

JANUARY 13, 1990 EVERY WEDNESDAY, 75p (EIRE £1.16)

RECORD



MIRROR

**AFRIKA
BAMBAATAA**
"I'VE BEEN TRYING TO HELP SAVE THE PLANET FOR THE PAST DECADE"

PAUL MCCARTNEY

PLUS

MICHELLE SHOCKED AN IRON FIST IN A VELVET GLOVE

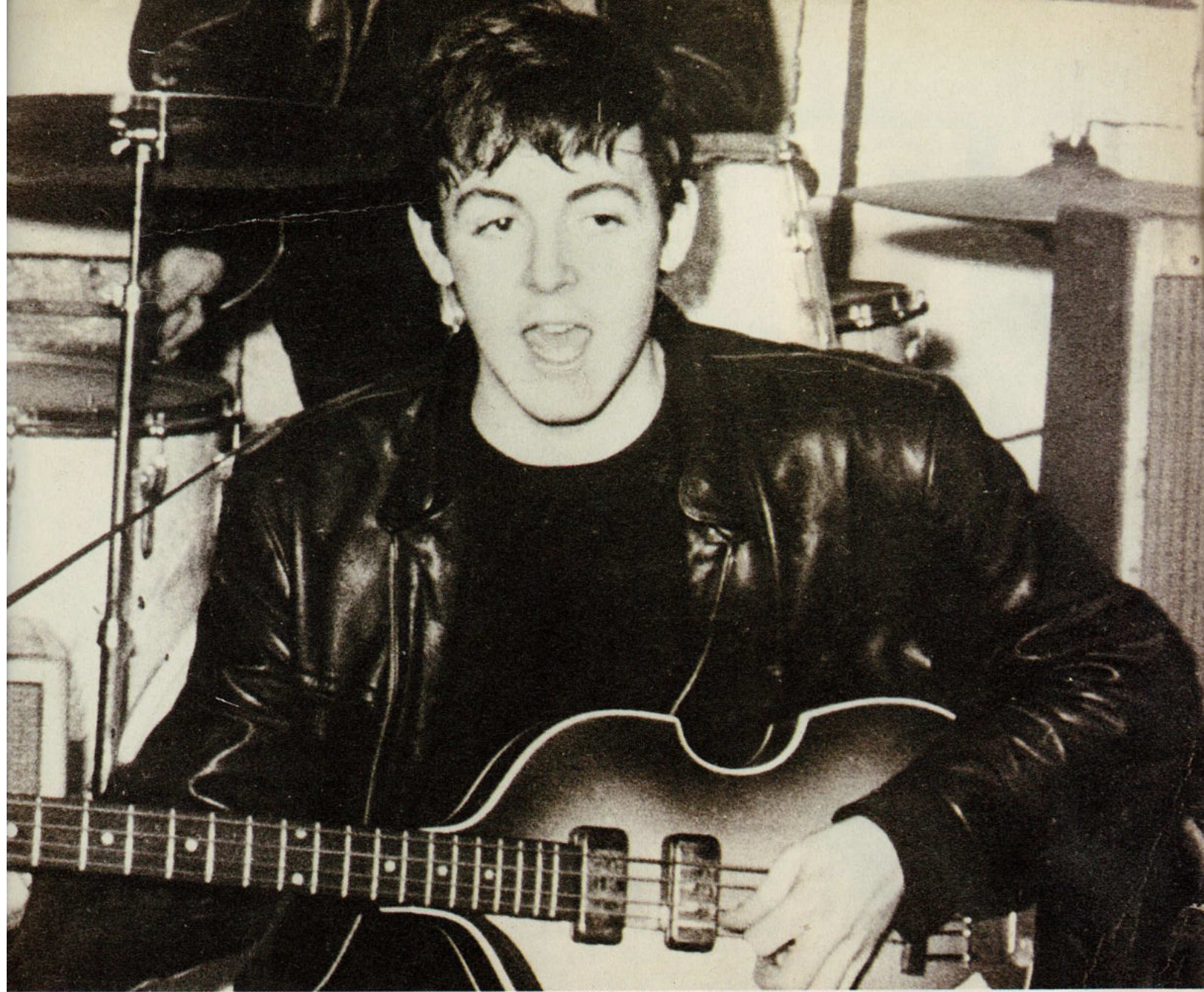
Laurie Anderson SUPERWOMAN FLIES AGAIN

TALKS TO RECORD MIRROR ABOUT FOUR DECADES AT THE TOP



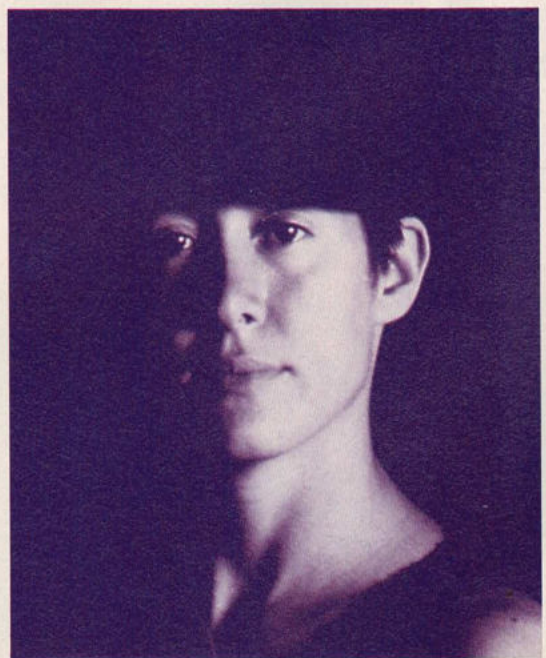
+ NEWS, REVIEWS, GOSSIP + YOUR GUIDE TO THE NEXT SEVEN DAYS

YOUR COMPLETE GUIDE TO WHAT'S GOING ON IN THE CLUBS



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OLLAURIE ANDERSON P10



●AFRIKA BAMBAATAA P22

I N D E X

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

HURRY, HURRY

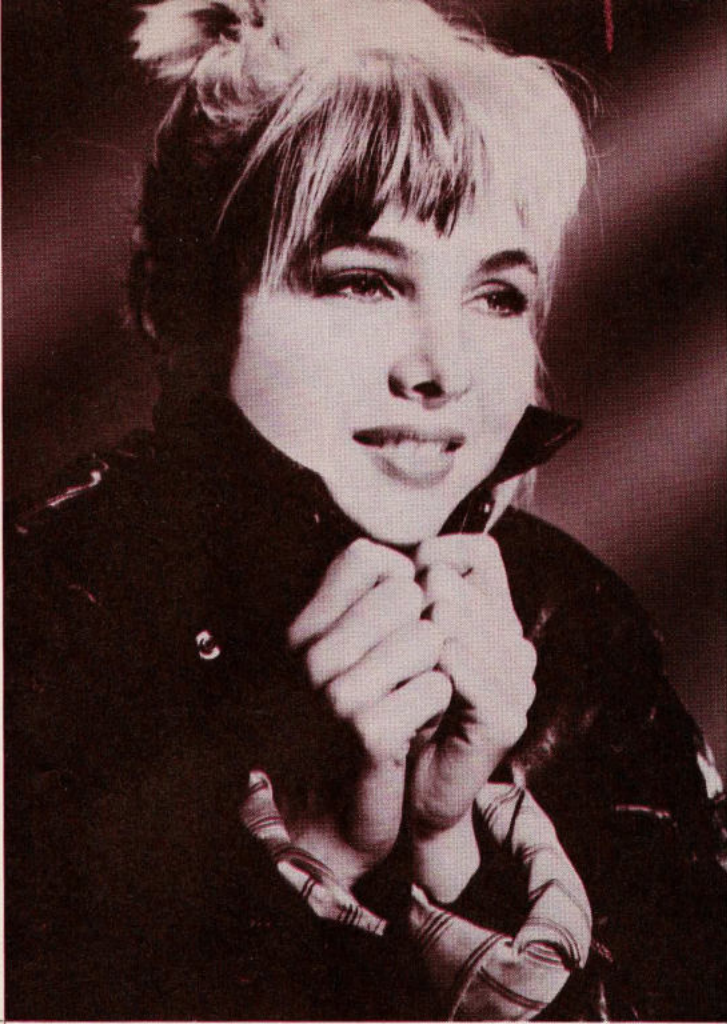
Last Few Days — and we're not talking the end of the January sales here, OK — are about to make a dancefloor splash with their debut groove monster 'Kicks'. The duo of Si, who reckons he's related to Guy Fawkes, and Kier, who not to be outdone, claims to be great great great grandson of original Quaker George Fox, are joined on the single by the lovely Alison, who claims outrageously not to be related to any historical figure at all. Last Few Days began life as an 'arty' noise group in the early Eighties, touring Europe with the likes of Laibach and refusing to make records. "'Kicks' was meant as a celebration of the more crazed pop music of the early Seventies," says Kier. "We tried to create an idea of what kind of music those people would be making in the late Eighties if they weren't dead, bloated or simply making awful records." Whatever, it's certainly rockhard in a funky place, as they say.

A LITTLE LIKE DRONNING



Sorry to bore you good people out there about **The Fat Lady Sings** again. It seems only a few weeks since we were raving about their 'Arclight' single which began to be played on the radio towards the end of last year, but now they've followed it up with the smouldering 'Dronning Maud Land'. Nick Kelly's vocal echoes a younger Chris Rea on a song dedicated to a massive deserted part of Antarctica, as well as obviously having more personal connotations. The band's aforementioned 'Arclight' was voted single of the year by Ireland's Hot Press, much more of this and The Fat Lady Sings will almost definitely become one of the bands of the Nineties. A touch of class to get the new decade gently underway.





GUITAR GIRL

Looks like the blonde explosion hasn't ended with the last decade. London-based band **Girl With Blue Guitar**, featuring the photogenic Deidre (*Don't let Ken back love!* — Index 'Coronation St' Ed.) tip their pop toe in the water this week with their single 'They Say I'm A Fool'. If it gets some airplay, they may well provide us with a fresh face for the Nineties. Deidre even sounds like Debbie Harry, but as we see in this photo, she can't yet afford to keep the heating on. Brrr.

E A R B E N D E R S

Lisa Tilston

'Carved In Sand' The Mission
(forthcoming LP track)

'Falling To Pieces' Faith No More (London LP track)

'Jam It Jam' She Rockers (Jive 45)

Andy Strickland

'Dronning Maud Land' The Fat Lady Sings (Fourth Base 45)

'Nothing Ever Happens' Del Amitri (A&M 45)

'Getting Away With It' Electronic (Factory 45)

Catriona O'Shaughnessy

'Magic Number' De La Soul (Big Life 12-inch)

'Madchester Rave On EP' Happy Mondays (Factory 45)

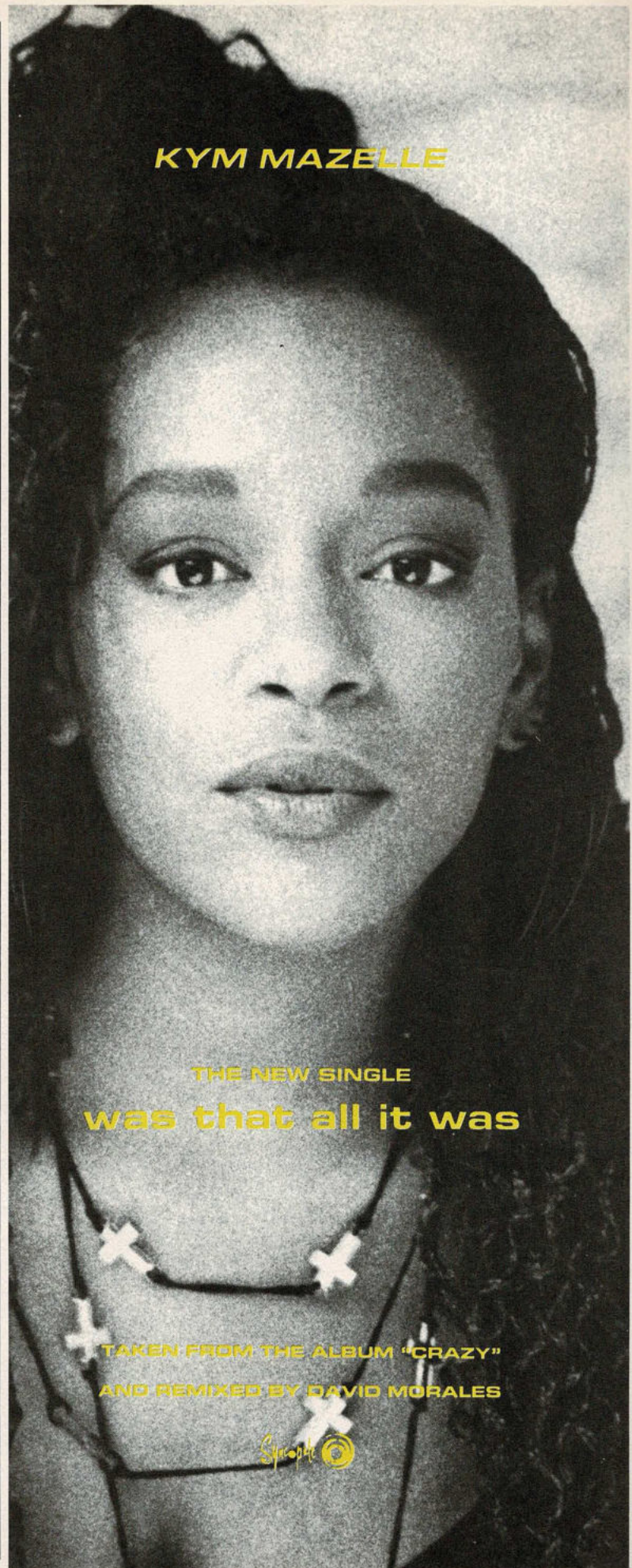
'Hippychick' Soho (Tam Tam demo)

Tim Jeffery

'Infinity' Guru Josh (forthcoming de/Construction 45)

'Out Of Control' New Scene (European Boy Records 45)

'Sometimes (Land Of Oz Remix)' Max Q (Mercury)



KYM MAZELLE

THE NEW SINGLE

was that all it was

TAKEN FROM THE ALBUM "CRAZY"

AND REMIXED BY DAVID MORALES





Pet Shop Boys.
"Best group of the '80s."
"Best group of 1989."
Thank you.



ROCK IT JAM

The **She Rockers** have got it sussed. With rap, hip hop and house music becoming ever more accessible, the She Rockers have chosen the perfect moment to release 'Jam It Jam', last week's Record Mirror Single Of The Week. Their fast and furious rapping finds an unlikely but oh-so-suitable counterpoint in the stompin' disco beat of Chic's kitsch classic 'I Want Your Love'.

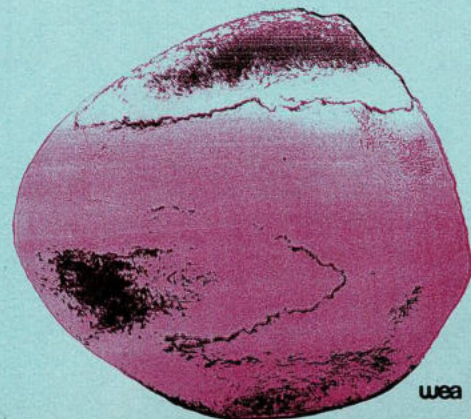
Donna McConnell and Antonia Jolly (in the green top) were training as a journalist and a tennis player respectively before turning to a life of rhyme in 1986. They've taken all the best points of rap — the sharp, sassy words, insistant rhythms and ice-cool attitude — and made a real streetwise disco record. That might seem like a contradiction in terms, disco never having been exactly credible, but 'Jam It Jam' shows that anything goes. Good news for dancefloor eclectics; and good news for the She Rockers, who might just find themselves up there in the charts with Salt-N-Pepa and the Cookie Crew. Look out for their debut album in March. **Lisa Tilston**

The Beloved

HELLO

Their New Single

Released January 15th on 12", CD, 7" and Cassette



wea

O L A U R I E

Laurie Anderson has been at the forefront of avant-garde music for many years, but eight years after her only hit, she is back in a pop frame of mind with her album 'Strange Angels'. Tim Nicholson asks her about her moths

Laurie Anderson is strange. Laurie Anderson is an angel. In 1982, Laurie Anderson was a pop star, for approximately eight minutes and 21 seconds; the length of her minimalist epic 'O Superman', which took a telephone answering machine message to number two in the charts. Since then, as might have been predicted, she has not scored a host of follow-up hits in the same vein. Rather, she has continued to meander through her obsessions with language and behaviour in her inimitable, avant-garde style, happy to be perceived as a member of New York's art school.

Eight years after her eight minutes of fame, Laurie Anderson has meandered out of the art world and into a pop frame of mind for her album 'Strange Angels'. But she claims this departure is more by luck than judgement.

"I don't make a record with a plan of action. I don't decide what area of world music I am going to inhabit. I set myself the task of recording this album ('Strange Angels') in six weeks. Two years later, here it is. I can't work to a formula, I'm not that clear in my mind about what I'm doing."

A conversation with Laurie Anderson is disconcerting. Your ears are preoccupied with her voice being that which said, "Hi, I'm not home right now, but if you want to leave a message, just start talking at the sound of the tone" on 'O Superman'. Your eyes are struck by the fact that they have seen her on stage with a fibre-optic light in her mouth for her six hour performance of 'United States Parts I—IV'. Not surprisingly, her interest with US culture persists, and she now fancies infiltrating TV Land.

"American sit-coms purport to reflect happy family life. You see these people, their kids are doing one-liners at breakfast. Nobody acts like that, nobody's that clever. One of the reasons I want to work in television, in a small way, is so I can sneak in there and irritate people."

Laurie's home life certainly doesn't match that of the Huxtables or the Tates and the Campbells, her idea of interior decoration being somewhat apart from the sit-com kitsch.

"My flat is what used to be called one big 'space', but now you have to call it your 'place'. So, my 'place' used to be an electronics warehouse and I've been trying to restore it to its original beauty as a warehouse. It's the floor of a building. When I moved in, there wasn't a lot there; no water, no heating, just birds and snow. But slowly I've chopped it up and now there's a recording studio and a dark room and a video editing room. It's all the New York colour scheme; white and white. Most of the time I like to sit on the floor, though I don't like sitting below seat level because it reminds me of being a child. If I do want a seat, I have these computer chairs because I have six computers in the flat.

"I only have one wall hanging. It was presented to me in a sushi bar in Tokyo and it's a very strange thing. There are only 10 of these in captivity — captivity being pins and a board. It's an alligator moth and it has a large wing-span and a huge alligator-like extension which sticks out in front and is completely hollow. It's very strange."

Strange indeed.



film

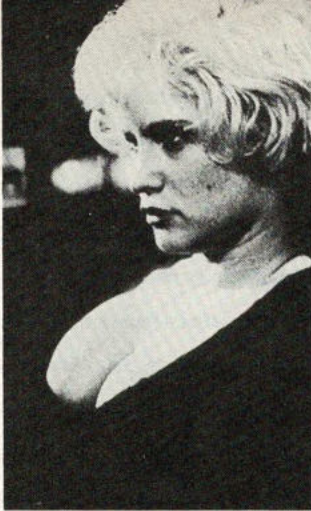
'LAST EXIT TO BROOKLYN' (Cert 18)

Starring: Stephen Lang, Jennifer Jason Leigh, Burt Young

Hubert Selby's novel was at the centre of an obscenity storm when it was first published in the Sixties. These days it is acclaimed for its gritty realism, but as this sensitive interpretation demonstrates, it has lost none of its power to shock.

Set in Brooklyn in the Fifties, during an interminable union strike, the film conveys the violence and degradation which overshadows the lives of the neighbourhood's inhabitants. Life is a constant battle for survival. Prostitute Tralala (Jennifer Jason Leigh) chases money and good times; transvestite Georgette (Alexis Arquette — Rosanna's brother) runs after ex-con Vinnie (Peter Dobson) and troubled union man Harry (Stephen Lang) falls for Georgette's attractive but mercenary friend.

Tension escalates as Tralala finds some rich pickings, a local girl gets pregnant and Harry's failings as strike leader are exposed. Brutality in the guise of arson, drug abuse and homophobia lurks on every street corner. At times the relentless violence and sordid detail is oppressive, but the black



● "Sorry mate, I haven't seen your ferret anywhere"

humour, some fine understated acting and the underlying dignity of the central characters rescues it from social docu-drama territory. It is vividly American in its lovingly recreated atmosphere, but the story is universal.

Produced and directed by Bernd Eichinger and Uli Edel, the duo responsible for the equally disturbing 'Christiane F', and with a score by Mark Knopfler of Dire Straits, 'Last Exit To Brooklyn' is bound to attract plenty of hype. For once, it is entirely justified.

Lisa Tilston

VISION ON

TV, VIDEO, FILM
EDITED BY TIM NICHOLSON



Pete Sissons — an odd chap with an odd Eric Bristow haircut and an odder telephone manner — while on his '6 O'Clock News' (BBC 1) debut after the big-money transfer from C4 picked up the live hot-line to get the Berlin latest. After a long pause and a few "Martin? Martin?"s he apologised for the lack of response from the Brandenburg Gate. Then, subjecting the receiver to a painstaking examination, he eventually chortled "Oh, hang on, I had the phone upside-down". He's overcome this particular handicap, but has now developed a disturbing Richie Benaud-esque habit of looking at the camera out of the corner of his eye whilst addressing Keith in Beirut. Pete is the Jools Holland of newsreading — now flippant, now arrogant, now smirking, but always imparting the confidence that even though his imperfect, over-casual presentation will inevitably court disaster, he has that rare gift of nonchalance to laugh it off. Just who they need on 'Blue Peter'. Pete, Jools and Des Lynam — what a team.

John Noakes on 'Wogan' (BBC 1) was a sad reminder of the days when 'Blue Peter' people were selected by criteria other than lack of charisma and attractiveness in thigh-length suede boots (Peter Purves is the notable exception). Leaping onto the table to recreate a 1970 tightrope stunt, manically ruffling his pudding bowl haircut into a dust bowl, steamrolling Terry's efforts to get him to plug his panto, this is the man who put the "really very" into "eccentric". Give him a quiz show or something.

Eccentricity is certainly the watchword in 'Helping Henry' (C4 Tuesday). As you know, this is a kids' programme starring comedian Jeremy Hardy as a Spitting Image-designed armchair called M3 who's been sent by aliens to check up on Earth's furniture and potatoes. Well you do now.

