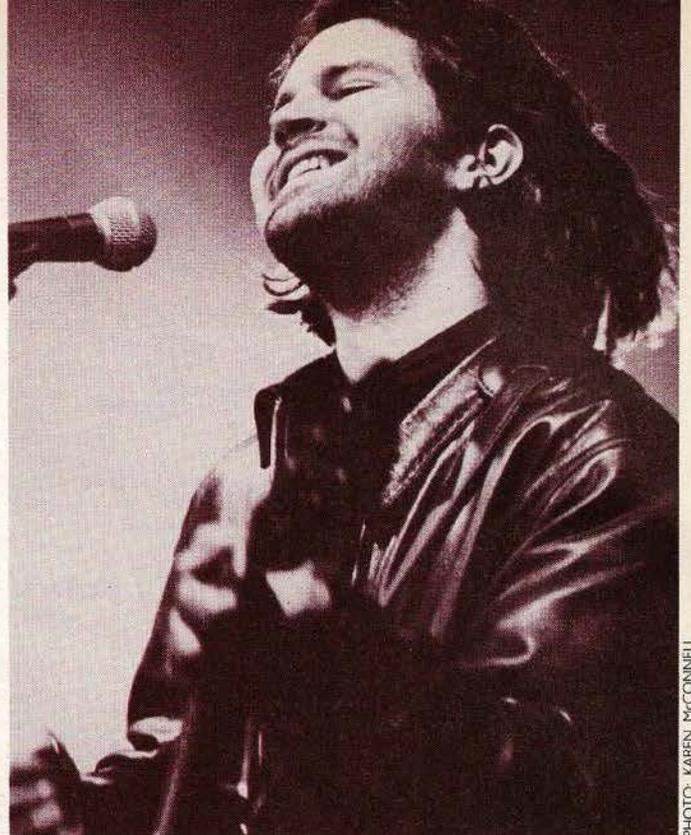


PHOTO: KAREN MCCONNELL

●LLOYD COLE: "Who said I never laugh?"

LLOYD COLE Barrowlands, Glasgow

"It's great to be back in Glasgow," is Lloyd Cole's predictable opening shot to the crowd. Little has changed though, the place is still too hot for comfort and the man himself is still playing the same songs, infusing them with a wit that takes a sly dig at Pat Kane's bid to be Glasgow University's next rector and allows him to encore with an acoustic version of Orange Juice's 'Rip It Up'.

It's strange for someone launching a solo career to rely heavily on older material, you would imagine he'd have more confidence in his new album.

A greatest hits show would have been fine if the audience had been interested in the new songs, but by opening with 'Perfect Skin' and 'Big Snake', all they wanted to hear was their own personal favourites from the back catalogue.

Throughout, however, we were reminded just how far he had progressed — everything from 'Mr Malcontent' to 'Mainstream' and 'Why I Love Country Music' were given the 'I've got some mildly famous and respected musicians in my band now' treatment.

Swamping earlier material in guitar virtuosity of Clapton-esque proportions is to completely miss the point of the songs in the first place. The problem is most noticeable with the final two songs of the set, 'Sweetheart' and 'I Hate To See You Baby Doing That Stuff', that were obviously written with the intention of rocking out and as a consequence were the highlights of the evening.

It seems Lloyd Cole is as uncertain about his musical direction as most people are about his nationality; until he makes up his mind he's neither a bedroom poet made good nor a greasy rocker made bad.

James Haliburton

misanthrope unleashed) swings and stalks its way through 'Killing Time', 'Pity' and 'Standing There'.

The single 'Fury Eyes' is less convincing and sounds almost childish in its simplicity, the rather laboured oriental motif lending it a stale, lazy air. (Radio I think otherwise, but that's life.) Still, with six years between the first and second albums, it was good to see the show on the road at last.

Patrick Weir

MARTIN STEPHENSON AND THE DAINTEES Parr Hall, Warrington

This is not your usual tour. The Daintees are not looking to shift units of their latest record — they are not a 'pop group' in the crass,

tabloid sense. Some would say they missed their boat, if there was one, a long time ago. But enough truly enthusiastic fans turned up here in the back of beyond, to say otherwise.

In a hall more suited to the local operatic society, the Daintees give a preview of their forthcoming long player, 'Salutation Road', renditions of old favourites and much more besides. Martin — everyone's on first name terms at a Daintee concert — jokes and reminisces; a minstrel out of time, a complete one-off.

And as if such pretension-free entertainment is not enough, the new songs, with few exceptions, sound strong and committed. The opening 'Heart Of The City' is a

massive jazz-tinged movie theme of a song that sets a lofty precedent for the rest of the set. More of their material now revolves around the dual vocals of Stephenson and his female sidekick, Andrea Mackie, with 'Left Us To Burn' and 'Spoke In The Wheel' feeling most benefit.

"This place reminds me of the wrestling," says our man. "Does anyone remember Jackie Pallo?" Who doesn't? 'Salutation Road', complete with tuba and sing-a-long chorus, sounds like something from the same era. They stay firmly in Radio 2 land with a rendition of 'Down By The Riverside' reminiscent of the sadly underrated Sheps Banjo Boys.

As they walk among their audience, still playing, it's hard to think of anyone else who'd do this and get away with it. If they were a 'pop group', it'd be nice to say that the time has arrived for the Daintees. As it is, they transcend all fashions and fads; unhip as hell, The Daintees are always welcome.
Craig Ferguson

THE KEVIN McDERMOTT ORCHESTRA
The Mayfair, Glasgow

There's barely room to swing your hips this evening, let alone an unfortunate feline, for Glasgow's own Kevin McDermott Orchestra are back in town. Tonight oozes promise right from the start.

The heavy and hectic 'Diamond' launches a rock 'n' roll set, coloured with splashes of

harmonica, country guitar and pleasing backing harmonies, along with a great line in thrashing and frenzied big finishes, all delivered with an obvious enjoyment, honesty and enthusiasm.

Indeed, this eagerness to please sometimes takes its toll on our Kev's vocals, which occasionally shout and stray from their usually tuneful path. But hey, this is rock 'n' roll, and somehow it doesn't seem to matter.

An acoustic 'Suffocation Blues' and the well received anthem 'Wheels Of Wonder', along with the tender build up of 'Into The Blue' and a gritty rendition of The Beatles' 'You Can't Do That', provide this evening's peaks.

The Who's 'I Can See For Miles' helped to round off the proceedings, leaving you to ring out your sweaty dance socks and ponder that immortal question: Why aren't The Kevin McDermott Orchestra more popular?
Gary Crossing

POWER OF DREAMS
SFX Hall, Dublin

Power Of Dreams are a young four-piece from Dublin who perform a fierce and strongly lyrical brand of rock. Recent support slots with The House Of Love, and tonight's appearance with The Wedding Present place them in the right context, although their rise to major league success has been far more dramatic. Despite the fact that the oldest band member is a

mere stripling of 19, Polydor have been impressed enough to snap them up at this early juncture.

It's not difficult to see the potential of Power Of Dreams. Craig Walker's songs include the statutory love-lorn lyrics alongside more surprising material, like the unbridled attack on U2 in 'Never Been To Texas'. Despite a fiendish sound system and the band's love-hate relationship with the audience, their precocious enthusiasm augurs well for the future.
Iestyn George

AND WHY NOT?
Goldsmith's College, London

Birmingham's latest brought their cheesy grins, Billy Whizz hair-do's and baggy-trousered, tuneful guitar pop to a packed crowd, made some new friends and staked their claim on future success.

Their brief but effective set, taken mainly from their new album 'Move Your Skin', displayed their talents as showmen and writers of effortless chart pop as well their desire to be considered as serious musicians.

On stage, And Why Not? are confident and relaxed. They demand little of the audience, content with their own abilities. Singer Wayne is a natural and charismatic frontman with high teen-appeal which he uses to good effect as he wiggles around effectively, serving up impeccable renditions of their fizzing, swooping songs.

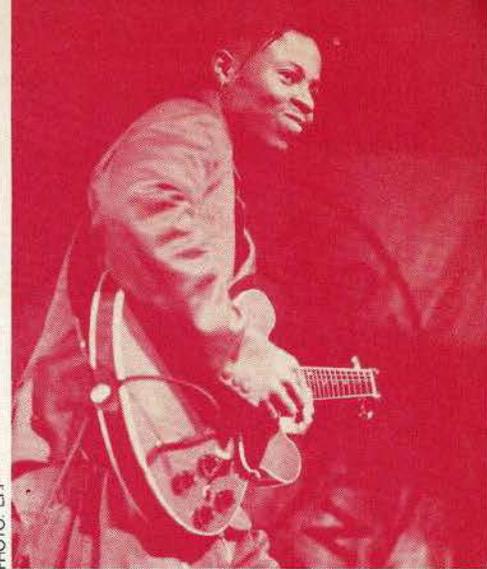


PHOTO: LFI

They started at full speed and barely let up throughout an urgent and varied set. They strutted their way through a rippling, muscular version of U2's 'Desire' ("People say we shouldn't play this, but we like it"). Other highlights included 'Rhythm Money', and upbeat versions of both singles 'Restless Days' and 'The Face', which easily dispelled any musical comparisons with Bros, though their is undoubtedly a vague similarity in vocal style.

They came, they saw, they entertained. What else could you ask for? A little less polish and pazzaz and a bit more individuality perhaps — otherwise great fun.
Ian Middleton



10 CRAZY CUTS!

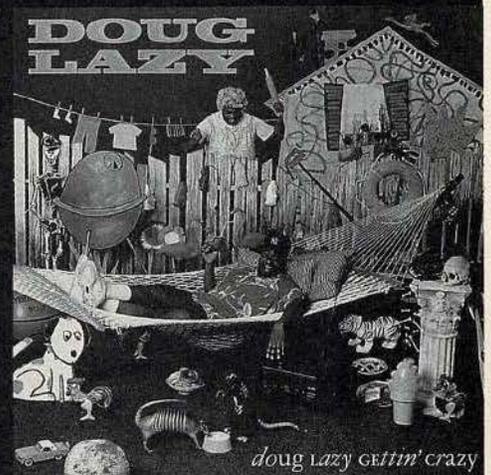


doug Lazy

'doug Lazy
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'Let The Rhythm Pump'



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THE BELOVED

'Twas in the heady mid-Eighties that The Beloved's Jon Marsh and Steve Waddington donned their indie guitar pop hats and wooed John Peel with the likes of 'One Hundred Words' and the distinctly anti-Tory 'This Means War'.

Much to their chagrin, the lads learnt that a thumbs-up from Uncle Peely doesn't necessarily guarantee chart success, so it was back to the all-day hatters for another fitting.

The result was 'Forever Dancing', a frothy little number fashioned from cloth of the finest hip hop. Though lavished with critical acclaim, it failed to get punters piling into their friendly local record store. Some consolation came when the makers of the film 'Sammy And Rosie Get Laid' liked the song and chose it as part of their soundtrack, handsomely rewarding the duo with a cheque for the vast sum of £30.

After signing to WEA Records they released two more singles, including the original version of the track on the Record Mirror Fame & Fortune EP, 'Your Love Takes Me Higher'. The next single, 'The Sun Rising', was another vinyl voyage into all things housey, with an inspired touch of the choirboy falsettos. It became a firm rave favourite and got the boys their first Top 40 placing despite a pounding from the panel of 'Going Live's video vote. "Wendy James said I had a nice voice but she hated the record," remembers Jon.

The Beloved cheerily greeted the Nineties with their most successful single to date. The radio-friendly 'Hello', a catchy listing of Jon and Steve's favourite saints and sinners from Charlie Brown to footballer Vince Hilaire, wasn't originally planned as a single. "It was supposed to be a welcome mat to our new LP and give pointers to where we're coming from," claim the chaps.

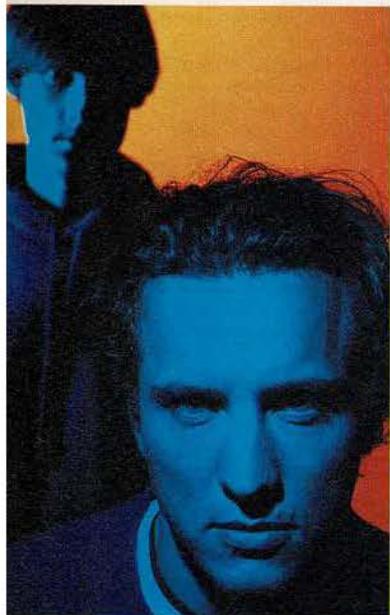
The transition from music of the ambient house variety to that of a more commercial style continued a process that Jon and Steve call "organic development, with the music evolving more or less constantly".

This period of development has taken six years and means that The Beloved are at a stage where they say "We can successfully realise the ideas that we have and where we have the confidence and conceit to pull them off."

The album 'Happiness' is a showcase for these ideas, possessing a 'positive spirit' both lyrically and musically, whilst mixing their old New Order fetish with more recent Chicago influences.

All set for success in the Nineties, it remains to be seen what musical style these boys from Camberwell will flirt with next. Country and western perhaps? **Gary Crossing**

FAM



ADAMSKI

For most of us, Sunday morning signifies lazing in bed as the sun shines through the curtains, giving the bedroom a cosy, warm glow. For countless others though, an early Sunday morning signifies raving in an open field in the middle of nowhere, grooving to a lone man on a stage producing amazing technoid sounds from behind his keyboard.

This is how Adamski began his rise to fame, playing at as many raves as possible and, as a result, he's now one of the most in-demand performers on the circuit. And not just in this country either. Adamski recently spent five weeks over in Ibiza showcasing his talents, appeared at countless clubs all across Europe, supported Big Audio Dynamite in concert, and has recently completed his own headlining tour to great reviews all round.

Already comparisons with Pet Shop Boys and New Order have been made; one wag even described him as the 'Howard Jones of house'. The recent hit, 'N-R-G', and the album 'Live And Direct', which he describes as "a technological soundtrack for the Nineties," has established him as a major star for the decade ahead.

"What I'm trying to do is take people on a trip through music and to create a range of different, and often conflicting moods. The atmosphere of a song is usually determined by how I happen to be feeling at the time of either writing or performing it," he says. A quick listen to 'I Dream Of You' on the Record Mirror EP suggests that he was in fine spirits at the time of recording this exclusive track.

Despite the hostile attitude from the authorities, the rave and club scene looks like going from strength to strength, so we're likely to be seeing a lot more of Adamski. Perhaps not a pinball wizard, but give the lad a keyboard and he's well away. **Nick Duerden**



adnan

E As you can't have failed to notice, there is a hefty slab of vinyl attached to the cover of your new improved, additive-free Record Mirror. As well as launching the career of Record Mirror 15 Minutes Of Fame competition winner, Brother Delphi, our 'Fame And Fortune EP' features exclusive moments from the more established careers of Happy Mondays, The Beloved and Adamski, making it the most collectable release of the decade so far. Treasure your copy, because from this point on it is the item by which all record collections will be judged. Here we profile the 'Fame And Fortune' featured artists.

FORTUNE

HAPPY MONDAYS

Aah Manchester. Love it or loathe it, the mecca of the acid scene is here to stay. A little way behind The Stone Roses and just above Manchester's next-big-things, Inspiral Carpets, lie the notorious Happy Mondays — a six-headed monster of frightening proportions. A band you couldn't fail to notice, even if you tried.

The Mondays' apparent overnight success stretches slightly further back than you might imagine, almost 10 years in fact. They got together back in 1981, "for a laff and 'cause being in a band is a great doss," and quietly (?) went about making their inimitable brand of dance music until, with a little help from the return of flares, they were thrust into the limelight and on to Manchester's very own Factory Records.

With their debut album of a few years back, 'Squirrel G-Man, Twenty Four Hour Party People', now hotly in demand, as well as their more recent offering, the delightfully manic 'Bummed', Happy Mondays are official big time. Lead singer Shaun Ryder appears quite capable of taking this new-found fame in his stride. "It doesn't really surprise me. I've seen all these trends before with punk, funk, and the

Sixties, so I always expected something like this to happen. Y'see we've always believed in what we're doing." He is also keen to state money won't change him. "Nothing's really changed since our school days. It's just recently that it has become slightly easier to live."

They finally squeezed their way into the Top 40 late last year with the 'Rave On' EP, and their performance of 'Hallelujah' on the nation's favourite pop show is one few will ever forget. Despite a forthcoming date at Wembley Arena (yes, they're *that* successful), the Mondays can be described as anything but conventional, and no, they won't be doing any Fleetwood Mac covers. Continuing with the eclectic madness of tracks like 'Wrote For Luck', 'Lazyitis' and 'Hallelujah' will see to that.

The perfect description of the Happy Mondays' 'sound' comes from fellow Mancunian, Clive Boon of Inspiral Carpets; "They're totally unique. It's like six unmusical people attempting to merge some really weird influences. They personify the whole Manchester thing of 'Bollocks, let's do it!'"

A law unto themselves, the Mondays are understood by few but enjoyed by many. Rave on! **Nick Duerden**

Depeche
Mode
Enjoy
the
Silence

The
quad:
final
mix

A
15
minute
non
stop
mix

by
Tim
Simenon
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THE MAKING OF THE RECORD

Back in September, Record Mirror launched a competition to find an unknown artist who was to be plucked from obscurity and whisked away into the glossy rock 'n' roll world to become a Nineties recording star. The winner was a singer/songwriter from Norwich called **Brother Delphi**. The initial part of the prize was to appear on the first Record Mirror cover of the decade. The second was to go into a top studio to record her own song with a famous producer.

Now you can hear the results on the free **Record Mirror 'Fame And Fortune' EP**, stuck to the cover of this week's issue, on which Brother Delphi's haunting 'I'll Be With You' sits alongside such established Top 20 artists as Happy Mondays, The Beloved and Adamski. Not only that, but when she went with her band into Island Records' Fall Out Shelter studio (provided free by Island MD Clive Banks) in January this year, little did any of us realise that the man twiddling the knobs for her debut vinyl solo appearance would be a top three recording artist when the track came out.

Norman Cook, ex-Housemartin, maestro dancefloor mixer and Record Mirror reviewer extraordinaire, helped Delphi through her first exciting steps in the studio to create the brilliant track you can hear on your free EP.

As Delphi listened closely to every sound coming out of the desk, Norman joked and chatted with her, his laidback style helping everyone to relax. A perfectionist, Delphi was completely at home among the mics and monitors of the Fall Out Shelter.

On the second day in the studio she had a pleasant surprise when her publishing company Polygram Music Ltd sent round a bottle of champagne to celebrate her win.

Her success had also attracted the attention of the media. Radio 1 turned up to do a report on Brother Delphi for their 'News 90' show, hosted by Sybil Roscoe. Not only that, but Delphi also found herself being interviewed by Anglia TV to add to the front cover story the Eastern Evening News had already run on her success in our competition. On top of that, BBC2's 'The Late Show' have also expressed interest in her.

So did Delphi enjoy her first taste of the big time?

"It went really well," she says. "I'm exhausted, but it's been brilliant."

As with all good stories, it doesn't end there. Following her appearance on the cover of Record Mirror, Brother Delphi has had representatives of the biggest record companies beating a path to her door, not just in Britain, but the rest of the world as well.

As you read this, Delphi will be in Los Angeles, guest of the new record label set up by the giant Disney empire. Like all sensible artists though, neither Delphi, nor her manager Chris, are going to rush into anything. A series of low key gigs will follow in the spring, "to show people she can play live," as well as showcasing the wide range and depth of Delphi's material.

When we launched the **Record Mirror '15 Minutes Of Fame' Competition**, we hoped we'd find an exciting new artist with lots of potential for great things who we could help on their way to fame and fortune. Never in our wildest dreams did we expect to discover such a talented singer, writer and performer as Brother Delphi. We're sure this is only the first of many occasions you'll be hearing about her. **Eleanor Levy**

WINNER OF THE RECORD MIRROR

'15 MINUTES OF FAME' COMPETITION



● "WHAT DOES this knob do then?" Norman and engineer Ed get to grips with technology

BROTHER DELPHI

DELPHI SHOTS BY BEN FRENCH



● DELPHI AND her band in rehearsal

● "HAVE YOU heard the one about the Rottweiler . . ." Delphi and producer Norman exchange jokes in the studio



●BROTHER DELPHI: a star in the making



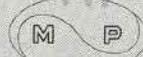
●"AND . . . ACTION! Delphi being interviewed by Anglia TV

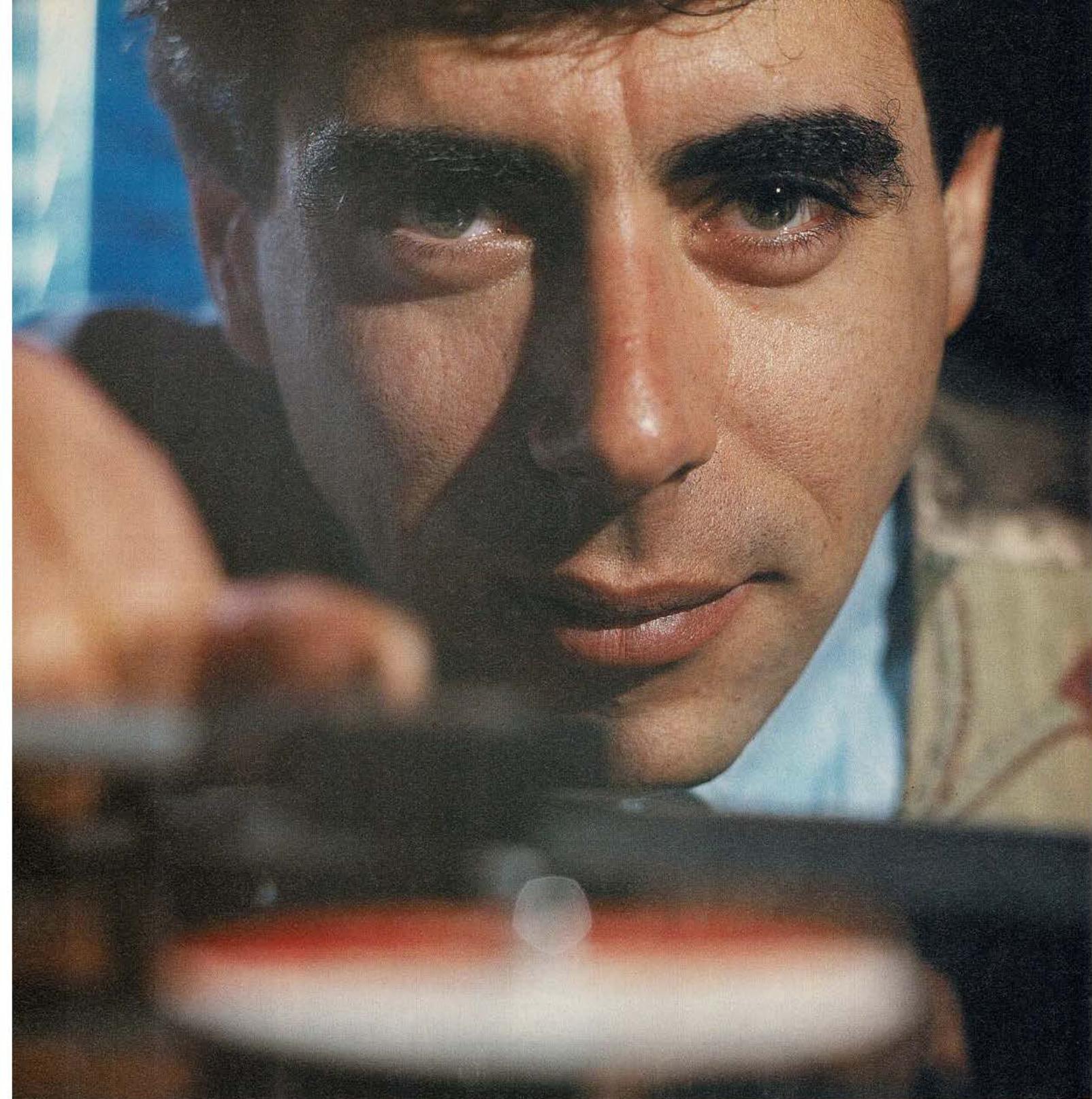
Thanks to the following people for all their help and interest in setting up this competition: Clive Banks and everyone at Island Studios, chart-topping Norman Cook, Ed Buller, Adele and Sonia at Rhythm King, The Beatmasters, Gary Crowley, Martin Heath, Mark Moore, Sybil Roscoe, Chris Ward, Delphi and her band, Simon Hesling, Pat Shepherd and finally, everyone who sent in tapes and gave their time to entering.

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EVERYTHING STARTS WITH AN 'E'
OUT MARCH 5 ON 7" 12" CASSETTE SINGLE





"All the record companies are going 'Oh my god, Gary's a dance jock now, that's all he plays — dance music, and I've got people thrusting anything with a beat on it in my direction'"

HEY

Anyone who loves dance music can't have failed to notice that some strange things have been happening on Radio 1's lunchtime slot 'The Bit In The Middle', presented by Gary Davies.

You'll hear half an hour of non-stop music with a strong dance bias — all of which is a mite puzzling given Radio 1 controller Johnny Beerling's frequent pronouncements that dance music isn't suitable for radio, let alone daytime radio. So what's going on? Is there a change in policy? Has Gary Davies seen the light (that would account for his permanent tan) or is he asking for the sack? We thought it was about time we got to the bottom of it all and found out how it is that Gary Davies has become so devastatingly hip (hop).

"I've always been into good music — rock, dance — whatever it is," says Gary. "There's been no change in policy musically since I took over the lunchtime slot six years ago. I've always been into playing good new music. If you don't believe me, take a look at my playlists from years back and you'll see. There may not have been so much dance music back then, but there wasn't so much good stuff about as there is now.

"I've always had this theory that on daytime radio you don't have to play safe. If you're playing good music in the context of a fun show you can get away with new material and keep your audience. I remember when I first joined Radio 1, Derek Chinnery, who was then controller, said 'Well Gary, what sort of DJ are you? Are you a daytime disc jockey who's going to have fun and games and just play pop or are you a music disc jockey like Kid Jensen or Richard Skinner who's just going to play music?' I said 'Both' and he said 'You can't be'. But you can. I like playing music and I like having fun on air. It seems to have taken six years for people to understand that it's possible to do both.

"You have to remember, though, that just because something works in a club doesn't make it suitable for radio. There are loads more records I'd love to play — Public Enemy for example, or 'French Kiss' by Lil Louis. There's a record that people go crazy to on a dancefloor, but it's not right for radio. By all means use it for talkover music and acknowledge it, even have a bit of fun with it. Whereas 808 State's 'Pacific' is a tune that works well in the clubs and sounds great on radio."

In person, Gary is as laid back and calm as he is on air. His relaxed, smooth voice has made him a bit of a heart-throb with the ladies and the 'housewife' audience over the years, but lately he's also become the talk of the dance music business. Being viewed as the hip 'n' happening DJ simply because he plays dance music brings a wry smile and a snigger from Gary.

"Obviously it's nice and flattering that at last people are taking notice of the music I'm playing, but people always want to pigeon-hole you. I'm playing dance music because it's good music and because it's good radio, in the same way that I still play a lot of rock. But there's this whole hype around dance music. All the record companies are going, 'Oh my god, Gary's a dance jock now, that's all he plays — dance music.' And I've got people thrusting anything with a beat on it in my direction saying, 'Gary you'll love this, it's dance music!'

"The important thing I feel is not to be boring about it. There's a very fine balance between playing new music and losing your audience. If I were to start boasting that this is the show to hear the latest club sounds, this band are the next gods and so on, it would be boring and listeners would be turned off. Sometimes I'll rave about a record because I love music and I get very excited when something new and different comes along. But the important thing is to be entertaining and to remember that not all your audience are really into the music."

It's tempting to think up all kinds of cynical explanations for Gary's apparent conversion to club sounds — jumping on the bandwagon for instance or perhaps it's the producer's choice of music rather than Gary's own. Even fear of losing listeners to the competition. The truth of the matter is that Gary loves dance music and really does know what's happening in the clubs. Before he joined Radio 1, he was entertainments manager for Placemate 7 which owned five discos in Manchester and he was responsible for buying (as well as playing) all the records for the clubs.

"We'd have a pop room, a soul room and so on and I'd play in all of them. The other clubs in Manchester were great then, Slack Alice and Time And Place. I got into the American import scene heavily and was playing stuff like Willie Hutch, Undisputed Truth, Staple Singers and so on. Even from my school days everyone there was into Otis

Redding and Rufus Thomas, so my whole background is in soul and r&b. Now my taste is much wider. I like everything from Van Morrison to 808 State."

And, in the old days as well as now, Record Mirror's James Hamilton was everyone's guide to the latest happening sounds.

"Yeah, I used to read his column, though in fact a lot of us would be ahead of him most of the time because we'd buy all the imports as soon as they came out. It used to piss me off a bit though, when you bought something and then you'd read James' review the next week and he'd say it was a load of crap! He was probably right half the time though."

More recently Gary worked for Sky Television before it was launched in the UK when it was just a European service.

"I presented a Euro chart show, so I got to travel round all the big cities. I'd hear all kinds of really good sounds and watch the European music scene building. When I first went to Ibiza I was knocked out by the clubs there. You could put a lot of it down to the fact that people were on holiday, but the music was great, and I never believed that you could have such a good atmosphere in a club. I'd bring some records back and play them on my radio show and as a result they'd get released here. It had its embarrassing moments though. The show I presented was broadcast with overdubs in the appropriate language, and I was stopped in the street by two girls who were rabbiting on in excited Italian. I didn't speak a word of Italian and they didn't speak English!"

Most people would regard a daytime Radio 1 slot as the pinnacle of achievement for a broadcasting DJ. So does Gary have any further ambitions, will he perhaps follow the inevitable path of all DJs and make his own record?

"Ha ha! No I don't think so. I'd probably fancy having a bash at producing sometime, but not making one. As for ambitions, if you'd asked me when I joined Radio 1 I would have said that three or four years in the job would be fine, because I usually get bored and complacent quite quickly. But it's strange, I've never been bored with this job. Every show I do I love it more. There's a lot of life in me yet, ha ha!"

Dance music seemed to be dirty words at Radio 1, until Gary Davies started pioneering some hot new sounds in his lunchtime show. Tim Jeffery tunes in. Man with the tan pics: Jon Inglelew

DJ!

I CAN DANCE TO THAT

"How much longer can I go on challenging them if they're never going to understand. I might as well just give up and become

Wendy James stands facing the photographer's lens for the hundredth time. She stares past the glass of the camera, the gaze of the man focussing in on her bleached hair and black eyes and out into the wide world looking at the finished print. Her stare says, quite simply, 'f**k you'.

After two years of being Britain's own material girl, pop success and media fascination, with all its accompanying invasion of privacy, Wendy James is facing up to a new decade with the determination that, whatever happens, this time she will remain aloof. Whatever anyone says about her, her band, (or her dress sense), she's not going to care.

"The criticism's not anything anymore," she later confides between mouthfuls of salad sandwich. "It doesn't matter either way. It passes over me. Well, underneath me, actually. Way below me."

Only, of course, you know that it probably does matter. Because Wendy James is obviously someone to whom things matter a great deal. Whether it's the destruction of the ozone layer, the way Transvision Vamp are perceived or the state of the charts, she's not the sort to pass a swift 'no comment' on any subject she feels strongly about. And she feels strongly about a lot.

"As far as I'm concerned, I've always been serious about the things that matter in life," she says in her clear, confident voice that states quite clearly that this is a person who stands no nonsense. "Things such as being good to people, being a generally conscientious human being and not hurting other people. Living in a country that's getting hit by hurricanes every two days — and Nelson Mandela is now free — it is time to get serious: about the future of our planet, about the welfare of other human beings, about the welfare of anything that's living."

"When we hit 1990, literally on New Year's Day, there seemed to be a new attitude and it's growing very quickly. I think people are becoming increasingly serious, but in a happy, positive way, not in a stern manner. It's very much echoed musically in the way De La Soul wrote their album. Very positive — if we all help each other there *can* be a better world."

TIME TO GET

SERIOUS!

"I think it's the newspapers that don't get it. To them there's no difference between Mother Theresa and Samantha Fox. T

The beginning of the Nineties has seen a great time of upheaval. With the events in eastern Europe, the release of Nelson Mandela, a greater awareness of the environment, many people are seeing the new decade as a time of change — a new beginning. In the first of Record Mirror's new series on the major British artists of the moment, WENDY JAMES of Transvision Vamp explains why now is the 'time to get serious'. Interview: Eleanor Levy.

Photos: Coneyl Jay

It's this outspokenness which has typified Wendy James' public image and resulted in her being very much perceived as the archetypal 'mouthy' cow, with comments attributed to her (and fervently denied), attacking the likes of Kylie and "fat women in short skirts", among others. The fact remains that no matter how liberated people think they are, how right on or progressive, the equation of the three Bs remains as true today as ever: Blonde hair and Big mouth = Bimbo.

The length of Wendy's skirt has prompted more column inches, even in the supposedly intelligent music press, than the fact that Transvision Vamp are the only Top 40 band keeping the age-old values of leather jacket, rock 'n' roll rebellion alive. Wendy James might be tempted to quote a fourth B in answer to that. Bollocks!

"It's surely a show of pride," she answers in response to a comment that people seem to completely misunderstand her public displays of over-the-top femininity.

"I've always viewed it as a challenge to their sensibilities," she explains. "I actually think our fans understand that. In a lot of cases, I think it's the media that communicates between myself and the fans — the newspapers — that don't get it. To them there's no difference between Mother Theresa and Samantha Fox. They're both women with tits."

"And that's the way we're all classed. I was thinking about this over Christmas. How much longer can I go on challenging them if they're never going to understand. I might as well just give up and become androgynous. Because obviously, there's no point in sticking to what I believe in because nobody's getting the irony, the strength, the wit, or the power of what I'm doing. They just see it as another girl in a short skirt."

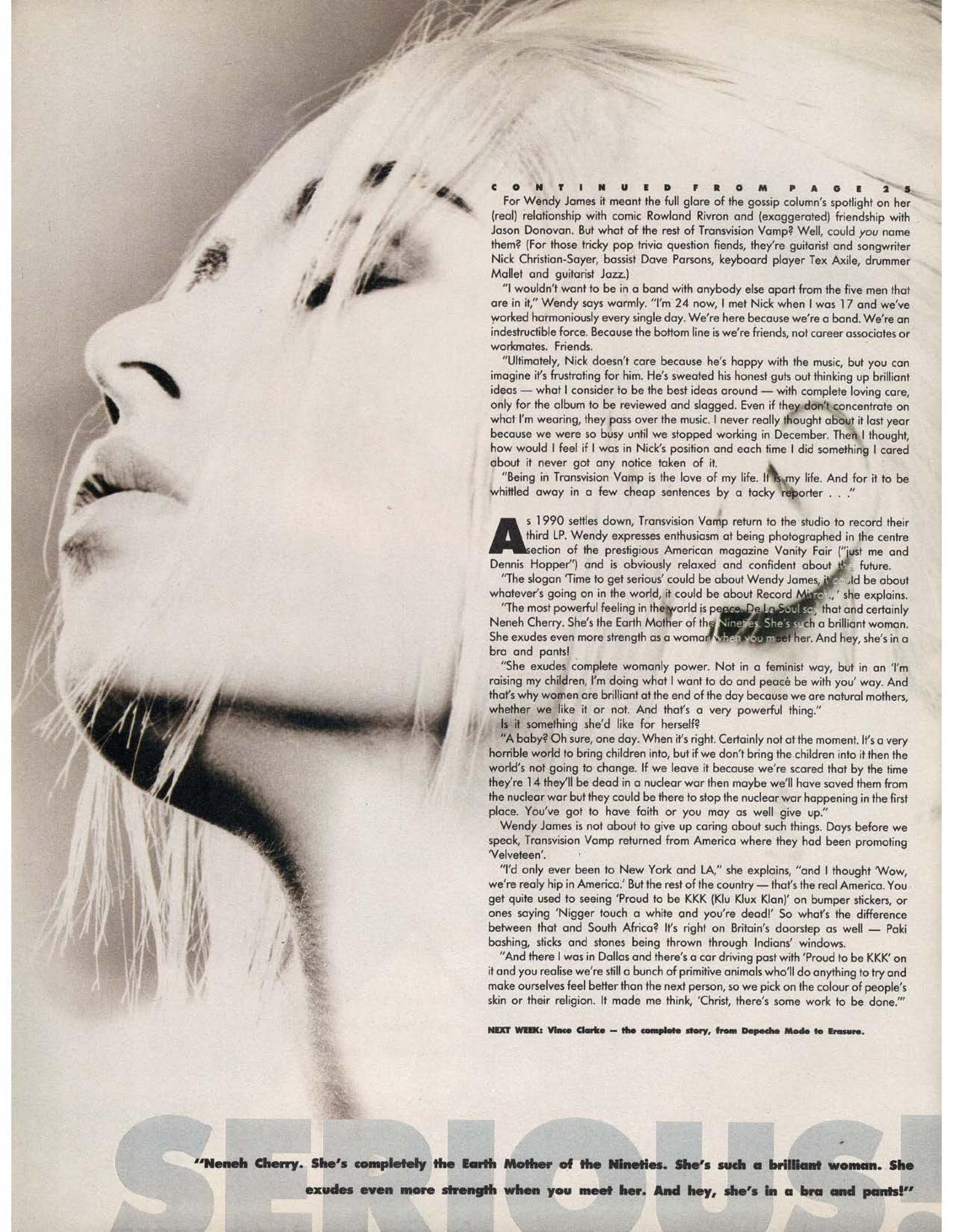
Last year Transvision Vamp went straight into the LP charts at number one with their second LP 'Velveteen'. There then followed a year when they were barely out of the Top 40, a successful world tour and the elevation of Wendy James to pop icon. Probably the most unfashionable band in Britain (no Paul Oakenfold remixes for them) they still managed to preach post-punk pop rock to the few teenagers intent on not growing up the Stock Aitken Waterman way.

C O N T I N U E D O N P A G E 2 6

androgynous"

they're both women with tits"





C O N T I N U E D F R O M P A G E 2 5

For Wendy James it meant the full glare of the gossip column's spotlight on her (real) relationship with comic Rowland Rivron and (exaggerated) friendship with Jason Donovan. But what of the rest of Transvision Vamp? Well, could *you* name them? (For those tricky pop trivia question fiends, they're guitarist and songwriter Nick Christian-Sayer, bassist Dave Parsons, keyboard player Tex Axile, drummer Mallet and guitarist Jazz.)

"I wouldn't want to be in a band with anybody else apart from the five men that are in it," Wendy says warmly. "I'm 24 now, I met Nick when I was 17 and we've worked harmoniously every single day. We're here because we're a band. We're an indestructible force. Because the bottom line is we're friends, not career associates or workmates. Friends.

"Ultimately, Nick doesn't care because he's happy with the music, but you can imagine it's frustrating for him. He's sweated his honest guts out thinking up brilliant ideas — what I consider to be the best ideas around — with complete loving care, only for the album to be reviewed and slagged. Even if they don't concentrate on what I'm wearing, they pass over the music. I never really thought about it last year because we were so busy until we stopped working in December. Then I thought, how would I feel if I was in Nick's position and each time I did something I cared about it never got any notice taken of it.

"Being in Transvision Vamp is the love of my life. It is my life. And for it to be whittled away in a few cheap sentences by a tacky reporter . . ."

As 1990 settles down, Transvision Vamp return to the studio to record their third LP. Wendy expresses enthusiasm at being photographed in the centre section of the prestigious American magazine *Vanity Fair* ("just me and Dennis Hopper") and is obviously relaxed and confident about the future.

"The slogan 'Time to get serious' could be about Wendy James, it could be about whatever's going on in the world, it could be about Record Mirror," she explains.

"The most powerful feeling in the world is peace. De La Soul say that and certainly Neneh Cherry. She's the Earth Mother of the Nineties. She's such a brilliant woman. She exudes even more strength as a woman when you meet her. And hey, she's in a bra and pants!

"She exudes complete womanly power. Not in a feminist way, but in an 'I'm raising my children, I'm doing what I want to do and peace be with you' way. And that's why women are brilliant at the end of the day because we are natural mothers, whether we like it or not. And that's a very powerful thing."

Is it something she'd like for herself?

"A baby? Oh sure, one day. When it's right. Certainly not at the moment. It's a very horrible world to bring children into, but if we don't bring the children into it then the world's not going to change. If we leave it because we're scared that by the time they're 14 they'll be dead in a nuclear war then maybe we'll have saved them from the nuclear war but they could be there to stop the nuclear war happening in the first place. You've got to have faith or you may as well give up."

Wendy James is not about to give up caring about such things. Days before we speak, Transvision Vamp returned from America where they had been promoting *Velveteen*.

"I'd only ever been to New York and LA," she explains, "and I thought 'Wow, we're really hip in America.' But the rest of the country — that's the real America. You get quite used to seeing 'Proud to be KKK (Klu Klux Klan)' on bumper stickers, or ones saying 'Nigger touch a white and you're dead!' So what's the difference between that and South Africa? It's right on Britain's doorstep as well — Paki bashing, sticks and stones being thrown through Indians' windows.

"And there I was in Dallas and there's a car driving past with 'Proud to be KKK' on it and you realise we're still a bunch of primitive animals who'll do anything to try and make ourselves feel better than the next person, so we pick on the colour of people's skin or their religion. It made me think, 'Christ, there's some work to be done.'"

NEXT WEEK: Vince Clarke — the complete story, from Depeche Mode to Erasure.

"Neneh Cherry. She's completely the Earth Mother of the Nineties. She's such a brilliant woman. She exudes even more strength when you meet her. And hey, she's in a bra and pants!"

SERIOUS!

Blue Savannah

ERASURE

7" & 12" Single



IT'S A GAS



● **After unleashing The Beastie Boys on the world, the Def Jam label has now signed white rappers 3rd Bass. But as they release their single 'Gas Face', how are they coping with the allegations that white boys shouldn't rap? Vie Marshall lets off steam**



3rd Bass are not The Beastie Boys, OK? They may be Rush Management and Def Jam's first white rappers since the much publicised boardroom wrangles with The Beastie Boys, when the group switched labels to Capitol. But that's where the similarity ends, right?

The make-up of the two outfits is different — The Beasties are a trio while 3rd Bass are fundamentally a duo (with input from various home boys). The sound is different. But people will insist on drawing parallels.

When The Beasties first emerged, they were pulled up for being white guys 'pirating' black street music. Britain's own Stereo MCs have had to contend with the same problems and even after achieving respect from a large contingent of the hardcore rap fraternity, they were recently booed off stage at the Brixton Academy.

And now there are those who are waiting to take 3rd Bass to task for being whites stealing blacks' music . . . even before they've listened to the group's 'Cactus Album' and before they've heard what they've got to say. Only mid-way through their first month of interviews, it's hardly surprising they're on the defensive.

Who is it that's still perpetuating the myth that if you're black your musical bent automatically leans towards the blues and reggae and that if you're white it leans towards the classical, rock and pop? You don't know? . . . Well I'll tell you, it's the kind of people who attack black rock group Living Colour; the same people who gave Roachford a hard time and the same people who gripe about Mick Hucknall of Simply Red wanting to be a soul singer.

3rd Bass' debut single, 'Gas Face', sees the pair rapping off from two angles. On one hand it's a comical dis to some of the big-wigs in the rap world who they consider to be wack (sub-standard), while on the other hand, it's an attack on those people, who in 3rd Bass's opinion, uphold racial stereotypes or chastise others for doing what comes naturally to them.

Michael Berrin, aka MC Serch, Pete J Nash — Prime Minister Pete Nice and their DJ, Richie Rich (the original Richie Rich — as opposed to British Gee Street artist, Richie Rich) are seated in the offices of Rush Management in uptown New York. Fellow Rush artists, such as Eric B &

Rakim, EPMD and Public Enemy, adorn the walls in poster form and often drop by the office to say 'Hello' . . . or 'Yo!'. LL Cool J has just breezed in and out wearing his customary Kangol hat, but says very little.

3rd Bass haven't made it to the wall yet, but unlike LL they have lots to say.

"If someone cuts him or him," says Richie pointing at Pete Nice and Serch (the two whites in the room) "they're gonna bleed red blood. If someone cuts me or you, we're gonna bleed red too. It shouldn't be about black and white."

"Yeah," chips in Serch. "We hang together in this group. We don't split it up into who's black and who's white. We're all friends too and if someone in the street came up to us on the warpath, be he white or black or whatever, we'll stick together and protect one another."

Serch and Nice got into hip hop through hanging out with black kids in east New York. Serch was hanging out in black neighbourhoods soaking up the culture, while the straight 'A' student, Pete Nice/Nash became ballboy for his high school's basketball team.

"Around about that time rap and basketball went hand in hand," says Pete. "The kids'd be chillin' out playing ball and listening to hip hop at the same time. After the games, the big kids would give me the tapes they'd been listening to . . . that's how I fell in love with the music, by listening to those tapes."