To start the new decade off on an appropriate note of mindlessly pedantic nit-picking, this week's Kock-Up Korner stars the V-reg Rover P6 3500S featured in 'Bergerac' (BBC1 Friday). Any worthwhile human being will be able to tell you that production of the majestic P6 ceased in 1976, four years before the V registration year. **TSP Moore**

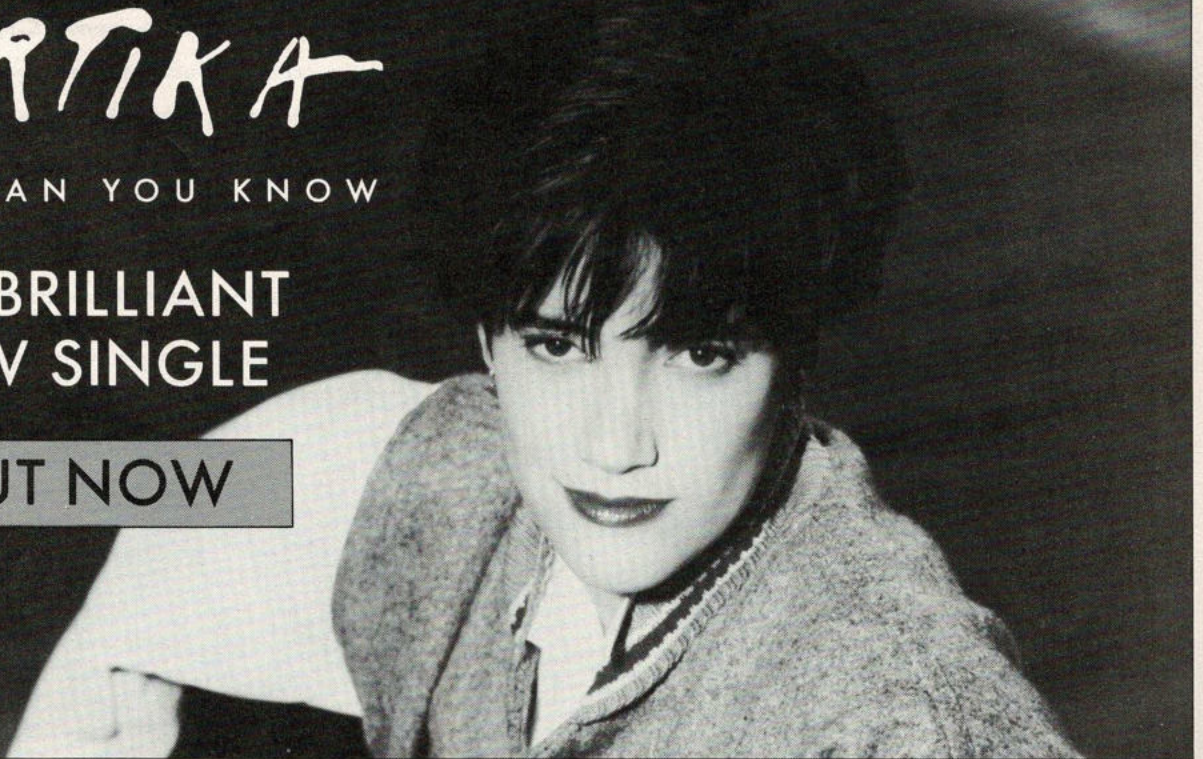
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B A B B L E

THE POP DETECTIVE
— HE'S A "ONE"



NICOLAE CEAUȘESCU COUNTDOWN TO DEMOCRACY

5 Invite Gary Numan and other top Western heavy metal stars to play loud aggressive music to the nation's youth

4 Satisfy public demand by signing decadent English pop groups like Smokie, Poco and Foreigner to the state-run gramophone label

3 All day screenings of 'Ready Steady Go' and 'The Golden Sho' on the state-run television station

2 Distribute Bay City Roller accessories amongst the masses

1 Issue bell bottom Brutus Jeans amongst the secret police force to increase their fashion profile

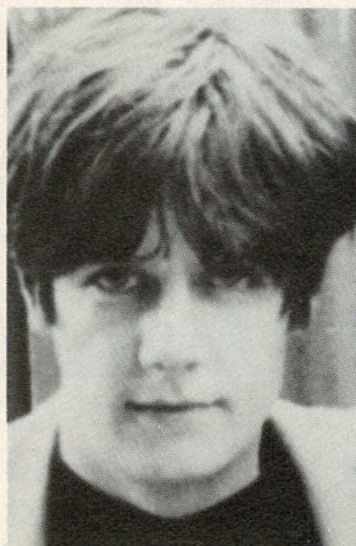
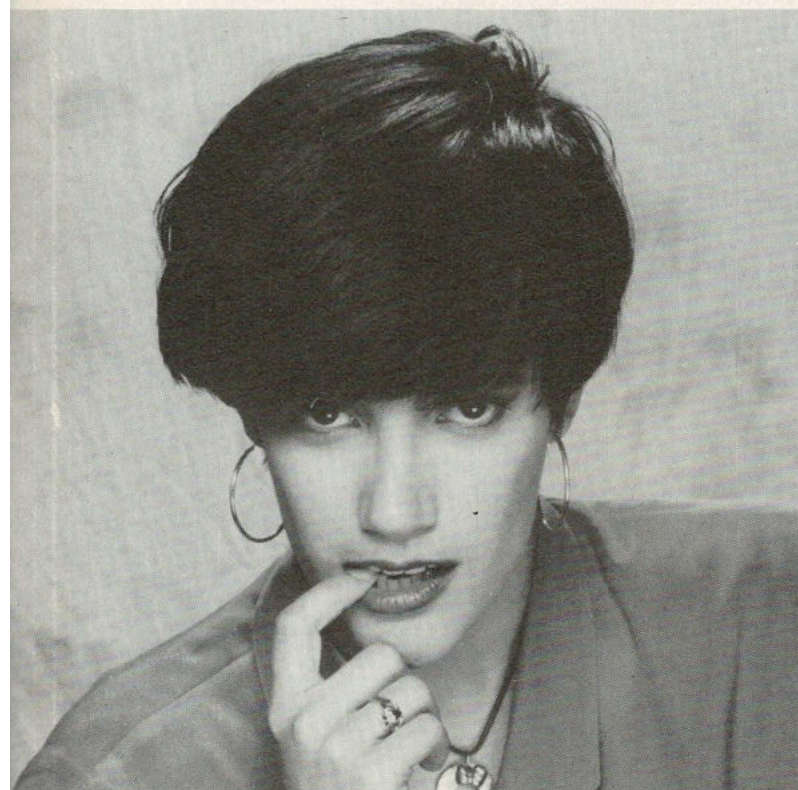
Oh dear I'm all blank. Do you ever have those days where your brain is stuck in reverse, your legs feel as if they're made of butter and the English language seems completely beyond your grasp. Well I feel like that today, and to make matters worse the wonderful world of top popstars and showbiz entertainers seems to still be on holiday. Apart from **Kim Basinger** proposing to **Prince** and **Madonna** and **Mickey Rourke** being involved in a Hollywood poolside kissy kissy situation, I'm afraid the raunchy gossip cupboards are bare.

Anyway let's press on with the mildly amusing and not very amusing at all. Falling into the not very amusing at all category — **Bon Jovi** what a zany bunch of rockers they are. **Jon Bon Jovi** and his merry men stayed in a castle during their Birmingham dates recently and, being the fun loving rogues they are, decided it would be a fantastic wheeze to steal a boat and go for a spin around the moat. Rock 'n' Roll eh?

Squeeze have told all the venues on their UK tour not to allow anyone carrying a tortoise into their gig. Apparently it became the hip thing to do when they played in America, due to the tortoise on the cover of their last LP. Well, that's Americans for you, take their pets with them everywhere! Glen Tilbrook, it seems, is concerned for the well being of the animal kingdom.

The indie/dance crossover is in full swing with **Frazier Chorus** and **Primal Scream** the latest unlikely acts to employ dance producers to remix their wears for the sweaty nite club scene of the British Isles.

Congratulations to Richard of **The Beatmasters**



SEPARATED AT BIRTH

Martika and John Squire from **The Stone Roses** — are they the same person or what?

who's sampled himself and brought a young sapling into the world with the provisional name of Gabriel.

A couple of weeks ago we ran a competition in Babble to see if you could come up with some witty new year's resolutions for some of today's top popstars. Well, it was a bit of a disaster really, only two people entered and they're not exactly 'witty'. Mr D Stone wrote in to say that **Stock, Aitken and Waterman's** new 'year's resolution should be to "totally rid the planet of any record which slightly resembles a tune or involves musicianship of any sort. Then, in its place, rule the world with complete and utter dirge which for some unknown reason they call music." Very snappy Mr Stone, have you ever considered a career in advertising. The other entry was for **Jive Bunny** and was equally 'humorous'. So, what, do I kill myself now or what?

And now, the moment you've all been waiting for, yes it's Babble's exclusive sightings service of showbiz celebrities being boring and ordinary in public . . . **Mel Smith** buying the Daily Mail (for 'peanuts' I suppose Mell) in a newsagent in Soho . . . **Kim Wilde** apparently went up to the DJ at The Pound night club in London and asked her if she could play a Public Enemy record! Kim, who are you kidding . . . **Leo Sayer** sighted at Heathrow airport looking very bored indeed, as well he might really . . . Les from **Electribe 101** eating peanuts in a Birmingham pub! . . . **Human League's** Phil Oakey looking at dresses in Hyper Hyper el trendo designer market in the throbbing capital.

Goodbye — my brain has gone to lunch.

Babble is expanding its celebrity sightings coverage in 1990 and we want you, yep you, to help us out by sending us your thrilling sightings of popstars, showbiz personalities and the like, getting up to all sorts of ordinary things like crossing the road(!), buying Corn Flakes(!), picking their ears(!). Provide us with as much detail as possible — what they're wearing, what car they were driving, what brand of toilet roll was in their trolley, that sort of thing. In return, not only will you see your name in your fave weekly **Record Mirror** (I never knew there was so much innit!) but we'll send you a fantastic pop prize as well!

Send your sightings to: **Babble Top Secret File, Record Mirror, Ludgate House, 245 Blackfriars Road, London SE1 9UZ.**

CELEBRITIES!

★STAR SCENE

What do today's top popstars think about the real issues of modern Britain? Each week we'll be asking the questions you want to hear the answers to. This week: Should Deidre forgive Ken Barlow?

CATCH-PHRASE OF THE WEEK

"All action shots mind you."

Brian Clough, Soccer 90 TV advert



Wendy Crozier woman in the first place."

Miles Hunt (The Wonder Stuff)

"I think it was very selfish of Ken not to take his daughter Tracy's feelings into account. He should never have got involved with that



"A bloomin' disgrace I call it. If I were Deidre I'd give Ken what's coming to him and file for divorce."

Suzanne Vega



"Spread your seed thing Ken, if Deidre can't dig it she's a salmon."

Terence Trent D'Arby



forgive him? No way José!"

Kym Mazelle

"Marriage is for life. Leaving Deidre at Christmas time for that Wendy Crozier woman was incredibly insensitive of Ken. Should she



for Deidre's forgiveness."

Jon Bon Jovi

"Ken has to repair the damage to his marriage that his affair with that Wendy Crozier woman has caused. He has to think of his family and beg

SINGLES

REVIEWED BY ROBIN SMITH

●SINGLE OF THE WEEK



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

CBS

Lordy, lordy, what a line. Whisper "To know someone deeply is to know someone softly" to Kim Basinger and she might even take you out to Pizza Hut and pay for your bus fare home. Lifted from Tel's sometimes highly confusing but hugely innovative album 'Neither Fish Nor Flesh', his sweet but bitter vocals ooze some classic moments of warmth and charm. It's so good you should be sleeping with this single under your pillow.

●PICK OF THE SALES

CARMEL 'You Can Have Him'

LONDON

Remember Carmel? She used to sing stuff like "Beeh bah babba doo daa bah ba doo dah, baaad day," or something like that, when she played to rather serious looking audiences at London's Ronnie Scott's. But 1990 should be the year when Carmel makes it big, big, big, if this gobsnacking revival of Dionne Warwick's old song is anything to go by. 'You Can Have Him' is vibrant, powerful and tinged with old time gospel. If it isn't a hit I promise to walk naked down Oxford Street singing 'I Should Be So Lucky'.

THE BELOVED 'Hello'

WEA

Probably the only song in the

entire history of the world to mention Bobby Ball, Fred Flintstone and Jeffrey Archer all in the same breath. 'Hello' is a gloriously wacky tribute to The Beloved's influences and friends wrapped around some dreamy, quietly insistent beats. You'll probably never hear anything quite like this again.

DEACON BLUE 'Queen Of The New Year'

CBS

Kicking up dust faster than a tornado in Kansas, Deacon Blue return with a totally bizarre electric hoe-down with some hard edged and often alarming changes of pace. A hell of a way to start the New Year and utterly, utterly luscious.

D MOB 'Put Your Hands Together'

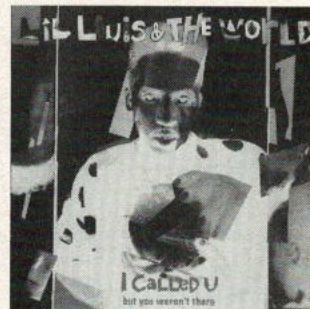
ffrr

The Mob rules again with this kneecap-popping onslaught of dangerous funky grooves. You probably won't hear a better constructed dance record this year.

LIL LOUIS & THE WORLD 'I Called U'

ffrr

It seems that about 40 different versions of 'I Called U' are being released. But I'm sure each one is as sensual as silk, as Louis weaves an unnerving tale of spurned love around some crucial piledriving rhythms, which have more bite than a mongoose with its eye on a juicy python. The instrumental 'Saxy Version' on the 12-inch is highly recommended.



EVERYTHING BUT THE GIRL 'Driving'

WEA

Ah yes, there's nothing quite like a bit of Ben and Tracy to soothe



your aching joints during these dull January days. 'Driving' is a Rolls Royce of a song, all gleaming lyrics and well upholstered tune. I hope it's swamped with the radio play it deserves.

DAN REED NETWORK 'Come Back Baby'

MERCURY

Dan the man fits a well worn pair of Levi's 501s even better than Jon Bon Jovi and while his band have been one of America's best kept secrets for quite a while, things are finally looking up. 'Come Back Baby' is destined to be a classic piece of stadium rock. Big, proud and loud, Dan mixes some hard rock with flavoursome soul and even the odd wild latin influence. This is one network that shouldn't be ignored.

●BARGAINS

THE FAT LADY SINGS 'Dronning Maud Land'

FOURTH BASE

The first reader to write in and tell me what dronning maud land means wins Percy the plastic dinosaur who sits on my word processor. Sounding like a sober version of The Pogues, The Fat Lady Sings hatch some haunting ripe melodies full of Gaelic mystery. A nice surprise in this week's pile of singles.

AGE OF CHANCE 'Higher Than Heaven'

VIRGIN

Those people in the funny cycling shorts and anoraks are back and not before time. Still, the wait has been worth it. 'Higher Than Heaven' is a real epic of a song so hypnotic that it should be played full blast in your bedroom with the lights out. Damn me, it even borrows the drum solo from Phil Collins' old hit 'In The Air Tonight'. Marvellous.

KYM MAZELLE 'Was That All It Was'

SYNCOPE

Dr Robert's one time sparring partner and the woman who took on Alexander O'Neal's audience and won, picks the ideal song to match her gutsy temperament. Originally a club hit for Jean Carn way back in the Seventies, Kym hasn't compromised, but beefed it up into a prime chart contender. This should see her enjoying the solo success she so truly deserves. Now, what about dinner?

STERLING VOID 'Set Me Free'

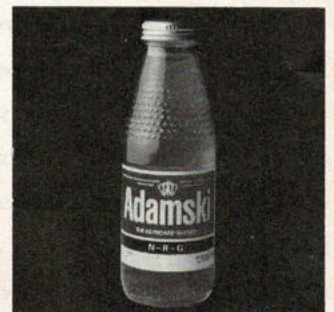
DJ INTERNATIONAL

For best results 'Set Me Free' should have waited until the summer to be uncorked, but it's still ripe enough to tickle the charts right now and although it's a trifle Soul II Soul-ish in parts, 'Set Me Free' has enough character to carve out a path in its own right, particularly with the blistering vocals of Paris Brightledge.

ADAMSKI 'N-R-G'

MCA

If you tied Adamski's hands together he'd probably still be able to bash out a tune with his nose. The acid house skinhead looks about to sail off into the mainstream with some manic bustling keyboards and wondrous sampled effects. Sprinkle it on liberally.



●SECONDS

ROD STEWART 'Downtown Train'

WARNER BROS

Some songs should remain the property of the people who wrote them, and this is just such an example. Originally beautifully performed by Tom Waits, dear old Rod has somehow managed to knock all the stuffing out of the original and he sounds very uncomfortable. Listen instead to the B-side featuring Rod's truly classic song 'The Killing Of Georgie', a plea for tolerance of homosexuality that hasn't faded despite the passing of the years.

LUTHER VANDROSS 'Here And Now'

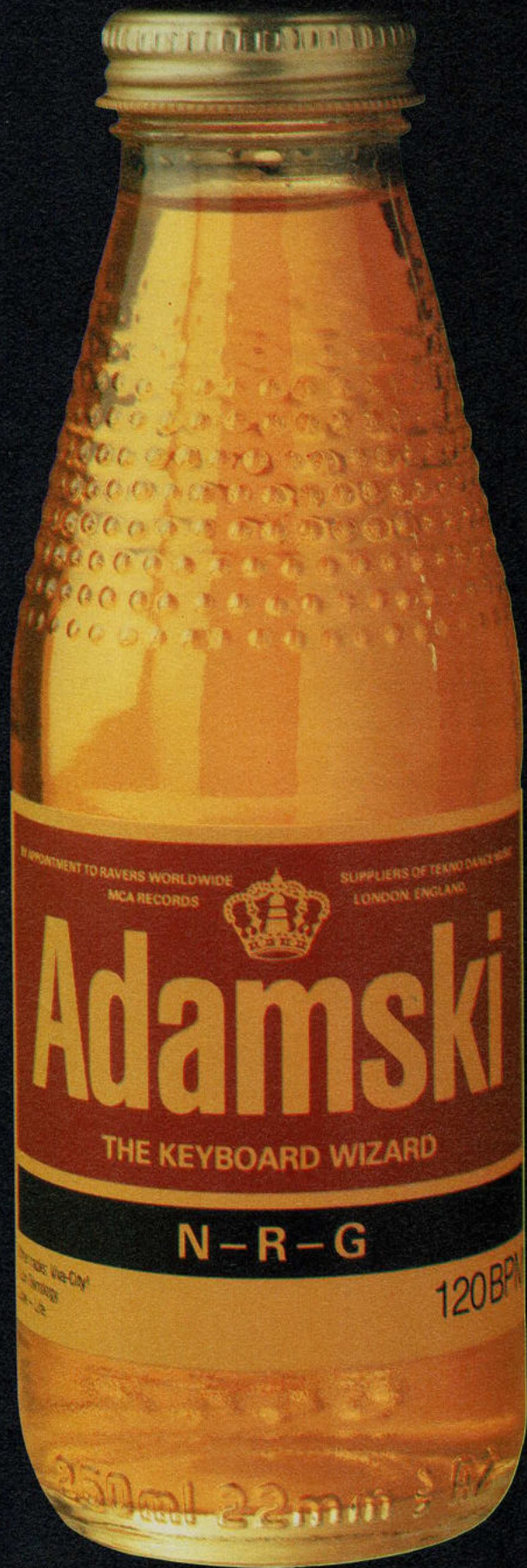
EPIC

Rather like Luther's stomach, 'Here And Now' is very flabby and makes strange gurgling noises. It's a rather flautulent love song that takes so long getting going that it's over before it really has a chance to start.

FLOWMASTERS 'Let It Take Control'

XL

Strangely disappointing considering it was made by those hip young things Frankie 'Bones' and Tommy Musto. The duo seem to be working with nearly everybody these days which probably explains why this sounds so tired. Book 'em on a Club 18-30 holiday immediately.



N~R~GISED + AKTIVATED January 8 1990

ALBUMS

EDITED BY JOHNNY DEE

TECHNOTRONIC 'Pump Up The Jam'

SWANYARD

They're back again, the Hatit of house music, this time with a whole LP's worth of jumping, pumping, stomping jams guaranteed to get a really nasal American (via Belgium) drawl rolling around your



mouth. Yes, that's it, step aboard for a specially chosen selection of sound ideas cleaned up and smoothed off for all the family.

OK, it's that easy to take the piss out of Belgium's most successful dance production team, but the truth, the sad truth some might say, is that this is actually quite a good little number. Sure, you get the expected versions of 'Pump Up The Jam', 'This Beat Is Technotronic' (with rap) and 'Get Up', but once the drum programme rolls there's no escaping the allure of tracks like 'Move This' and 'Come On'.

And when the music does falter, there's always one of those phrases learnt phonetically from US rap records, like 'this jam is pumping', or the Neneh Cherry pastiche 'Take It Slow' to raise a smile or two.

In all then, not outstandingly brilliant, but immensely entertaining and heaps better than the godawful muck that characterised so much of that other Belgian phenomenon, New Beat. ■■■½ **Phil Cheeseman**

MATHILDE SANTING 'Breast And Brow'

MEGADISC

Wish hard and it will surely come true. For many years now, Mathilde Santing has been one of the world's exceptional interpreters of songs. But, not since the release of her debut mini-album, has she been

afforded the acclaim that is so obviously owing.

'Breast And Brow', like 'Out Of This Dream' before it, is as impressive for its magpie collection of shiny songs as for Mathilde's definitive versions. Though, unlike its predecessor, the complex arrangements have been stripped naked, in most cases leaving nothing but a voice and piano.

Continuing her Todd Rundgren obsession, there are two of that ageing American rock eccentric's songs, both performed with tons more style than the originals. Turning her attention to another ageing American rock eccentric, Mathilde's fairground interpretation of Harry Nilsson's amusing 'Think About Your Troubles' is a heart-warming triumph that can't fail to bring a smile to your face.

The Velvet Underground's John Cale and stage musical composers Rogers and Hart are both given the Santing treatment, as is Roddy Frame, whose early epic 'We Could Send Letters' is a lonely heartbreaker. Musical accompaniments to poems are also a regular Santing feature, and there are two here; one by recently deceased British poet Philip Larkin and the other by long gone American author Carson McCullers, whose writing has also inspired New Country star Nanci Griffith.

'Breast And Brow' is an exercise in perfection, and its solitary mood will stir the coldest of hearts in a darkened room. ■■■■

Tim Nicholson

TIMBUK 3 'Edge Of Allegiance'

IRS

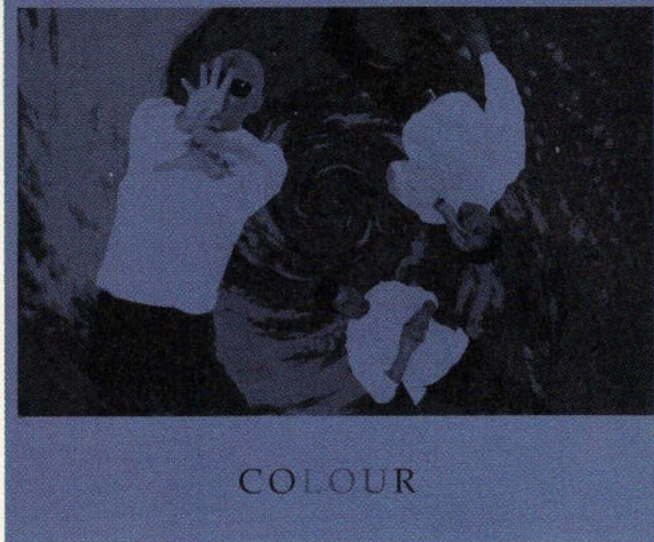
Long player number three from the Yankee socio-political husband and wife team Pat and Barbara K MacDonald, who brought us the catchily ironic 'The Future's So Bright I Gotta Wear Shades'.