But the two guys weren't to meet for quite some time, MC Serch went on to cut 'Melissa' for Warlock Records and then after being heard on the subway by a girl who said she was the girlfriend of someone in the biz (and wasn't lying), he formed Ilders Records with a guy named Tony D (the boyfriend) and released the tongue in cheek 'Hey Boy/Go White Boy'.

"My manager tried to jerk me . . . so I had to say 'F*** you'," Serch says of his time as a solo artist. However, being 'managerless' wasn't so detrimental to his career. He later went on to support such artists as Big Daddy Kane, Salt-n-Pepa and Doug E Fresh through which he came to the attention of producer Sam Seyer (of Mantronix and Run-DMC fame).

Seyer decided that Serch and Nice would be

much better off if they hooked up. And although they both hated each other at first, within 20 minutes of being in the studio together, the two said 'What the heck', laid aside their differences and remarkably penned their first song together as 3rd Bass, 'Wordz Of Wisdom'.

"The only reason people compare us to the Beastie Boys is because of the colour of our skin. We grew up within black communities and our respect for the people comes out in the music. We feel it in here," says Serch pounding his chest, while Pete Nice is cleaning his suede jacket, pretending he's not listening.

Pete Nice is totally cool. Nothing seems to get him flustered. For the most part of the interview he sits back in his chair, content to let Serch do most of the yabbering. On the few occasions he does speak, he does so through his nose, sounding like Garfield The Cat, or Al Pacino playing 'Scarface'.

"Yo, Serch get yo' dumb f***ing ass in here and do this f***ing interview, you dumb f***ing jerk." Or "Serch man, why you always gotta talk so much f***ing bullshit man?!" And these two are reportedly the best of friends!

"Some people say that we're like the Laurel & Hardy of rap, he's the comedian, I'm the straight man," says Nice. "Sure we can be funny, but we're more than that. If people think it's all about laughs and getting laid they are sadly misguided."

"I listen to this album on my Walkman all the time, not just because I made it but because it's def," says Serch. "It's in the mutha-f***ing pocket man!!"

"It's called 'The Cactus Album' because the cactus survives in an environment where others would wither and die. It actually blossoms in the desert. That situation is similar to ours. We grew up in black environments, we absorbed and embraced the culture and then went into areas where they didn't even consider black people to be human beings.

"We're not trying to get people to see us as black people, that would be stupid. We just hope some people might be able to learn something from our experiences."

OK, the next person to mention the Beasties gets the gas face!

"We hang together in this group. We don't split it up into who's black and who's white"

Renegade Soundwave are three dry West Londoners, whose vivid imagination and laconic humour have provided one of the most surprising hit singles of 1990 in 'Probably A Robbery'.

With help from an immediately memorable cockney lyric and a video shot by the makers of 'The Bill', the band have successfully followed up the critical acclaim they received for 'The Phantom' — a sparse dance track which sampled bits of The Clash's 'White Riot' and became a guaranteed floor-filler at the tail-end of last year.

"We feel pretty good about things at the moment," admits Danny, the most talkative Renegade. "It's great that 'Probably A Robbery' is in the charts, especially when you consider that we didn't use any bogus methods to get it in there."

No appearances on 'Wogan' for these lads it's true, but they've benefitted greatly from generous radio airplay graciously returning the favour by allowing Radio 1's Steve Wright to parody the song. "We were dead surprised to hear that he wanted to do a parody," continues Danny, "but someone phoned us up to ask whether it would be OK. All right, so the geezer's not that great, and personally I felt a little unsure when it was first suggested, but we're not all that bothered really."

Renegade Soundwave have been lurking in the background for a number of years. They originally signed to Rhythm King records, released two singles on the label and contributed a track to its 'Move' LP. The dark and distinctly unmelodic 'Renegade Theme' sat uneasily next to the likes of The Cookie Crew and Gwen McCrae, so the trio moved across the corridors of power to Rhythm King's parent company, Mute.

While recording their debut album, they composed 'The Phantom' in a few spare hours and realising they had a winner on their hands, released it alongside 'Space Gladiator', which appears on the LP. "'The Phantom' revitalised us completely," says Danny. "We literally wrote it in one night and finished it off the next day, which is how we came up with 'Probably A Robbery' too."

"It's strange really," adds vocalist Gary, "because some of the songs on the album have been knocking around in one form or other for three or four years. So with the combination of old and new a lot of it comes over as being quite manic."

'Sound Clash' may surprise those expecting a record full of cockney patter and humorous story-telling. Searching for the perfect one-phrase description, they deny that it has an aggressive or threatening atmosphere.

"Do you feel threatened by it?" asks Gary with some bemusement. Danny offers a different description: "It's got some bollocks to it, if that's what you mean."

At best, the band create powerful and intoxicating songs like 'Blue Eyed Boy', a heavy dub rhythm interspersed with metallic percussion, or fuse a collage of samples to great effect on the overlooked single 'Biting My Nails'. A languid rendition of 'Can't Get Used To Losing You' draws the album to a wry close, making it a veritable mixed bag of trickery.

"It's a good album," says Danny with straight-faced conviction. "It takes some listening to and there's a lot going on underneath the surface. I suppose people expecting more stuff like 'Probably A Robbery' might be surprised, but when they realise how it fits in with the other nine songs, they'll know they're not dealing with a novelty then."



STAND AND DELIVER

Renegade Soundwave are assaulting the charts with 'Probably A Robbery,' but say they're innocent of making a threatening record. Iestyn George examines the evidence

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THIS WEEK

THE NEXT SEVEN DAYS IN VIEW



OLEILA K

R E L E A S E S

Erasure release their single 'Blue Savannah' this week. It's the third single to be taken from their album 'Wild' and the B-side features 'Runaround On The Underground' while the 12-inch also has 'No GDM.' On March 9 at 11pm, BBC 2 will be screening an Erasure concert special recorded at London's Docklands Arena.

Rob 'N' Raz and the delicious Leila K follow up 'Got To Get' with 'Rok The Nation' on March 5. The 12-inch and CD versions feature funky remixes by Swemix.

Halo James follow up 'Could Have Told You So' with 'Baby' on March 5. The B-side features 'All I Need Is Love' while the 12-inch also has 'Just Say That You Love Me'. Halo James are busy in the studio recording their debut album, scheduled for April release.

David Bowie releases a 21 track double album 'ChangesBowie' on March 12. The album features all the lad's greatest hits including 'Space Oddity', 'John, I'm Only Dancing', and 'Diamond Dogs'.

The **Adventures** release their album 'Trading Secrets With The Moon' on March 5. It features their current single 'Your Greatest Shade Of Blue' and other tracks include 'Washington Deceased', 'Love's Lost Town' and 'Desert Rose', which they co-wrote with Lloyd Cole.

The Cult release their single 'Sweet Soul Sister' this week. The 12-inch version is available in a limited edition gatefold sleeve and has a previously unavailable track, 'The River', plus a live version of The Cult classic 'American Horse'.

Carmel release their single 'I'm Over You' this week. It's taken from their album 'Set Me Free' and the B-side features 'Napoli'. Currently rehearsing for a major European tour, Carmel will be playing a one-off date at the London Astoria on March 9.

The Stranglers, who have been doing jolly nicely with their single '96 Tears', release their tenth studio album, appropriately called 'Ten' on March 5. Tracks include 'Sweet Smell Of Success', 'Someone Like You' and 'In This Place'.

Midnight Oil release their seventh album 'Blue Sky Mining' this week. The Aussie rockers will be playing their first live dates here for two years in May appearing at Birmingham NEC May 11 and Wembley Arena May 12.

MC Hammer, Oakland's hip house rapper, releases his single 'Help The Children' this week. His debut album, 'Let's Get It Started,' hit the top 30 in the American charts last year.

1World, who created the remix of Soul II Soul's 'Back To Life' which went to Number One in America, release their own single 'Down On Love' on March 5. The flip side features an instrumental version of the song.

ANNIE TO LEAVE EURYTHMICS?

Rumours that Annie Lennox will be leaving **Eurythmics** to concentrate permanently on social work, have been officially denied.

During an interview with Simon Bates on Radio 1 last week, Annie, who won Best Female Vocalist for the second year running in the Brit Awards, said she felt very strongly about homeless children and wanted to become actively involved with them. But as **Record Mirror** went to press, there was no official news of Annie sacrificing her musical career for social work. "Eurythmics are not splitting up," says a spokesperson. "Dave and Annie have been apart for long periods before and nobody made any comment then."

TELEVISION

WEDNESDAY FEBRUARY 28

Rapido

BBC2 7.40pm

This week, Antoine presents Paul Carrack, Basia, and The Blue Nile.

THURSDAY MARCH 1

The Comic Strip Presents . . .

BBC2 9pm

'Spaghetti Hoops'. A tale of Italian banks, Italian police and an Italian thief who does a bunk with £200 million.

Ben Elton — The Man From Auntie

BBC1 9.30pm

Yep, Ben's back for another week of politics and the odd toilet joke or two.

Film: High Hopes

C4 9.30pm

TV premiere of the highly acclaimed British film directed by Mike Leigh.

FRIDAY MARCH 2

Utterly Brilliant

ITV 4pm

Kiddies programme hosted by Timmy 'I'm Utterly Brilliant' Mallett, the man who makes Simon Parkin seem intelligent.

One Hour With Jonathan Ross

C4 10.30pm

With Mr Ross and company.

Film: Blazing Saddles

BBC2 11.20pm

Starring Gene Wilder as Waco Kid and Mel Brooks as a kosher Indian chief.

SATURDAY MARCH 3

The Oprah Winfrey Show

C4 11pm

With Sly Stallone and Kurt Russell talking about their new film 'Tango And Cash'.

Film: Dr Cyclops

C4 11.50pm

Have you heard the one about the demented scientist who shrinks people and kills them? If not, tune in . . .

Film: The Devil Doll

C4 1.15am

A wrongly convicted man escapes from the sinister Devil's Island and miniaturises people before sending them out to kill his enemies. Watch out for the forthcoming kids show based on the same idea, probably hosted by Timmy Mallett.

SUNDAY MARCH 4

The Media Show

C4 8pm

Introduced by Emma Freud with an exclusive look at the Government's latest anti-drugs campaign and a discussion on the image of gay people on television, with Esther Rantzen, Simon Fanshawe and Pam St Clements.

MONDAY MARCH 5

Snub TV

BBC2 6.30pm

Interview with Gerard Langley, singer with R.E.M favourites The Blue Aeroplanes, plus live action from Wolfgang Press, Silverfish and Kit.

TUESDAY MARCH 6

Rock Steady

C4 10.30pm

Featuring Van Morrison, The Notting Hillbillies and soul singer David Peaston.

(Nick Duerden)

NEWS PLUS FIGHT FOR YOUR RIGHT TO PARTY!

A national rally organised by the **Freedom To Party Campaign** is planned for Saturday March 3rd, with twin protests against Conservative MP Graham Bright's Private Members Bill, to be held in London and Manchester.

Mr Bright, member for Luton South, has proposed the Entertainments (Increased Penalties) Bill in a bid to 'increase the penalties for certain offences under enactments relating to the licencing of premises or places used for dancing music or other entertainments'. In laymen's terms, this spells very bad news for the organisers of all-night raves around the country. If the bill is passed (and it allegedly has the full support of the government), it means that individuals may face fines of £20,000 and a six month prison sentence for promoting an illegal all-night event.

Last summer's spate of organised raves saw frequent attempts by the police to close them down or deter people from reaching the venues by setting up roadblocks and closing exits off main roads. As this action was implemented through a variety of archaic and tenuous public order laws, Mr Bright's bill intends to update legislation enabling the police to tackle head on what is considered to be a

potential problem of civil unrest.

Tony Colston-Hayter and Paul Staines, prominent members of the Freedom To Party Campaign and authors of the pamphlet 'Let The Dance Go On', believe that the bill poses a fundamental threat to civil liberties: "The menace of 'acid house parties' is taken for granted by politicians, most tabloid newspapers and the police . . . The police, under pressure from the press, have employed roadblocks, helicopters, undercover intelligence units, surveillance teams and massive amounts of manpower to counter 'the menace'."

These near-military style exercises to stop organised parties going ahead, seem to hinge on the media's coverage of the dance phenomenon, particularly the tabloid newspaper's allegations that raves are denizens of vice, full of drug-pushers and criminals. 'Let The Dance Go On' concedes that drugs are part and parcel of these events, but firmly refutes the claim that organisers of raves are instrumental in supplying Ecstasy and LSD: "The sad fact is that wherever young people gather, drugs will be available," they say. "Drugs can be found in suburban discos and exclusive nightclubs frequented by the rich and famous . . . It is our honest belief, based on experience of convential nightclubs and all-night

dance parties, that the availability of drugs at both is comparable . . . If the prohibition of parties is based on the availability of drugs, it could equally be extended to conventional nightclubs."

Recommendations made by The Freedom To Party Campaign call for the de-regulation of present licencing laws, allowing clubs to stay open later and ask the authorities to reassess their view on warehouse parties and raves, granting special one night licences for functions that adhere to the safety standards prescribed by law. Some local authorities appear more sympathetic to the needs of ravers than others. London's Lambeth Council have allowed Karma Productions to stage 'Energy' at the Brixton Academy, granting them a licence to remain open until 6am, while Brixton's Fridge application for a special 6 o'clock music and dance licence is also being seriously considered.

The 'Freedom To Party Campaign' expects up to 20,000 ravers to voice their protest against the bill at both demonstrations. For further details, phone 0836 405 411.

●As part of the Freedom To Party Campaign, a protest single has been released by Production House Records. 'All We Wanna Do Is Dance' by The

House Crew is a typically poignant house track that hopes to spread the gospel nationwide.

●The recent Freedom To Party rally at Trafalgar Square attracted several thousand people despite the pouring rain



PHOTOFO YIKON PHOTOGRAPHIC

NITZEREBSHOWTIME

NE

9 TRACKS FOR THE YEAR 90 / ANALOGUE / DIGITAL / CASSETTE / MUTESTUMM72

THIS WEEK

NEWS PLUS
BY IESTYN GEORGE



TURNING JAPANESE?

All four members of Japan, role models for an entire generation of New Romantics, are currently back in the studio together working on new material. Although it's not certain that they'll be relaunching Japan as an ongoing concern, a spokesperson for David Sylvian says things are going "swimmingly well".

MAJOR MOVE FOR JAMES

James, the only non-flares-wearing Mancunians in the world, seem poised to sign to Phonogram, home of the hits for Bon Jovi, Tears For Fears and The House Of Love. For Tim Booth and his cohorts, this is the latest round in a game of musical chairs that has seen the band release records with Factory, Sire and independent stalwart Rough Trade.

FILM

'CINEMA PARADISO'

This story of a film director's childhood friendship with the local projectionist in Sicily is probably the most emotionally draining film you'll see all year. Anyone who loves the cinema will identify with the little boy's amazement as the projectionist reflects the picture out of the projection room and onto the side of a nearby building.

'BLAZE'

Paul Newman stars in the true story of ageing Louisiana governor Earl K Long, whose affair with a stripper by the name of Blaze Starr (Lolita Davidovich) rocked the state and ruined his career. Newman gives a big, brash performance as the politician who refuses to compromise either his 'radical' beliefs (voting rights for blacks) or his promiscuous sex life.

'THE WAR OF THE ROSES'

Michael Douglas, Kathleen Turner and Danny DeVito are reunited ('Romancing The Stone', 'Jewel Of The Nile'), but this time Mike is being directed by Danny. You can tell. DeVito's perverse sense of humour dominates the film. The story is basically a bitter power struggle between a married couple who find increasingly vicious ways of venting their spleens. Painfully funny.

THE NEW SINGLE HOLD BACK THE RIVER

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BACK
THE RIVER
WORLD
TOUR
06/89



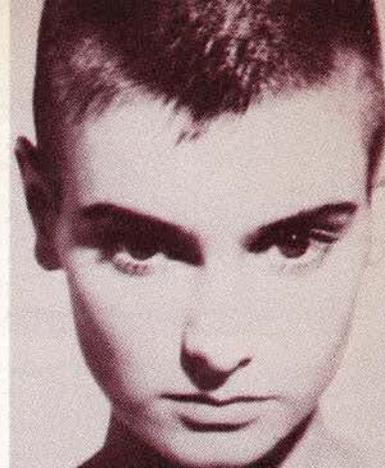
THE PRECIOUS ORGANISATION



THIS WEEK

BY ROBIN SMITH

OSINEAD O'CONNOR



RM DIARY T O U R S

who's on where this week WEDNESDAY FEBRUARY 28

Lloyd Cole, Hammersmith Odeon
Stranglers, Newcastle City Hall
Tanita Tikaram, Belfast Whitla Hall

THURSDAY MARCH 1

The Fall, Poole Arts Centre
Boogie Down Productions, Reading University
The Creatures, London Town And Country
Stranglers, Wolverhampton Civic Hall

FRIDAY MARCH 2

Stranglers, Bradford St George's Hall
Tanita Tikaram, Dublin Stadium
The Fall, Bristol University
Boogie Down Productions, Southend Cliffs Pavilion
The Creatures, London Town And Country

SATURDAY MARCH 3

The Fall, Coventry Polytechnic
Tanita Tikaram, Dublin Stadium
Boogie Down Productions, Manchester International 2

SUNDAY MARCH 4

The Fall, Norwich UEA
Everything But The Girl, Nottingham Royal Centre
The Mission, Liverpool Royal Court
Boogie Down Productions, Birmingham Hummingbird
Lloyd Cole, Portsmouth Guildhall
Stranglers, Aberdeen Capitol

MONDAY MARCH 5

Stranglers, Edinburgh Playhouse
Everything But The Girl, Cardiff St David's Hall
Yargo, Bradford University

TUESDAY MARCH 6

Stranglers, Carlisle Sands Centre
Everything But The Girl, Bristol Colston Hall
The Fall, Manchester Hacienda
The Mission, Dublin SFX
Boogie Down Productions, Norwich UEA

Sinéad O'Connor, currently enjoying some long-overdue success with 'Nothing Compares 2 U', releases her second album, 'I Do Not Want What I Haven't Got' on March 12. It contains 10 new tracks including 'Black Boy On A Moped', 'Stretched On Your Grave', as well as the current Prince-penned hit.

Sinéad goes on tour next month and you can catch her at the following venues: Cornwall Coliseum April 14, Birmingham Aston Villa Leisure Centre 16, Brighton Centre 18, Newport Centre 20, Manchester Apollo 21, London Hammersmith Odeon 24. Tickets are priced from £8 to £9.50 and are on sale now, so hurry.

Lisa Stansfield, recently voted Best Newcomer at the Brit Awards, has lined up some dates for her first ever solo tour. She'll be playing Glasgow Barrowlands April 19, Newcastle City Hall 20, Sheffield City Hall 21, Newport Centre 22, London Dominion 24, 25, Birmingham NEC 29, Nottingham Royal Centre May 1, Manchester Apollo 2.

Norman Cook's International Roadshow, featuring Lindy and Lester from Beats International, will be playing a one-off date at Newcastle Mayfair on March 8. More dates are expected to follow.

The Blue Aeroplanes have changed the dates to three of their forthcoming concerts as follows: Leicester Princess Charlotte is now on March 8, Bristol Bierkeller 14, London Astoria 22.

Belinda Carlisle will be playing dates in the summer at Birmingham NEC May 26, Brighton Centre 28, Bournemouth International Centre 30, Wembley Arena 31, Glasgow SECC June 6, Manchester Apollo 7, 8.

The Kevin McDermott Orchestra, who have just returned to these shores following a Stateside tour supporting The Alarm, are to play three dates at London's Borderline on March 8, 15 and 22.

Inspiral Carpets, who release their rather wonderful single 'This Is How It Feels' on March 5, embark on their biggest tour to date next month to coincide with their debut album. See them at Dublin McGonagles April 22, Belfast Queens 23, Glasgow Barrowlands 24, Liverpool Royal Court 26, Leeds University 27, Sheffield Octagen 28, Newcastle Mayfair 30, Nottingham Rock City May 1, Birmingham Hummingbird 2, Norwich UEA 4, London Brixton Academy 5, Cambridge Corn Exchange 8, Brighton Top Rank 9, Cardiff University 10.

The Red Hot Chili Peppers have added two extra dates to their current UK assault, playing Nottingham Rock City March 7, London Astoria 8.

The Fat Lady Sings, the very popular Irish act on the brink of success over here, will be touring this month. They will be appearing at Dundee Bar Chevrolet March 4, Glasgow King Tuts Wah Wah Club 5, Paisley Studio 6, Edinburgh Venue 7, Newton Abbot Seal Hayne College 9, High Wycombe Nags Head 10, Cardiff University 21, London Town And Country 23, Leeds Duchess of York 25, Stockton-on-Tees Dovecot Arts Centre 31.

They Might Be Giants have just announced an extra date to their tour at London's Powerhaus March 8.

MORE MANDELA NEWS

The massive open air concert celebrating the release of **Nelson Mandela** now looks likely to take place at Wembley Stadium on Easter Monday. Nelson is making plans to be there himself but as **Record Mirror** went to press, the line-up of who he will be watching still hadn't been officially confirmed. It's likely though that **Simple Minds** and **Stevie Wonder** will be appearing and there should be more news soon. ●Simple Minds have parted company with keyboard player Michael MacNeil, but who his replacement will be isn't yet known.

SOUL II SOUL WIN

After being ignored in the Brits Awards, **Soul II Soul** picked up two trophies at the annual Grammy Awards in Los Angeles last week. The London band picked up awards for best band and best single for 'Back To Life' in the rhythm and blues section. Milli Vanilli took the award for best new artists and Paul McCartney was presented with a special lifetime achievement award.

VISION ON

TV, VIDEO, FILM
EDITED BY TIM NICHOLSON

MOORE ON TELEVISION



I hate to get all matey and 'Hey, come along with me readers, don't be afraid-ish, but I can't tell you about the interminable hours I've watched 'The Hitman & Her' (ITV, Saturday) in the last month without first explaining that my new video has some sort of default option which apparently involves randomly recording crap programmes in the middle of the night. Anyway,

let me be the last to tell you the news: 'TH&H' is a horrid thing. If this programme were an item of clothing it would be a Top Man Acid Rave Collection acrylic paisley Leeds United team shirt sponsored by Yardley Gold with blue-eyeshadow and Malibu stains on it.

Elsewhere in the great mass of small-hours small-timers, nestling among the 24-hour chatline ads and the 'I had an interview for 'Look North' once' link people, I came across 'Quiz Night' (Thames, nightly). This is a show that gives an opportunity for the members of pub teams to show that they don't know the longest river in Australia and that their names are Graham and Mike.

Only one programme is more shaming for children whose fathers appear on it. 'Oh Mummy look, it's Daddy! He must have got back from holiday early!' goes up the cry as the 'Crimewatch' (BBC1, Thursday) photocall commences. Unless that's you or a close relative in a rather unorthodox pose with the Securicor chap, the worst bit about 'Crimewatch' is Aladdin's Cave. This is, of course, because of that sweaty-palmed fawner in the bow tie who imagines the rightful owner of the eight-foot-tall Buddha-shaped cake stand will only recognise it if a pathetic link is contrived between it and a Constable landscape: "And from a very large statue to a rather smaller thing with not quite so many bumpy bits."

The best bit remains the crimewatchers themselves. "The conman is invariably a man," stammers a shifty-eyed Crime Prevention Officer, "but he may quite often be a woman or a child." The Super who does the reconstructions apparently enjoys injecting a touch of the absurd. "We believe the one in the balaclava hijacked the Cavalier in Virginia Water. The other may be left-handed". Do sleep well now. And don't have nightmares, will you. **TSP Moore**

THEATRE

A CLOCKWORK ORANGE, 2004

Barbican Theatre, London

If you thought the Royal Shakespeare Company was all about Hamlet and Macbeth, then Anthony Burgess's controversial 1962 novel, 'A Clockwork Orange', might seem a strange choice for their latest production. It's a chilling tale of Alex, a 15-year-old schoolboy played by Phil Daniels, who narrates his story in 'Nadsat', a teenage language derived from Russian and English.

Alex spends his evenings in the Korova Milk Bar, all pasteurised drugs and wacky, disjointed dancers, before joining his fellow 'droogs', all impeccably dressed in black, for a spot of indiscriminate beating, mugging and rape, and the occasional, sickly choreographed gangfight.

The constant pursuit of the ultimate 'horror show' eventually leads to Alex's conviction for murder. In prison he becomes the first recipient of a radical aversion therapy, which leaves him vomiting and helpless at the mere thought of violence. When he is released, 'cured', he is unable to defend himself against his previous victims, now all seeking revenge.

By this point, sadly, the play has started to show signs of flagging, as the previously gripping and

ambiguous storyline gives way to a plodding, literal, moral and political debate of negligible subtlety.

Even so, visually it is a stylish and impressive production, thanks to Richard Hudson's stark red set, with its gigantic white milk bottle and angle-poise lamp looming overhead. The music, written by The Edge and Bono, helps create the pervading sense of fear and tension, with a gentle menace, and intensifies the shocking ballet of violence with thundering outbursts. The soundtrack is a mixture of eerie guitars, drums and synthesised Beethoven, with a quirky arrangement of Heaven 17's 'Fascist Groove Thang' thrown in.

Comparisons with Stanley Kubrick's 1971 film version (withdrawn in Britain by the director since 1972) are inevitable. Kubrick chose not to film the final chapter of Burgess's novel, regarding it as being too bland and optimistic. The final, overlong, monologue of the play suggests Kubrick was right.

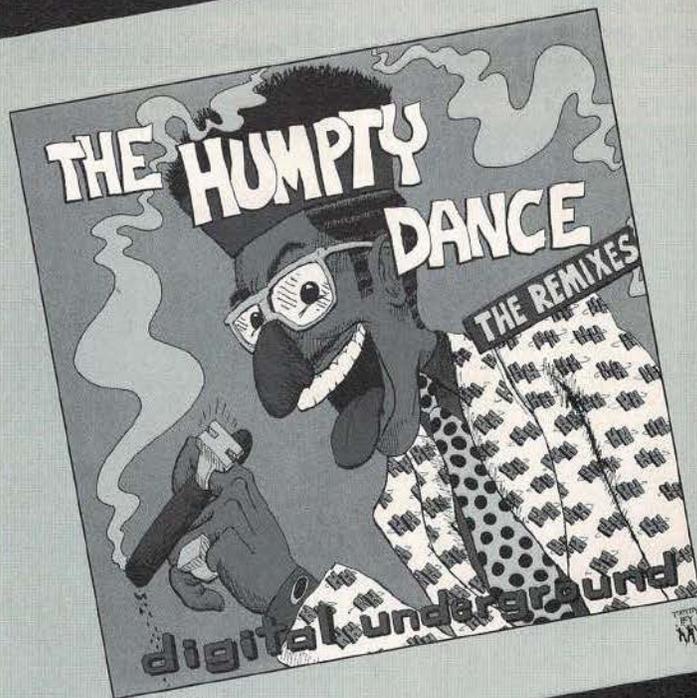
This production has little of the film's sinister and relentless violence, at times coming dangerously close to pantomime. See it if you can, but don't stay for the end. **Jane Phillips**



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LETTERS

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

FELLY HARD OF HEARING

■ In **Record Mirror** dated February 17, the interview with Ya Kid K pointed out that she had actually sung on 'Pump Up The Jam' as well as on 'Get Up', and not Felly, as was stated on the record cover. The writer went on to suggest that even a four-year-old with hearing difficulties would be able to tell that the same vocalist appeared on both records.

However, in **Record Mirror** dated January 27, Iestyn George reviewed 'Get Up', saying that Ya Kid K sounds equally characterless as the previous vocalist, Felly. So, who is this Iestyn George — a three-year-old with hearing difficulties?

Iain Grant, Newcastle

● Due to the high altitude here at **Record Mirror Towers**, Iestyn found that low-flying aircraft interfered with his hearing aid, and he was therefore unable to distinguish between the two vocalists. Iestyn now works from home — on the ground floor.

MEATY TOP 10

■ I have compiled my favourite Top 10 Phil Collins food singles, which I hope you find worthy enough for your Letters Page.

- 1 In The Eclair Tonight
- 2 You Can't Curry Love
- 3 I Fish It Would Rain Down
- 4 Steak Me Home
- 5 One More Bite
- 6 A Gravy Kind Of Love
- 7 Peasy Lover
- 8 If Leaving Meat Is Easy
- 9 Another Date In Paradise
- 10 Pie Missed Again

Karl Blanch, Louth, Lincolnshire

● Conclusive proof that owning several Phil Collins albums results in minds like this. Amazing.

ANYONE FOR LLOYD?

■ Are you crapped off by all the attention given to any prat that comes

from Manchester? Why is it that any group created in the above city is esteemed as talented. I don't know, words fail me . . .

But what I do know is that there is an utterly fantastic record by a non-Manc called 'No Blue Skies'. Take a listen so as not to forget what music is all about. I dare not mention the artist's name for fear of bringing dishonour by putting it alongside such untalented, shallow and completely ugly people.

This man oozes charisma and has more talent than Happy Mundanes, The Uninspiring Carpets, and The Stoned Roses put together.

PS: You could always be generous and print a photo of the Grebo himself.

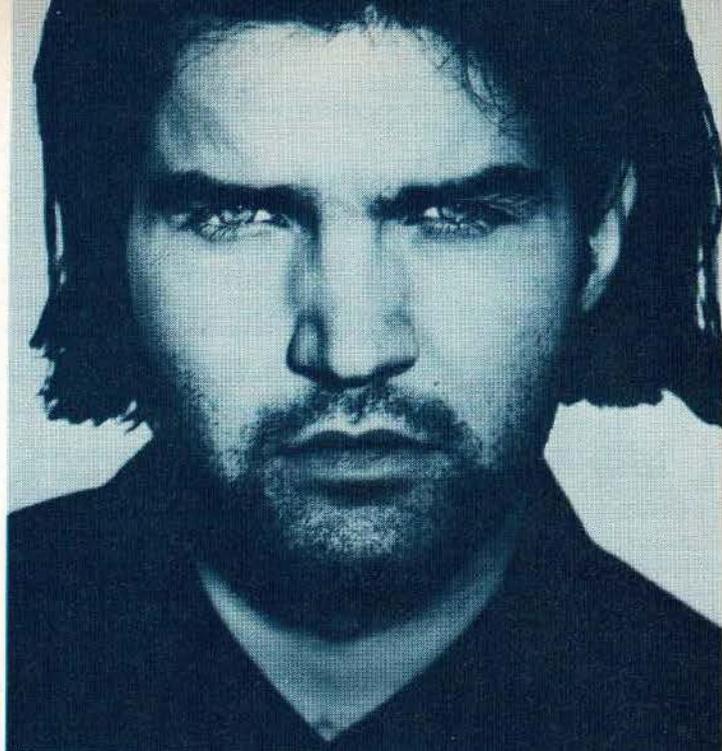
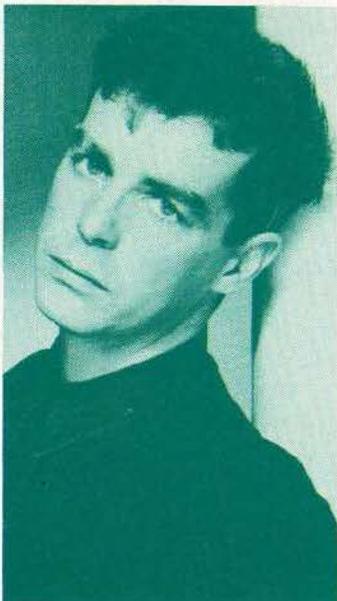
From an Anti-Manc

● The 'I-Love-Lloyd-Cole-Very-Much' Appreciation Fund starts here. All donations gladly accepted.

. . . AND NOT FORGETTING NEIL

■ Re: Letter from Miss Marsten concerning our Neil Tennant.

Hate to tell you this honey, but if



● LLOYD COLE: "Martika's hair and George Michael's stubble — I can't fail"

our Neil wants to claim his affections publicly for someone, then he's going to do it pour moi, as my 'sonnet' to him, as published in **Record Mirror** last year, will testify.

Love, light and Neil!

Daz, the greatest Pettie going

● We would be most grateful if future fan mail could be directed to the 'celebrities' themselves, and not to us. Thank you.

HEAVY METAL FAN IN SHOWER SHOCK!!

In response to Al of Argyll's letter (**Record Mirror** February 17), I feel deserve a right to reply. Why? Because I am a loyal Iron Maiden fan, who obviously has an interest in other types of music. I say obviously Al, because if you haven't already guessed it, I read **Record Mirror**.

To the best of my knowledge, I am neither 'smelly' nor a 'neanderthal'. I take a shower every day (making sure to wash behind my ears and between my toes) and I know at least 200 words, a large proportion of which are multi-syllabled.

So what can we draw from this Al? Am I a liar, or are you a complete prat? I tend to lean towards the latter,

and so in closing, I would like to say that I hope the fleas of a thousand camels infest your nether regions!

Oh, by the way, one of the non-heavy metal groups I like is New Order. I hope that worries you for the rest of your life.

Paul Chatterton, Tottenham, London

● Poetic justice perhaps, Al?

AN INTERESTING(?) LETTER FROM DOWN UNDER VIA NORTHAMPTON

■ I have just come home from an amazing holiday in Australia and I was shocked to see that some of their excellent talent hasn't reached our shores yet. These include two 'Sheilas' called Jenny Morris and Kate Ceberano, and then there's a group called The Chantoozies, an outfit called Indecent Obsession, as well as Kylie and Jason, of course!

But did you know that the hottest female singer in Oz at the moment is Debbie Gibson?

Please could you feature a regular Oz chart so I know where all these brilliant bands are?

Dean Gotch, Northampton

● Um, no.

● NEIL TENNANT: "I hate playing goalkeeper"

'Feeling Good' Pressure Drop

Touch 1, 2 and 3

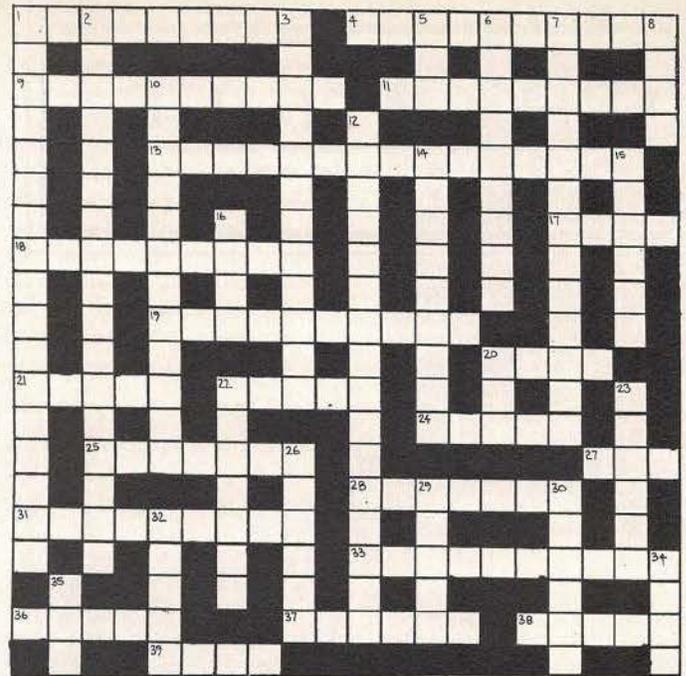
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ACROSS

- 1 'Hey You' they've made their chart debut in 1990 (9)
- 4 See 15 down
- 9 Group 'Getting Away With It' (10)
- 11 If you didn't believe this group were going to be successful they 'Could Have Told You So' (4,5)
- 13 Sam Brown wanted somebody to help her in court (3,1,3,1,7)
- 17 Dressed in red by Chris DeBurgh (4)
- 18 Reason For Then Jerico's 1987 hit (3,6)
- 19 The best selling single of 1989 (4,2,4)
- 20 '--- Or Without You' U2 hit (4)
- 21 Watford FC Chairman (5)
- 22 Mr Cochran could have been the leader of the Hot Rods (5)
- 24 Richard's sister in The Carpenters (5)
- 25 Poetic group who hit the charts in 1988 with 'Roses Are Red' (3,4)
- 27 See 30 down
- 28 The Eurythmics tried to bring something back in 1989 (7)
- 31 Ultravox told us of 'Love's Great -----' (7)
- 33 'Sweet Love' singer (5,5)
- 36 Fish had a big one (5)
- 37 Bros relation (6)
- 38 She wants us to 'Listen To Your Heart' (5)
- 39 'Put Your Hands Together' for this group (1,3)

DOWN

- 1 Crowned on January 1st (5,2,3,3,4)
- 2 Martika reporting on an earthquake (1,4,3,5,4)
- 3 A Jive Bunny Number One; the second best selling single of 1989 (5,3,4)
- 5 Where Debbie was French kissin' (1,1,1)
- 6 What the Fine Young Cannibals had going for them in 1989 (4,5)
- 7 A sign so Belinda knows you're home (5,1,5,2)
- 8 'Another One Bites The ----' Queen hit (4)
- 10 Group trying to 'Pump Up The Jam' (12)
- 12 A warning from A-ha not to wander (4,2,5,5)
- 14 Sign left by Enya in the LP charts (9)
- 15 & 4 across Singer who wants us to 'Sit And Wait' for him (6,10)
- 16 Latest long player from 22 down (4)
- 20 Live and hostile Springsteen hit (3)
- 22 Vince and Andy (7)
- 23 Coldcut told them to hold on (6)
- 26 Phil Oakey and Giorgio Moroder will always be 'Together In Electric -----' (6)
- 29 Heard from the beehive (5)
- 30 & 27 across What Cliff's going to do for support (4,2,3)
- 32 Talking Heads recorded this LP with no clothes on (5)
- 34 Deacon Blue's gone kid (4)
- 35 How many reasons does Jason need (3)



X - W O R D

ANSWERS TO FEBRUARY 3

ACROSS: 1 Going Back To My Roots, 8 Talking Heads, 9 Warning, 10 Orange Crush, 12 Lil Louis, 15 Atlantic, 16 Living In Sin, 17 Pop Art, 19 Blast, 20 Sweet Jar, 21 Winner, 23 Rah, 24 Sun King, 26 Shame, 29 Hazy Shade, 32 Lucky, 35 Wanted Dead Or Alive.

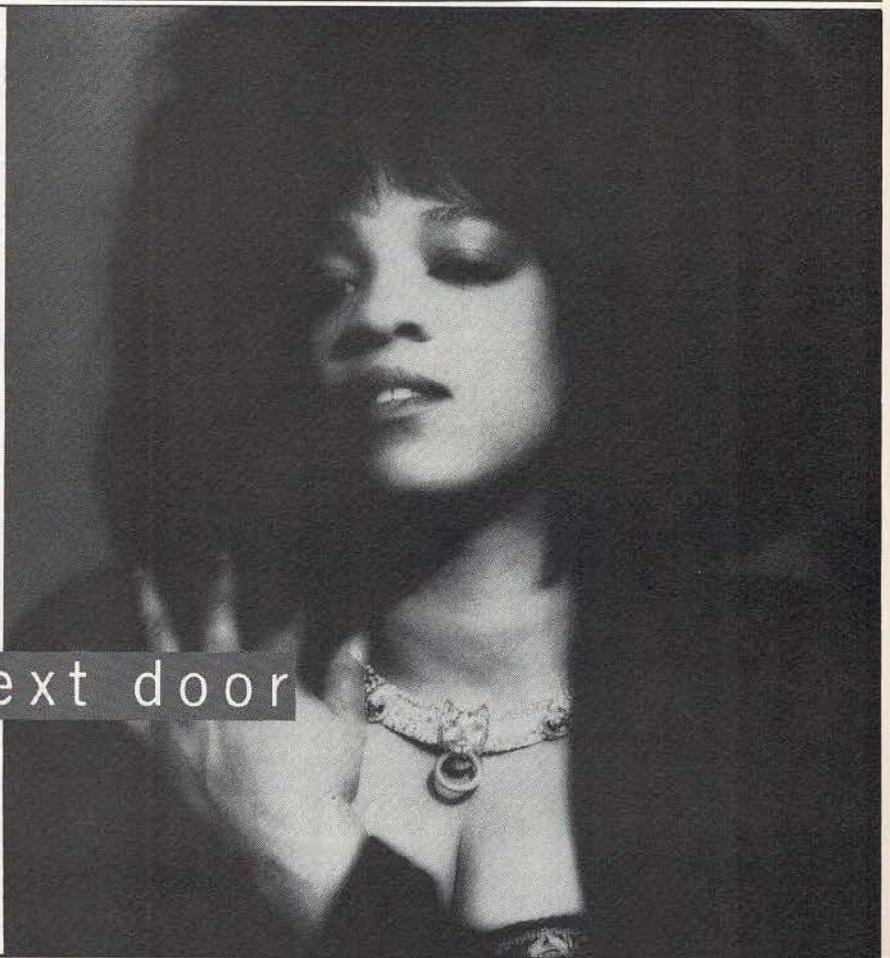
DOWN: 1 Got To Have Your Love, 2 I'll Sail This Ship Alone, 3 Going Underground, 4 That's All, 5 Mash 6 Tango In The Night, 7 Infinite Dreams, 11 China Crisis, 13 Lightning, 14 Avalon, 18 Thorn In My, 22 Fish, 25 Pete, 28 Slave, 30 Andy, 31 Side, 33 Kick, 34 Sex

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CHARTFILE

BY ALAN JONES



●ANNIE LENNOX: "How do you like our new range of ski wear, trendy or what?"



Following Best British Male Artist **Phil Collins'** performance of Best British Single 'Another Day In Paradise' on the televised Brit Awards show sales of his latest album, '... But Seriously', soared again last week.

The album debuted on 5 December 1989, and has spent all but one of its 14 weeks on the chart at number one — it was overhauled briefly by **The Christians'** 'Colours' — and has now been at number one longer than any album since **Dire Straits'** 'Brothers In Arms' completed its 14 week tour of duty in 1986, and seems likely to overtake it in a fortnight.

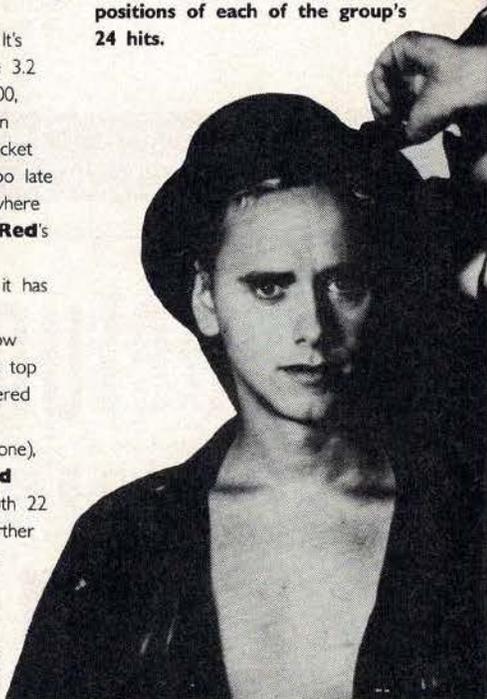
Some observers believe that '... But Seriously' will also challenge 'Brothers In Arms' status as the best-selling album ever in Britain. It's already more than halfway to the 3.2 million target, having sold 1,700,000, just 100,000 fewer than Phil's own best-seller thus far, '1985's 'No Jacket Required', and, though released too late to top the 1989 sales rankings, where it finished third behind **Simply Red's** 'A New Flame' and **Jason Donovan's** '10 Good Reasons', it has now outsold both.

In his own right, Collins has now spent a total of 21 weeks at the top of the album chart, a figure bettered only by four soloists — **Elvis Presley** (49 weeks at number one), **Cliff Richard** (27 weeks), **Rod Stewart** and **Bob Dylan** (both 22 weeks) — and Phil's scored a further eight weeks in pole position as a

member of **Genesis**.

'... But Seriously' is proving as tenacious a chart topper on the continent as it is here, and is currently number one everywhere in Europe except Holland, where it continues to play second fiddle to **Supertramp's** 'The Very Best Of . . .', Denmark where it can't quite match local talent **Anne Linner's** 'Min Sang' and Greece, where it takes bronze medal position in an all-British top three behind **Chris Rea's** 'The Road To Hell' and **Tanita Tikaram's** chart-topping 'The Sweet Keeper'.

●A casual mention last week that 'Enjoy The Silence' was **Depeche Mode's** highest ever chart entry brought a shoal of letters from fans of the group, half refusing to believe they'd never had a single enter the chart in a higher position, the other half accepting it, but requesting documentary proof. For them all, here's our exclusive recap of the entry positions of each of the group's 24 hits.