With their trusty drum machine by their side and jaded eyes roving over a world full of blind bigotry, pot-bellied patriotism, urban decay and general nastiness, their distinctive double-vocal harmonies and pleasant country-tinged rock noises create a sweet sugar coating for the bitter-tasting lyrical pills.

Which is all good and well-intentioned but, at times, irritating and obvious as on the self-explanatory 'Acid Rain' — the green issue forced down your throat. At their best (try 'Standard White Jesus' for size) they're sharp as knives. At worst their cutting edge can be rather dull. ■■■½

Darren Crook

THE CHRISTIANS



THE CHRISTIANS 'Colour'

ISLAND

After a triple platinum debut album you deserve a rest, and while brother Roger's career has been gathering steam, The Christians have been rather quiet.

Now they are back, and those who bought and loved the self-titled first album for its rich soulful sound should not be disappointed by 'Colour'. Garry Christian's voice is, if anything, even fuller. And the same concerns seem to be preying on writer Henry Priestman's mind. There are songs of despair about the system, against the faceless "they" and "you", like the beefy protest 'All Talk'. Love is there, sometimes bringing troubles, sometimes salvation as in the triumphant 'Greenbank Drive'. And although the band's name presumably comes from Garry and Russell's surname, faith of some kind, be it in human nature, love, or in some kind of god, seems to invigorate many of The Christians' songs. Indeed 'In My Hour Of Need' comes quite close to one of those modern hymns where they bring guitars into the church.

These lads from Liverpool have settled very comfortably into their own sound, and 'Colour' has even more unity and polish than their debut. Inevitably that means slightly less variety, less to really surprise. None of the tracks are as different as 'Sad Songs' was, and without the shock of the new some don't have quite the kick of a song like 'Born Again'. That said, the single 'Words' is a classy pop song, and there are plenty more of that calibre. ■■■■ **Catriona O'Shaughnessy**

THE SUNDAYS 'Reading, Writing And Arithmetic'

ROUGH TRADE

After a seemingly eternal wait, The Sundays finally deliver the album many feared was lost.

Worth waiting for or what? 'Reading, Writing And Arithmetic' is a very welcome kick off to the Nineties, an album full of pleasing subtleties, naivety and cleverly administered lyricism.

The star of the piece is, hardly surprisingly, Harriet Wheeler, a girl with a voice so charming, so precocious it makes you want to scold the young missy and send her to the headmaster's office for a short sharp lesson in growing up and the merits of thermo-nuclear war.

She sounds like The Cocteau Twins' Elizabeth Fraser one minute, a sulky Claire Grogan the next. Harriet flits from the ethereal world of 'Here's Where The Story Ends' with its talk of souvenirs and garden sheds to the troglodyte implications found on 'My Finest Hour' . . . "My finest hour I've ever spent/was finding a pound in the underground". Bless the girl for finding joy in such modest circumstances.

Then, of course, there's the ridiculously sublime 'Can't Be Sure', previously delivered on 45 in time to stake a claim as one of the singles of the Eighties.

The other major element of craft on this LP, ignoring for a second the breezy and full blooded acoustic musicianship of The Sundays, is the guerilla humour which attacks just as you begin to feel lulled into visions of summer meadows and flowing girlie frocks. The lyrical partnership of Harriet and David Gavurin throws up a gem with 'Hideous Towns' which is probably the best new track. "Sticks and stones may break my bones/but words might just finish me off/ well, near enough!"

Clever, cuddly and destined for immense things, The Sundays can borrow my tea cosy any time. ■■■■½ **Tim Southwell**



Sinéad O'Connor

NOTHING COMPARES 2 U


ensign

LIVES

EDITED BY JOHNNY DEE

THE NEW AGE PARTY WITH BABY FORD

The Fridge, London

As New Year parties go, this was a bit of a non-starter. There wasn't a stripey-shirted yuppie in sight, or any soothing videos of waves crashing onto a beach to ease those nerves after a hard day's graft in the city. They didn't even play any Enya records. What a swizz!

However, in the heady world of the 10 minute personal appearance, it was exactly what we've come to expect. A packed house for The Daisy Chain, one of London nightlife's premier weekday events, was busily raving to the finest dancefloor sounds around when the urchin-like Baby Ford strolled onstage to entertain his captive audience.

With solitary keyboard, a couple of dancers with all the elegance of Crystal Palace's central defenders and some carefully prepared backing tapes, Ford performed three songs, the highlight being Marc Bolan's 'Children Of The Revolution'. His acoustic introduction, which clung faithfully to the original, made way for an explosion of light and energy as the house rhythms sent the crowd into feverish motion. As Baby Ford stalked the stage muttering those immortal words: 'I drive a Rolls Royce/because it's good for my voice' you couldn't help wondering why his version failed to stake a claim in the upper reaches of the charts alongside Black Box and Technotronic.

And that's it really. Just as the show kicked into action, it was all over. With a charming smile and a friendly farewell Baby Ford was outta here, leaving us to dance without him. Let's just hope his appearance in the charts is not so fleeting.

Iestyn George

DAVID PEASTON Hammersmith Odeon, London

Gerald Alston's billing as support act to soul's new power-house, David Peaston, was not as insignificant as one usually finds with acts in a warm up slot. Alston, former lead vocalist with The Manhattans, fired up the audience with the soulful songs from his self-titled debut album, old Manhattans' hits and tributes to Sam Cooke and Ray Charles.

It was the perfect incentive for Peaston. The burly singer was used to facing 'competition' when he appeared on 'Showtime At The Apollo', the American TV show two years ago. After two months of singing the Billie Holliday classic 'God Bless The Child', he retired undefeated.

Peaston's performance tonight, just as on his album 'Introducing . . .', showcased his voice in full flight. It's a ferociously powerful asset, soaring and dipping effortlessly with the most subtle phrasing, even on the faintest note. 'Can I' and 'Take Me Now', ballads with gospel, blues and jazz tones, are Peaston's main style.

When the pace was stepped up for 'Two Wrongs' and 'Eye Of Love', Peaston didn't feel inhibited from throwing his large frame around for some dance steps. This was a man having fun, who also found the time to joke about his size. "Let me take this away so y'all can see me well," he said,

placing the mic stand at the side of the stage. **Justin Onyeka**

MELISSA ETHERIDGE Town And Country Club, London

I'm all for sisters doin' it for themselves, but the late Eighties seemed to spawn such a disappointing and lacklustre bunch of female singer/songwriters.

Hopes that Melissa Etheridge might break the F=B (Female = Boring) mould disappeared as soon as I realised that most of her tunes were about driving her car, ridin' trains and bein' with her baby. All very nice, maybe, but hardly inspiring.

On the sparse T&C stage, Ms Etheridge resembled a young Suzi Quatro — all swinging hair and crr-azy geetar antics — while her mighty powerful rock vocals bordered at times on a Tina Turner-type growl.

Her performance was as wholesome and American as apple pie — and topped with a big dollop of cliché. Every time she punched her arm into the air, the crowd whooped and hollered like an ecstatic audience at a baseball game.

Opener 'The Angels', from her second album 'Brave And Crazy', was a real rockin' number with a chorus guaranteed to pack out a stadium near you soon.

While 'Royal Station 4/16' was,

●BABY FORD: "Thank God I've got rid of that bleedin' Rod Hull at last"

SUSAN MOORE

she explained inspired by her stay in a hotel next to a railway line in Newcastle (Wow!). And 'You Can Sleep While I Drive' relived that favourite American tale of a boy and girl taking off into the night. (How about "I've got a full tank of gas with the top rolled down" for a line?)

An encore of the epic 'Let Me Go' was almost unbearably long, but left the packed house high, hot and happy. Like the female equivalent of Bruce Springsteen, Melissa Etheridge is going to be absolutely, incredibly MASSIVE. And good luck to her. **Steph McNicholas**

THE RAILWAY CHILDREN Mean Fiddler, London

Although The Railway Children hail from Manchester, so far they have attracted none of the attention that is currently being lavished on their Mancunian counterparts the Mondays, Roses and Carpets.

For this gig, primarily a showcase to preview material on their forthcoming album, there isn't a pair of flares in sight, only singer Gary Newby's chiselled cheek-bones and pin-up good looks. Their sound is slightly old-fashioned, based on lots of guitar-driven melodies with simple lyrics.

Older songs like 'Darkness & Colour' and 'Brighter', with its pretty spirals of sound, have a Class Of '86 feel to them but are very well received. The newer material is more varied and adventurous, with 'Every Beat' and 'Collide' in particular standing out, while 'Music Stop' sees them adding a dance pulse to get the toes tapping. There are even a few psychedelic guitar touches at the end of 'You're Young'.

The Railway Children's performance is assured but slightly characterless; lacking the edge of emotion and power that might lift them out of the ordinary. You get the feeling that they have been left behind — still turning out good pop songs, but songs which are a couple of years out of date. For the moment we'll just have to wait and see whether the train to pop success will ever pass their station again. **Jane Silley**

THE MEN THEY COULDN'T HANG

Irish Centre, Birmingham

Their inability to curb the more psychotic elements of an often aggressive, free-wheeling manifesto usually marks The Men down as

aimless, folk-thrashing basket cases or a great live band if you've sunk 10 pints. Often forgotten in the process is the fact that they can write some damn fine songs.

That they seem at times to be actually playing for their lives is not as trite as it sounds. When hardly anyone bothers buying your albums and you hop from label to label with the regularity of Skippy, the delivery is bound to take on a keener, even desperate edge. Even more frustrating for The Men is the prospect of selling out wherever they play (which they do with ease) while so few invest in the plastic. Curious.

Which brings us to the favourites that still send audiences loopy. Namely, 'The Green Fields Of France', 'Ghosts Of Cable St' and 'Ironmasters', proud, belligerent songs that lift you clean out of your boots. Stirring stuff. **Patrick Weir**

POP WILL EAT ITSELF/THE SANDKINGS

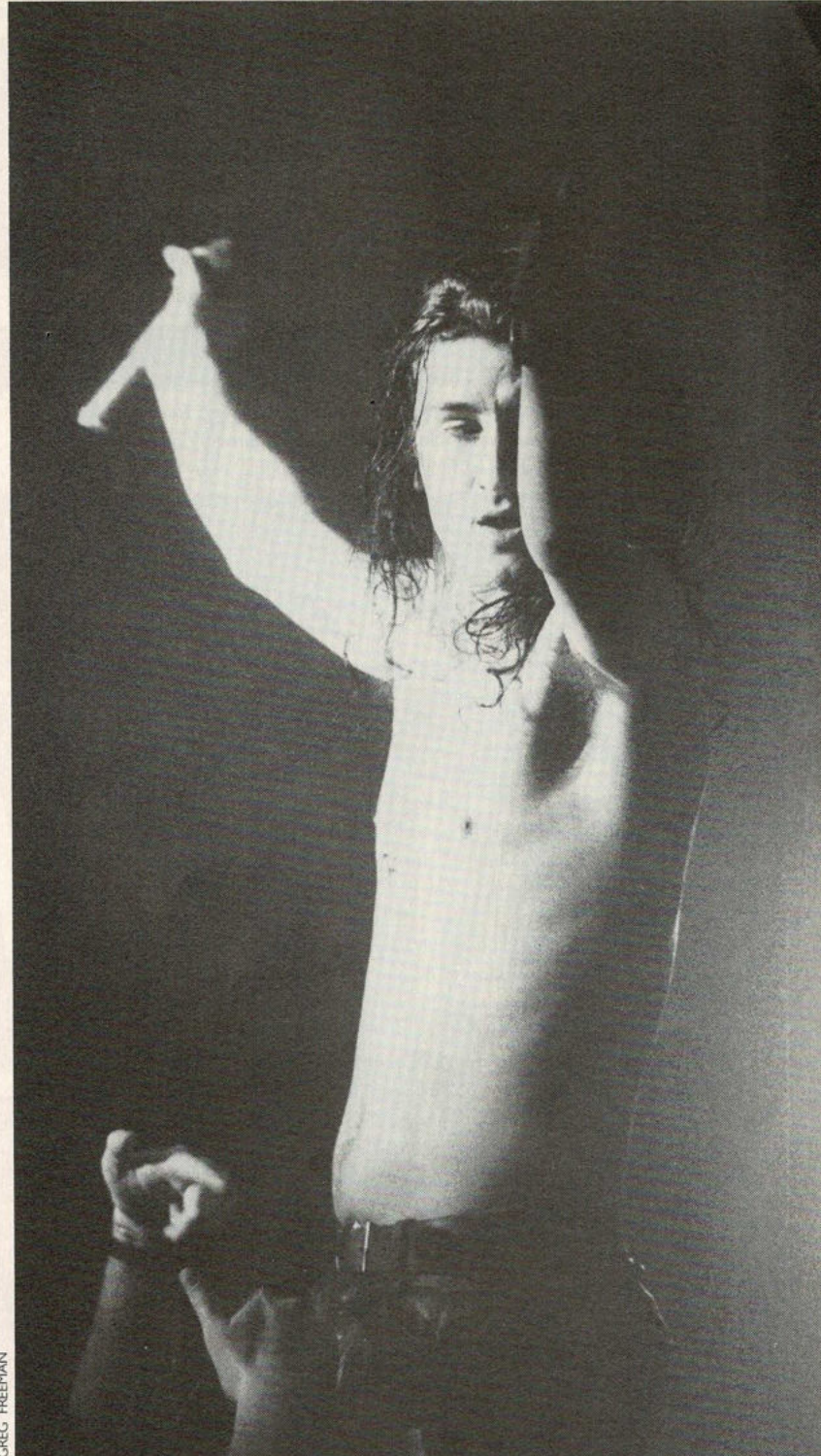
Marquee, London

The Sandkings are like a younger, cuter, more imaginative version of The Wonder Stuff. Their fresh-faced pop tunes are laced with just enough acid to captivate the hep-kids there to see Pop Will Eat Itself.

Singer Jaz bounces across the stage, flashes his gorgeously cheeky grin at the crowd, and screams manically from time to time. The lad'll go far. What the Sandkings lack a little in fire, they gain in youthful energy. They hit a good groove, druggy and repetitive but never monotonous. Forget posey Manchester, get into the rising sound of Wolverhampton, again!

Pop Will Eat Itself have changed tack drastically several times in the last few years, with the result that their fans are a strange combination of scruffy punk types and chic acid kids. Very bizarre. Their sound is equally eclectic, veering from the brash danceability of 'Def Con One' and 'Can U Dig It?' to the almost-melodic earlier songs like 'Grebou Guru'.

As musical styles continue on their collision course into the Nineties, Pop Will Eat Itself seem to have their fingers on the pulse at last. It's not what they say, it's the way they say it. The Poppies have never quite made the big league, but the scenes of mayhem down the front and the wild arm-waving dances at the back suggest there's enough force in their steamroller sound-wave to take them there. **Lisa Tilston**



GREG FREEMAN

●PWET'S CLINT: "C'mon, do that shadow puppet of the rabbit again"

Dressed in her regulation outfit of unassuming all-black and flashing that engaging smile of hers, Michelle Shocked saunters through the lobby of a downtown New York hotel and everyone spins round in recognition.

It's not surprising really, considering the hotel is home to a convention of college radio delegates for whom Shocked is a late Eighties heroine. But despite the respect afforded her by her peers and the confidence with which she carries herself, the 27-year-old singer-songwriter admits to being a mass of contradictions and compromises these days.

The previous night, at an industry event ambiguously titled the New Music Awards, she took home the trophy for Best Folk Singer. But on her excellent third album, 'Captain Swing', a big band sound is wrapped around the blues, some jazz and plenty of swing . . . but little folk. It looks like Michelle was wrongly pigeon-holed.

"They're the ones who put me in this category," she laughs. "Now they've got to make it fit the music, which is really the criteria things should be measured on. I was much more comfortable in England identifying with the roots music scene. It felt more natural, it could include more styles. In a roots music category, I could do 'Short

AYE, AYE, CAPTAIN

Sharp Shocked" (her last album) "and 'Captain Swing' and it would still make sense. The acoustic guitar-playing folkie label means I can't really do that, or I don't fit my own category."

But from a woman who has spent her life avoiding stereotypes — something that has seen her constantly in conflict with figures of authority — we should expect the unexpected. Michelle herself sees 'Captain Swing' as a return to the music she grew up listening to, "Louis Jordan, the Mills Brothers, and the snappy songwriter kind of people like Hoagy Carmichael. I feel like I'm just being true to my muse."

Those who have followed her recordings from 'The Texas Campfire Tapes', the live acoustic album, through to the present day, will also notice how much more relaxed and happy she sounds on 'Captain Swing'. While the politics are still very much in evidence, so are a crop of love songs.

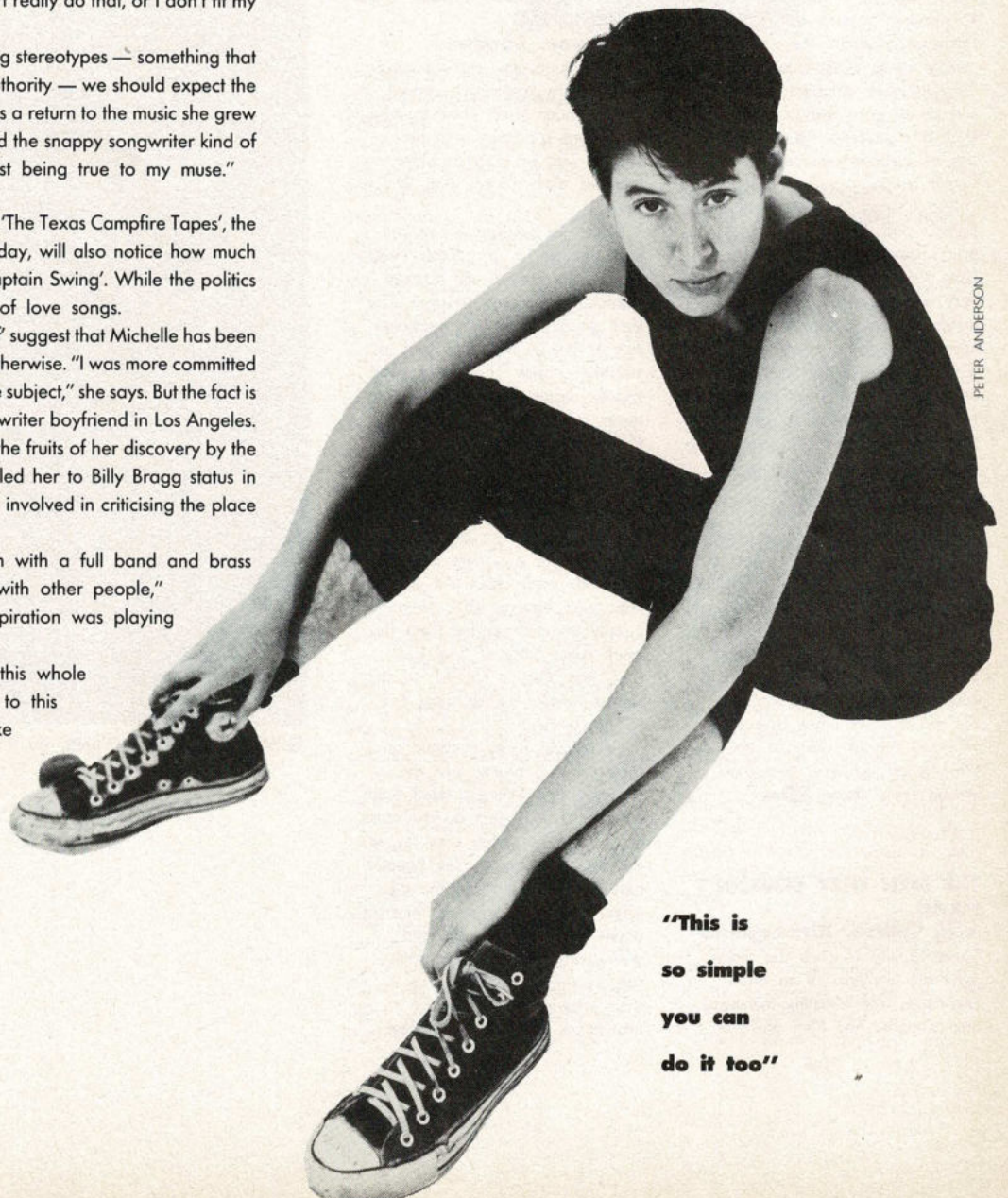
Numbers such as 'Silent Ways' and 'It Must Be Luff' suggest that Michelle has been through some personal changes, but she'll tell you otherwise. "I was more committed to having a snappy lyric; the rhymes almost justify the subject," she says. But the fact is that she is now living in domesticated bliss with her writer boyfriend in Los Angeles.

The return to the States after two years enjoying the fruits of her discovery by the British makes sense. 'Short Sharp Shocked' propelled her to Billy Bragg status in America and she felt there was, "A lot of hypocrisy involved in criticising the place that I wasn't working in."

Michelle Shocked will be touring the UK soon with a full band and brass section. "I've missed the interaction of working with other people," she says. "The earliest source of my musical inspiration was playing with my father and brother.

"I'm really uncertain how committed I am to this whole music career. I made certain commitments prior to this about rejecting the system, and I don't really like making it any stronger than it is. So for my part I'd just like to say I'm aware that putting emphasis on certain roots of my music is too important to be left to professionals. I can do this, but this is so simple you can do it too."

After cruising the rough seas of pop with stormy acoustic sounds, Michelle Shocked has developed a lush style on her album 'Captain Swing'. All aboard, says Tony Fletcher



PETER ANDERSON

"This is so simple you can do it too"

THE
ALLDAY
HIT MUSIC MACHINE

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



L O N G W A V E

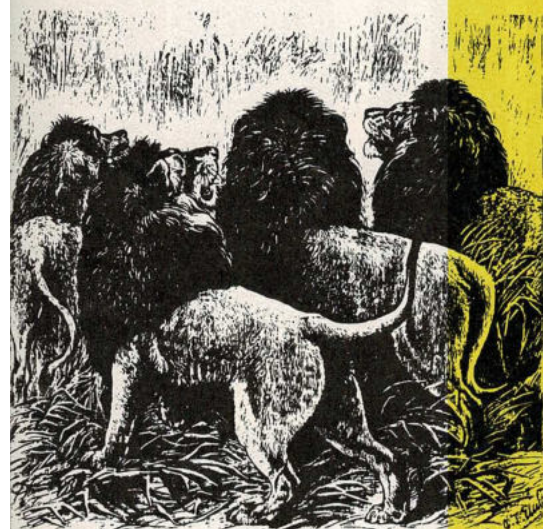
[6AM - 7PM]



HAIL TO THE KING



He doesn't wear a crown, but Afrika Bambaataa is the head of the royal house of hip



hop. And if he ruled the world he'd try and end pollution and prejudice. Vie Marshall takes a bow. Regal pics: Mike Williams

"I've been trying to help save the planet in whichever way I can for the past decade"

The smell of burning incense wafts through the sixth floor of the hotel, drifting from the room of hip hop's numero uno, the man they affectionately and respectfully call the 'Grandpa Of Rap', Afrika Bambaataa. The elevator doors ping open and there he stands, dressed in colourful princely garb. Embroidered in his robes are the faces of famous black leaders, Marcus Garvey and Martin Luther King. Round his neck, a multitude of African medallions. He looks like the head of a great tribe.