●DEPECHE MODE: "One bad word about Basildon . . . I'm warning you, just one"

The COVERGIRLS

WE CAN'T GO WRONG

US SMASH HIT



TITLE	ENTRY POSITION	DATE	HIGHEST POSITION
ENJOY THE SILENCE	17	17 Feb 90	▲
IT'S CALLED A HEART	21	28 Sep 85	18
NEVER LET ME DOWN AGAIN	22	5 Sep 87	22
STRIPPED	23	22 Feb 86	15
STRANGELOVE	23	9 May 87	16
MASTER AND SERVANT	24	1 Sep 84	9
A QUESTION OF TIME	25	23 Aug 86	17
PERSONAL JESUS	25	9 Sep 89	13
SOMEBODY/BLASPHEMOUS RUMOURS	26	10 Nov 84	16
PEOPLE ARE PEOPLE	29	24 Mar 84	4
A QUESTION OF LUST	29	26 April 86	28
GET THE BALANCE RIGHT	32	12 Feb 83	13
SHAKE THE DISEASE	32	11 May 85	18
BEHIND THE WHEEL	32	9 Jan 88	21
THE MEANING OF LOVE	34	8 May 82	12
EVERYTHING COUNTS (LIVE)	34	25 Feb 89	22
LOVE IN ITSELF 2	35	1 Oct 83	21
SEE YOU	40	13 Feb 82	6
EVERYTHING COUNTS	41	23 Jul 83	6
JUST CAN'T GET ENOUGH	44	19 Sep 81	8
LEAVE IN SILENCE	52	28 Aug 82	18
NEW LIFE	55	13 Jun 81	11
LITTLE 15	61	28 May 88	60
DREAMING OF ME	75	4 April 81	57

▲ indicates still rising

A couple of observations: Depeche Mode's very first hit, 'Dreaming Of Me', debuted in the lowest possible position (number 75) . . . Half of the group's 24 hits have entered the chart between numbers 22 to 32, including 'Never Let Me Down Again', which (uniquely) never advanced beyond its debut position of number 22 . . . 'New Life' spent longer on the chart (15 weeks) than any other Depeche Mode hit, and took longest to reach its peak, climbing every week until it reached number 11 on its ninth week in the chart.

●Writing in another music paper, **Pete Waterman** was right to bemoan the lack of recognition for SAW recording acts in this year's Brit awards. However, I must take issue with his comments about **Jason Donovan**, whom he nominated as Best British Male Artist, while taking a sideswipe at "those smart-Alecs saying Jason's from Oz. I'd like to inform you that he holds a British passport."

So what? He was born and raised in Australia. He has never lived in Britain, and, as far as I know, has no intention of ever settling here. I can only presume that the reason he took out a British passport (as he's entitled to do, because his father was born here) was to work here as and when he pleases without the formality of applying for a work permit. For him to be nominated as Best British Male Artist is preposterous. So too is **Annie Lennox's** award as Best British Female Artist. Annie is a brilliant singer, but even if 'We Too Are One' had been a magnificent album studded with number one singles she shouldn't have been nominated. She is part of **Eurythmics**, and as such qualifies with partner **Dave Stewart** for the Best British Group category. She has never made a solo single, and should therefore not be included in a category with those who have. It's not fair that singers with groups get two bites at the

CHARTFILE USA

●Though out of favour in Britain, where 'Sacrifice' peaked at a lowly number 55 last November, **Elton John** is enduringly popular in America, where the single moes up to number 22 this week. It's Elton's first US hit of the year, and continues his incredible Stateside success story. He has now had at least one Top 40 hit for 21 years in a row, only one fewer than record holder **Elvis Presley**, who landed a hit or more every year between 1956 and his death in 1977.

awards cherry while soloists get only one.

●**Gilbert O'Sullivan's** dance scam 'So What' gained a toehold on the chart last week, debuting at number 73. It's Gilbert's 16th hit in total, but his first in nearly a decade. Since, in fact, 'What's In A Kiss' reached number 19 in October 1980.

Gilbert, from Waterford in the Republic of Ireland, is now just one hit behind the Emerald Isles's most successful hitmakers, **The Bachelors**, who scored 17 times between 1963 and 1967. His span of chart success now stretches to nearly 20 years. His first (and, I think, best) hit 'Nothing Rhymed' charted in November 1970. Again there's only one Irish act who can top this — **The Dubliners**, who first scored in 1967, and returned to the chart exactly 20 years later, when they teamed with **The Pogues** for the Top 10 hit 'The Irish Rover'.



BURIAL PROCEEDINGS IN THE COARSE OF THREE KNIGHTS

featuring:

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HUNKILLBURY FINN of STANDING OVATION
and THE ICEPICK**

plus
ONSLAUGHT by STANDING OVATION

Distributed by Pinnacle

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NOTE
33

IMMINENT RELEASE

DANCE

EDITED BY TIM JEFFERY

COOL CUTS

- 1 (NEW) **PAWNS IN THE GAME** Professor Griff **US Luke Skyywalker**
Beating his former partners in rhyme at their own game, ex-Public Enemy member Griff's hardcore solo debut is instantly massive.
- 2 **THE POWER** Snap **German Logic**
- 3 **GHETTO HEAVEN** Family Stand **Atlantic**
- 4 (NEW) **TRIPPIN' ON YOUR LOVE** Way Of Life **East West**
Bright tuneful garage cut with gospel overtones, 'orchestrated' by DJ Chris Brown.
- 5 **RUBBERMAN ROCKS THIS HOUSE** Rubberman **Crew Cuts**
Entered the chart last week as 'Crew Cuts', in the absence of proper title and artist name, but who is the 'big' name behind this track? All will be revealed soon.
- 6 **DOWN ON LOVE** I World **ffrr**
- 7 (NEW) **WAY COOL** The Creeps **Swedish B-Tech**
- 8 **SNAPPINESS** BBG **White Label**
- 9 **PRO GEN (MOVE ANY MOUNTAIN)** The Shamen **One Little Indian**
- 10 (NEW) **YO-YO** Plaza **Belgian Hi-Tension**
Hard heavy Euro house track with all sorts of fizzy spacy noises.
- 11 **NO MORE LIES** Michel'le **US Ruthless**
- 12 **THE LAWS OF CHANTS (EP)** Vandal **US Nugroove**
- 13 (NEW) **ONE DECADE/AMO** Cash Crew **Vinyl Solution**
Hardcore rap on the A-side but check the flip for the serious ravers instrumental 'Amo'.
- 14 **TONES** Love Corporation **Creation**
- 15 **WHOLE WIDE WORLD** A'me Lorain **RCA**
- 16 (NEW) **STRAWBERRY FIELDS FOREVER** Candy Flip **White Label**
Yep, a remake of the Beatles classic, done over a slow 'Funky Drummer' beat. Shaping up as the year's most unusual club hit so far.
- 17 **LET THE WARRIORS DANCE** Addis Posse **Warriors Dance**
- 18 (NEW) **MAKE IT** Chill Rob G **US Wild Pitch**
The B-side to 'Let Me Show You', this is a bass heavy rolling groove with a gruff rap in Rob's inimitable style.
- 19 **YOU'RE MINE** Reese **Big Life/Kool Kat**
- 20 (NEW) **RAINING RHYMES** Moses P **German Logic**
Moses P raps over a funky/housey Euro track. Check out the wild and jazzy Mad Mix — a real stormer.

POWER TO THE PEOPLE

It seems most US servicemen stationed in West Germany eventually turn their hand to dance music. From Sydney Youngblood and Terence Trent D'Arby back to ole Elvis Aaron himself, the land responsible for Boris Becker and bum-fluff moustaches has had a profound influence on young GIs.

The latest example is Snap featuring rapper Turbo B and their blitzkrieg beat called 'The Power'. Born and raised in Pennsylvania, Turbo was a session drummer for the likes of Maze and Chaka Khan before he started rapping six years ago. After his stint in Europe



with Uncle Sam, he toured with The Fat Boys and performed vocal honours on Moses P's cult track 'The Twilight Zone' for German label, Logic Records. 'The Power' story is a mite more confusing. Also on Logic, it was recorded in Brixton and written by the very un-German sounding Benito Benites and John Virgo Garrett III.

But never mind. It's still an awesome slab of pounding hip hop based on Mantronik's 'King Of The Beats'. The sawing techno hookline, stabbing brass and killer chorus from singer/dancer Jackie Harris weave in and out, while Turbo's Lakim Shabazz-style delivery wraps up the package. Powerful stuff indeed. **Richie Blackmore**

'Snap' is released on Arista on March 5

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

75p per minute cheap rate, 38p per minute peak. Original Artists PO Box 174, Brighton

Due to a 'software' problem with the Cool Cuts Clubline last week the chart was not updated until Thursday. We apologise for any inconvenience this may have caused.

MAGIC CONCEPT

UNSTOPPABLE

A POWERFUL ITALO HOUSE CUT

RUMAT 10



RUMAT 11

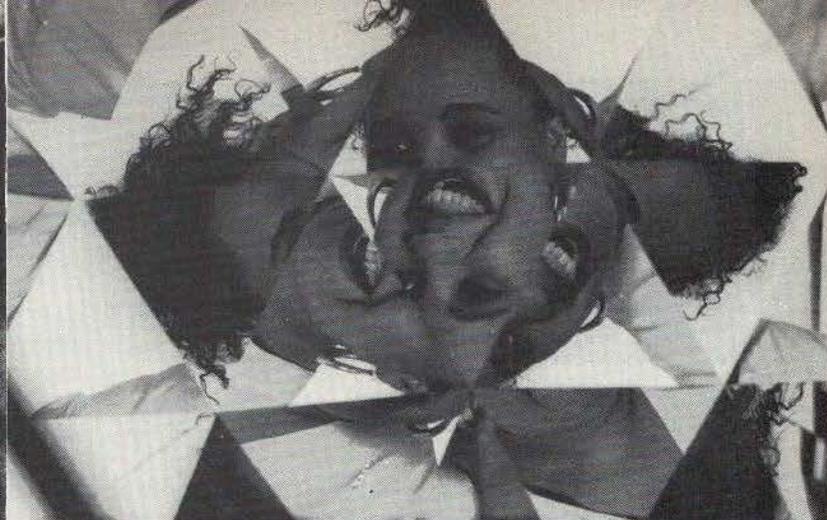
MASTERS OF THE UNIVERSE

space talk

a dance track that is out of this world!

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Available from Pacific Distribution



WELL SAVED!

It's the lovely little things in life that make you happy. Like seeing a friend dressed up with a new haircut, or hearing an old fave tune dressed up in completely new clothes.

'Last Night A DJ Saved My Life' by **Olimax & DJ Shapps** is a case in point, with their highly original and inventive interpretation of the classic disco tune by Indeep, they couldn't be accused of wearing the emperor's new clothes. Here is one tune that ain't in the altogether, it's a tune that's altogether brilliant.

Oliver Maxwell, ex-photographer and club runner, bumped into Andre Shapps, DJ and computer buff, amidst the light crepuscular one night; they put their like-minded heads together and a bootleg mix of Alexander O'Neal's 'Saturday Love', called 'Feeling Love' was born, and rapidly became a cult tune. They heard CBS were trying to contact them and thought "Ooo-er, lawsuits," but nah, they just wanted to license it.

"We'd gone through our record collection and that was the first acappella we came across," explains Oliver, "the next acappella we found was 'DJ'."

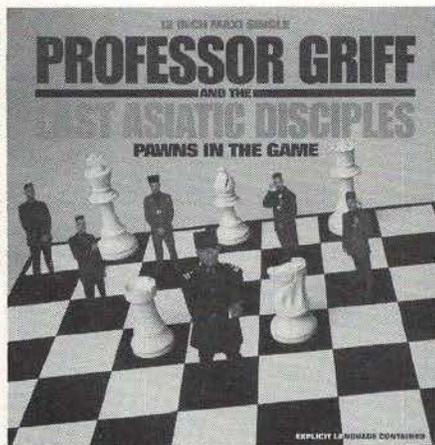
Quite by chance, it fitted perfectly over a 'Philip Glass empathy' backing track they'd spent three months sequencing, and simultaneously Oliver discovered Lorna Stucki singing in a piano bar and decided her voice would be better than the Indeep acappella, and presto, their radical remake became reality.

They don't really want to be tagged new age house: "I'm giving my age away here, but remember in the racks in the record shops, you used to get the 'progressive' category, well that's what we're making; progressive music."

Muff Fitzgerald

'Last Night A DJ Saved My Life' is available now on TD Records

HEIRO-GRIFFICS



You've heard so much about him, now you're gonna hear from him." So begins the long-awaited solo single by **Professor Griff**, Public Enemy's ex-'minister of information'. Given the nature of some of Griff's remarks in the past, some of you might feel you've heard enough already, but prejudices aside, 'Pawns In The Game', on a musical level at least, comes as something of a pleasant surprise.

Released on the Miami-based Luke Skywalker label, Griff maintains his ex-partner's love of noise with the EP's principle track, 'Pawns In The Game', relying on a fuzz guitar sample from James Brown's 'Get Up, Get Into It, Get Involved'. But lyrically Griff is giving little away

and those looking for further outrages stand to be disappointed. Overall one of the 12-inch's other tracks may be more appealing, with Griff's new comrades, The Last Asiatic Disciples, introducing themselves on a track aptly called 'Last Asiatic Disciples'. Though not individually named, one of the new rappers is particularly outstanding, at one point revising part of 'Bring The Noise' to a backing track sampling Kraftwerk to maximum effect. So, no suspect racial diatribes, just a pretty good rap record with nothing to offend bar its dodgy pressing. **Tony Farsides**

'Pawns In The Game' is out now on import on Luke Skywalker Records



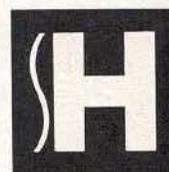
RAGGGA HOUSE

[All night long]

SIMON HARRIS
starring
Daddy Freddy

ON THE STREETS END OF FEB

12"- SMASH 9, 7"-7 SMASH 9, CD- SMASH9 CD,
CASSETTE SMASH 9C
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GOING UNDERGROUND

New York's **Burrell** twins haven't exactly ripped up the charts with their soulful r&b-based sounds under the simple name of Burrell. But to a lot of people on British dancefloors, their other work as creators of truly minimal, strictly instrumental house music is just the job. Under a clutch of different names — NY Housin' Authority, Aphrodisiac and Metro — they've formed part of the frantic flow of vinyl from the tiny Manhattan office of the Nugroove label.

Ever on the ball, Republic have pounced on some new tracks by **Metro**, for an EP out this week entitled 'Journeys Thru The New York Underground', which see Rheji Burrell taking the term 'underground' very literally indeed. Now if you're fortunate enough not to be able to remember the mid-Seventies, you might not know that it was considered just the thing by hairy young men in flares (no, not The Stone Roses) to make 'concept' albums wherein all the titles would be about one subject, usually something really cosmic, like moonscapes. Rheji echoes all that with his brand new houstrumentals 'Rush Hour', 'Straphanger', 'All Aboard' and 'Wrong Stop'. Republic have slightly ruined the whole effect by putting a couple of mixes of the old track 'Angel Of Mercy' on the record, but it's just as well, because with its simple but superb dubbed piano riff, 'Angel Of Mercy' is the best thing here. Have a nice trip. **Phil Cheeseman**

THE BURRELL TWINS — RONI AND RHEJI — OR IS IT RHEJI AND RONI?

THE ALBUM

49ERS

INCLUDES THE SINGLES, "TOUCH ME" AND "DON'T YOU LOVE ME"
COMPACT DISC ★ CASSETTE ★ RECORD



DANCE

DANISH BAKON

For most people in the UK, Denmark means little more than bacon, pastry, Hans Christian Anderson and Legoland. Its dance music has never before been taken seriously. Until now that is. 'KAOS', by



Danish collective **Dr Baker**, has been receiving significant attention in this country's more up-front venues during the last few weeks and has sent British dance labels scrambling for their cheque books.

The track is largely the work of Danish DJ and dance music entrepreneur Kenneth Baker (does Mrs Thatcher know? — Ed), a man who is both well-known and highly respected among London's club fraternity. Up to now his projects have been centred around Copenhagen's hip 'Coma Club', which he founded two years ago.

With 'KAOS', a fresh, pure piece of Euro House, Kenneth Baker and, perhaps more importantly, Denmark, seem set to make a significant impression upon the world's dance music community. And there are plenty more Danish acts just waiting to step into the limelight during 1990. 'KAOS' is only the beginning . . . **Kevin Ashton**

'KAOS' is available now on the Danish Mega label



ALL IN THE FAMILY

You might not expect a prestigious soul/r&b concept album to spawn too many chunky, funky clubwise hits, but **The Family Stand** are about to prove you wrong. Their LP, 'Chain', is another creative, highly individual fusion of r&b, rock, hip hop and jazz. But the single, 'Ghetto Heaven', out on March 19, is an uplifting, beautiful, shuffling monster groove remixed with Soul II Soul-type hallmarks by the head Funki Dred, Jazzie B. And it's a proper song too, with real lyrics!

It tells how three people try to escape the oppressive realities of life in different ways — through love, drugs and religion. Heavy stuff maybe, but a worthy testament to an innovative trio, each with a soul music pedigree as long as your arm. Lead singer Sandra St Victor trained in opera and jazz before working with Roy Ayers and Chaka Khan. And self-trained session musician V Jeffrey Smith played with James Ingram, Stephanie Mills, Carly Simon, Freddie Jackson, Kenny G, Kashif and others.

But even if their main man, Peter Lord, sounds like the kind of guy who'd kill to sell you a pair of Clark's Attackers, 'Ghetto Heaven' looks like hotfooting it straight to the top anyway. **Richie Blackmore**

★ OUT NOW ★ OUT NOW ★ OUT NOW ★

JOURNEY THRU THE N.Y. UNDERGROUND
TURNSTYLE TURBULANCE - ANGEL OF MERCY - RUSH HOUR

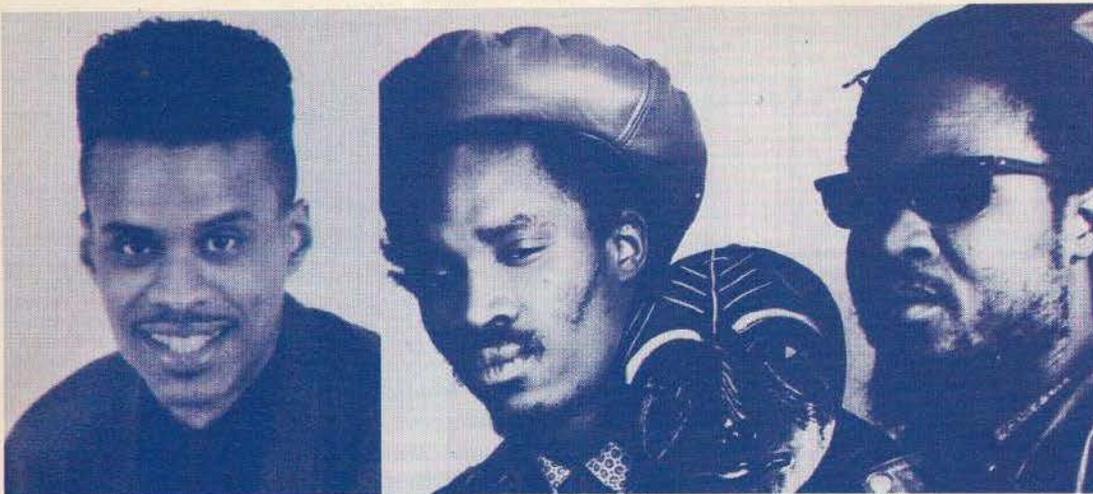


METRO



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THE CULTURAL VIBE

Afrocentricity has been a major influence in rap, but now house music is also going back to its roots. Tracks like 'Tribal House' and 'Sweat', with their culturally and politically aware lyrics, are making clubbers think as well as dance. Brian Chin feels the cultural vibe

At its noblest, pop music takes note of its times and voices its concern for justice and sanity. In this era of worldwide upheaval, the club underground has inevitably raised its voice in a way that makes the love song formulae of mainstream r&b look quite trivial.

Jay Williams' 'Sweat', Tribal House's 'Motherland' and No Smoke's 'Koro Koro' are good examples of recent songs that reflect the heightened cultural and political consciousness foreshadowed by the spiritually orientated house records by Blaze and Marshall Jefferson. And the trend is sure to continue with up-coming records like On Top's 'Unity' and Kraze's 'Como Se'.

Winston Jones, producer of 'Motherland', says that the immediate inspiration for the track was his long-time admiration for Miriam Makeba. "My all-time favourite female singer; I was just thinking of somebody to relate the song to.

"I was trying to send a message. Nowadays, the whole world is closer in communication."

Meanwhile, everyone involved in the intensely topical 'Sweat' acknowledges that world affairs have coincided with the content of the song in a most favourable way. But Jay Williams admits, "I knew it would attract a lot of attention, but I was kind of scared about it. I wrote the lyrics once, as though I was working around the subject, using metaphors. I heard it back and said to myself, 'Get straight to the point, or don't do it at all.'"

Big Beat's Rob Hanning, who co-produced 'Sweat' with DJ Nelson 'Paradise' Roman, notes: "It's timely, since South Africa's ban on the African National Congress has been lifted and Mandela is free. There's great political change all over the world. It's one of the most exciting times to be alive."

Roman, involved in mixes on such

spiritual-flavoured house tracks as Taravhony's 'Join Hands' and The Truth's 'Open Our Eyes' declares that "I've always been into tribal-sounding things."

As in rap, one can only expect the trend towards conscious lyrics to continue, and Sean Pennington, who, with Julius James makes up On Top, can't wait for 'Unity' to be released and amplify the message coming from the clubs.

"Doors are more readily open for musicians in clubs because club people already have a sense of unity in the club music movement," he says. But their message is meant to be taken to the most far-reaching and all-inclusive stage. "If I have a talent for teaching, you may have a craft, and everybody can help each other. If everyone even attempted to live in unity, instead of in competition, this would be a different world. I don't understand why people pretend to be blind."