Bambaataa is the most formidable figure I've ever set eyes on. Before he even opens his mouth, it's obvious that he is a man who commands respect and for the most part gets it.

Bam, as he likes to be known, is the craftsman behind such seminal tunes as 'Planet Rock', 'World Destruction' and 'Unity' (which he recorded with the inimitable and imprisoned James Brown) and he's visiting England for the first time in eight years as part of a mission. Or, to be more precise, Bam is here on three missions. All of equal importance, they all involve the survival of the earth.

Part one is Bambaataa helping to save the world in a Friends Of The Earth benefit concert called The Green House Effect (geddit?) at London's Alexandra Palace. Unfortunately, due to lack of promotion, this phase is poorly attended.

Number two on the agenda is the promotion of his new record 'Ndodeyama/Freedom', which features a host of hip hop's finest home boys and girls. It's an anti-apartheid anthem out soon on Warlock Records and all the proceeds will go towards aiding the African National Congress (ANC).

Last, but not least, Bam is here to spread the name of the cult youth movement, The Zulu Nation.

"I go all round the world and make speeches and try to educate people," says Bam. "I also make records like 'World Destruction' and my last album, 'The Light'. I've been trying to help save the planet in

whichever way I can for the past decade.

"But saving the planet isn't just about the ozone layer," he adds. "It's about nuclear warfare, racism and famine . . . all those things which cripple the world's body as a whole. It doesn't matter what colour you are, it's everybody's world and it's dying."

And after interpreting chapters that he's read in the Koran and the Bible, Bambaataa believes that there might be no world to protect by 1994.

"The Nineties are going to be pure hell," he says ominously. But Bam also believes in the age-old philosophy that children are the future. "When I look all round the world, I see the youth getting fed up and rising up . . . in Berlin, in China, in Czechoslovakia, in South Africa, all over.

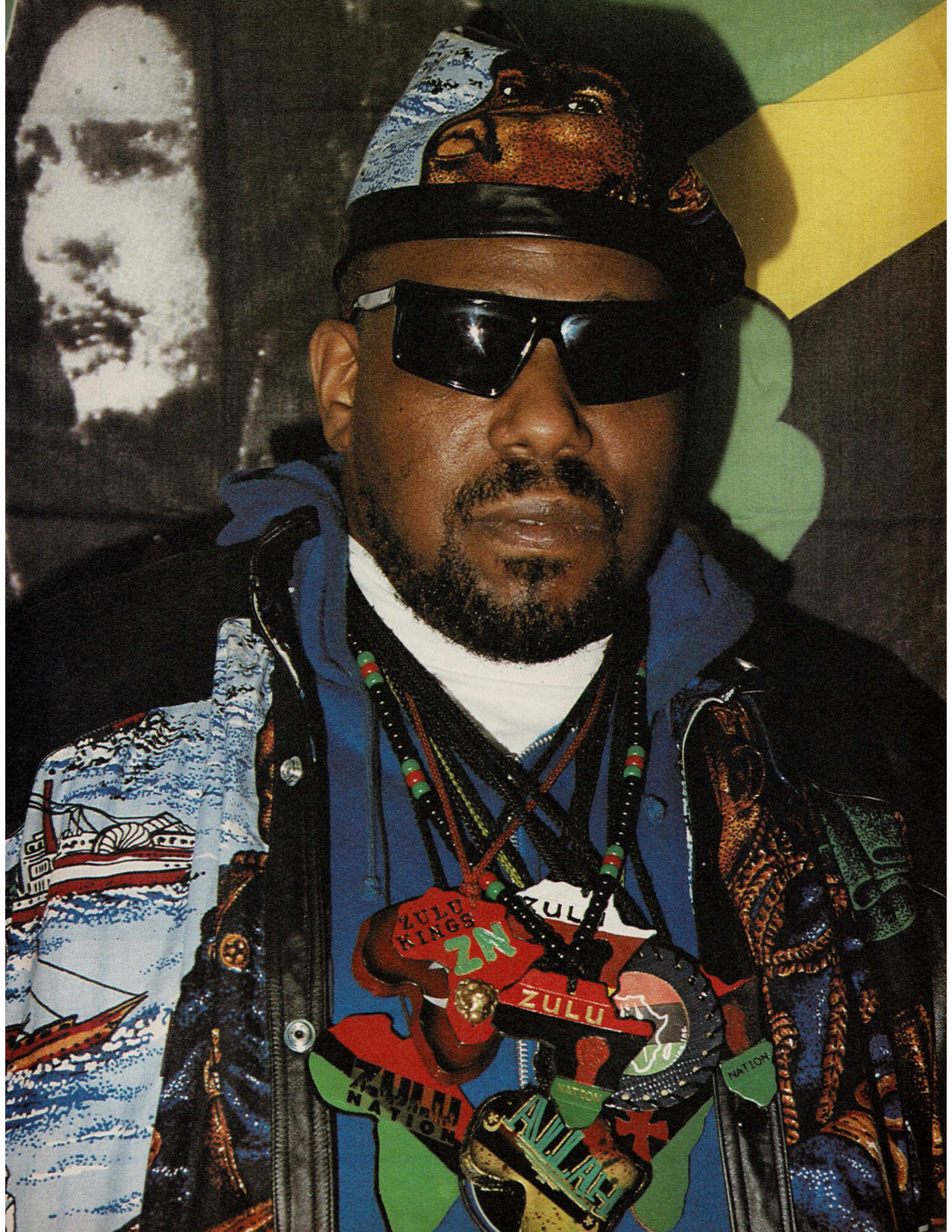
"Governments don't care. They only care about money. What God gave us freely should remain free, but still we're forced to pay to live and to die. It's stupid that you have to pay for funerals and that black people in South Africa have to pay for their freedom.

"And is it true that y'all will have to pay for your water soon? That's surely madness. Lots of people will be making records like the Hip Hop Artists Against Apartheid one" ('Ndodeyama') "and even though I don't want this to be seen as just another charity record, I've got to give recognition to all those other charity records that came before this one, because they really did make a difference. If it wasn't for recording artists in the Sixties making a stand, the process of change would have been a lot slower.

"The Zulu Nation is for global peace, unity and respect. I used to be the head of it, but it's got too big for me to handle on my own now. A woman called Queen Candy runs the European branch from France and we have over 15,000 Zulus in Europe alone. Again, it doesn't matter what colour you are or what religion, you can hang with The Zulu Nation as long as you can work for change.

"Everyone's got to learn to have respect for themselves, then respect for their nation and respect for the world."

Amen to that.



ZULU KINGS

ZULU

ZULU NATION

ZULU AVIATION

NATION



HIT

THE ROAD MAC

After nearly 30 years as a family favourite, you might expect Paul McCartney to have become Des O'Connor, or at the very least Tommy Steele. Being a contrary bugger, Paul has stuck to his guns and remained a rock 'n' roll animal, even if his bark is often as mellow as his bite. As Macca takes to the road for the first time since he clipped his Wings, Tim Jeffery was awarded a rare audience with the man who has become a myth in his own lifetime

As Paul McCartney enters his fourth successful decade in music, his career shows no signs of letting up. In fact, as he relaxes in the comfortable caravan outside the vast hangar studio where he's rehearsing for his first major world tour in umpteen years, Paul has reached a new peak of achievement with his latest album 'Flowers In The Dirt'. Whilst other multi-platinum thirtysomething pop stars like Phil Collins are content to rest on their laurels and churn out safe albums, Paul is still experimenting and exploring new directions. 'Flowers' features a myriad of musical styles from pop/rock through reggae and even house, with an even more unlikely collection of producers and collaborators — Elvis Costello, Trevor Horn, Steve Lipson, and ex-Average White Band guitarist Hamish Stuart, to name a few. It's a long way from Rupert Bear and The Frog Chorus.

"It was a deliberate move," explains Paul. "You could say we scared ourselves into writing some decent material! I looked at my repertoire and thought 'I don't want to tour the world with that rubbish!' I'd got myself into a trap with all the sentimental stuff I'd done over the past few years and the audience who've grown up with those songs now expect more of the same, but I don't see myself as this nice chop balladeer. After all, I did 'Sergeant Pepper', 'The White Album' and so on, all really experimental albums in their own way."

C O N T I N U E D ▶

"I wanted to get out of the safe rut and get back to experimenting. I think it was Prince who really inspired that. He reminds me of Jimi Hendrix, the same kind of vibe. I've been listening to a lot of rap and dance music too. A lot of people in my generation take me a bit seriously you know, because they think I'm into deep lyrics and content, but sometimes I just like a good groove. Something that just sounds great."

There are plenty of good grooves on the album, but none as unusual as 'Ou Est Le Soleil?', a pulsating bass-driven thumper that forced itself onto dancefloors across Europe, to the disbelief of many, including his own family.

"My daughter came up to me a few months ago with a really puzzled look, saying 'Some friends of mine are asking about a house record you've made,' and then I saw it in **Record Mirror's** Cool Cuts chart. That's cool, I thought. I love house music, the insanity of it. I love the heavy bass drums that go right through you. Working with Trevor Horn was great because he doesn't have a fixed image of you, he wanted to break into new directions. When we were making that track it reminded me of working on 'Sergeant Pepper', because we were indulging in some primitive sampling with a thing called a Mellotron back then.

"I'd love to do a whole album of that kind of stuff, but I'll always have to include songs for my mainstream audience. Still, it's nice being a bit cheeky once in a while."

Elvis Costello's contribution to 'Flowers' was perhaps the most fascinating of all, though was not the first time he and Paul had worked together. Their first joint venture was 'Back On My Feet', the B-side of 'Once Upon A Long Ago' in 1987, and Paul later guested on the opening track of Elvis' 'Spike' album.

"Working with Elvis reminds me of working with John (Lennon) in a way. Like on 'You Want Her Too' I'm going 'I loved her so long' and he's going 'I know you did, you stupid git!' That was just the way me and John would work. I'd throw up some romantic line and John would chip in with some witty or sarcastic reply.

"There's always plenty of disagreements with me and El. We'd come to blows a lot, in a really light hearted way of course, but a lot rubbed off on each other. He made me laugh too. I once said 'Have you any ideas?' and he pulled out three bags stuffed with dozens of books with ideas for songs, music lyrics, everything. He writes down everything he thinks."

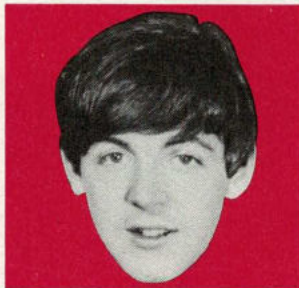
Jesting on stage in rehearsals with other band members, Paul looks completely at home amongst the spectacular laser effects and elevating podia. Classics from The Beatles and Wings periods slot between the new material, and suddenly The Frog Chorus seems just a slight aberration in a display of Paul's creative ability.

"It's quite a rock 'n' roll set, though with Hamish we'll probably try out some new funky things. Obviously the audiences around the world will expect me to play a lot of the older material, but it's fun. And you know when I was playing the electric on 'Sergeant Pepper's Lonely Hearts Club Band' I had this weird feeling, and it

was only then I realised I'd never played this track at all since the night on the session when we actually recorded it. It was a great buzz to me, to be out there just playing guitar on stage. I guess in that sense I'm still just a big kid who gets a thrill out of the ultimate instrument."

Did you ever think you'd still be doing this in the Nineties? "Not at all. Back in the Sixties, we couldn't take anyone seriously who was over 25. I remember when we met Frank Ifield and he'd just had a hit, we took the mickey out of him mercilessly. 'Get on, retire, you're past it!' I never thought I'd still be doing it after the age of 30, but here I am at a silly old age still going. It's funny but a lot of black artists get more respect as they get older, and I think a lot of us white artists would like that too. Like the Stones, they're always hoping to be considered true blues musicians.

"I'll keep going as long as I feel I'm progressing. I'd like to move into a more funky, soulful direction. A lot of people probably can't picture me doing that, but hopefully this album will have dispelled a few of their preconceptions."



"I looked at my repertoire and thought 'I don't want to tour the world with that rubbish!'"

HIT THE ROAD



THIS WEEK

THE NEXT SEVEN DAYS IN VIEW

●BASIA



THING LEAVES

After a couple of weeks of rumour and speculation, it's now been confirmed that the legendary Bass Thing has left The Wonder Stuff. He'd been with the band since they started around three years ago and although the official reason for his departure hasn't been confirmed, we understand it could have something to do with his rather smelly feet. Who his replacement will be or what the Thing plans to do in the future isn't known yet either.

●THE BELOVED



●ROXANNE SHANTÉ



TOTALLY DEAF

The National Deaf Children's Society is warning that personal stereos can seriously affect your hearing. The Society has conducted tests on a wide range of personal stereos and say that some models expose ear-drums to a battering equal to that of standing close to a pneumatic drill for a long period. The Society even says it would like personal stereos to be sold with a government health warning. It also claims that some models exceeded safety levels by as much as 15 decibels.

Phil Collins leaps into the Nineties with his single 'I Wish It Would Rain Down' out on January 15. It's taken from his album '... But Seriously', and the B-side features the demo version of Phil's last hit 'Another Day In Paradise' which was originally going to be called 'Homeless'. '... But Seriously' was the fastest-selling album of 1989 and has so far shifted an incredible 1.3 million copies.

Janet Jackson will be making Michael even more jealous when she releases her exciting new single 'Come Back To Me' on January 15. It's taken from her album 'Janet Jackson's Rhythm Nation 1814' and was produced in league with Jimmy Jam and Terry Lewis and remixed by Shep Pettibone. The B-side also features a Shep Pettibone remix of 'Alright'.

UB40, who had a big hit recently with 'Homely Girl', release the follow-up 'Here I Am (Come And Take Me)' on January 15. Taken from their album 'Labour Of Love II', it's an old Al Green song and the B-side features 'Crisis'.

Public Enemy, who apparently haven't split up after all, release their single 'Welcome To The Terrordome' this week. It's taken from their third album 'Fear Of A Black Planet' and it's the band's first release since last year's controversy surrounding Professor Griff's anti-Semitic outbursts.

The Psychedelic Furs release their single 'House' on January 8. It's the first taken off their album 'Book Of Days' and the B-side features 'Watchtower'.

Terry, Blair and Anouchka release their single 'Ultra Modern Nursery Rhyme' on January 22. It's the title track of their forthcoming album and the B-side features 'Hush Hush Balloo'. On the 12-inch you can also thrill to 'Love Will Keep Us Together'. The video for 'Ultra Modern Nursery Rhyme' features wild Scottish comedian Gerry Sadowitz.

The Fall release their single 'Telephone Thing' on January 15. It's the result of an unlikely musical alliance between Mark E Smith and dance commandos Coldcut on a reworking of the song 'My Telephone', originally sung by Lisa Stansfield on Coldcut's debut album 'What's That Noise'. 'Telephone Thing' will be featured on The Fall's new album due out later this year, while the B-side 'British People In Hot Weather' is a new Fall song and will not be featured on the LP.

Basia releases her new single 'Baby You're Mine' on January 15. It's the first single to be taken from her forthcoming album which will be available in March and the B-side features 'Masquerade'.

The Beloved follow up the top 30 success of 'The Sun Rising' with 'Hello' out on January 15. It's a taster from their forthcoming debut album 'Happiness' due out next month and the B-side features 'Hello (Dolly)'.

Roxanne Shanté releases her single 'Independent Woman' on January 15. It's a much acclaimed track from her album 'Bad Sister' remixed by C J Mackintosh. The B-side features the album version of 'Independent Woman' while the 12-inch also has an extra 'Mellow Mix' of the track.

The Neville Brothers follow up 'With God On Our Side' with 'A Change Is Gonna Come' this week. It's taken from their album 'Yellow Moon' and the B-side features a live version of 'Wake Up'.

Squeeze release their single 'Love Circles' on January 9. Sung by Chris Difford, it's taken from their album 'Frank' and the B-side features the previously unreleased track 'Red Light'.

RM DIARY

Who's on where this week

WEDNESDAY JANUARY 10

Simply Red, Wembley Arena
Tears For Fears, Manchester Apollo
House Of Love, Bridlington
Leisureworld

THURSDAY JANUARY 11

House Of Love, Cleethorpes Winter
Gardens
Paul McCartney, Wembley Arena

FRIDAY JANUARY 12

Simply Red, London Docklands Arena
House Of Love, Oldham Queen
Elizabeth Hall
Hue And Cry, Bradford St Georges
Hall

SATURDAY JANUARY 13

Simply Red, London Docklands Arena
Tears For Fears, Sheffield City Hall
Birdland, Oxford Jerico Tavern
House Of Love, Leamington Spa
Centre
Dan Reed Network, Manchester
International II
Squeeze, Birmingham NEC
Paul McCartney, Wembley Arena

SUNDAY JANUARY 14

Simply Red, Bournemouth BIC
Birdland, Milton Keynes Waughton
Centre
Dan Reed Network, Newcastle
Riverside
Paul McCartney, Wembley Arena
Hue And Cry, Newcastle City Hall

MONDAY JANUARY 15

House Of Love, Chatham Central Hall
Dan Reed Network, Glasgow
Mayfair
Squeeze, Hammersmith Odeon
Hue And Cry, Portsmouth Guildhall

TUESDAY JANUARY 16

Birdland, Doncaster Jug
House Of Love, Ipswich Corn
Exchange
Squeeze, Hammersmith Odeon
Paul McCartney, Wembley Arena



ENERGY ORCHARD

▶ R E L E A S E S

Inspiral Carpets, The Family Cat, The Membranes and The Shop Assistants are some of the artists featured on the LP 'Stoned Again, A Tribute To The Rolling Stones', out on January 24. The album features covers of favourite Stones' songs and it was put together by Alan Duffy, who has put out tributes to other such greats as Syd Barrett, Captain Beefheart and The Kinks.

3rd Bass, Def Jam's bright new hopes for the Nineties, release their single 'Step Into The A.M.' on January 15. It's taken from their recently released 'The Cactus Album' and limited numbers of the single will be available on lurid green vinyl.

Babyface releases his single 'Tender Lover' on January 22. He'll also be touring America in April and working with his partner L.A. on Whitney Houston's new album.

Eric Clapton releases his single 'Bad Love' on January 15. It's taken from his current album 'Journeyman' and the B-side features 'Before You Accuse Me'. The 12-inch and five-inch CD versions also feature 'Bad Love'.

T O U R S

The Sundays, who release their debut album 'Reading, Writing And Arithmetic' on January 15, have lined up some dates next month. They will be kicking off with Newcastle Riverside on February 1, followed by Glasgow QMU 2, Sheffield Leadmill 3, Birmingham Irish Centre 5, Leicester University 6, Bristol Bierkeller 7, Manchester University 9, Trent Polytechnic 10, London Town And Country 11.

The She Rockers, who have just released their single 'Jam It Jam', will be playing a date at the Brixton Fridge on January 13. The Rockers received rave reviews when they toured with De La Soul.

Gun, one of the better heavy metal acts to emerge in 1989, have lined up a choice selection of dates playing Milton Keynes Woughton Centre February 6, Southampton University 7, Exeter University 8, Wales Polytechnic 9, Norwich UEA 11, London Astoria 12, Leicester University 13, Newcastle University 14, Bradford Queens Hall 15, Glasgow Barrowlands 17. Tickets are on sale now from box offices and usual agents.

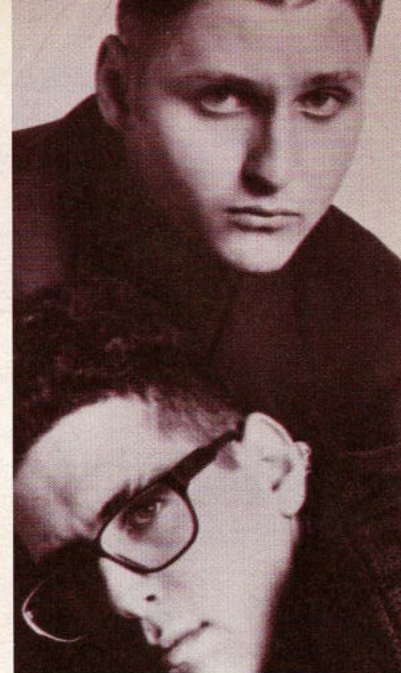
Red Lorry, Yellow Lorry have lined up some fun-packed dates this month, playing Birmingham Burberries January 16, Huddersfield Polytechnic 17, Scunthorpe Baths Hall 18, London Marquee 20.

Energy Orchard, who release their debut single 'Belfast' on January 15 have lined up a fairly mega tour, playing dates at Reading University January 16, Brighton Sussex University 17, Portsmouth Polytechnic 18, Bristol Polytechnic 19, Cardiff University 20, Guildford Surrey University 21, Canterbury Kent University 23, Egham Royal College 24, Oxford Polytechnic 25, Birmingham Polytechnic 26, Dudley JB's 27, Nottingham Trent Polytechnic 29, Leicester Princess Charlotte 30, Manchester University 31, Sheffield Polytechnic February 1, Edinburgh Venue 2, Preston Lancashire Polytechnic 3, Keele University 7, Liverpool University 9.

Michael Monroe, the gorgeous looking young thing who used to front Hanoi Rocks, has lined up a British solo tour with dates at Nottingham Rock City February 14, Manchester International II 15, Glasgow Queen Margaret University 17, Newcastle Mayfair 18, Cardiff University 20, London Town And Country 21.

Lenny Kravitz follows up his two sold-out shows at the London Borderline in December with a concert at the London Marquee on January 15 and the Manchester Boardwalk on January 17. Lenny's single, 'I Build This garden For Us', will be out on January 29.

Robin Smith



●3RD BASS



●RED LORRY YELLOW LORRY



●THE SUNDAYS

THIS WEEK

C O N T I N U E D

TELEVISION

WEDNESDAY JANUARY 10

Rapido

BBC2 6.50pm
With David Byrne, Neil Young and Lenny Kravitz.

Halfway To Paradise

C4 12.10am
Mr Sinclair introduces country star Randy Travis, ambient rockers Blue Nile and the guitar pop of Five

The Eurythmics

BBC2 7.50pm
Repeat special on their latest album 'We Too Are One'

FRIDAY JANUARY 12

Scoff

C4 6pm
Cheesecake and chocolate with Dawn French.



Guys Named Mo. Johnny Staccato

C4 1.10am
This week a double bill with everybody's favourite smokey detective.

THURSDAY JANUARY 11

Top Of The Pops

BBC1 7.30pm
Introduced by Simon Mayo.

Whose Line Is It Anyway?

C4 10.30pm
John Sessions, Archie Hann, Paul Merton and Jonathan Pryce

MONDAY JANUARY 15

Snub

BBC2 6.30pm
With The Jesus And Mary Chain on tour, guitar hopefuls Ride, the weird AC Marias and wonderful EPMD.



BOBBY BOOM

FILM

'IN COUNTRY' (Cert 15)

Starring: Bruce Willis, Emily Lloyd

Not a great deal of laughs to be had in this tale of a Vietnam veteran unable to shake off his past. Strong performances by Lloyd and Willis are unlikely to be a strong enough pull in Britain, where interest in Vietnam is past breaking point.

VIDEO

'BABY BOOM' (UA)

It has to be said that this aptly titled comedy, released in the cinemas during Hollywood's own baby boom, is very lame. Diane Keaton is worth far more, as she proved in the same year's 'The Good Mother'.

'POLICE ACADEMY 5' (Warner Home Video)

If a cross between 'Charlie's Angels' and 'Confessions Of A Window Cleaner' is your idea of humourist heaven, then the continuing saga of the eternal rookies is just for you. However, if you go for the greater sophistication of Benny Hill, then you might find this a little puerile.

RAP UP

The Sleeping Bag/Shure 1990 UK Rapping Competition will be held next month and anybody who wants to enter should send a cassette of their material together with their name, address and telephone number to John Saunderson, DMC, PO Box 89, Slough, SL1 8NA. The preliminary heats will be taking place at Manchester Hacienda on February 12, Blackpool Palace February 14, London Camden Palace February 19, and Chippenham Goldiggers February 20. The winners from the regional heats will then go forward to the UK final on March 18 at the London Hippodrome and the champion rapper will receive a gold-plated Shure microphone.



MICHAEL MONROE

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LETTERS

WRITE TO RECORD MIRROR, LUDGATE HOUSE, 245
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YAZOO WANT IT YAZOO GOT IT

■ Help — that's what I need! For the past couple of months I've been mooching around record shops, digging through stacks of vinyl trying to find a dance track that samples 'Don't Go' by Yazoo.

I've only heard it twice, both times on pirate stations, but the DJs never name it! When I phoned one radio station I was met with the reply "Yazoo??? Never 'eard of 'em. Hum the

consulted our panel of dance experts and they reckon it's a tune entitled 'Try Yazz' by Two Without Hats on Music Man records.

A COMPELLING LETTER

■ I felt compelled to write to you in connection with the disgraceful review that The Beatmasters handed out to Danny Wilson's new single 'I Can't Wait' (*Record Mirror* November 25). Listen to Danny Wilson's two albums and you'll find original songs, with lyrics



● **THE SMITHS:** "Me and the boys have come out to pick a few daffs as I'm running low"

decent song writing into the pap laden top 40.

Alan Ramsay, Glasgow

● If you'd rather that our guest reviewers said everything was 'nice' and 'lovely' through fear of meeting their fellow pop stars at 'TOTP', instead of stating their opinions, what a bloomin' boring ruddy world it would be. Eh?

IF YOU HAVEN'T GOT A JACKET YOU WON'T GET IN THE PACKET

■ I want you to stop, right now, insulting the best band ever, The Smiths.

I was reading *Record Mirror* a couple of weeks ago and in the section '80 from the 80s' I noticed you compared The Smiths to the crap group of the Sixties, Seventies and, sort of Eighties, The Rolling Stones. Let me get this straight, The Smiths were a totally unique band, no one has ever been like them, or as good, and no one ever will be. Right! Got that, OK!

Sara, a devoted Smiths apostle, Nottinghamshire

● Blimey are you touchy or are you touchy? To recap we said "Duran Duran were Birmingham's answer to Spandau Ballet, The Smiths were the Eighties' answer to The Rolling Stones and Bros were this year's Adam Ant!" If you were a Smiths fan in the early years, you may recall a lot of people

saying they were the new Rolling Stones. 'Tis true. Also, The Smiths had a similar effect on the music scene in the Eighties as the Rolling Stones did in the Sixties. You daft ha'p'orth!

BIT OF BOTHER

■ I don't know why I'm even bothering to write this letter as I'm sure it won't get printed.

A Thompson, Louth, Lincolnshire

● How wrong you are!

TIM MICKLEBURGH IS A WITTY YOUNG MAN, YES HE IS, HE REALLY IS

■ Does Alec Johnson (Letters November 25) realise that when his 1940s' Pears Encyclopedia talked about dance music on BBC radio they meant waltzes, foxtrots and the like?

Whatever he thinks of groups like Soul II Soul and Black Box, he must surely agree with me that ballroom dance music gets played on Radio 1 far less than house/disco music. Which I think is a pity, but there you are!

Tim Mickleburgh, Hebden Bridge, West Yorkshire

● Tim Mickleburgh writes to us once, sometimes twice, a week. We are convinced that he must have a competition with a friend to see who gets the most letters printed in music magazines. Alas, from now on we will be redirecting all his correspondence to our playmates at Punch magazine.



● **DANNY WILSON:** "I figured if a hat worked for Curiosity then it'd be worth a shot"

tune and I'll see if I can recognise it." Needless to say, I made my excuses and fled!

Please help me, it'd finally put my mind at rest and I'll be able to sleep at night . . . Would it help if I said please and told you that *Record Mirror* was a great magazine?

John Overall, Benfleet, Essex

● Can you hum it John? We've

to match. All the songs are different. No two sound the same. Listen to The Beatmasters and all you will hear is the usual thump, thump, thump house/dance/rap beat that is currently infesting the charts. The Beatmasters' songs (if you can call them that) are not original.

Thank heavens for bands such as Danny Wilson who try to inject some

alternations

Feel It For You



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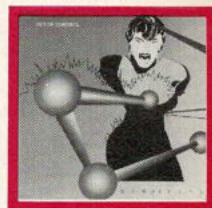
Reaching Out

DANCE

EDITED BY TIM JEFFERY

HARD TO BEAT

Hardbeat is the tag now given to the heavy electronic raw cuts coming from Northern Europe, or more particularly Germany, and the beats don't come much harder than 'Out Of Control' by **New Scene**. A hybrid of new beat with a sharper edge, it's produced by German DJs Arno Müller and Sascha Dürk and continues where groups like Kraftwerk, Can and DAF left off. 'Out Of Control' is a slamming effort that hurls along with sawing techno chords and samples galore,



featuring a schizophrenic Vietnam war veteran mumbling over a ticking clock, chanting monks, and a splice of 'Also Sprach Zarathustra', better known as the theme from the film '2001'. Add bits of Nitzer Ebb, orchestral kettle drums, crowd noise and Hitler speeches and you've got a pretty serious floorshaker. **Vorsprung durch technic, as they say in Germany.**

Richie Blackmore

©'Out Of Control' by New Scene is out now on the German BOY Records label.

HOODOO GURU

You'd be hard pushed to find a flier for a rave or major club event that *doesn't* have **Guru Josh's** name on it these days. The hardest working man in show business has built up his reputation and an enormous following across the country simply because he's the most talented and exciting of the new breed of 'live' keyboardists. With his stage partner Mad Mick on saxophone, Guru Josh has been driving crowds wild for the past year, and now the time seems right to release 'Infinity', the brilliant techno melody that has already become an anthem in Manchester's Hacienda. "You can't fool anyone these days," says Josh. "The crowds are so clued up now that if you're no good you don't stand a chance, so you've got to make sure your performance is the best."

When 'Infinity' hits the shops later this month on de/Construction, it's likely to soar into the charts but it won't change the Guru's workaholic lifestyle.

"I love doing the clubs. We supported Big Audio Dynamite on their tour recently but it was all too preconceived and there wasn't enough spontaneity in it. I'm the kind of guy who does his show and then jumps in with the audience for a dance." **Tim Jeffery**

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Produced by Mikki Bleu
Additional Production & Remix by Bruce Forest

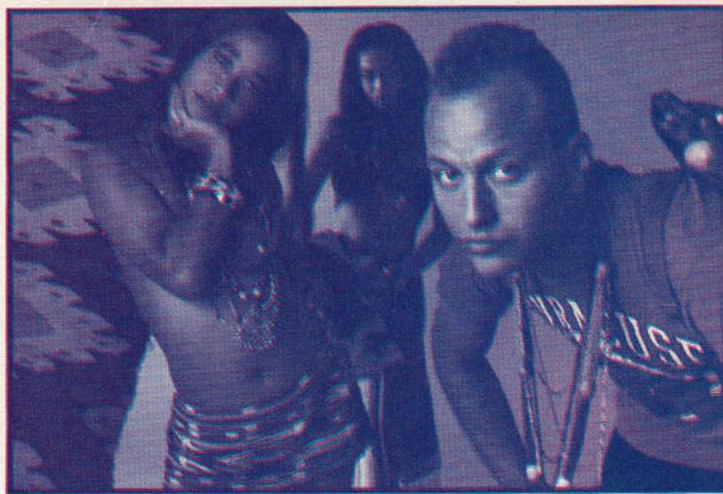
DANCE

C O N T I N U E D

LEADERS OF THE GANG

Not only has rap got more popular over the past three years, it's also got faster. Taking a quantum leap with the arrival of hip house, the average rap tune jigs along at a speed unthinkable a few years ago. However, not everyone's taking things so fast and New York's **Gangstarr** are a living testament to the advantages of a heavy but slower groove. 'Positivity', the second release off last summer's 'No More Mr Nice Guy' LP, is well up to the standard of its predecessor, the excellent 'Words I Manifest'. With a drawling style similar to EPMD, rapper Guru's words are a B.D.P.-type message of pure consciousness backed by DJ Premier's ultra-cool beats. Flipped by the album's title track, both this and the first single are a must for serious rap fans. 'So let's get off the negative and go positive.'

Tony Farsides



'Feel It For You' by Alternations is out now on US RCA/Popular Records



12-INCH REMIX No. 2 — OUT NOW

(FXR 123) FFRR



Lil Louis & THE WORLD I Called U



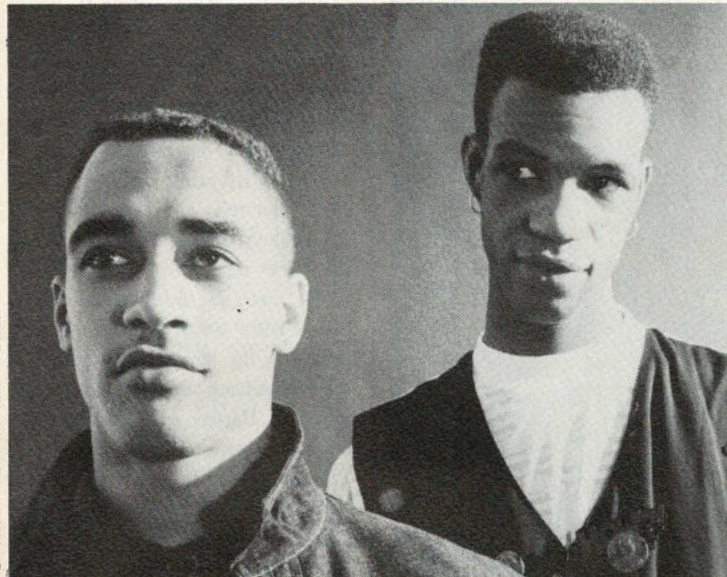
COLLECT ALL 3 MIXES FOR A COMPLETE SET!

ALTERNATIVELY SPEAKING

They pay these record company PR executives too much, you know. Why else would a press release on a totally unpretentious new band like **Alternations** unveil them as "an extended family of earth people"? Here at **Record Mirror** however, we know how to scythe through all the old flannel and let good music speak for itself.

Alternations — the band — consists of Eric Talbert, Rosa Maria and Mixmaster Miriam, while Alternations — the concept — is a Soul II Soul type collective of New York DJs, musicians, dancers, graphic artists and film makers. But although they've apparently "come to view themselves as spiritual and physical Indians," (!) their debut moody house track 'Feel It For You' is surprisingly good. It's an ethereal, mesmeric groove with an insistent bassline, recurring synth themes, twiddly melodies and snatches of sparsely muttered vocal. A sort of Seduction-meets-Frankie-Knuckles-at-the-Bigshot-studio thang (Not surprising as two of the mixes are by David Morales).

Forget the "everybody run together, shining with truth, love and goodness" bit. Just slip on those Timberlands and move. **Richie Blackmore**



● Kid Batchelor and Bullet

TUFF STUFF

What does Jazzie B do when he's not pumping out another Soul II Soul hit, opening a boutique or otherwise making plans for world domination of the Funki Dreds? He heads off down London's Harrow Road to give his old muckers at Addis studios a helping hand with some of their spanking new tracks.

The Tuffest Of The Tuffest (Real Life) is the follow up to last year's 'Acid Trax And Warrior's Dance' LP. Less considered than its predecessor, it's a rapidly slung-together set of the brain-pounding drums and reggae-inspired basslines that the Warrior's Dance label has become known for, with Bang The Party members Kid Batchelor (whose retirement from spinning is a big loss to London's club scene) and Bullet prominent in the proceedings. Other tracks are supplied by the makers of the Afro-house club stomper 'Koro-Koro', No Smoke, James Harris and The Housemaids. **Phil Cheeseman**

COOL CUTS

- 1 (NEW) **INFINITY** Guru Josh de/Construction
The monster techno melody that's storming the nation. Essential.
- 2 **MOTHERLAND** Tribal House Cooltempo
- 3 (NEW) **RENEGADE** Jesse West US Motown
Remixed from his album 'No Prisoners' this is now a super heavy Silver Bullet-style aggressive rap
- 4 **JUNGLE FEVER/THE FUNK FLOWS FREESTYLE** Transphonic US Nugroove
- 5 **WHAT ABOUT THIS LOVE** Mr Fingers ffrr
- 6 **GUT UP!** Technotronic Swanyard
- 7 (NEW) **DUB BE GOOD TO ME** Norman Cook Go! Discs
Excellent reggae-tinged cover of the SOS Band classic 'Just Be Good To Me'
- 8 **OUT OF CONTROL** NewScene German Boy
- 9 (NEW) **JAILBREAK** Paradox Ronin
Powerful techno funk cleverly cutting in 'Strings Of Life', from the 23 Skidoo camp
- 10 **SOMETIMES** Max Q Mercury
- 11 **DONE BY THE FORCES OF NATURE** Jungle Brothers US WEA
- 12 **CONTROL YOURSELF COUSIN** Homeboy CT
- 13 (NEW) **WELCOME TO THE TERRORDOME** Public Enemy US Def Jam
A heavy 'no compromise' return from the Enemy. Only for the harder dancefloors
- 14 **HELLO** Beloved WEA
- 15 (NEW) **SAXOPHONE** Saxophone Swanyard
Created by West Bam, a totally wild and bizarre saxophone workout
- 16 **DON'T YOU WANT MY LOVE** Jomanda US Big Beat
- 17 **DER ERDBEERMUND** Culture Beat German CBS
- 18 (NEW) **HANS VON STOFFELN** Komfur German EMI
Treading similar territory to Culture Beat, this is another atmospheric Euro groove with German narration
- 19 **MUSICA DE AMOR** A Man Called Adam Ritmo
- 20 **ODE TO A FORGETFUL MIND** PM Dawn Gee St

HEAR THE HOT DANCE TRACKS NOW!

COOL CUTS CLUBLINE 0898 200106

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

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



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

City Sounds



G'INO*LATINO

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WELCOME

PRODUCED & MIXED BY JOVANOTTI

7" · 12" · CD.



DANCE

C O N T I N U E D

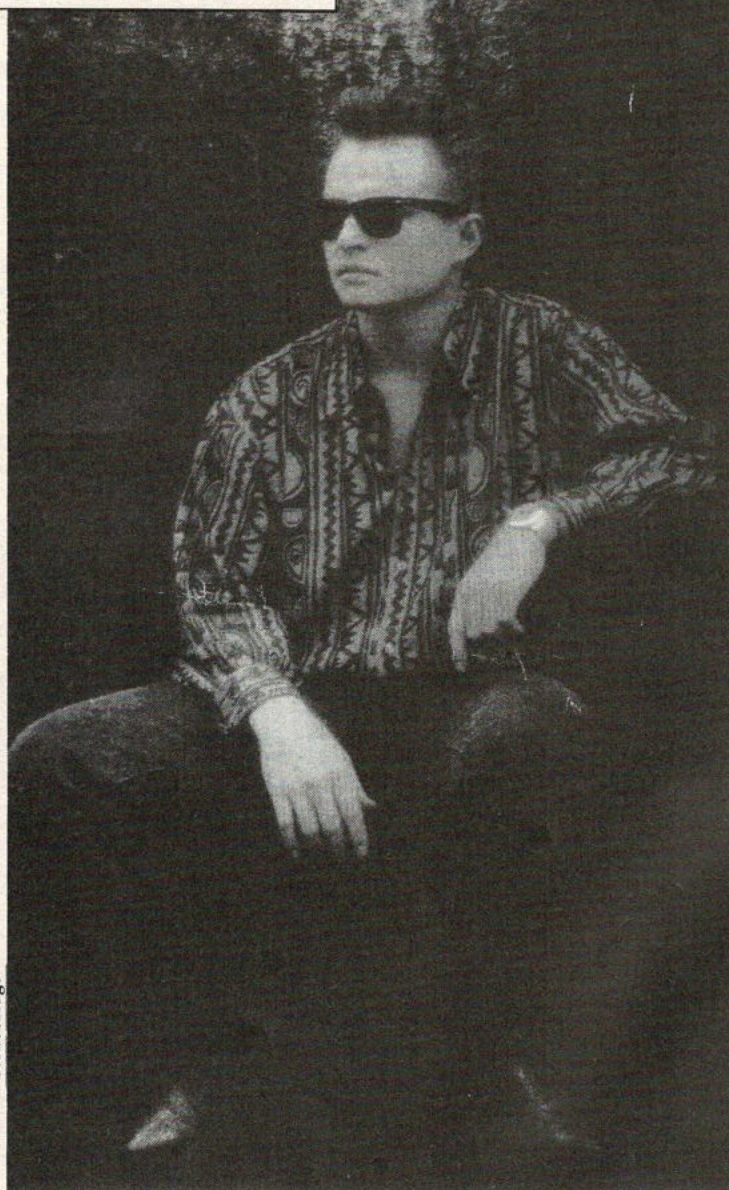
STONE ME

From the same Swedish 'Swe-mix' organisation who recently provided the remix of Jamie Principle's 'Scream', a new track called 'Jazzy John's Freestyle Dub' by **Stonebridge** is further proof that the inhabitants of Abba-land have more to export to these shores than au pairs.

Stonebridge, aka Sten Hallström, has been releasing his own records as well as producing several rap and house acts, but 'Jazzy' is probably his finest moment yet. From a dramatic piano stab intro onwards it's a frantic percussive instrumental which refuses all attempts at classification of the house/hip hop variety. Using, amongst other things, Grover Washington's 'Mr Magic' this powerful groove treads similar ground to a widely available British white label entitled 'Control Yourself Cousin' on C.T. Records. Another musical oddity the latter uses is a bleating sax sample to awesome effect over a 'Shaft In Africa' break. From different countries but with a similar vision 'Jazzy' and 'Control Yourself Cousin' are sample tracks with a difference — they're GOOD.

Tony Farsides

Stonebridge



TRIBAL HOUSE

Pretty soon there're going to be more styles of house music than there are flavours in an Italian ice cream parlour. Last year saw 'Afrocentricity' — not a new hairstyle but a way in which young black Americans pay respect to their roots — gaining ground in rap circles, and now, feeding off the growing communication between rap and house, New York act **Tribal House** have gone ahead and made a bounding, willing tribute to the continent in 'Motherland'.

Featuring Afro-harmonising vocals from Trinidadians Pierre Salandy and Ken Bernod, 'Motherland' has already picked up interest on import and looks set to do well when Cooltempo release it here, though it's unlikely to regenerate the 'Back to Africa' movement that sprang up in the States in the Fifties and Sixties when people handed over money in the hope of returning to the motherland, only to remain solidly in Harlem and considerably out of pocket.

Tribal House may have been beaten to the Afro-house sound by Cultural Vibe's 'Ma Foom Bey' and No Smoke's 'Koro Koro' but this is the one to stick in someone's eye the next time they start blathering on about the authenticity of world music. **Phil Cheeseman**

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DJ

JAMES HAMILTON'S

DIRECTORY

● BEATS & PIECES

BEN LIEBRAND's previously promoted **0-110/4-110/5-114/5-114/4-118-119/4bpm**

'The Megamix' (of 'Never Too Much/Sugar And Spice/I Really Didn't Mean It/The Glow Of Love/Super Lady') has turned up commercially at last (now called just 'The Mix') as 12 inch flip to **Luther Vandross** 'Here And Now' (Epic LUTH T13), one of his dead slow **37 1/2-0bpm** ballads, also coupled with the tenderly weaving **93/4bpm** 'For You To Love'... **Champion** are soon releasing the sizzling **J.T. And The Family** 'Moments In Soul' here, while **ffrr** have snapped up **Mr Fingers** 'What About This Love' for February 12 release... **Norman Cook's** Hallelujah Mix of **Fidelfatti** featuring **Ronnette** 'Just Wanna Touch Me' appears to have got lost in the Christmas rush and is re-released next week... London's other new incremental radio station (in addition to **KISS-fm**) will be **Lord Hanson's** apparently US styled **MoR/easy** listening **Melody FM**... Birmingham's much travelled **Des Mitchell**, three times a **Technics** UK DJ mixing finalist (in '86/7/8), was during that time based in the Canary Islands but now, after brief stints this year in Toronto, Chicago and Majorca, is in Italy at Perugia's **Red Zone** (owned by **Keith Giles** of **Gravesend's Slammer**), with his brother **Funky Bunny** jocking upstairs — Des also spins house on Perugia's **Astra Radio 91**... Suffolk 'underground' DJ **Nikky K** (jocking at Ipswich's **La Dolce Vita** Wednesdays, **Woodhall Country Club** Thursdays and **Woodbridge's Slam!** at the **Waggon & Horses** Sundays) reports that breakdancing is making something of a comeback in his area, almost exclusively among skateboarders... **IT'S SUCH A GOOD VIBRATION!**

● HOT VINYL

CULTURE BEAT — FEATURING JO VAN NELSEN
'Der Erdbeermond (Get Into Magic Mix)'

(German CBS Dance Pool 655429 6)
François Villon translating — the 15th century French 'Vagabond King' poet, most famous for "Ou sont les neiges d'antan?" ("Where are the snows of yesteryear?") — German muttered tempoless then gorgeous languidly tinkling and pulsing Sueño Latino/Mr Fingers-ish **0-117 3/4-0bpm** haunting ambient house ('Pacific State'-type **(0-)118-0bpm** Instrumental Magic flip), not to be confused with a 'French Kiss'-style German track of the same name by Sigmund Und Seine Frau(n)de. Massive!