ROBI RAZ
Featuring
LELLA K
ROK THE NATION

THE NEW SINGLE OUT NEXT WEEK. SEVEN - TWELVE AND CASSETTE SINGLE



DJ JAMES HAMILTON'S DIRECTORY

BEATS & PIECES

OLIMAX & DJ SHAPPS' excellent but still hard to find remix of 'Saturday Love' is suddenly about to go "overground" in a big way, having been picked up for full release in a fortnight by **Tabu** (655 800) — who will, however, be crediting it as being by **Cherrelle & Alexander O'Neal** (which seems reasonable enough in the circumstances!), as a prelude to the relaunch of Cherrelle's old album . . . **Steve Ripley**, remembered by older DJs as the award winning one-time club plugger at **CBS**, is once again assembling a fully fledged in-house dance music marketing department for all the **CBS/Epic** labels . . . Greater London's first 'incremental' local radio station, **JAZZ-fm** comes on air formally at 6am this Sunday, March 4, but is already running a continuous test transmission on 102.2FM . . . **Jon Williams**, mixing really upfront Eurobeat at **Mayfair's Wall Street on Dilly Dally** Thursdays and **Red Square** Saturdays, tips that **Dave Pearce** will be among the **KISS-fm** presenters come August . . . **Chad Jackson**, never busier, is remixing 'The 900 Number' — after all this time — to make it a virtually new track although still under **The 45 King's** name . . . **Soul II Soul's** 'Dream's A Dream' is due as their sixth single in March, featuring '**Glamazon**' **Victoria Wilson-James** (the first signing to their own new record company) . . . **ffrr** have now signed the previously limited edition, 800 pressings only, **Orbital** 'Chime' for wider release . . . **Mercury** have for some reason only just fully released **adventures of Stevie V** 'Dirty Cash (Money Talks)', promoted since late October and in **The Club Chart** clear through November/December . . . **K.Trionics Ensemble** 'House Of Calypso' is due for reissue as a remix to cater for continued demand around Manchester . . . **Shep Pettibone's** chunkily shuffling **Soul II Soul**-ish 12-inch **Remix, Dub, Instrumental**, and more typically pop accented swingbeat-ish 12-inch **Extended Mix of Madonna** 'Keep It Together' (US Sire 0-21427), reviewed without **BPMs** last week by **Norman**, are all fractionally around 104½bpm, while **DJ Mark The 45 King** and co-producer **Stephen Bray's** different drily drummed rolling 12-inch **Mix and Bonus Beats** are fractionally around 103½bpm . . . **A Tribe Called Quest** 'I Left My Wallet In El Segundo' (US Jive 1300-1JD), the often raggamuffin accented mildly amusing story telling slow rap also recently reviewed by **Norman**, is in different lethargic **Feature Length** (89½bpm), and drums rumbled **Talkie** (97½bpm) and **Silent** (99bpm) treatments, flipped on translucent green vinyl by the really

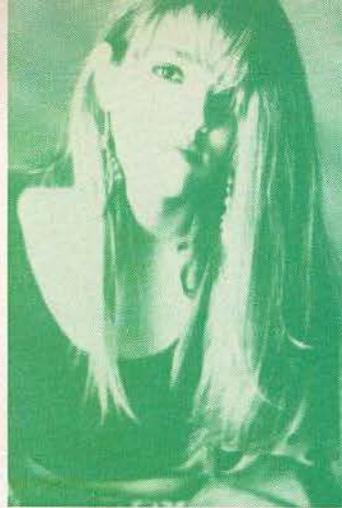
funny 'Pubic Enemy' (not a misprint!) in 'Another One Bites The Dust' based **Saturday Night Virus** **Discomix** (108bpm), and "scratch it" punctuated **Talkie and Silent** (109bpm) treatments — and treatment is what the fellah needs! . . . **Chris Checkley** and **Louise Chantrell** at **CT Records** (01-229 7329) reckon they've built such a good mailing list of 100 top DJs as a result of publicity in **Record Mirror** that they're prepared to do independent club promotion for other labels! . . . **Shoebury**'s enterprising **Ian Bunker** (0702-297876) has become the UK and European representative for **Chicago's House Nation Records, Subculture, Hillbilly House, Hot Mix 5 Inc, StreetSide Records** and other associated labels . . . **Big Beat** label producer **Andrew 'Komix' Komis** is now managed internationally by **Neil Rushton's Birmingham based Best Beat Music**, alongside the likes of **Kevin Saunderson, 'Magic Juan' Atkins** and **Derrick 'Mayday' May** . . . **Matthew Roberts**, with **Gary Jones** and guests on **Eclipse** Wednesdays at **Chester's Rendezvous** or alone on **Xtra Large** Mondays at **Wrexham's Cotton Club**, is offering good money for top class PAs, live acts and guest DJs (0978-751499 after 5pm) . . . **KISS-fm's** latest, **7th Record Fair** is once again at **Highgate's Jacksons Lane Community Centre** this Sunday (4) between 10am-4pm, rare groove collecting fanatics being advised to get there early before the goodies are gone . . . **Epsom's Diamond Duel** record shop manager and renowned 6T's pioneering DJ, **Tony Rounce**, is taking over from **Nick Gordon Brown** running the **Impulse Promotions** DJ mailing list . . . **Breakout** are promoting the re-release of 'Love Together' by circulating pairs of **L.A. Mix** emblazoned white cotton sports socks! . . . **IT'S SUCH A GOOD VIBRATION!**

HOT VINYL

Reviewed by James Hamilton and Jay Strongman

QUEEN LATIFAH & DE LA SOUL 'Mama Gave Birth 2 The Soul Children (Extended Vocal)' (107½bpm)

(Gee Street GEE T26)
Due commercially next week but not surprisingly huge already on white label, the **Princess Of The Posse's** hottest album track is now excitingly remixed by **CJ Mackintosh & John Waddell** to become much more beefily chugging in the guesting **De La Soul's** style than it was on LP,



A'ME LORAIN 'Whole Wide World (Wingate 12" House Remix)' (104½bpm) (RCA PT 49294)

This remorseless bass thumped and piano jangled jiggle 'Last Night A DJ Saved My Life'-ish lurcher and its less vocal **Wingate House Dub** **Remix** are not surprisingly the treatments that eventually attracted **UK** attention to last autumn's **US** 'True Love' movie tune, rather than its **Paula Abdul**-ish squeakily juddering **Elliot Wolff** 12-inch (105bpm) pop version, rightly relegated to the flip now it's out here. (JH)

flipped by alternative **The Secondary** and instrumental **The Primary** **Mixes** (107½bpm), a surefire smash. (JH)

SEDUCTION

'Free Your Body (It's Time To Get Hip House)' (120½bpm)

(Breakout USAF679)
Less to do with **Seduction** as a girl group and more to do with them as an outlet for producers **Clivillés & Cole**, this guys rapped and samples studded hip house import coupling of 'Heartbeat' has proved so hot in its own right that it's been added to the **UK** re-release of the girls' **US** smash 'Two To Make It Right', the latter now just in catchily chanted vigorously jittering **Latin hip hop** **The Club** **Mix** (115-115½bpm) and alternative bassily rumbling instrumental **The House Dub** (121bpm) treatments. (JH)

J.T. AND THE BIG FAMILY

'Moments In Soul' (102½-102¾v bpm)

(Champion CHAMP 12-237)
Massive on **Italian** import for nearly three months, **Max Art** of **DJ. Co's** clever chunkily jogging swayer is built from the **Soul II Soul** 'Back To Life' beat, **Art Of Noise** 'Moments In Love' melody, **O'Jays** 'For The Love Of Money' bass and some

Led Zeppelin drums amongst other elements, the ways and order in which they're combined varying between the **A-side** and the alternative 'AA' **Mix** (102¼-102½bpm), here with the birds chirruped ambient house instrumental 'Eden 90' (119bpm) as a good bonus track, too. (JH)

BEAT SYSTEM

'Walk On The Wild Side (Lower East Side Mix)' (102bpm)

(Fourth & Broadway 12 BRW 163)
Instantly exploding, and eclipsing **Jamie J Morgan's** rival revival in the process, the **Bath** based duo of scratching **Moles DJ/producer** **Derek Pierce** and vocalist **Joe Nye** (although surely the slinky quavering here is by a girl?) rework **Lou Reed's** classic to a moodily tugging combination of **Timmy Thomas** and **Soul II Soul**-type beats (Instrumental and rhythmless **Ambient** **Mix** too), bang on target for today. (JH)

JAY MONDI AND THE LIVIN' BASS

'All Night Long (Club Mix)' (103bpm)

(10 Records TENX 304)
Out fully in a fortnight but far too hot to hold, **Chris Paul** has produced his girlfriend **Julie** in a blinding **Soul II Soul**-type drums tapped (and **Tom Browne** trumpet accented) wriggly jogging remake of the **Mary Jane Girls** classic, flipped by its 7" **Mix** and the jazzily ambient more jerkily drifting 'Way To Go' (102bpm). (JH)

JAY WILLIAMS

'Sweat (Sweat The Club)' (120¼bpm)

(Urban URBX 50)
Sneakily nagging and huge already on **Big Beat** import, this raspingly moaned muscular sinuous garage burler boasts about the sweat caused by his claimed ceaseless efforts to end apartheid, with **Dripping Dub** and **Light Years** instrumentals (120bpm)... although exactly how altruistic a personal sacrifice is, as he lets slip, "I ain't gonna stop dancin' until you set them free"? **Oops!** (JH)

SNAP

'The Power' (108¾bpm)

(Arista 613 133)
Actually out here this week, although as a fractionally slower now **Chill Rob G**-less re-recording rather than in the import version (109bpm) reviewed last week (and with another promised "fierce" remix to follow), the apparently **Brixton** recorded though **Germany** originated, **Russian** radio introed sombre chunkily lurching jitterer has bursts of male rap repeatedly interspersed by a girl's "I've got the power" declarations, which alone still punctuate its **Dub** and are fleshed out with soulful choruses on an alternative **UK**-only shorter dubwise 7" **Playback** **Mix**. (JH)

BEATS INTERNATIONAL

'Dub Be Good To Me (Norman Cook's Excursion On The Version)'

(95½bpm)
(Go.Beat GOD XR 39)
Contributing greatly to their pop chart rise last week, this excellent **Archie Bell** 'Don't Let Love Get You Down' based jogging remix is actually

Continued on page 48

bro's
Madly in love

THE
JOE SMOOTH
REMIXES
7" + 12" — both remixed
SIMPLY BRILLIANT—
OUT
NOW

CBS
ATOM 10/T10

CHARTS

**THE RECORD MIRROR CLUB
CHART**

TW		LW	
1	2	NATURAL THING (ELEVATION/SUNSET) Innocence	Cooltempo 12in
2	6	MOMENTS IN SOUL (MIXES) J.T. And The Big Family	Champion 12in
3	1	DUB BE GOOD TO ME Beats International	Go.Beat 12in
4	4	LIVE TOGETHER (12"/BIG BEAT MIXES) Lisa Stansfield	Arista 12in
5	5	GOT TO HAVE YOUR LOVE (MIXES) Mantronix (featuring Wondress)	Capitol 12in
6	21	THE POWER (109)/(DUB) (108/2) Snap	German Logic Records 12in
7	3	GET UP! (BEFORE THE NIGHT IS OVER) (DANCE ACTION/DEF MIXES) Technotronic featuring Ya Kid K	Swanyard Records Limited 12in
8	24	REACH UP TO MARS (MIXES) Earth People	US Underworld Records 12in
9	9	WALK ON THE WILD SIDE (LOWER EAST SIDE MIXES) (102) Beat System	4th & Broadway 12in
10	7	DER ERDBEERMUND (GET INTO MAGIC MIX/INSTRUMENTAL MAGIC) Culture Beat—featuring Jo Van Nelsen	Epic 12in
11	12	JAILBREAK (HOUSE TIP)/JAILBREAK BEATS/SOUL FEELS FREE (MIXES) Paradox	Rónin Records 12in
12	28	WARRIOR (DISCO-TEK MIX) MC Wildski	Arista 12in
13	25	DEVOTION (THE MOTIVE MIX) Kicking Back with Taxman	10 Records 12in
14	8	MOTHERLAND -A-FRI-CA (FREEDOM MIX) Tribal House	Cooltempo 12in
15	16	INFINITY (SPACEY SAXOPHONE MIX/1990'S: TIME FOR THE GURU) Guru Josh	de/Construction Records 12in
16	47	CHIME/DEEPER Orbital	Oh'Zone Records 12in limited edition/ffrr promo
17	51	ALL NIGHT LONG (MIXES) (103) Jay Mondl And The Livin' Bass	10 Records 12in pre-release
18	97	MAMA GAVE BIRTH 2 THE SOUL CHILDREN (INFANT MIX) (107/2) Queen Latifah & De La Soul	Gee Street 12in white label
19	11	WHAT ABOUT THIS LOVE (VERSIONS) Mr. Fingers	ffrr 12in
20	22	COME TOGETHER AS ONE (DEFINITIVE CLUB MIX) Will Downing	4th & B'way 12in
21	—	MI CASA (MI CONDO/MI GARAGE/HOT RADIO) (120)/(ORIGINAL DJ'S DOPE/MI BASEMENT/ACIDO/CROWD PARTICIPATION) (119/4) Centerfield Assignment	XL Recordings 12in
22	10	I DON'T KNOW ANYBODY ELSE (MIXES) Black Box	de/Construction 12in
23	29	DUB BE GOOD TO ME (NORMAN COOK'S EXCURSION ON THE VERSION)/SMITH & MIGHTY REMIX/MELLOW MIX) Beats International	Go.Beat 12in
24	31	AFTER THE RAIN (NEW LIFE MIX) Titiyo	Arista 12in
25	26	SWEAT (SWEAT THE CLUB) Jay Williams	US Big Beat 12in/Urban promo
26	18	SPACE SHUTTLE (MIXES) Gil Scott-Heron	Castle Communications 12in
27	17	FEELING GOOD (TOUCH 1/2/3) Pressure Drop	Big World 12in
28	52	YOU'RE MINE (HARD CORE HIP HOUSE MIX) (124/4)/THE HEAVENS (SPIRITUAL MIX) (120)/(MAYDAY MIX) (119/2) Reese featuring MC Slow Mello Flo	Kool Kat/Big Life 12in pre-release
29	38	GHET TO HEAVEN (THE JAZZIE B MIX) The Family Stand	Atlantic 12in promo
30	48	TESTONE Sweet Exorcist	W.A.R.P./Outer Rhythm 12in
31	20	HEARTBEAT (CLVILLES & COLE CLUB MIX)/FREE YOUR BODY (IT'S TIME TO GET HIP HOUSE) Seduction	US Vendetta Records 12in
32	27	WE'RE COMIN' AT YA (MIXES) Quartz featuring Steps	Mercury/iTMusic 12in
33	13	TALKING WITH MYSELF (FRANKIE KNUCKLES MIX) Electrice 101	Mercury 12in
34	30	DOWN ON LOVE (MIXES) I World	ffrr 12in pre-release
35	14	THE SERMON/W.I.L.D. Ashley & Jackson	DFM Records 12in
36	60	WANTED Princess Ivori	Supreme Records 12in mailing list promo
37	33	NOTHING HAS BEEN PROVED (UK MIXES) The Strings Of Love	Breakout 12in pre-release
38	23	TAKE ME HIGHER (SUBLIMINAL/90'S MIXES) Pisces	Reachin' Records 12in
39	53	OZONE BREAKDOWN (UPRISING MIX)/PROBABLY A ROBBERY (12 GAUGE TURBO Renegade Soundwave	Mute 12in
40	32	BIG BOSS GROOVE (SN/APPINESS MIX)/(GOGO MIX) BBG	12in white label
41	34	GET INTO IT (MIXES) Tony Scott	Champion 12in
42	72	STRAWBERRY FIELDS FOREVER Candy Flip	Debut 12in
43	57	MAN MACHINE (MIXES) Man Machine	Outer Rhythm 12in
44	15	N-R-G/VIVA CITY Adamski	MCA Records 12in
45	49	YOUR LIES (THE BIG CLUB MIX)/BASED ON DIONNE Dionne	CityBeat 12in
46	78	NEED YOUR LOVIN' Emma Haywood	Boss Records 12in
47	—	LOADED Primal Scream	Creation Records 12in
48	43	AMAZING GRACE/I LOVE TO DANCE/GO BACK TO THE WORLD Vandal	US Nugroove 12in EP
49	93	YOU WANT MY LOVE (MIXES) Olimpia	Italian Meeting 12in/Citizen Kane Records promo
50	56	UNDERSTAND THIS GROOVE (MIXES) The U.F.I. (featuring Frankie)	Virgin 12in white label
51	65	FUTURE F.J.P./HEARTBEAT Liaisons D	de/Construction Records 12in
52	37	SILLY GAMES (HACIENDA/BONESBREAK SIDES) Arthur Baker & The Backbeat Disciples featuring Robert Owens	Breakout 12in pre-release
53	45	I'LL BE GOOD TO YOU (GOOD FOR YOUR SOUL MIX) Quincy Jones featuring Ray Charles and Chaka Khan	Qwest 12in
54	—	THE POEM/VERSION (120)/MASSAI/WOMEN/(DUB) (119/4)/LET THERE BE HOUSE (124)/NERVOUS ACID (119/2) Bobby Konders' House Rythms	US Nugroove 12in
55	40	DON'T MISS THE PARTY (VERSIONS) Bizz Nizz	Belgian BYE Records 12in
56	75	THE GAS FACE/WORDZ OF WIZDOM (MIXES) 3rd Bass	Def Jam 12in
57	90	ILLEGAL SEARCH (MIXES)/JINGLING BABY (REMIX) LL Cool J	US Def Jam 12in
58	44	LET THE WARRIORS DANCE RETRIP (MIXES) (123) Addis Posse	Warriors Dance 12in
59	76	DEXTROUS (MIXES) Nightmares On Wax	WARP Records/Outer Rhythm 12in
60	—	PAWNS IN THE GAME (109/LAST ASIATIC DISCIPLES (108/4)/LOVE THY ENEMY (108) Professor Griff and the Last Atlantic Disciples	US Luke Skywalker 12in
61	re	BLACKMAN (CLUB/ALTERNATIVE CLUB/RADIO MIXES) Tashan	OBR 12in
62	35	HOLD YOU BACK (MIXES) Blacksmith	ffrr 12in promo
63	66	DIRTY CASH (MONEY TALKS) (MIXES) adventures of Stevie V	Mercury 12in
64	50	STAY CLOSE (MIXES) Mondee Oliver	4th & Broadway 12in
65	70	\$1.15 PLEASE (VERSIONS) Metro	US Nugroove 12in
66	54	TIME TO SAY PEACE (REMIX) Poor Righteous Teachers	Profile 12in
67	79	SPACE TALK (MIXES)/CHECK IT OUT (HIT & RUN) Masters Of The Universe	Rumour Records 12in
68	83	LOVE ME TRUE (LITTLE LOUIE VEGA REMIX) Kimiesha Holmes	Kool Kat/Big Life 12in
69	86	THE HUMPTY DANCE (MIXES) Digital Underground	BCM Records 12in
70	77	GET BUSY (LIDELL TOWNSELL/DA REBEL/DA POSSE REMIXES) Mr Lee	US Jive 12in
71	74	LET'S GET BUSY (PUMP IT UP)/BEAT'N THE ART SUMMER OF LOVE MIX	Cluband feat Quartz
72	91	UNSTOPPABLE (DUB MIX) (124) Magic Concept	Swedish BTECH 12in
73	87	WALK ON BY (CLUB) Sybil	Rumour Records 12in
74	39	LET THERE BE HOUSE (THE A ² Zen MIXES/WESTBAM MIX) Deskee	PWL Records 12in
75	—	WHAT "U" WAITIN' "4"? (JUNGLE FEVER MIX) (109)/(C. JUNGLE, C. JUNGLE) (108/4)/(LOVE RIDE AND ORCHESTRA MIX) (109/4)/J. BEEZ COMIN' THROUGH (REMIX) (102/2) Jungle Brothers	Big One 12in
76	61	5678 (MIXES) Shut Up And Dance	Eternal 12in promo
77	63	INFINITY (ORIGINAL MIXES) Guru Josh	GTI Records 12in white label
78	99	ALL WE WANNA DO IS DANCE The House Crew	Infinity Records 12in
79	—	I COME OFF (MIXES) (95/2) Young MC	Production House 12in
80	73	AMOEBIA/MUSICA DE AMOR A Man Called Adam	US Delicious Vinyl 12in
81	85	THE WAY YOU MOVE (RICHIE RICH REMIX) Troy Taylor	Ritmo Recordings 12in
82	82	LOVE TOGETHER (1990 MIX/BANJI LOVERS DUB) LA Mix featuring Kevin Henry	Gee Street 12in
83	64	BOUNTY KILLERS (MIXES) Depth Charge	Breakout 12in
84	—	I FOUND LOVIN' (109) COME AND GET YOUR LOVIN' (113/2)/I LIKE YOUR LOVE (I LIKE IT) (105/4)/SURRENDER (86/4)/WHAT GOES AROUND, COMES AROUND (91/4)/IN MY HOUSE (106/4)/DANCE WITH ME (109/2)/GIVING MY LOVE TO YOU (79/39/2)/LOVE HIGH (77/2)/383/4/BRAZILIAN LADY (75) Jeff Redd	Vinyl Solution 12in
85	—	BREEZE YOUR BODY (IT'S TIME TO GET HIP HOUSE)/TWO TO MAKE IT RIGHT (THE CLUB MIX/HOUSE DUB) Seduction	Breakout 12in
86	—	WANTED (MANTRONIX REMIX/CLUB IT 90 VERSION) (105)/(N.Y. TWILIGHT MIX) (104/2) Princess Ivori	Supreme Records 12in pre-release
87	42	PLAY IT AGAIN (THE LOS NINOS MIX)/(WHY DON'T YOU TRY THIS SIDE" MIX) Out Of The Ordinary	German Abfahrt 12in/Supreme Records promo
88	re	WHEN CAN I CALL YOU (MIXES) Lisa Lee	US Nugroove 12in
89	—	AHH GET IT (121/4)/CAN'T HOLD BACK (U NO) (115)/GO 2 WORK (106/2)/FUNKY BEAT (121)/H.O.U.S.E. (121/2)/DOUG LAZY GETTIN' CRAZY (98/2)/U REALLY WANNA (103/2)/I CAN'T GET ENOUGH (121/2)/LET THE RHYTHM PUMP (121/4)/LET IT ROLL (118/2) Doug Lazy	US Atlantic LP
90	—	PRO GEN (LAND OF OZ MIX) (120)/LIGHTSPAN (117/2) The Shamen	Tanzklang 12in pre-release
91	—	TALKING WITH MYSELF (NEXT BIG THING MIX) (109/4)/(RIDDIM MIX/DUB) (113/2) Electrice 101	Mercury 12in promo
92	89	LOVE ON LOVE (MOUTHQUAKE MASTER MIX) Dr. Mouthquake	More Protein 12in
93	re	PAIN (INSTRUMENTAL) Lee Marrow	Champion 12in
94	—	DON'T STOP (YOUR LOVE) (122/4) Pandella	US New Jersey Sounds 12in
95	re	WHOLE WIDE WORLD (WINGATE REMIXES) A'me Lorain	US RCA 12in
96	—	2 MUCH (OUT OF THIS WORLD/MAD WORLD MIXES) (116) Paradise 10	W.A.U. Recordings 12in white label
97	81	HAPPENIN' ALL OVER AGAIN (MIXES) Lonnie Gordon	Supreme Records 12in
98	re	FEELIN' LOVE (SATURDAY LOVE) Olimax & DJ Shapps	TD Records, inc 12in
99	—	GET BUSY (DA REBEL/DA POSSE INSTRUMENTALS) Mr Lee	Jive 12in
100=100=	—	THE DAWN (123/4-123/4)/AIN'T NO ACID IN THIS HOUSE (SARDINIA MIX/DUB) (127/4) Casa Nero	Breakout 12in pre-release
100=95	—	KEEP IT TOGETHER (PETTIBONE MIXES) (104/4v)/(DJ MARK MIXES) (103/4v) Madonna	US Sire 12in

FFRR... AMBIENT HOUSE
MIR
FINGERS
what about this love

Written, Produced & Mixed by
LARRY HEARD



OUT FEB 26 TH
7": F131 · 12": FX 131 · CD: FCD131

DJ DIRECTORY

on the B-side but is much stronger than the disjointedly reggaefied Smith And Mighty Remix (96/4bpm) and stark Smith And Mighty Mellow Mix (96bpm). (JH)

DR BAKER 'Kaos'

(Mega Records, Coma 127001)

Already huge on the rave scene this storming mix of hip-house and new beat rhythms is the first vinyl offering from top Danish DJ Kenneth Baker. With more energy than a runaway express, this throws in everything from acid house sound effects to sampled opera singing without once missing a beat. 'Kaos' comes in six different mixes including 'Opera Dance', 'Freestyle' and 'Baby', all of which hit the spot floor-wise. Fast and furious, hot and heavy, this isn't for the faint-hearted and the 'Kaos, Kaos' chant could well become the 'Mental' chant for spring 1990. (JS)

FARLEY 'JACKMASTER' FUNK 'Real Hip House'

(House Records HU 100)

Eight track mini-album of various artists all apparently produced by Farley 'Jackmaster' Funk and all, as the title suggest, very much in a hip-house vein. Although most of the tracks work pretty well in their own right, there's really nothing exceptional here that stands out as a 12-inch release. The choice of breakbeats and samples isn't very original. Either varying from the above-average use of James Brown breaks on 'Rock This Way' and 'Time To Party' to the well dodgy use of 'Move Your Body' on 'Runnin' The Floor' and Todd Terry's 'Bango' on 'Bang'. All in all though it's a workmanlike set but mainly second division stuff, especially in the uninspired delivery of most of the raps. (JS)

EXCLUSIVE T 'Turn Up Those Party Lights'

(Champion 12-211)

Another Farley 'Jackmaster' Funk production this is good, energetic straight-forward hip-house which should mix perfectly with the likes of Fast Eddie, Tony Scott and Mr Lee. A four mix set, the best version is the Afrique mix which cleverly cuts in samples from Herman Kelly's 70's break-beat classic 'Dance To The Drummer's Beat'. Good, solid rap, steady rhythm and all the right sounds in all the right places. (JS)

MARK IMPERIAL 'The Love I Lost'

(House Nation HN 89095)

This is very much a tale of two sides. The House Side, or the M-25 Orbital Mix as it's called, of this

Chicago import sounds pretty dated, very much summer of '88 acid house with a wishy washy vocal performance that's half lost in the mix. By comparison the Trance Side is really happening, this stronger mix makes excellent use of that hypnotic bass-line from Chubb Rock's 'Ya Bad Chubbs' while Mark Imperial moodily whispers the vocals and a breathless female voice replies to him in Spanish. The whole thing builds up into an irresistible rhythm that's a guaranteed floor-filler. (JS)

MOSES P 'Raining Rhymes'

(Logic 612801)

Euro hip-house featuring Moses P rapping over a fairly sparse but nevertheless effective, mid-tempo groove. The female sung chorus and more funk-inspired rather than house-inspired rhythm makes this different from most of the other hip-house tunes currently on offer. Similar in feel to recent Nordic Beat tracks like Leila K or Titiyo, this is further proof that Europe is fast catching up with Britain and America in the field of credible dance music productions. (JS)

MICHEL'LE 'No More Lies'

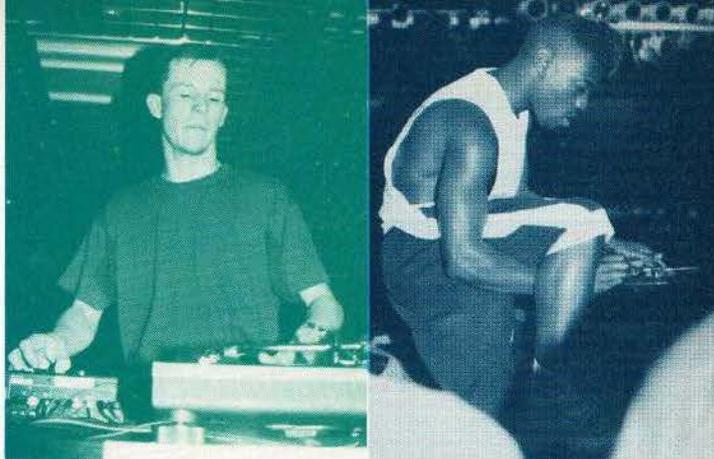
(Ruthless White Label)

Starting with that very familiar James Brown 'Funky Drummer' break (as used by the Fine Young Cannibals, Mantronix and many others recently) this bright and breezy number features a well-sung, though fairly poppy female sung vocal while the 'Funky Drummer' rhythm chugs away in the background. A wailing guitar, male telephone voice and prominent synth bass add to the proceedings to good effect. Unlikely to be popular with a hard-core funk crowd but this could well be popular with mixing jocks and more mainstream crowds. (JS)

HIP HOP ARTISTS AGAINST APARTHEID 'Ndodemnyama (Free South Africa)'

(Gee Street White label)

An Afrika Bambaataa and Zulu Nation inspired production, this message-in-the-music hip hop groove is a timely vinyl attack on South Africa's apartheid government. With guest vocals from a host of rappers this moves along with a fairly straightforward drum pattern enlivened by various funky guitar breaks and snatches of black African freedom songs. With hip hop slowly making a comeback on Britain's dancefloors this is worthy of attention especially as it mixes in well with other contemporary rap acts such as De La Soul, Queen Latifah and the Jungle Brothers. Rare



● DJ TRIX

● DJ MINK

UK DJ CHAMPIONSHIPS

The hectic and competitive qualifying rounds of the DMC Technic's 1990 UK DJ Championships are over and the finalists will line up on March 1 at the Empire Ballroom in Leicester Square (not the Hippodrome as previously advertised). The contests were dominated by scratching DJs with the notable exception of DJ Random whose pure mixing skills were one of the highlights of the preliminary rounds, combining Soul II Soul with Tears For Fears and the like. But everyone's hot tip seems to be DJ Trix, a real showman from Liverpool whose sheer speed of cutting and scratching is breathtaking. Trix has already beaten the defending UK champion Pogo to win the European championship, and the stage is set for a thrilling rematch. Whoever wins the UK final will go through to meet contestants from all over the globe for the World championships at Wembley Arena on March 20. The reigning world champion, Cutmaster Swift, who is said to have improved substantially, will also be defending his title.

The line-up for the UK final includes DJ Sparrar (Birmingham), Fast T (Hull), DJ Trix (Liverpool), DJ Mink (Sheffield), Ant B (Manchester), Biznizz (London), DJ Jay (London), Scratch Professor (London), DJ Reckless (Croydon), DJ Random (Bracknell), Prime Cuts (Kent), and the defending UK champion Pogo (London).

There are no advance tickets for the UK final — entry will cost £6 at the door on the night, so arrive early (doors open at 9pm) or be prepared for a heavy scrum outside the entrance. **Tim Jeffery**

groove enthusiasts should try out the ANC mix which makes effective use of some well known funky breaks and beats including James Brown's 'Soul Power'. (JS)

ROB 'N' RAZ WITH LEILA K 'Rok The Nation'

(BMG Rok 1)

Bouncy hip-pop number from the Swedish dance team who bought you 'Got To Get', this is a very strong follow-up. Like 'Got To Get', this has all the right ingredients for a crossover hit: solid, danceable beat, catchy chorus, above average rap and very strong musical hooks and melodies. The Rok The Dancefloor mix has more going on while the Swemix club version has a more sparse dub-like feel to it; both mixes though should easily work out on the floor. (JS)

EARTH PEOPLE

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

(Champion CHAMP 12-239)

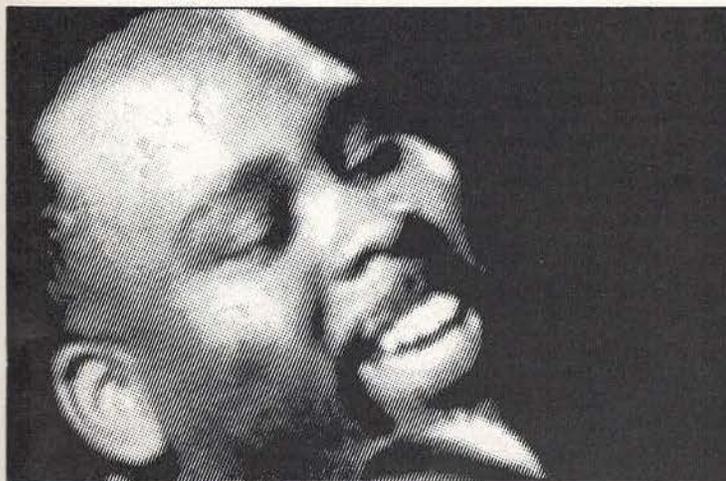
Hot already on import and due here next week, Joey Longo's lightly leaping Dexter Wansel 'Life On Mars' inspired jazz-funk house instrumental is simple and exciting in Martian, Raw and 808 Bonus Mixes, with woofer rattling bass resonance booming through at times especially in the latter. (JH)

CASA NERO

'The Dawn' (123/4-123/4bpm)

(Breakout USAT 687)

Previously known as just Casa when '15 Minutes' was a hot white label two years ago, New Jersey's Antonio Valesquez and Wolfgang Prinz are joined by groaning Gina D for this birds chirruped



DAVID PEASTON

WE'RE ALL IN THIS TOGETHER

FRANKIE KNUCKLES MIX

OUT NEXT WEEK



GEFFEN

cheerfully jittering Sueño Latino-ish instrumental canterer, with an alarm clock going off near the end, flipped by the (legally, as on the same label) Janet Jackson title line sampling and girl wailed speedier jangling Italo house-style 'Ain't No Acid In This House (Sardinia Mix and Dub)' (127/4bpm). Casa Nero, of course, translates as 'Black House'. (JH)

BOO-YAA TRIBE 'Raid'

(4th & Broadway 12BRW18)
Slow 'n' low, mean 'n' moody West Coast hip hop from 4th & Broadway's latest LA signings. Mixing go-go percussion, 70s funk and hardcore b-boy rhyming, the Boo-Yaas have created their own successful brand of Nineties heavy duty, urban funk. A deceptively slow but intense rhythm builds up steam as the guys rap and sing about ganglife in downtown LA. However despite its uncompromising sound, the catchy chorus and energy of this track should see it getting quite a lot of deserved attention from DJs and dancers alike. (JS)

THE LONDON POSSE 'Live Like the Other Half Do'

(Mango Street 1215447)
Excellent reggae/hip hop fusion with some well over the top London accents as the Posse rap about urban living and run-ins with the Old Bill. Its sing-a-long chorus, bouncy infectious beat and intelligent, witty lyrics make this one of the best British rap/reggae tracks for quite a while. In fact the London Posse seem to find this style is natural for them, unlike US rap artists who try so hard to make reggae fusions but never quite succeed. Given the right amount of club support this could well be massive and deservedly so. (JS)

OH WELL 'Radar Love (12" Extended Mix)'

(108bpm)
(Parlophone 12R 6244)
Dutch rock group Golden Earring's 1973 classic in a simple bouncily chugging and chanting German pop revival, flipped by the old Music Factory UK Mix of the Fleetwood Mac reviving 'Oh Well' (110/2bpm), and dull 'new beat'-ish 'Stop The World' (95bpm). (JH)

BLACKSMITH 'Hold You Back'

(frr FXDJ 130)
Promoted as a 33/3rpm six-tracker, this basically Seventies Philly Soul styled emphatic canterer is in the Dancin' Danny D remixed sharply snicking Slammin' Mix Parts I & II (123/3bpm), High On Dub and Acca-Boogie, and their own looser

more datedly soulful 4 Track Demo (all 123/4bpm), plus — perhaps hottest — the MC Mello rapped different more chunkily trotting Brixton Bass Mix (114/4bpm). (JH)

49ERS 'Don't You Love Me'

(4th & Broadway 12 BRW 167)
Here they come again! What ever people think about the Italo-house thing there's no denying they have the magic ingredient for getting a crowd up and dancing. Hot on the heels of their 'Touch Me' smash this is more of the same with a pumping backing track, catchy female vocals and that ever-present tinkling piano. Like it or not this will undoubtedly be yet another hit for the Italian sound especially as it's very much in the same mould as the latest Black Box chart topper. People feel safe with something they already know and believe me this sounds very, very familiar. (JS)

THE SHAMEN 'Pre-Gen (Land Of Oz Mix Ω)'

(120bpm)
(German Tanzklang KK LANG 69)
Paul Oakenfold produced throbbing dance-rock pounder with an acidic tinge and bursts of Beastie Boys-ish "move any mountain" repetition, flipped by the Ben Chapman produced gently bubbling more subtle 'Lightspan' (117/2bpm), out here in a fortnight. (JH)

THE U.F.I. (featuring Frankie) 'Understand This Groove (I Really Love You)'

(Virgin VST 1247)
Originally intended for 10 Records release, this bassily twittered 'Twilight'-ishly accented gentle house burler is soulfully moaned by gospel singer Frankie Madrid, in 33/3rpm white labelled The Razor Sharp Mix and Dub Appella (118bpm) or more tightly throbbing Colonel's Deadline and The 'Magic' Johnson's Elbow Mixes (121/4bpm) — that's what it says, no knowing what it means! Incidentally, matrix number perusers may also be wondering, who is Captain Quatro? (JH)

JIVE BUNNY & THE MASTERMIXERS

'That Sounds Good To Me'

(197-192-196bpm)
(Music Factory Dance MFD 004, via BMG)
Based on the Blues Brothers' version of Solomon Burke's 'Everybody Needs Somebody To Love', without much (if any) John Anderson Big Band this time although as usual prodded by some Chubby Checker exhortations, this tears more

frantically than ever also through a central mix of Little Richard 'Long Tall Sally'/'Ooh! My Soul'/'Keep A Knockin', Chuck Berry 'Roll Over Beethoven', The Champs 'Tequila', and Ernie Maresca 'Shout Shout (Knock Yourself Out)', due next week. (JH)

MASTERS OF THE UNIVERSE

'Space Talk' (123/2bpm)
(Rumour Records RUMAT 11)
Reissue on a different label of the attractively cantering Sueño Latino-ish instrumental, now in just its Hyper Spaced, Spaced Out, and tempoless Piano Reprised Mixes, plus the addition from its original parent Strictly Underground EP of the Loleatta Holloway-ish wailed 'Check It Out (Hit & Run)' (125/4bpm). (JH)

SOUL II SOUL 'Keep On Movin' (Love To Love You Baby SweMix)'

(CHR 005)
Apparently from the Swedish SWEMIX series though here mysteriously white labelled, this Soul II Soul and Donna Summer combining languidly meandering drifter is flipped by a beebly weaving bass snapped instrumental treatment with dialogue of RED BOX 'Enjoy' (103/4bpm), so I am told. (JH)

BBG 'Big Boss Groove (Sn/appiness Mix)'

(BOSS-1)
Cryptically white labelled Soul II Soul 'Happiness'-like piano plonked jittery yet lush instrumental swayer, with a similar though slightly more swingbeat-ish Trouble Funk prodded GoGo Mix alternative A-side. (JH)

KID 'N PLAY 'Funhouse (The House We Dance In)'

(113/4bpm)
(US Select FMS 62356)
Hurby Luvbug & The Invincibles produced funkily bumping but not terribly special unison rap from the motion picture 'House Party' (instrumental and accappellas too). (JH)

MAGIC CONCEPT 'Unstoppable' (124bpm)

(Rumour Records RUMAT 10)
Confusingly credited as being by Local Concept when originally imported on X Energy Records, another scurrying Italo house galloper with last year's grand piano sound, wailing females and stuttery raps (Dub Mix flip, although other missing short mixes are listed too). (JH)

SHABAZZ 'Glad You're In My Life (12" Mix)'

(102/2bpm)
(RCA PT 49292)
The Eric 'Vietnam' Sadler co-produced Strong Islanders' lovely jogging mellow soul swayer is here coupled on promo by its Extended and Dub Versions (103bpm), although according to the label copy one of these should have been the 12" Mix of the amusingly worded P'funkily bumping 'Where's Your Head (Between Your Shoulders Or Between Your Legs?)' (105bpm) — which may well be rectified by the time it's out commercially next week! (JH)

RICH NICE 'The Rhythm, The Feeling (12" Version)'

(109bpm)
(Motown ZT 43458)
Terrific buoyant new jack swing jiggler building up its rap syncopation before chugging remorselessly along (two dubs plus a more tightly vocal Single Version here, too). (JH)

ADDIS POSSE 'Let The Warriors Dance Retrip (Warriors Charge Mix)'

(123bpm)
(Warriors Dance WAFT 14, via Spartan)
George Kranz 'Din Daa Daa' scatted and girls chanted, though basically instrumental, funky drummer yet also acidically twiddled good percussive jiggler, also in twittery Addis Acid (122/4-123bpm), thinner Funky Funky Drum Drum (123/4-123bpm), and stereo panning bassy Live & Def (123-123/4bpm) Mixes. (JH)

REESE featuring MC Slow Mello Flo 'You're Mine (Hard Core Hip House)'

(124/4bpm)
(Kool Kat/Big Life KOOL T 511)
Kevin 'Reese' Saunderson has a guest male rapper for this Bad Boy Bill mixed, Rockers Revenge 'Walking On Sunshine' punctuated jerkily jittering hip house bouncer, but alone handles the flip's ambient monkishly hummed 'The Heavens' instrumental, in Dave Morales' sparse Spiritual Mix (120bpm) and Derrick May's probably more usefully pulsing Mayday Mix (119/2bpm). (JH)

BIZZ NIZZ 'Don't Miss The Party Line'

(119/4bpm)
(Belgian BYTE Records BYTE 12002)
Simple chiming synth nagged and corny rap prodded chugging Belgian exhortation to dance, a cheering audience kicking off the Euro-Mix or carrying on right through the Incrowd Version, thus making the former possibly preferable. (JH)

BEATSYSTEM

REMIXED BY BEN CHAPMAN

THE UNDERWORLD GOES OVERGROUND

ON 7" & 12" NOW

12/BRW 163

walk
on
the
wild
side



"2 STEP TO HEAVEN"



CHARTS

US SINGLES, US LPs, US BLACK SINGLES,
INDIE SINGLES, INDIE LPs, MUSIC VIDEO

FEBRUARY 25 — MARCH 3 1990

U S S I N G L E S

TW LW

1	2	ESCAPADE Janet Jackson	A&M
2	3	DANGEROUS Roxette	EMI
3	1	OPPOSITES ATTRACT Paula Abdul & The Wild Pair	Virgin
4	6	ROAM The B-52's	Reprise
5	4	ALL OR NOTHING Milli Vanilli	Arista
6	8	HERE WE ARE Gloria Estefan	Epic
7	10	PRICE OF LOVE Bad English	Epic
8	9	WE CAN'T GO WRONG The Cover Girls	Capitol
9	12	BLACK VELVET Allannah Myles	Atlantic
10	11	NO MORE LIES Michel'le	Ruthless
11	13	I GO TO EXTREMES Billy Joel	Columbia
12	15	TOO LATE TO SAY GOODBYE Richard Marx	EMI
13	16	C'MON AND GET MY LOVE D Mob	ffrr
14	17	JUST A FRIEND Biz Markie	Cold Chillin'
15	18	LOVE WILL LEAD YOU BACK Taylor Dayne	Arista
16	7	TWO TO MAKE IT RIGHT Seduction	Vendetta
17	5	WHAT KIND OF MAN WOULD I BE Chicago	Reprise
18	21	NO MYTH Michael Penn	RCA
19	23	I WISH IT WOULD RAIN DOWN Phil Collins	Atlantic
20	22	SOMETIMES SHE CRIES Warrant	Columbia
21	26	GET UP! (BEFORE THE NIGHT IS OVER) Technotronic	SBK
22	25	SACRIFICE Elton John	MCA
23	28	KEEP IT TOGETHER Madonna	Sire
24	27	HERE AND NOW Luther Vandross	Epic
25	31	ALL AROUND THE WORLD Lisa Stansfield	Arista
26	14	JANIE'S GOT A GUN Aerosmith	Geffen
27	38	I'LL BE YOUR EVERYTHING Tommy Page	Sire



●THE MISSION "Ere Wayne, your ears are filthy"

28	29	PERSONAL JESUS Depeche Mode	Sire
29	34	ALL MY LIFE Linda Ronstadt	Elektra
30	32	SUMMER RAIN Belinda Carlisle	MCA
31	33	THE DEEPER THE LOVE Whitesnake	Geffen
32	36	FOREVER Kiss	Mercury
33	19	DOWNTOWN TRAIN Rod Stewart	Warner Brothers
34	37	ANYTHING I WANT Kevin Paige	Chrysalis
35	24	HOW AM I SUPPOSED TO LIVE Michael Bolton	Columbia
36	39	WHOLE WIDE WORLD A'me Lorain	RCA
37	43	DON'T WANNA FALL IN LOVE Jane Child	Warner Brothers
38	20	TELL ME WHY Exposé	Arista
39	41	DIRTY DEEDS Joan Jett	Blackheart
40	30	I REMEMBER YOU Skid Row	Atlantic
41	45	A GIRL LIKE YOU The Smithereens	Enigma
42	35	PUMP UP THE JAM Technotronic	SBK
43	48	LOVE ME FOR LIFE Stevie B	LMR
44	40	LOVE SONG Tesla	Geffen
45	46	IF YOU LEAVE ME NOW Jaya	LMR
46	56	I WANNA BE RICH Calloway	Solar
47	52	REAL LOVE Skyy	Atlantic
48	55	YOU'RE THE ONLY WOMAN The Brat Pack	Vendetta
49	66	WITHOUT YOU Mötley Crüe	Elektra
50	50	DON'T KNOW MUCH Linda Ronstadt	Elektra
51	51	BACK TO LIFE Soul II Soul	Virgin
52	42	EVERYTHING Jody Watley	MCA
53	58	ALMOST HEAR YOU SIGH The Rolling Stones	Columbia
54	61	HEART OF STONE Cher	Columbia
55	47	FREE FALLIN' Tom Petty	Geffen
56	60	IF U WERE MINE The U-Krew	MCA
57	63	THE HEART OF THE MATTER Don Henley	Enigma
58	53	WAS IT NOTHING AT ALL Michael Damian	Geffen
59	68	TRUE BLUE LOVE Lou Gramm	Cypress
60	69	HEARTBEAT Seduction	Atlantic