DR. MOUTHQUAKE
'Love On Love (Mouthquake Master Mix)'

(More Protein PROT3-12, via Virgin)
Possibly best described as Terence Trent D'Arby sings house in Ten City style, this Bruce Forest & Paul Wright remixed superb class **121-0bpm** Jeremy Healy co-creation is breathily falsetto each side of a gruffer rap break by the E-Zee Possee, with an impressively vocal Dub Of Death flip. Not to be missed!

TRIBAL HOUSE
'Motherland (Freedom Mix)'

(US Pow Wow Records PW 454)
Winston Jones produced excellent throbbing striding unhurried **121bpm** Pierre Salandy and Karen Bernod wailed song of love, presumably for South Africa's apar-

theid sufferers (they don't exactly spell out the message), with a tighter Radio Mix and booming **121 1/4bpm** Africa Dub and Instrumental Mix, fast becoming one of the hottest sounds of the moment thanks also to **120 3/4bpm** advance UK promos on Cooltempo.

PUBLIC ENEMY
'Welcome To The Terrordome'

(US Def Jam recordings 44 73135)
Eagerly awaited but disappointingly not that different (sampling JB beats and even "this is a journey into sound"!)) densely churning and droning **111 1/2-0bpm** typical angry rap, with Flavor Flav introed **0-111 1/2bpm** Terrordome and Terror-beat dubs.

TRANSPHONIC
'Light Up, Plug In Bug Out'

(US Nugroove NG-034)
SMASH created but Peter Daou keyboarded (and JB's-ishly accented) terrific jazz-funkily rippling and throbbing **122-121 3/4bpm** instrumental chugger, coupled on a three-tracker by the Manu Dibango-ishly prodded jittering **119 3/4bpm** 'The Funk Flows Freestyle' and appropriately "jungly" samples woven twittery squidding **119bpm** 'Jungle Tech' instrumentals.

DIGITAL UNDERGROUND
'The Humpty Dance'

(US Tommy Boy/TNT Records TB 944)
Lowdown dirty 'Atomic Dog'-type rolling **103 1/2bpm** P'funk backed zany new dancestep's lazily drawled instructions, in long B-side Bonus Hump Mix, short A-side Mini-Hump Radio Mix, and Humpstramental Mix. Do the humpty hump till you just don't care!

SAX
'Don't Turn Your Back On Me'

(US Loud House Records WAR-063)
Clonked, clanged and Elan girls chanted **123 1/4bpm** scurrying Todd Terry creation (in 'Twilight Zone'-ish Halloween Mix, more typically synthed Deep House Mix, and percussively skittering bubbly Funny Bone Pop versions), belatedly hitting as the hotter flip of the disjointed drums bashed basically 'Heavy Vibes'-ish rumbling, hollering and lurching 'Give Yourself To Me' (in **119 1/4-0bpm** Club Mix and echoing **0-119 1/4-0bpm** Rubber Dub versions).

JUNGLE BROTHERS
'Done By The Forces Of Nature'

(US Warner Bros 1-26072)
Due out here next week (K926072-1), a no doubt De La Soul inspired drawing tracks crammed moody rap album, with the UK single scheduled strong jauntily rolling mellow samples driven 'Rappers Delight'-ish **0-110bpm** 'What "U" Waitin' "4"!', already US issued 'White Lines' introed/'Looking For The Perfect Beat' accented **(0-)115bpm** 'Beyond This World', snappily P'funky **111 1/4bpm** "'U" Make Me Sweat', De La Soul, Monie Love and Q-Tip joined gently swirling **113bpm** 'Doin' Our Own Dang', Bohannon accented **112bpm** 'Feelin' Alright', breezily jogg-ing **(0-)101 3/4bpm** 'J. Beez Comin' Through', sinuously scratching **0-108 3/4bpm** 'In Dayz "2" Come', Coasters 'Shoppin' For Clothes' based **91bpm** 'Kool Accordin' "2" A Jungle



KYM MAZELLE 'Was That All It Was (Def Mix)' (Syncopate 12SY 32) Sturdily bounding in David Morales' **122 1/2-0bpm** remix (with an Edit and more stolid twittery **119 1/2-0bpm** Dub too), this Jean Carn classic reviving Marshall Jefferson produced canterer is soon to be followed by Les Adams' remixes, amongst other marketing alternatives.

Brother', wordily churning **(0-)115bpm** 'Tribe Vibes', black pride teaching bitter **111bpm** 'Acknowledge Your Own History', subduedly weaving **(0-)113bpm** 'Done By The Forces Of Nature', relaxed **0-101bpm** 'Belly Dancin' Dina', jiggly languid **94bpm** 'Beeds On A String', pattering instrumental **0-121bpm** 'Good Newz Comin'', sombre **0-95 2/3bpm** 'Black Woman', doodling **0-105-0bpm** 'Sunshine'.

VICKY MARTIN
'Nowhere To Run'

(US Movin' Records MR007)
Our own Chris Paul co-produced this fiercely wailed Martha & The Vandellas revival, in chunkily galloping **(0-)123 3/4-123 1/2-123 3/4-123 1/2-124-0bpm** U Got Me Goin' in Circles Mix, tighter **(0-)125bpm** Radio Dash, smoothly bounding **(0-)125 1/4bpm** Shank's Underground Mix, and throbbing **0-125-0bpm** Movin' Dub Mix treatments.

DIONNE
'Your Lies (The Big Club Mix)'

(US Bigshot Records VS 140)
Komix created typically simple burbling bass driven plaintively squawked and synth stabbed **121 3/4-123 1/4-123-122 1/2-123-122 1/2bpm** bright canterer, with a chunkily chorded **122 1/4bpm** The Big Dub and **121 3/4-123 1/2-122 1/2-123bpm** Radio Edit.

LIMELIFE
'Cause You're Right On Time'

(US Loud House Records WAR-064)
Todd Terry latches onto the Loleatta bandwagon with this 'Ride On Time' quoting (so to speak!) but otherwise typical jerkily skittering jolter, in **0-123bpm** Hideout and more densely jittering guitar and keyboard tones overlaid **123bpm**

Old School Mixes, flipped by a judderingly shuffling also **123bpm** 'I Wanna Go Bang (Old Time Dub)' revamp of his Dinosaur X inspired oldie, now with "please, please, please" quotes and jangly breaks.

POWERCUT CREW (featuring MC Champ)
'You Get Down'

(Vinyl Lab Records VL007T)
Adventurously different UK hip hop eight track double-sider with this quietly mumbled **116 1/2bpm** jiggler in gently burbling Club House and tighter scratching Hip Hop Club Mixes, coupled by the jauntier Joe 90 featuring raggamuffin rapped 'This Is How It Should Be Done' in fast talking **104bpm** Hip Hop Club and more tongue twisting **103 3/4bpm** Breezing Mixes (both with Radio Edits and Instrumentals too).

ROOMMATES
'Voices In The Dark (Vocal Club Mix)'

(US Strictly Rhythm SR 1202)
Orgasmically groaned and whimpered by a couple who are getting it on in disturbingly horny style, this rumbling and wriggling bass bumped **0-119 3/4-0bpm** rambler is also in a more electro **120bpm** Club Instrumental, from which some amusing dialogue starts the **0-119 3/4-0bpm** Semi-Acapella, plus a sadly groan-less **119 1/2bpm** Smooth Dub.

NENEH CHERRY
'Inna City Mamma (Completely Re-Recorded Extended Version)'

(Circa Records YRT 42)
Her more street cred than usual remixed **98 3/4bpm** Soul II Soul (and, midway, De La Soul)-ish slinkily weaving jogger is coupled commercially by the similarly

DJ CONTINUED DIRECTORY

weaving subdued **97 1/2bpm** 'Kisses On The Wind (Lovers Hip Hop Extended Version)', urgently jittering rap **0-116bpm** 'The Next Generation' and funkily jiggling **110 1/2bpm** 'So Here I Come', the initial promo however replacing the latter with the original **98 3/4-0bpm** 'Inna City Mamma' (YRTPR 42), while also separately promoted on white label is the now more conversationally rapped **'The Next Generation'** (NENEH 1) in Bruce Forest's **0-118bpm** sparsely chugging Rap One, more tightly throbbing Sub Woofer and patteringly thrumming Final Mixes, plus Dave Randall's **118bpm** instrumental Dave's Dub of the latter, but to confuse things yet further the even newer commercial **Remixes** (YRTX 42) pressing has the not that different but perhaps more slithery **98 3/4bpm** 'Inna City Mamma (Cold Blooded)', edited **97 1/2bpm** 'Kisses On The Wind (Lovers Hip Hop)', longer 'So Here I Come (The Original)' and previously promoted 'The Next Generation (Rap One)'. Phew!

FRANKIE PRESENTS: Marshall Jefferson 'Move Your Body ('89 Remix)'

(Trax Records TRAXT 4, via Radical Records/Spartan)
Following up the Jamie Principle featuring 'Your Love', a new and not entirely successful, girl squawked jerky hip house-type **0-119 3/4bpm** revamp of 1986's House Music Anthem, flipped by Marshall's own piano pattered and guy nagged cymbal schlurping **0-122 1/4-122bpm** Original Version, disjointedly accapella at the end, plus its inaccurately titled much tighter **122 1/2bpm** so-called House Acapella.

LONNIE GORDON 'Right Before My Eyes (Remix)'

(Supreme Records SUPET 155)
Cleanly jittering **120bpm** Dave Randall remix of the girl wailed Patti Day cover version, brighter and better than the flip's Bruce Forest produced tricky accapella-ish introed and disjointed **0-118 1/2bpm** N.Y. Mix, which was **0-118 3/4bpm** when originally released (confusingly under the same catalogue number) with Bruce's similarly episodic **(0-118 1/4-0bpm)** Fork Mix and **0-118 1/2-0bpm** Instrumental Mix.

CUT THE Q 'Who Needs A Love Like That'

(Submission DJSUBX 016)
This beefily lurching sort of modern UK funk trotter is treated three different ways, in acidically synthed quavering **119 3/4bpm** Groove Remix, Lisa Stansfield-ish **118bpm** vocal, and long atmospherically throbbing Sueño Latino-ish **116 1/4-116 1/2-116 3/4-0bpm** Who Needs... ..A Love Like That mixes.

M-I-CARA 'Casa Beat'

(US N-Joy Records VS 001)
A Spanish/Italian production, this piano

jangled simple **118 1/2bpm** jauntily tripping instrumental chugger, double A-sided by the friskier galloping **125 1/4bpm** 'Pianista Te Quiero' with female panted title line and butch shouts, may look like one of those Italian fake imports but is genuinely a US release — and, to prove it, the label's Johnnie Capisani is looking for a licensing deal on 010-1-212-484 9710 (Fax: 010-1-516-321 1664)!

OTHER HOT NEWIES in brief include the complicatedly coupled and packaged War 'Galaxy'-ish jazzily oddball excellent **LIL LOUIS 'I Called U'** (ffrr FXDJ 123); 'Roots'-ish piano jangled **(E-ALLORA) 'So What'** (Italian Dischi Doverò GOSSX 1); Doug Lazy-ish gruff unhurried hip house **TONY SCOTT 'Get Into It'** (Champion CHAMP 12-232); UK issued hot catchy Italo-pop rap **GINO LATINO 'Welcome'** (ffrr FX 126); at last commercially released excellent rolling rap **SHE ROCKERS 'Jam It Jam'** (Jive JIVE T 233); multi-track promoed jaunty skipping swingbeat (the best thing on her album), now Shep Pettibone remixed and Heavy D rapped **JANET JACKSON 'Alright'** (Breakout USATDJ 681); EP culled remixed 'Sueño Latino'-ish

MASTERS OF THE UNIVERSE 'Space Talk' (Strictly Underground HEMAN 002); album culled retro-acidic **ADAMSKI 'N-R-G'** (MCA Records MCAT 1386); EP culled jittery chugging **FLOWMASTERS 'Let It Take Control (Judge Jules Remix)'** (XL Recordings XLT-7); UK issued Smith & Mighty-ish **SYBIL 'Walk On By'** (Lisson Records DOLE Q14); newly FON Force remixed chunkily weaving 1984 'sleeper' classic (now coupled with First Choice 'Let No Man Put Asunder') **ROYALLE DELITE '(I'll Be A) Freak For You'** (Supreme Records SUPET 157); thinly sung Mary Jane Girls classic reviving (pipping a rival Chris Paul production to the post!) **THE MAFIA introducing Lisa Baron 'All Night Long'** (Mafia Records MMXDJ 1); Smokey Robinson-ish **STERLING VOID 'Set Me Free'** (D.J. International Records 65522 6); Alan Coulthard created (as 'DJ Alfonso Cool!') Raze and other breaks megamixing pretend 'bootleg' **THE LEGEND 'Can You Feel It'** (Champion CHAMP BOO T); again birds twittered similar but more beefily tripping **SUENO LATINO 'Luxuria'** (German BCM Records BCM 12379); Richie Rich mixed chunkily

E U R O M I X

Before 1989 gets completely lost in the mists of time let's take a last lingering look at some of the charts that the pop pickers missed but that we loved to love.

'THE ONES THAT GOT AWAY' CHART

- 1 'Hypnosis' - Droid (Ger)
- 2 'City Lights' - William Pitt (Ital)
- 3 'Visitors' - Koto (Ger)
- 4 'The Chase' - Giorgio Moroder (Ger)
- 5 'Prima Vera...Stop Bajon' - Tulio Di Piscopo (Ital)
- 6 'Ibiza' - Amnesia (Bel)
- 7 'Back To My Roots' - Richie Havens (Ital)
- 8 'White Horse' - Laid Back (Ger)
- 9 'Cocaine' - The Maxx (Bel)
- 10 'Why Did You Do It' - Stretch (Ger)

That's enough of the past. Now, let's boldly go into the future, or 1992 anyway. EMI, as usual ahead of their time, have a compilation LP called '1992' which contains all Euro offerings including the hit 'Oh Well' as well as other oddities like a Danny Rampling remix of a strange Spanish track called 'Loco Mia', and the dodgy version of 'Der Erdbeermond' by Sigmunde Und Seine Freunde. Also on UK release are the Norman Cook remix of ever popular 'Just Wanna Touch Me' by Fidelfatti, a special remix of the superb and so far over looked 'Love Park' by Marathon; and another

brilliant German track 'O Loco' by Sun Electric.

Watch out too for an excellent track called 'Out Of Control' by New Scene from Germany, in the vein of Nitzer Ebb.

The most popular imports are both bootlegs and they're both folk records! 'Circle' by Edie (aka Edie Brickell) has been followed by a version of another of Edie's cuts - 'What I Am' backed by a Soul II Soul beat. Grace Jones's old 'La Vie En Rose' hit has also been given the same treatment — don't miss it.

Also popular are a few Swe-mix remixes from Sweden. Apart from the new version of 'Scream' by Jamie Principal there's an original Swedish production 'Jazzy John's Freestyle Dub' by Stonebridge, a slowish rock tinged piano number. Listen to the Swe-mix remix of Soul II Soul's 'Keep On Movin' and you'll discover where Electra got their idea for 'Autumn Love'.

Talking of re-vamps there's a great new Italian version of Dennis Edward's 'Don't Look Any Further' by Jam Jam. It's pretty similar to the original, but with a bit more rhythm, a good instrumental B-side and a few accapella break downs that are great fun. All the classic tracks by German band Koto, including 'Visitors' have been re-recorded for an album called 'Masterpieces'; 'You Want My Love' by Olympia, features large chunks of Kariya's 'Let Me Love You For Tonight'; and the

Strange Boys have remade the 'Omen Theme' to create 'Omen Rap'.

A couple of decidedly dodgy follow ups from Italy do not bode well for the new year - 'Luxuria' by Sueno Latino does nothing that wasn't done better on the original 'Sueno Latino' single, and 'I'll House You' by Gino Latino is just mediocre. Are they having a creative lull before next summer or have they simply run out of ideas?

It's official — 'Ride On Time' is now by Lolleata Holloway. At least it is if you buy the version now available on Rams Horn Records. The sample track most likely to follow 'Ride On Time' and the 49ers 'Touch Me' into the pop charts is also on the Rams Horn label. It's called 'Trust Gone Wild' by Big Score, and it features large chunks of the inimitable voice of Daryll Pandy over the now familiar house piano style backing.

Also worth a listen are: 'New Beat Now' by New Beat Now which is, yes, you guessed it, hardcore New Beat from Belgium; 'Fast And Slow' by MB, which features plenty of samples from Sylvester's 'Mighty Real' and the moody, strange and soulful 'I'm In Love With You' by Dream Of The Night.

The watchword of 1990 has to be diversity as the dancers on the mainland, and a few more of us in our island home, discover life beyond house once more.

PUBLIC ENEMY

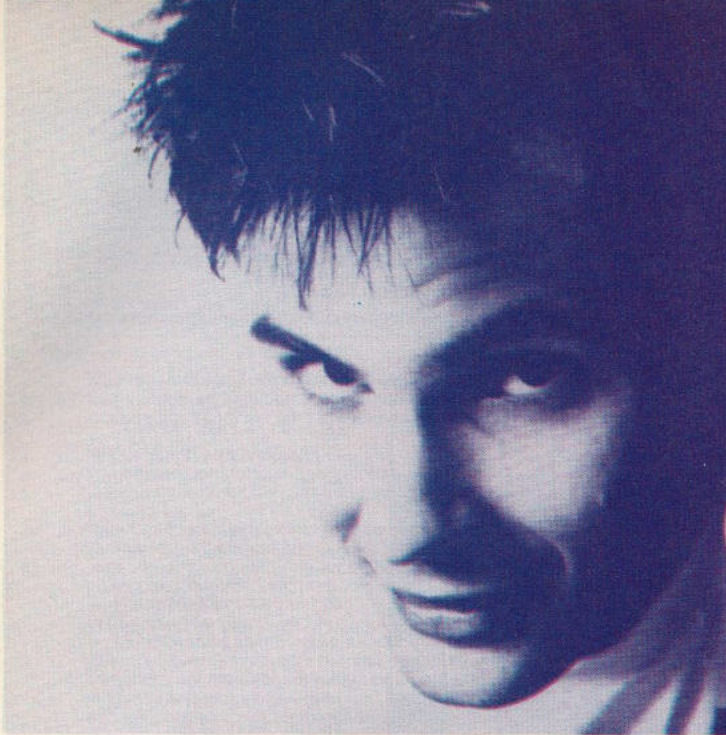
THE NEW SINGLE - OUT NOW

CBS 655476 0-8-4



12" INCLUDES "BLACK STEEL
IN THE HOUR OF CHAOS"

WELCOME TO THE TERROR DOME



WESTBAM 'Hold Me Back' (Swanyard Records Limited SYRT 6, via The Total Record Company/BMG) The Westphalian DJ whizz has been doubly busy, with his own snickety speeding (0-)123¼-0bpm electro jitterer, flipped by the more juddery electro 121¼-0bpm 'Cold Stomper', and (on an appropriately named sister label) with the similarly WestBam/JanKuhn created SAXOPHONE 'Saxophone' (Cynet Records CYGT 2), an altogether wilder and less disciplined honking, squealing and thrashing strange jerky 123¼bpm sax and drums instrumental workout, flipped by the monotonous more Duane Eddy/Link Wray-like 0-109¾bpm 'Alarm Clock'.

jogging swingbeat-ish sung and rapped **TROY TAYLOR 'The Way You Move'** (Gee Street GEE T25); Todd Terry created typical jerkily jittering **D.M.S. 'And The Beat Goes On'** (US Cutting Records CR-233); breaks borrowing (including Beloved and 808 State) 10 track **Frankie "Bones" presents BONESBREAKS volume 4** (US Breaking Bones Records BBR-1000); Frankie "Bones" co-produced similar 11 track **THE RHYTHM MASTERS with Ray Laurie 'Our Ultimate Groove Trax (Volume Two)'** (US UnderWorld Records AP 139); Lenny Dee co-produced similar specialist nine track **OUT TAKES 'The Forgotten & Disgarded - Volume One'** (US Fourth Floor Records FF-1107); white labelled ponderously rumbling jazzy piano instrumental **STONEBRIDGE 'Jazzy John's Freestyle Dub'** (Swedish Basement Division BDT 5); Dusty Springfield's Pet Shop Boys-penned 'Scandal' hit covering muttered, cooed and sighed **THE**

STRINGS OF LOVE 'Nothing Has Been Proved' (Italian X Energy Records X-12057); sampled comments wovep monotonous juddery churning **JOSE CHEENA 'José's Party Breakdown'** (US Basement Records BM-0056); remixed lightweight stuttery disco and hip house coupling **CORPORATION OF ONE 'Vanessa Del Rio'/Tomorrow Will Be A Better Day'** (US Smokin' TAI 126630); girl wailed house and swingbeat-ishly mixed **THE JASON LOAD EXPERIENCE featuring IYONA 'Mainline'** (US Quark QK021); Mtume 'Juicy Fruit' adapting rap ballad **WRECKS-N-EFFECT 'Juicy'** (Motown ZT 43296); Bruce Forest remixed gently jiggy swingbeat swaying **MIKKI BLEU 'I Promise'** (EMI USA 12MT 78); jerkily skittering old fashioned acid house **BLUEJEAN 'Let There Be House'** (US City Limits CL-4427); Forgemasters mixed dated twittery simple electro **MAN MACHINE 'Man Machine'** (Outer Rhythm MMAN 1T).

REMIXES

CURRENT REMIXES include the kids emphasising conversational **0-101bpm** burbling **SOUL II SOUL 'Get A Life (12" Mix)'** (10 Records TENR 284), with a percussive instrumental **101bpm** 'Jazzie's Groove (Dobie's Groove)' and wriggly tapping **103bpm** 'Back To Life (One World Remix)'; useful vocal overdubbed **(0-)119¼bpm** wailing and talking **F.P.I. PROJECT present RICH IN PARADISE featuring SHARON DEE CLARKE 'Going Back To My Roots (Vocal Remix)'** (Rumour Records RUMAX 9), with a Chic-ish guitar jiggled Sharon-less alternative **120bpm** Remix, similar jauntier more latin **120½-0bpm** 'Salsa In Paradise (Boom Boom Version)', plus the original **(0-)120½bpm** 'Rich In Paradise'; Blacksmith remixed strong **122bpm** cleanly striding soulful **D MOB 'Put Your Hands Together (The Brixton Bass Mix)'** (ffrr FXR 124), flipped by the now bass throbbled, de-jazzed, Sueño Latino-ish **116¾-0bpm** 'A Rhythm From Within (Danny Rampling Remix)'; Blacksmith remixed **97¾bpm** more snappily jiggling **RUBY TURNER 'It's Gonna Be Alright (Brixton Bass Mix)'** (Jive PROMO 29), plus their starker **97bpm** Upso Mix Part 3, poised to follow next week her at last fully released excellent bumpily jogging **97bpm** Soul II Soul-ish original mix (Jive RTS T7); 2-Mad remixed still 'Dizzy' started but then drily chunky **0-120½bpm** swirling **DE LA SOUL 'The Magic Number (Too Mad Mix)'** (Big Life BLR 14R), coupled by a basic chugging **109½bpm** 'Say No Go (Bonus Beats)', Chad Jackson remixed throbbing then rolling **108½bpm** 'Eye Know (Daisy Bass Mix)', and Cutmaster Swift & DJ Pogo created **111½-111¼bpm** 'Me Myself And I/Say No Go (The Mix)'; Ralph Jezzard remixed evenly tempoed slowerll **0-124½-0bpm** though still jerkily frenetic **SILVER BULLET '20 Seconds To Comply (Strychnine Remix)'** (Tam Tam Records RTTT 019); CJ Mackintosh & Dave Dorell remixed **123½bpm** brutal house tinkled then more ambient **DESKEE 'Let There Be House (The A2Zen Mix Parts 1 and 2)'** (Big One VVBIG 19), flipped by the **122½bpm** West Bam Mix; Nigel Wright remixed (and French Kissed!) classily modernised **0-124½-0bpm** good galloping **EVELYN THOMAS 'High Energy ('90 Remix)'** (Passion PASH 1296, via Pacific); Dizzie Dee remixed **1115½bpm** more tightly pulsing **PATTI DAY 'Right Before My Eyes (Mayhem Mix)'** (Debut Records DEBTXR 3088), and good strolling Square Wave Dub Mix; Mopz Below (sic!) remixed **117½-117-0bpm** drily throbbing sparse **ROB 'n' RAZ featuring LEILA K 'Got To Get (Nordik Beat Mix)'** (Arista 612 746) and the Stonebridge remixed 'Billie Jean'-ish bass burbled **117bpm** Stone's Nordik Swing Theory; Derrick May remixed **126¼bpm** sharply snicking **A GUY CALLED GERALD 'FX' (Mayday Mix)'** (Subscape AGCG X1, via CBS), coupled by the new disembodiedly muttered and chanted monotonous jittery **117bpm** 'I Can't Wait No More' and literally 'Pacific State' echoing **122bpm** 'Specific Hate'; sleazily saxed **97¾bpm** bassily jogging pleasant **ELECTRA 'Autumn Love (Future 4)'** (ffrr FXR121), and more soulfully mellow **101¼bpm** 'Destiny (the Remix)'; Pascal Gabriel remixed **114½bpm** clippety clapping **BILLY OCEAN 'Caribbean Queen (No More Love On The Run)'** (Jive PROMO 30); creatively marketed **124¾bpm** chanting **TYREE featuring J.M.D. 'Move Your Body (Hipper House Mix)'** (DJ International Records 6554708, via CBS), with the also **124¾bpm** thumping Tyree (Found His Vocal) Remix and jangling Tyree Remix; previously promoed **112¾bpm** starkly jolting **THE CHIMES 'Heaven (The Chimes Remix)'** (Epic 6554328), flipped by Frankie Foncett's tapping **113bpm** Attack Vocal Club Mix and **112¾bpm** Dub Mix.

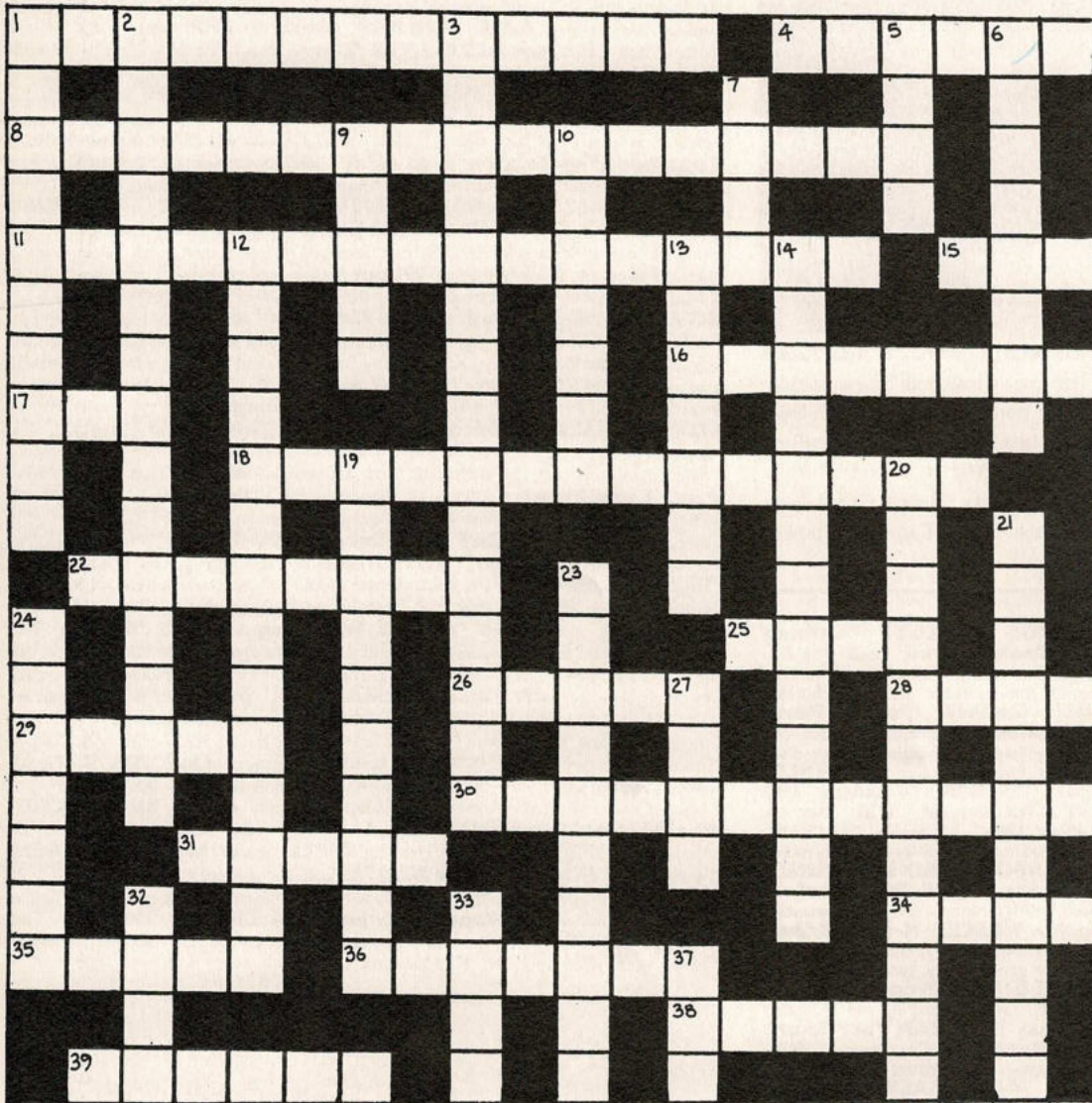


big daddy kane · ain't no stoppin' us now available

THE REMIXES



X - W O R D



ACROSS

- 1 Locked up female (5,2,6)
- 4 Queen suffered a 'Sheet Heart -----' in 1974 (6)
- 8 Tina wants to be able to find you (1,4,5,4,3)
- 11 Billy Idol's 1984 hit could cause a fright (4,7,1,4)
- 15 1984 Spandau Ballet hit 'I'll --- For You' (3)
- 16 Found by madness in the middle of their street (3,5)
- 17 1977 Elvis LP 'My --- Is True' (3)
- 18 & 35 across Asked by Duran Duran during 1989 (2,3,7,2,5)
- 22 She knows 'This Womans Work' (4,4)
- 25 Heavy stuff for Robert Palmer (4)
- 26 Skies that covered The Jesus And Mary Chain (5)
- 28 Description of Lizzy (4)
- 29 A loud cry from Tears For Fears (5)
- 30 What Vince and Andy called themselves in 1988 (3,9)
- 31 The Wet's singer (5)
- 34 Van Halen hit that will lift you into the air (4)
- 35 See 18 across
- 36 Bros single that's more than enough (3,4)
- 38 Just another Monday for The Bangles (5)
- 39 See 9 down

DOWN

- 1 They're fools for your lovin' once more (10)
- 2 A singular thing for Mica Paris (2,3,10)
- 3 Kylie asked us to do this and tell the truth (4,2,4,5)
- 5 You might not believe this but Spandau Ballet have had a number one hit (4)
- 6 A whisper from George Michael (8)
- 7 Suzanne who put 'Marlene On The Wall' (4)
- 9 & 39 across Group that have found a place 'Somewhere In My Heart' (5,)
- 10 Ferry Aid's song (3,2,2)
- 12 Then Jerico wanted to know this (4,4,2,4)
- 13 Debbie's silly beat from 1988 (7)
- 14 The Housemartins wanted us all to join this (6,2,4)
- 19 A number one for the New Kids (5,3,2)
- 20 What the Reynolds Girls would prefer to do (2,6,4)
- 21 Place for worship for The Cult (5,6)
- 23 The Rebel Mc and Double Trouble's 1989 chart entry (6,4)
- 24 Liza gives us the scores on her LP (7)
- 27 Genesis told us of a '---- Of Confusion' (4)
- 32 Madonna asked him not to preach (4)
- 33 Bobby Brown's latest girl (4)
- 37 Morrissey's label (1,1,1)

ANSWERS TO JANUARY 6 ISSUE

ACROSS 1 But Seriously, 5 West End, 7 Oh Mercy, 9 Liza Minnelli, 11 Southside, 13 My Own, 14 When Smokey Sings, 15 That's What I Like, 20 Neneh, 21 Golden, 22 Tears, 23 Way, 24 New York, 26 My Brave, 29 Bad Medicine, 30 Grey, 32 Sign Your Name, 33 Ten, 34 SAW.

DOWN 1 Broke Away, 2 Tom Jones, 3 If You Don't Know Me By Now, 4 Spies, 5 Wait, 6 The Motive, 8 Roses, 10 Landslide Of Love, 12 It's Raining Men, 13 Missing You, 16 Housemartins, 17 Wendy And Lisa, 18 Road, 19 Storm Front, 25 Kane Gang, 27 Big Fun, 28 Idol, 31 Hum.

Send your entry, with your name and address, to rm X-Word,
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First correct entry wins a £5 record token

CHARTS

**THE RECORD MIRROR CLUB
CHART**

TW LW

1	7	GOT TO HAVE YOUR LOVE (MIXES) Mantronix (featuring Wondress)	Capitol 12in
2	1	GET A LIFE (CLUB MIX)/JAZZIE'S GROOVE (NEW VERSION) Soul II Soul	10 Records 12in
3	2	GOING BACK TO MY ROOTS/RICH IN PARADISE FPI Project present Rich In Paradise	Rumour Records 12in
4	8	TOUCH ME (SEXUAL VERSION) 49ers	Fourth & Broadway 12in
5	3	IT'S OVER NOW (ORIGINAL CLASSIC MIX) Ultra Naté	WEA 12in
6	—	N-R-G (0-119.8)/VIVA-CITY (120.8-0)/I LOVE TEKNOLOGY (0-123.8)/LOVE AND LIFE (119.8-180) Adamski	MCA Records 12in
7	5	THE MAGIC NUMBER (1-2-3 MIX)/BUDDY (NATIVE TONGUE DECISION MIX)/GHETTO THANG (GHETTO XIMER MIX) De La Soul	Big Life 12in
8	10	20 SECONDS TO COMPLY (FINAL CONFLICT) Silver Bullet	Tam Tam 12in
9	15	I CALLED U (ORIGINAL MIX) (0-118-119)/(0898 MIX) (117.8-118.8)/BLACKOUT (PHASE I) (0-121-0-121) Lil Louis	ffrr 12in
10	19	I'LL BE GOOD TO YOU (MIXES) Quincy Jones featuring Ray Charles and Chaka Khan	Qwest 12in
11	9	PUT YOUR HANDS TOGETHER (SLAMMIN' & JAMMIN' MIX) D Mob	ffrr 12in
12	12	ENERGY DAWN/LET IT TAKE CONTROL (MIXES) Flowmasters	XL Recordings 12in EP
13	28	EVERYDAY (UNDERGROUND REMIX) The Jam Machine	de/Construction Records 12in
14	58	MOTHERLAND (MIXES) Tribal House	US Pow Wow Records 12in/Cooltempo promo
15	—	DER ERDBEERMUND (GET INTO MAGIC MIX) Culture Beat — featuring Jo Van Nelsen	German CBS Dance Pool 12in
16	6	PACIFIC-202/PACIFIC STATE/PACIFIC-303 808 State	Zang 12in
17	—	WELCOME TO THE TERRORDOME Public Enemy	US Def Jam recordings 12in
18	25	RIGHT BEFORE MY EYES (HOUSE VOCAL) Patti Day	Debut 12in
19	11	ENCORE Tongue 'N' Cheek	Syncopeate 12in
20	32	JUST WANNA TOUCH ME (SENSUAL MIX) Fidefatti with Ronnette	Urban 12in
21	23	MOMENTS IN SOUL (MIXES) J.T. And The Big Family	Italian BHF Production 12in
22	4	N-R-G (PARTS 1 & 2)/THE BASSLINE CHANGED MY LIFE/M 25 Adamski	MCA Records LP
23	36	WHAT ABOUT THIS LOVE (VERSIONS) Mr. Fingers	US Alleviated Music 12in
24	100	PAIN/(INSTRUMENTAL) Lee Marrow	Champion 12in
25	18	AUTUMN LOVE (FUTURE 3)/DESTINY (THE RAVE MIX) Electra	ffrr 12in
26	72	JAM IT JAM (SUPERMAN CREW JAM/INSTRUMENTAL) (0-113)/(HIP HOP MIX) (112.7) She Rockers	Jive 12in
27	33	GET HIP TO THIS! (FRANKIE BONES MANIC MIX) Nasih & M.D. Emm	RePublic Records 12in
28	16	LET THE RHYTHM PUMP (MIXES) Doug Lazy	Atlantic 12in
29	27	GOT TO GET (EXTENDED MIX) Rob 'n' Raz featuring Leila K	Arista 12in
30	—	GET INTO IT (12" REMIX) (0-121.8) Tony Scott	Champion 12in mailing list promo
31	13	ALL AROUND THE WORLD (LONG VERSION) Lisa Stansfield	Arista 12in
32	re	HOUSE OF CALYPSO (119.5)/CALYPSO OF HOUSE (119.6) K. Tronics Ensemble featuring Double J. Flash	CityBeat 12in
33	—	SO WHAT (MIXES) (123-0) (E - AllorA	Italian Dischi Doverò 12in
34	—	SEARCHIN' HARD (RESEARCHED) (119.8)/(JACKSWING) (117.8)/(ALUH/KRAZZEE MIXES) (120) Da Posse	RePublic Records 12in promo
35	65	YOUR LIES (THE BIG CLUB MIX/DUB) Dionne	US Bigshot Records 12in
36	73	WELCOME (VERSIONS) (116.8-0) Gino Latino	ffrr 12in
37	40	DON'T YOU WANT MY LOVE (MIXES) Jomanda	US Big Beat 12in
38	17	DO WHAT YOU WANT (REMIX)/TAKE ME AWAY (VOL I REMIX) 2 In A Room	US Cutting Records 12in
39	48	SET ME FREE (MIXES) Sterling Void featuring Paris Brightless	D.J. International Records 12in
40	—	INDEPENDENT WOMAN (REMIXES) (96.2) Roxanne Shanté	Breakout 12in promo
41	98	AIN'T NO STOPPIN' US NOW (MIXES) Big Daddy Kane	Cold Chillin' 12in
42	43	STOMP (MOVE/JUMP/JACK YOUR BODY) (MIXES) K-Y-ZE	Cooltempo 12in
43	39	JUST AS LONG AS I GOT YOU (MIXES) Looney Tunes	XL Recordings 12in
44	59	ALL 4 LOVE (MIXES) Raze featuring Lady J & The Secretary of Ent.	US Da SHEET Records 12in/Champion mailing list promo
45	—	£10 (TO GET IN) (HIPHOP/HOUSE MIXES) (124)/RAP'S MY OCCUPATION (120.7) Shut Up And Dance	Shut Up And Dance Records 12in
46	90	GOING BACK TO MY ROOTS (VOCAL REMIX) FPI Project present Rich In Paradise featuring Sharon Dee Clarke	Rumour Records 12in
47	78	CAUSE YOU'RE RIGHT ON TIME (MIXES) Limelife	US Loud House Records 12in
48	75	DEXTROUS (MIXES) Nightmares On Wax	WARP Records/Outer Rhythm 12in
49	47	CONTROL YOURSELF COUSIN (MIXES) The Homeboy	Cheque This Records 12in white label
50	55	FX/EYES OF SORROW A Guy Called Gerald	Subscape 12in

51	29	BEAUTIFUL LOVE (EXTENDED)/PROMISES (EXTENDED) Adeva	Cooltempo 12in
52	87	LET THERE BE HOUSE (MIXES) Deskee	1st Bass 12in
53	45	GET A LIFE (12" MIX)/JAZZIE'S GROOVE (DOBIE'S GROOVE)/BACK TO LIFE (ONE WORLD REMIX) Soul II Soul	10 Records 12in
54	—	I CALLED U (SAXY VERSION) (117.8-0-118.8)/BLACKOUT (PHASE 2 — THE NIGHT THE CLUB LIGHTS WENT OUT) (0-121.2-0) Lil Louis	ffrr 12in
55	68	JUST WANNA TOUCH ME (HALLELUJAH/CASA LATINO MIXES) Fidefatti featuring Ronnette	Urban 12in
56	—	'OUR ULTIMATE GROOVE TRAX' VOLUME TWO The Rhythm Masters with Ray Laurie	US UnderWorld Records 12in EP
57	22	WHATCHA GONNA DO WITH MY LOVIN' (DEF MIX) Inner City	10 Records 12in
58	41	SAVE THE FAMILY/BLACK MAN/GREAT FEELING Tashan	OBR LP
59	60	WHAT "U" WAITIN' 4?/"U" MAKE ME SWEAT/GOOD NEWZ COMIN'/BEYOND THIS WORLD/FEELIN' ALRIGHT Jungle Brothers	US Warner Bros LP
60	20	LIVE TOGETHER/SINCERITY/YOU CAN'T DENY IT Lisa Stansfield	Arista LP
61	—	APPRECIATE/KEEP ON (PIANO GROOVE/SAX MIX) (120.5) Mr Monday	Greedy B Records 12in
62	44	AIRPORT '89 (MIXES) Wood Allen	German BCM Records 12in
63	—	MAINLINE '90 (SWING) (0-114.3)/(HOUSE MIX/ORIGINAL) (121.2)/(HOUSE DUB) (120.8) The Jason Loud Experience featuring Iyona	US Quark 12in
64	—	LIGHT UP, PLUG IN BUG OUT Transphonic	US Nugroove 12in
65	54	FEELING FREE (THE "JAZZY WHO?" MIX)/SIT AND WAIT (STATIONARY TO STATIONARY MIX) Sydney Youngblood	Circa Records 12in
66	37	STAY CLOSE (MIXES) Mondee Oliver	US Gherkin Records 12in
67	67	INNA CITY MAMA (ORIGINAL/RE-RECORDED)/KISSES ON THE WIND (LOVERS HIP HOP) Neneh Cherry	Circa Records 12in promo
68	79	IT'S GONNA BE ALRIGHT Ruby Turner	Jive 12in
69	—	LET IT TAKE CONTROL (JUDGE JULES REMIX) (122.3)/(RADIO VERSION/BASS BEATS) (122)/HOUSE THE CROWD (FREESTYLE MIX) (120) Flowmasters	XL Recordings 12in
70	—	SPACE TALK (HYPER SPACED) (0-122.5-0)/(SPACED OUT) (122.5)/(INNER SPACE) (0-122.6) Masters Of The Universe	Strictly Underground 12in
71	—	THE HUMPTY DANCE (MIXES) Digital Underground	US Tommy Boy 12in
72	—	GET UP! (BEFORE THE NIGHT IS OVER) (123.8-123.6-123.8-0) Technotronic	Swanyard Records Limited 12in mailing list promo
73	—	ALRIGHT (HOUSE MIXES) (113)/(R&B MIX) (111.7) Janet Jackson	Breakout 12in twinpac promo
74	69	THE MAGIC NUMBER (TOO MAD MIX)/ME MYSELF AND I — SAY NO GO (THE UNITY MIX) De La Soul	Big Life 12in
75	34	THE BADMAN IS ROBBIN' Hijack	Rhyme Syndicate Records 12in
76	14	HEAVEN (HEAVY CLUB/ALTERNATIVE 12" MIX) The Chimes	CBS 12in
77	51	¿QUEN TU TE CREES? (PARTS I/II/III) BCN Orchestra	BCM Records 12in promo
78	70	WARM LOVE (LATIN VIBES/SOULSONIC MIXES) The Beatmasters featuring Claudia Fontaine	Rhythm King 12in
79	—	RIGHT BEFORE MY EYES (REMIX/NY MIX) Lonnie Gordon	Supreme Records 12in mailing list promo
80	re	HAZME SOÑAR (MIXES) Morenas	Italian DFC/German BCM Records 12in
81	—	JUICY (12" VERSION) (92) Wrecks-N-Effect	Motown 12in
82	71	TIME 2 FEEL THE RHYTHM (MIXES) How II House	Outer Rhythm 12in
83	—	LUXURIA (MASSIMINO L./ANGELINO MIXES) (0-119-0)/(CUTMASTER G. MIX) (119-2-0) Sueño Latino	Italian DFC/German BCM Records 12in
84	24	STORIES (I'VE A NOVELLA/STORIES MIXES) Jzitz	PerfectO 12in
85	81	LADIES (LET'S GO) (MIXES) T.D.P.	Reachin' Records 12in
86	80	LOVE ON LOVE (MIXES) Dr. Mouthquake	More Protein 12in promo
87	30	MAGIC ATTO II (THE DEEP) DJ Lelewele	BCM Records 12in
88	re	MOVE YOUR BODY (MIXES) Tyree featuring JMD	D.J. International Records 12in
89	49	THE THEME (MIXES) Unique 3	10 Records 12in
90	53	THE BIGGER THEY COME, THE HARDER THEY FALL (PASSION MIX) April Wayne	US Enigma 12in
91	—	WAS THAT ALL IT WAS (DEF MIX) Kym Mazelle	Syncopeate 12in
92	—	AUTUMN LOVE (FUTURE 4)/DESTINY (THE REMIX) Electra	ffrr 12in
93	—	FEELING GOOD (TOUCH 1) (119.6)/(TOUCH 2) (120-0)/(TOUCH 3) (119.8-0) Pressure Drop	Big World 12in white label
94	50	GET BUSY (MIXES) Mr Lee	Jive 12in
95	—	BEACH BUMP (FULL VERSION) (112.4) Baby Ford	Rhythm King 12in promo
96	57	WHO NEEDS A LOVE LIKE THAT (MIXES) Cut The Q	Submission 12in promo
97	—	WHAT YOU NEED... (0-120)/... A LITTLE PIANO (121.8) Soft House Company	Italian IRMA casadiprimordine 12in
98	35	LADIES FIRST (45 KING/ULTIMATUM MIXES) Queen Latifah & Monie Love	Gee Street 12in
99	—	TO BE IMMORTAL Oran 'Juice' Jones	US OBR 12in
100	re	DEEP HEAT '89 Latino Rave	Deep Heat 12in

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

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

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CHARTFILE

BY ALAN JONES

The final third of 1989 saw no fewer than five **Bob Dylan** compositions enter the Top 100. Bob's own recording of 'Everything Is Broken' (off 'Knockin' On Heaven's Door'), the **Jeff Healey Band's** 'When the Night Falls From The Sky', **Tin Machine's** 'Maggie's Farm (Live)' and the **Neville Brothers'** 'With God On Our Side'. Only the last two progressed to the Top 75, bringing the number of hits written by Dylan to 43 — 16 for himself and 27 others. Bob's own hits are neatly grouped together in British Hit Singles, and need not be mentioned further here. It's not so easy to spot the Dylan songs with which others have had hits, so here they are, listed alphabetically by title. The first hit penned by Dylan, therefore, was 'Blowin' In The Wind', a

the same time, whilst 'Maggie's Farm' has been charted in four different versions, including Dylan's own.