●BULLETS

61	67	BLUESKY MINE Midnight Oil	Columbia
67	82	SENDING ALL MY LOVE Linear	Atlantic
68	—	HOW CAN WE BE LOVERS Michael Bolton	Columbia

70	76	GOT TO GET Leila K With Rob & Raz	Arista
71	—	LAMBADA Kaoma	Epic
73	—	A FACE IN THE CROWD Tom Petty	MCA
74	79	ANYTIME McAuley Schenker Group	Capitol
75	84	WILD WOMAN Natalie Cole	EMI
76	81	LIVING IN OBLIVION Anything Box	Epic
79	96	MAKE IT LIKE IT WAS Regina Belle	Columbia
81	90	WHIP APPEAL Babyface	Solar
92	—	WHAT'CHA GONNA DO WITH MY LOVIN' Inner City	Virgin
95	—	IMAGINATION Xymox	Wing

U S A L B U M S

TW LW

1	1	FOREVER YOUR GIRL Paula Abdul	Virgin
2	2	JANET JACKSON'S RHYTHM NATION 1814 Janet Jackson	A&M
3	3	GIRL YOU KNOW IT'S TRUE Milli Vanilli	Arista
4	4	... BUT SERIOUSLY Phil Collins	Atlantic
5	5	COSMIC THING The B-52's	Reprise
6	6	STORM FRONT Billy Joel	Columbia
7	7	PUMP AEROSMITH Aerosmith	Geffen
8	8	FULL MOON FEVER Tom Petty	MCA
9	9	DANCE! ... YA KNOW IT! Bobby Brown	MCA
10	10	SOUL PROVIDER Michael Bolton	Columbia
11	11	BACK ON THE BLOCK Quincy Jones	Qwest
12	12	CRY LIKE A RAINSTORM Linda Ronstadt	Elektra
13	13	SKID ROW Skid Row	Atlantic
14	15	TENDER LOVER Babyface	Solar
15	17	PUMP UP THE JAM Technotronic	SBK
16	16	HANGIN' TOUGH New Kids On The Block	Columbia
17	14	STONE COLD RHYMIN' Young MC	Delicious
18	18	DR FEELGOOD Mötley Crüe	Elektra
19	26	ALANNAH MYLES Alannah Myles	Atlantic
20	20	JOURNEYMAN Eric Clapton	Duck
21	22	CUTS BOTH WAYS Gloria Estefan	Epic
22	19	LIVE Kenny G	Arista
23	23	LOOK SHARP! Roxette	EMI
24	25	REPEAT OFFENDER Richard Marx	EMI
25	21	KEEP ON MOVIN' Soul II Soul	Virgin
26	24	SLIP OF THE TONGUE Whitesnake	Epic
27	27	THE BEST OF LUTHER Luther Vandross	Epic
28	29	STEEL WHEELS The Rolling Stones	Columbia
29	31	CAN'T FIGHT FATE Taylor Dayne	Arista
30	30	BAD ENGLISH Bad English	Epic
31	28	JIVE BUNNY — THE ALBUM Jive Bunny & The Mastermixers	Music Factory
32	32	THE LITTLE MERMAID Soundtrack	Walt Disney
33	33	THE GREAT RADIO CONTROVERSY Tesla	Geffen
34	34	HEART OF STONE Cher	Geffen
35	35	AS NASTY AS THEY WANNA BE The 2 Live Crew	Skywalker
36	36	THE HIT LIST Joan Jett	Blackheart
37	37	THE END OF THE INNOCENCE Don Henley	Geffen
38	38	NOTHING MATTERS WITHOUT LOVE Seduction	Vendetta
39	39	BORN ON THE FOURTH OF JULY Original Soundtrack	MCA
40	42	NICK OF TIME Bonnie Raitt	Capitol
41	46	MARCH Michael Penn	RCA
42	43	NEW KIDS ON THE BLOCK New Kids On The Block	Columbia
43	40	FLYING IN A BLUE DREAM Joe Satriani	Relativity
44	41	GREATEST HITS 1982-1989 Chicago	Reprise
45	45	DIRTY ROTTEN FILTHY STINKING RICH Warrant	Columbia
46	47	SMITHEREENS II The Smithereens	Enigma
47	44	TRASH Alice Cooper	Epic
48	48	THE SEEDS OF LOVE Tears For Fears	Fontana
49	—	MICHEL'LE Michel'le	Ruthless
50	—	SLEEPING WITH THE PAST Elton John	RCA

U S B L A C K S I N G L E S

TW LW

1	1	WHERE DO WE GO FROM HERE Stacy Lattisaw	Motown
2	7	ESCAPADE Janet Jackson	A&M
3	3	OPPOSITES ATTRACT Paula Abdul	Virgin
4	10	THE SECRET GARDEN Quincy Jones/DeBarge/White	Qwest
5	11	LOVE UNDER NEW MANAGEMENT Miki Howard	Atlantic
6	2	NO MORE LIES Michel'le	Ruthless
7	9	PROMISES, PROMISES Christopher Williams	Geffen
8	15	ALL AROUND THE WORLD Lisa Stansfield	Arista
9	5	CAN WE SPEND SOME TIME Surface	Columbia
10	4	IT'S GONNA BE ALRIGHT Ruby Turner	Jive
11	6	JAZZIE'S GROOVE Soul II Soul	Virgin
12	8	EXPRESSION Salt-N-Pepa	Next Plateau
13	16	GYZLZ, THEY LOVE ME Heavy D & The Boyz	Uptown
14	25	HERITAGE Earth, Wind & Fire	Columbia
15	19	WELCOME TO THE TERROR DOME Public Enemy	Def Jam
16	24	I NEED YOUR LOVIN' Alyson Williams	OBR
17	13	TOUCH Chuckii Booker	Atlantic
18	26	WE'RE ALL IN THIS TOGETHER David Peaston	Geffen
19	18	BUDDY De La Soul	Tommy Boy
20	27	HELP THE CHILDREN M C Hammer	Capitol
21	29	COMFORT OF A MAN Stephanie Mills	MCA
22	21	HEARTBEAT Seduction	Vendetta
23	14	HEAVEN Miles Jaye	Island
24	31	EVERYTHING YOU TOUCH Smokey Robinson	Motown
25	34	SPREAD MY WINGS Troop	Atlantic
26	33	TREAT YOU RIGHT Luther Vandross	Epic
27	20	YOUR PRECIOUS LOVE Tamika Patton With Eric Gable	Orpheus
28	32	NEVER TO FAR Dianne Reeves	EMI
29	30	THE GAS FACE 3rd Bass	Def Jam

- 30 12 REAL LOVE Skyy
 31 17 WHAT CAN I DO Pieces Of A Dream
 32 — WHIP APPEAL Babyface
 33 — ADDICTED TO YOUR LOVE The Gap Band
 34 23 WALK ON BY Sybil
 35 22 MAKE IT LIKE IT WAS Regina Belle
 36 — I FOUND LOVIN' Jeff Redd
 37 40 WATCHA GONNA DO WITH MY LOVE Inner City
 38 — READY OR NOT After 7
 39 — WRAP-U-UP Randy Crawford
 40 28 I GET THE JOB DONE Big Daddy Kane

Atlantic
 EMI
 Solar
 Capitol
 Next Plateau
 Columbia
 Uptown
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 Virgin
 Warner Brothers
 Cold Chillin'

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INDIE SINGLES

TW LW

- | | | | | |
|----|----|-----------------------------|--------------------|---------------|
| 1 | 1 | ENJOY THE SILENCE | Depeche Mode | Mute |
| 2 | 2 | PROBABLY A ROBBERY | Renegade Soundwave | Mute |
| 3 | 3 | MADCHESTER RAVE ON EP | Happy Mondays | Factory |
| 4 | 4 | FOOL'S GOLD | The Stone Roses | Silvertone |
| 5 | 6 | SALLY CINNAMON | The Stone Roses | Black Fm |
| 6 | 8 | INDIAN ROPE | The Charlatans | Dead Good |
| 7 | 7 | THE RIDE EP | Ride | Creation |
| 8 | 5 | SLEEP WITH ME | Birdland | Lazy |
| 9 | 10 | LIGHTNING MAN | Nitzer Ebb | Mute |
| 10 | 9 | BLUE THUNDER | Galaxie 500 | Rough Trade |
| 11 | 11 | YOU SURROUND ME | Erasure | Mute |
| 12 | 12 | GETTING AWAY WITH IT | Electronic | Factory |
| 13 | 15 | WROTE FOR LUCK | Happy Mondays | Factory |
| 14 | 16 | FREAKY DANCING | Happy Mondays | Factory |
| 15 | 19 | TO KILL A SLOW GIRL WALKING | Telescopes | What Goes On |
| 16 | 14 | W.F.L | Happy Mondays | Factory |
| 17 | 22 | 24 HOUR PARTY PEOPLE | Happy Mondays | Factory |
| 18 | 13 | MANCHESTER | The Times | Creation |
| 19 | 23 | PERSONAL JESUS | Depeche Mode | Mute |
| 20 | — | ONE OF OUR GIRLS IS MISSING | A.C. Marias | Mute |
| 21 | 30 | FORTY FIVE EP | Happy Mondays | Factory |
| 22 | 26 | DRAMA! | Erasure | Mute |
| 23 | 18 | MOVE | Inspiral Carpets | Cow |
| 24 | — | GREAT EXPECTATIONS | New Model Army | Abstract |
| 25 | 29 | THE PEEL SESSIONS | Inspiral Carpets | Strange Fruit |
| 26 | 17 | SPACE GLADIATOR | Renegade Soundwave | Mute |
| 27 | 28 | CRACKERS INTERNATIONAL | Erasure | Mute |
| 28 | 25 | COME HOME | James | Rough Trade |
| 29 | — | A LITTLE RESPECT | Erasure | Mute |
| 30 | 21 | BLUE MONDAY | New Order | Factory |

INDIE ALBUMS

TW LW

- | | | | | | |
|----|----|----------------------------------|------------------|-------------------|---------|
| 1 | 1 | THE STONE ROSES | The Stone Roses | Silvertone | |
| 2 | — | THE COMFORTS OF MADNESS | Pale Saints | 4AD | |
| 3 | 2 | READING, WRITING AND ARITHMETIC | The Sundays | Rough Trade | |
| 4 | 3 | BUMMED | Happy Mondays | Factory | |
| 5 | 4 | WILD! | Erasure | Mute | |
| 6 | 5 | CLOUDCUCKOOLAND | Lightning Seeds | Ghetto | |
| 7 | 7 | THE INNOCENTS | Erasure | Mute | |
| 8 | 6 | CIRCUS | Erasure | Mute | |
| 9 | 8 | AGILDED ETERNITY | Loop | Situation Two | |
| 10 | — | HALLELUJAH | Happy Mondays | Factory | |
| 11 | 10 | DOOLITTLE | Pixies | 4AD | |
| 12 | 9 | CHILL OUT | KLF | KLF Communication | |
| 13 | 12 | SUBSTANCE | New Order | Factory | |
| 14 | — | WONDERLAND | Erasure | Mute | |
| 15 | 13 | CAPTAIN SWING | Michelle Shocked | Cooking Vinyl | |
| 16 | — | THE MAN — BEST OF ELVIS COSTELLO | Elvis Costello | Demon | |
| 17 | — | 101 | Depeche Mode | Mute | |
| 18 | 14 | SURFER ROSA | Pixies | 4AD | |
| 19 | 18 | TECHNIQUE | New Order | Factory | |
| 20 | 16 | SQUIRREL AND G MAN | 24 HOUR PARTY | Happy Mondays | Factory |

MUSIC VIDEO

TW LW

- | | | | | |
|----|----|-------------------------------|--------------------------|-----------------------------|
| 1 | 1 | SINGLES COLLECTION | Phil Collins | Virgin |
| 2 | — | WAVES UPON THE SAND | The Mission | PMV/Channel 5 |
| 3 | 2 | SIGHT FOR SORE EARS | Poison | PMI |
| 4 | 3 | KYLIE THE VIDEOS 2 | Kylie Minogue | PWL |
| 5 | 4 | JASON THE VIDEOS | Jason Donovan | PWL |
| 6 | 5 | A BIT OF WHAT YOU FANCY | Quireboys | PMI |
| 7 | 6 | IN THE PARK LIVE | Wet Wet Wet | PMV/Channel 5 |
| 8 | 10 | THE CREAM OF... | Eric Clapton | PMV/Channel 5 |
| 9 | 19 | INNOCENTS | Erasure | Virgin |
| 10 | 13 | WE WILL ROCK YOU | Queen | Music Club/Video Collection |
| 11 | 7 | NEW JERSEY | Bon Jovi | PMV/Channel 5 |
| 12 | 16 | THE WALL | Pink Floyd | PMV/Channel 5 |
| 13 | — | DESTINATION DOCKLANDS | Jean Michel Jarre | PMV/Channel 5 |
| 14 | 17 | THOUGHTS OF HOME | Daniel O'Donnell | Telstar |
| 15 | 11 | DECADE | Duranduran | PWL |
| 16 | 8 | KYLIE THE VIDEOS | Kylie Minogue | PMI |
| 17 | — | LEGEND | Bob Marley & The Wailers | Spectrum/Channel 5 |
| 18 | — | NICE 'N' ROUGH | Tina Turner | Music Club/Video Collection |
| 19 | — | AT THEIR VERY BEST | The Shadows | PMV/Channel 5 |
| 20 | 15 | ROY ORBISON AND THE CANDY MEN | Various | Music Club/Video Collection |



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CHARTS

THIS WEEK'S CHART
ANALYSED BY ALAN JONES

● Some years ago, **Jimmy 'Jam' Harris** and **Terry Lewis** were members of **Prince's** backing group, **The Time**. When they reported late for a gig, **Prince** sacked them, providing the spur for the disgraced duo to concentrate on writing and producing for others. It's a measure of how well they have succeeded that this week an adaptation of a song they wrote replaces one penned by Prince at the top of the chart, while another of their compositions claims pole position on the other side of the Atlantic.

In America, 'Escapade', is the third **Jam/Lewis** song to top the chart for **Janet Jackson**, following 'When I Think Of You' (1986) and 'Miss You Much' (1989). They also wrote and produced the **Human League's** 1986 chart topper 'Human'.

In Britain, 'Dub Be Good To Me' is Harris and Lewis' first number one. Their previous biggest UK hits were 'What Have You Done For Me Lately' and 'Let's Wait Awhile', both number three hits for Janet Jackson.

'Dub Be Good To Me' is also a triumph for **Beats International's** **Norman Cook**, who previously topped the chart with 'Caravan Of Love' as a member of **The Housemartins** in 1986. Norman, a regular **Record Mirror** contributor, adapted 'Dub Be Good To Me' from Jam & Lewis' 'Just Be Good To Me', a 1984 hit for the **S.O.S Band**.

'Dub's success deprives **Sinéad O'Connor's** recording of 'Nothing Compares 2 U' of a fifth week at number one, but Sinéad's hit is still going strong. Thus far, it has sold over 550,000 copies, more than any other single in the past year except for **Black Box's** 'Ride On Time' and **Jive Bunny's** 'Swing The Mood'.

● **The Stone Roses'** 'Elephant Stone' is the week's second highest new entry, debuting at number eight. It's one of several records on the chart doing better the second time around, having originally peaked at number 149 in 1988.

Aerosmith's 'Dude (Looks Like A Lady)' — up to number 20 this week — reached number 45 when it first charted in 1987. **Mr. Lee's** 'Get Busy' — which re-entered the chart at number 41 last week, but slips back to number 48 this week — peaked at number 71 last November; **Electrabe 101's** 'Talking With Myself' is up to number 23 this week, a year and a quarter after it peaked at number 109, and **Silver Bullet's** 'Bring Forth The Guillotine' — back this week at number 54 — reached number 70 last September. Finally, **Guru Josh's** 'Infinity' (1990s; Time For The Guru) failed to chart when first released on the Infinity label a couple of months ago, but is now at number nine.

● It would appear that there is still 'Room At The Top' for **Adam Ant**, whose hit of that title climbs to number 13 this week, becoming his biggest hit since 'Puss 'N Boots' peaked at number five in 1983.

● Britain's latest charity hit, 'The Brits 1990', smashes into the charts at number seven this week. A medley of previous chart hits, megamixed by Disco Mix Club's **Mike Gray** at the behest of **Jonathan King**, all proceeds from the disc will go to Music Therapy. It beats the recent number 11 peak of another megamix, 'Deep Heat '89'. Not that this is a new idea, of course. As long ago as 1980, a montage of dance hits assembled under the banner 'Calibre Cuts' spent a couple of weeks at number 75 in the chart.

● Goodbye to **Paul McCartney's** 'Put It There', which debuted at number 32 a



● **THE STONE ROSES:** "I think that's more gorilla than elephant Ian."

fortnight ago, dipped to number 43 last week and has now disappeared from the chart. No other single by Macca has climbed so high to vanish so quickly, if you see what I mean.

● Following his acclaimed performance on 'The Brits' award show, **Rod Stewart's** 'Downtown Train' climbs to number 10 this week, to become his first Top 10 hit since 1986, when 'Every Beat Of My Heart' reached number two. 'Downtown Train' was recently a number three hit for Rod in America — and though he's had several Top 10 hits on each side of the Atlantic since, it's his first single to reach the upper echelon here AND in America since 1978, when 'Da Ya Think I'm Sexy?' topped the chart in both countries.

Rod's 'Best Of ...' album also perks up this week, climbing to number six. Released only a little over three months ago, it has already sold nearly half a million copies, to become Rod's biggest selling album since an earlier compilation, 1979's 'Greatest Hits'.

● A fortnight ago the US Top 10 included three female duos for the first time ever. Now there's only **The Cover Girls**

left, as hits by **Exposé** and **Seduction** head down the chart. The **Seduction** disc, 'Two To Make It Right', peaked at number two. Had it reached number one, it would have been the first by an all-girl group since the aforementioned **Exposé** topped with 'Seasons Change' in 1988.

● Due to our deadline being brought forward to enable us to cover month the 'Record Mirror Fame And Fortune EP', we are unable to bring you who's on 'Top Of The Pops' this week.

CORRECTION

Due to being supplied with the wrong information, the publishing credit for the Adamski track on the 'Record Mirror Fame And Fortune EP' is wrong. The correct credit (for you to cut out and stick onto the label, if you so require), should read as follows:

[side 2]

ADAMSKI
'I Dream Of You'
(Adamski)

Published by MCA Music Ltd
Produced by Adamski
©1990 MCA Records

TWELVE INCH

TW LW

1	1	DUB BE GOOD TO ME	Beats International	Go! Beat
2	—	THE BRITS 1990	Various	RCA PT43566
3	4	I DON'T KNOW ANYBODY ELSE	Black Box	de/Construction
4	—	ELEPHANT STONE	The Stone Roses	Silvertone ORETI
5	7	INFINITY (1990'S: TIME FOR THE GURU)	Guru Josh	de/Construction
6	5	ENJOY THE SILENCE	Depeche Mode	Mute
7	2	NOTHING COMPARES 2 U	Sinéad O'Connor	Ensign
8	—	MOMENTS IN SOUL	J.T. And The Big Family	Champion CHAMPI2237
9	3	GET UP (BEFORE THE NIGHT IS OVER)	Technotronic featuring Ya Kid K	Swanyard
10	6	WALK ON BY	Sybil	PWL
11	11	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	Michael Bolton	CBS
12	—	NATURAL THING	Innocence	Cooltempo COOLX201
13	10	TALKING WITH MYSELF (Remix)	Electrabe 101	Mercury
14	9	GOT TO HAVE YOUR LOVE	Mantronix (featuring Wondress)	Capitol
15	15	BLACKBETTY (Rough 'N Ready Remix)	Ram Jam	Epic
16	8	HAPPENIN' ALL OVER AGAIN	Lonnie Gordon	Supreme
17	—	BRING FORTH THE GUILLOTINE	Silver Bullet	Tam Tam TTT013
18	13	GET BUSY	Mr Lee	Jive
19	—	WARRIOR	MC Wilski	Arista 612956
20	—	LOADED	Primal Scream	Creation CRE070T

COMPACT DISC

TW LW

1	1	... BUT SERIOUSLY	Phil Collins	Virgin
2	3	JOURNEYMAN	Eric Clapton	Duck
3	4	AFFECTION	Lisa Stansfield	Arista
4	14	THE BEST OF ROD STEWART	Rod Stewart	Warner Brothers
5	12	THE ROAD TO HELL	Chris Rea	WEA
6	6	PURE SOFT METAL	Various	Stylus
7	11	HEART OF STONE	Cheer	Geffen
8	—	LLOYD COLE	Lloyd Cole	Polydor 8419072
9	10	BODY & SOUL — HEART & SOUL II	Various	Heart & Soul
10	13	FOREIGN AFFAIR	Tina Turner	Capitol
11	—	THE RAW AND THE COOKED	Fine Young Cannibals	London 8280692
12	—	WOMEN IN UNIFORM/TWILIGHT ZONE	Iron Maiden	EMI CDIRN2
13	18	VIVALDI FOUR SEASONS	Nigel Kennedy/ECO	EMI
14	7	WAKING HOURS	Del Amitri	A&M
15	9	THE VERY BEST OF CAT STEVENS	Cat Stevens	Island
16	15	PUMP UP THE JAM	Technotronic	Swanyard
17	—	THE SYNTHESIZER ALBUM	Project D	Telstar TCD2371
18	8	ALL BY MYSELF	Various	Dover
19	—	THE AWARDS 1990	Various	Telstar/BPI TCD2386
20	—	HAPPINESS	Beloved	East West 2292462532



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