And a poll of 1000 British Dylan doyens place 'Like A Rolling Stone' firmly ahead of the rest.

In addition to his success here, several other Dylan compositions were US hits, amongst them 'Love Is Just A Four Letter Word' (for **Joan Baez**), 'She Belongs To Me' (**Rick Nelson**), 'Don't Think Twice' (**The Four Seasons**, masquerading as **The Wonder Who**), 'Love Minus Zero' (**Turley Richards**), 'When The Ship Comes In' and 'Too Much Nothing' (both Peter, Paul And Mary), Lay Lady Lay (**The Isley Brothers** and **Ferrante & Teicher**) and 'One Too Many Mornings' (**The Beau Brummels**).

TITLE — Artist

ALL ALONG THE WATCHTOWER — The Jimi Hendrix Experience
 ALL I REALLY WANT TO DO — The Byrds
 ALL I REALLY WANT TO DO — Cher
 BLOWIN' IN THE WIND — Peter, Paul & Mary
 BLOWIN' IN THE WIND — Stevie Wonder
 FAREWELL ANGELINA — Joan Baez
 HARD RAIN'S GONNA FALL — Bryan Ferry
 I SHALL BE RELEASED — Tremeloes
 IF NOT FOR YOU — Olivia Newton John
 IF YOU GOTTA GO, GO NOW — Manfred Mann
 IT AIN'T ME BABE — Johnny Cash with June Carter
 IT'S ALL OVER NOW, BABY BLUE — Joan Baez
 JUST LIKE A WOMAN — Manfred Mann
 KNOCKIN' ON HEAVEN'S DOOR — Eric Clapton
 MAGGIE'S FARM — The Specials
 MAGGIE'S FARM — The Blues Band
 MAGGIE'S FARM (LIVE) — Tin Machine
 MIGHTY QUIN — Manfred Mann
 MR TAMBOURINE MAN — The Byrds
 SI TU DOIS PARTIR — Fairport Convention (French version of 'If You Gotta Go, Go')
 THIS WHEEL'S ON FIRE — Julie Driscoll, Brian Auger and the Trinity
 THIS WHEEL'S ON FIRE — Siouxsie & The Banshees
 TIMES THEY ARE A-CHANGIN' — Peter, Paul & Mary
 TIMES THEY ARE A-CHANGIN' — Ian Campbell Folk Group
 WITH GOD ON OUR SIDE — The Neville Brothers
 YOU AIN'T GOIN' NOWHERE — The Byrds
 YOU ANGEL YOU — Manfred Mann's Earth Band

1963 success for **Peter, Paul & Mary**. Two years later, no fewer than 12 of the year's hits were penned by Dylan, including his own first five solo hits. Dylan's style was highly influential, affecting **Donovan**, **Sonny & Cher**, **Barry McGuire**, **The Beatles** and many others.

What is Dylan's most popular composition? Well, both 'Mr Tambourine Man' and 'Mighty Quinn' reached number one but 'All I Really Want To Do' managed to reach the Top 10 in two different versions at



● BOB DYLAN

CHARTFILE USA

●According to Billboard, the number one single of 1989, based on chart performance throughout the year, was **Chicago's** 'Look Away', despite the fact that it was not one of the 10 singles to sell a million copies in America last year. In reality, the number one single was **Tina Turner's** 'Wild Thing', which sold very nearly two million copies. Likewise, the number one album according to Billboard was **Bobby Brown's** 'Don't Be Cruel', even though the best-selling album in the survey period was **Milli Vanilli's** 'Girl You Know It's True', which sold over 5½ million copies. Billboard places 'Wild Thing' at number 33 for the year, and 'Girl You Know It's True' at number 10.

The best-selling records of the decade Stateside? Number one single was **USA For Africa's** 'We Are The World', which sold over four million copies, and the number one album, by a massive margin, was **Michael Jackson's** 'Thriller', which topped 20 million sales.



● SIOUXSIE & CO

Highest Chart Position	Year
5	1968
4	1965
9	1965
13	1963
36	1966
35	1965
10	1973
29	1968
7	1971
2	1965
28	1964
22	1965
10	1966
38	1975
4	1980
68	1980
61	1989
1	1968
1	1965
21	1967
5	1968
14	1987
44	1964
42	1965
47	1989
45	1968
54	1979

●With the last helping of cold turkey now just a faint memory, the world is returning to normal, and along with it, the chart. The Christmas/New Year break has a peculiar effect on the singles chart, as was evident last week when six of the 10 discs climbing the top 20 were records that had previously peaked and started to drop. The shorter trading week, price reductions and TV all play a part in this anomaly, but the main reason is that other records with a real or perceived relevance to the seasonal festivities lose much of their appeal — and, therefore, their sales — immediately after Xmas, and descend the chart very rapidly, thus allowing more traditional chart fare to 'drift upwards'.

●Next week, we'll be taking an in-depth look at the best selling singles and albums of 1989, meanwhile let's congratulate **Jason Donovan**, whose debut album 'Ten Good Reasons' eased past **Simply Red's** 'A New Flame' on Christmas Eve, to emerge as the number one album of the year, selling over 1,450,000 copies between its release on 6 May and the end of the year. Jason's album was the 14th biggest seller of the entire decade.

●**New Kids On The Block** last week became the first act to have two simultaneous Top 10 hits 'The Right Stuff' bounced back from number 14 to number 10, while their re-issued 'Hangin' Tough' debuted at number nine, having originally peaked at number 52 last autumn.

●British acts fared poorly in America and Europe last year, nowhere more than in Sweden where, according to DJ Kaj Kindvall — he presents the popular Top 20 show 'Tracks' — British records commanded only a 22.2 per cent share of chart action in 1989, compared to 33.5 percent in 1988. The Swedes own share declined less sharply, from 38.1 to 31.2 percent.

THE GALLUP CHART

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

Due to Christmas schedules we were unable to print the chart for the week ending December 30. For the benefit of chart collectors we have reprinted that week's chart below.

UK SINGLES

DECEMBER 24 - 30 1989

UK ALBUMS

TW LW W/C

1	1	2	DO THEY KNOW IT'S CHRISTMAS? Band Aid II	PWL/Polydor
2	2	3	LET'S PARTY Jive Bunny & The Mastermixers	Music Factory Dance
3	3	4	WHEN YOU COME BACK TO ME Jason Donovan	PWL
4	6	4	DONALD WHERE'S YOUR TROUSERS Andy Stewart	Stone
5	7	3	DEAR JESSIE Madonna	Sire
6	4	4	GET A LIFE Soul II Soul	10 Records
7	5	11	LAMBADA Kaoma	CBS
8	8	7	I DON'T WANNA LOSE YOU Tina Turner	Capitol
9	9	8	DON'T KNOW MUCH Linda Ronstadt With Aaron Neville	Elektra
10	12	3	SISTER Bros	CBS
11	14	6	GOT TO GET Leikka K Featuring Rob 'n' Raz	Arista
12	13	3	GETTING AWAY WITH IT Electronic	Factory
13	25	2	THE MAGIC NUMBER/BUDDY De La Soul	CBS
14	10	8	YOU GOT IT (THE RIGHT STUFF) New Kids On The Block	Big Life/Tommy Boy
15	15	5	IN PRIVATE Dusty Springfield	CBS
16	11	6	THE EVE OF THE WAR (BEN LIEBRAND REMIX) Jeff Wayne	Parlophone
17	16	6	DEEP HEAT '89 Latino Rave	CBS
18	33	2	WORDS Christians	Deep Heat
19	23	4	BROKE AWAY Wet Wet Wet	Island
20	20	4	WHENEVER GOD SHINES HIS LIGHT Van Morrison and Cliff Richard	Precious Organisation
21	18	4	SIT AND WAIT Sydney Youngblood	Polydor
22	17	6	CAN'T SHAKE THE FEELING Big Fun	Circa
23	22	4	YOU SURROUND ME Erasure	Jive
24	19	4	HITMIX (THE OFFICIAL BOOTLEG MEGAMIX) Alexander O'Neal	Mute
25	26	4	20 SECONDS TO COMPLY Silver Bullet	Tabu
26	21	7	HOMELY GIRL UB40	Tam Tam
27	36	3	TOUCH ME 49ers	DEP International
28	30	4	GOING BACK TO MY ROOTS FPI Project/Rich In Paradise	Fourth & Broadway
29	24	6	FOOLS GOLD/WHAT THE WORLD IS... The Stone Roses	Rumour
30	32	4	LISTEN TO YOUR HEART Sonia	Silverstone
31	39	5	I'LL SAIL THIS SHIP ALONE Beautiful South	Chrysalis
32	29	10	ALL AROUND THE WORLD Lisa Stansfield	GO!
33	27	9	ANOTHER DAY IN PARADISE Phil Collins	Arista
34	42	2	INNA CITY MAMMA Neneh Cherry	Virgin
35	40	4	LIVING IN SIN Bon Jovi	Circa
36	31	3	BURNING THE GROUND Duran Duran	Vertigo
37	28	4	THE AMSTERDAM EP Simple Minds	EMI
38	46	4	LA LUNA Belinda Carlisle	Virgin
39	47	3	SMOKE ON THE WATER Rock Aid Armenia	Virgin
40	34	3	DECEMBER All About Eve	Life Aid Armenia
41	35	9	NEVER TOO LATE Kylie Minogue	Mercury
42	37	7	WHATCHA GONNA DO WITH MY LOVIN' Inner City	PWL
43	45	4	WHEN WILL I SEE YOU AGAIN Brother Beyond	10 Records
44	38	8	COMMENT TE DIRE ADIEU Jimmy Somerville Featuring June Miles Kingston	Parlophone
45	41	5	THIS WOMAN'S WORK Kate Bush	EMI
46	44	4	THE MIRACLE Queen	Parlophone
47	51	12	THAT'S WHAT I LIKE Jive Bunny & The Mastermixers	Music Factory
48	48	6	GET ON YOUR FEET Gloria Estefan	Epic
49	52	3	WIG WAM BAM Damian	Jive
50	73	2	COULD HAVE TOLD YOU SO Halo James	Epic
51	43	7	PACIFIC STATE 808 State	ZIT
52	59	3	FX/EYES OF SORROW A Guy Called Gerald	Subscape/CBS
53	53	3	LENINGRAD Billy Joel	CBS
54	50	7	I'M NOT THE MAN I USED TO BE Fine Young Cannibals	London
55	49	12	I FEEL THE EARTH MOVE Martika	CBS
56	58	6	MADCHESTER RAVE ON (E.P.) Happy Mondays	Factory
57	65	3	BEAUTIFUL LOVE Adeva	Cooltempo
58	55	14	GIRL I'M GONNA MISS YOU Milli Vanilli	Cooltempo
59	54	3	ITALO HOUSE MIX Rocco	Mercury
60	56	3	STARTING OVER AGAIN Natalie Cole	EMI USA
61	57	6	WITH GOD ON OUR SIDE The Neville Brothers	A&M
62	63	21	RISE ON TIME Black Box	De/Construction
63	61	10	BALME IT ON THE RAIN Milli Vanilli	Cooltempo/Chrysalis
64	—	1	A DIFFERENT AIR Living In A Box	Chrysalis
65	67	6	RONI Bobby Brown	MCA
66	60	13	STREET TUFF Rebel MC & Double Trouble	Desire
67	64	7	WOMAN IN CHAINS Tears For Fears	Fontana
68	—	1	HEADING WEST Cyndi Lauper	Epic CYN
69	—	1	IT'S YOUR DESTINY Electro	frrr/London F 121
70	70	9	GRAND PIANO Mixmaster	BCM
71	72	3	HAPPY ENDINGS (GIVE YOURSELF A PINCH) Lionel Bart	EMI
72	75	4	WHITE CHRISTMAS Max Bygraves	Warner
73	69	3	COLD CUT'S CHRISTMAS... Coldcut	Ahead Of Our Time
74	—	1	INFINITE DREAMS Iron Maiden	EMI EM 117
75	62	5	MY LOVE London Boys	WEA
76	68	—	EVERYDAY Jam Machine	de/Construction
77	74	—	C'MON AND GET MY LOVE D Mob featuring Cathy Dennis	London
78	—	—	THE ARMS OF ORION Prince With Sheena Easton	Warner Bros
79	—	—	OUIJA BOARD, OUIJA BOARD Morrissey	HMV
80	82	—	NEIGHBOURS THEME (EPISODE 2001) Neighbours	Mushroom
81	—	—	ENCORE Tongue 'N' Cheek	Syncope
82	—	—	SALLY CINNAMON The Stone Roses	Black
83	—	—	TAINED LOVE Impedance	Jumpin' & Pumpin'
84	80	—	FROM ME TO YOU Jonathan Morris	Polydor
85	—	—	ROOM IN YOUR HEART Living In A Box	Chrysalis
86	—	—	EYE KNOW De La Soul	Big Life/Tommy Boy
87	77	—	OLD FASHIONED CHRISTMAS Anne Charleston & Ian Smith	Jive
88	—	—	DON'T ASK ME WHY Eurythmics	RCA
89	93	—	YOU USED TO Distant Cousins	Ghetto
90	85	—	WHEN THE NIGHT COMES Joe Cocker	Capitol
91	86	—	VOLARE Gypsy Kings	A1
92	—	—	NEVER TOO MUCH (REMIX '89) Luther Vandross	Epic
93	96	—	TAKE GOOD CARE OF YOU AND ME Dionne Warwick & Jeffrey Osborne	Epic
94	—	—	KING IS HERE... 45 King	Atlantic
95	78	—	HEY SANTA CLAUS Kevin Wilson	Dancetrax
96	—	—	I SECOND THAT EMOTION Alyson Williams Featuring Chuck Stanley	X-Rated
97	—	—	W.F.L. Happy Mondays	Def Jam/CBS
98	—	—	DEXTRONS Nightmares On Wax	Factory
99	—	—	WARM LOVE Beatmasters Featuring Claudia Fontaine	Warp
100	—	—	WISHING ON A STAR Fresh 4 Featuring Lizz E	Rhythm King 10 Records

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

◆◆ indicates a sales increase of over 50%

◆ indicates a sales increase

TOP 75 ARTIST ALBUMS

TW LW W/C

1	1	5	... BUT SERIOUSLY Phil Collins	☆ ☆ Virgin
2	2	4	JIVE BUNNY — THE ALBUM Jive Bunny & The Mastermixers	□ Telstar
3	3	14	FOREIGN AFFAIR Tina Turner	☆ Capitol
4	8	8	HOLDING BACK THE RIVER Wet Wet Wet	☆ Precious Organisation
5	5	8	THE ROAD TO HELL Chris Rea	☆ WEA
6	4	11	ENJOY YOURSELF Kylie Minogue	☆ ☆ PWL
7	6	34	TEN GOOD REASONS Jason Donovan	☆ ☆ PWL
8	13	8	STRONGER Cliff Richard	☆ EMI
9	7	5	AFFECTION Lisa Stansfield	□ Arista
10	9	6	THE BEST OF ROD STEWART Rod Stewart	☆ Warner Bros
11	11	22	CUTS BOTH WAYS Gloria Estefan	☆ Epic
12	10	9	SPARK TO A FLAME — THE VERY BEST OF Chris De Burgh	☆ A&M
13	14	7	LEVEL BEST Level 42	☆ Polydor
14	16	4	LABOUR OF LOVE II UB40	□ Dep International
15	17	10	WILD! Erasure	☆ Mute
16	21	10	THE SENSUAL WORLD Kate Bush	☆ EMI
17	12	3	AT THEIR VERY BEST Shadows	☆ Polydor
18	19	46	THE RAW AND THE COOKED Fine Young Cannibals	☆ ☆ London
19	20	4	HANGIN' TOUGH New Kids On The Block	☆ CBS
20	37	37	CLUB CLASSICS VOL. ONE Soul II Soul	☆ ☆ 10 Records
21	22	8	ADDICTIONS VOL. I Robert Palmer	☆ Island
22	15	7	AFTER THE LAUGHTER Freddie Starr	□ Dover
23	28	3	THE GREATEST HITS Electric Light Orchestra	☆ Telstar
24	23	7	JOURNEYMAN Eric Clapton	□ Reprise/Duck
25	26	6	DECADE Duranduran	☆ EMI
26	46	40	LIKE A PRAYER Madonna	☆ ☆ Sire
27	33	9	STORM FRONT Billy Joel	□ CBS
28	25	13	THE SEEDS OF LOVE Tears For Fears	☆ Fontana
29	24	16	ASPECTS OF LOVE Original Cast	□ Really Useful
30	32	9	WELCOME TO THE BEAUTIFUL SOUTH Beautiful South	□ GO!
31	30	16	2 X 2 Milli Vanilli	☆ ☆ Cooltempo
32	18	6	THE LOVE SONGS OF ANDREW LLOYD WEBBER Richard Clayderman	☆ ☆ Decca
33	27	23	THE TWELVE COMMANDMENTS OF DANCE London Boys	☆ Decca/WEA
34	35	45	A NEW FLAME Simply Red	☆ ☆ ☆ Elektra
35	34	8	BEST OF LUTHER VANDROSS — BEST OF LOVE Luther Vandross	☆ Epic
36	29	6	MOSSAIQUE Gipsy Kings	□ Telstar
37	31	5	WITH LOVE Michael Crawford/LSO	☆ Telstar
38	49	9	CHRISTMAS WITH NAT KING COLE Nat King Cole	☆ Stylus
39	41	15	WE TOO ARE ONE Eurythmics	☆ RCA
40	36	10	GREATEST HITS Billy Ocean	□ Jive
41	43	9	RUNAWAY HORSES Belinda Carlisle	□ Virgin
42	50	32	3 FEET HIGH AND RISING De La Soul	□ Big Life/Tommy Boy
43	38	6	THE HEART OF CHICAGO Chicago	□ Reprise
44	44	8	A PORTRAIT OF DORIS DAY Doris Day	☆ Parkfield
45	48	16	MARTIKA Martika	☆ Circa
46	45	10	THE MAGIC OF FOSTER AND ALLEN Foster And Allen	☆ CBS
47	40	4	FOSTER AND ALLEN CHRISTMAS ALBUM Foster And Allen	☆ Stylus
48	39	6	SINGALONGAWAYEARS VOL. 2 Max Bygraves	☆ Parkfield
49	62	24	RAW LIKE SUSHI Neneh Cherry	☆ Circa
50	52	10	THE TIME Bros	☆ CBS
51	47	4	THE JOE LONGTHORNE CHRISTMAS ALBUM Joe Longthorne	☆ Telstar
52	51	5	DANCE!... YA KNOW IT! Bobby Brown	☆ MCA
53	57	12	CROSSROADS Tracy Chapman	☆ Elektra
54	53	8	VIVALDI FOUR SEASONS Nigel Kennedy	☆ EMI
55	63	8	FEELING FREE Sydney Youngblood	☆ Circa
56	42	2	JOSE CARRERAS SINGS ANDREW LLOYD WEBBER Jose Carreras	☆ WEA
57	60	10	THOUGHTS OF HOME Daniel O'Donnell	☆ Telstar
58	59	10	THE SINGLES ALBUM Gladys Knight & The Pips	☆ PolyGram
59	53	19	SINGALONGAWAYEARS Max Bygraves	☆ Parkfield Music
60	62	22	THE STONE ROSES The Stone Roses	□ Silvertone
61	66	17	ADEVA! Adeva	□ Cooltempo
62	55	119	PHANTOM OF THE OPERA Various	☆ Really Useful
63	68	30	THE MIRACLE Queen	☆ Parlophone
64	54	11	JEFF WAYNE'S THE WAR OF THE WORLDS Jeff Wayne/Various	☆ CBS
65	61	43	REMOTE/BE THE BITTER SUITE Hue & Cry	☆ Circa
66	64	6	GREATEST HITS LIVE Diana Ross	☆ EMI
67	56	8	CRY LIKE A RAINSTORM — HOW LIKE THE WIND Linda Ronstadt Featuring Aaron Neville	☆ Electra
68	70	38	THE LEGENDARY ROY ORBISON Roy Orbison	☆ Telstar
69	72	25	PARADISE Inner City	☆ 10 Records
70	—	1	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	☆ CBS 463321 I
71	73	13	GATECRASHING Living A Box	☆ Chrysalis
72	61	6	SLIP OF THE TONGUE Whitesnake	☆ EMI
73	—	1	APPETITE FOR DESTRUCTION Guns N' Roses	☆ Geffen WX 125
74	—	1	HEARSAY/ALL MIXED UP Alexander O'Neal	☆ Tabu 458936-1
75	—	1	HEART OF STONE Cher	☆ Geffen WX 262

TOP 20 COMPILATION ALBUMS

1	1	5	NOW THAT'S WHAT I CALL MUSIC '86 Various	EMI/Virgin/Polygram
2	2	5	MONSTER HITS Various	CBS/WEA/BMG
3	3	4	IT'S CHRISTMAS Various	☆ EMI
4	4	6	DEEP HEAT '89 — FIGHT THE FLAME Various	□ Telstar
5	5	7	NUMBER 1'S OF THE 80'S Various	□ EMI
6	6	7	THE 80'S — THE ALBUM OF THE DECADE Various	☆ Telstar
7	7	8	THE GREATEST LOVE VOL. 3 Various	☆ Telstar
8	8	7	THE GREATEST HITS OF 1989 Various	☆ Telstar
9	9	6	HEAVEN AND HELL Various (Bonnie + Meat Loaf)	☆ Telstar
10	10	10	SMASH HITS PARTY '89 Various	☆ Dover
11	11	22	THE CLASSIC EXPERIENCE Various	☆ EMI
12	12	51	DIRTY DANCING ORIGINAL SOUNDTRACK Various	☆ RCA
13	13	5	THAT LOVING FEELING Various	☆ Dino
14	15	30	PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various	☆ Really Useful
15	—	1	WARE'S THE HOUSE! Various	☆ Stylus
16	14	6	JUKE BOX JIVE MIX — ROCK'N'ROLL GREATS Various	☆ Stylus
17	16	4	SOFT ROCK Various	☆ Telstar
18	17	9	ROCK CITY NIGHTS Various	☆ Vertigo
19	—	1	LAMBADA Various	☆ CBS 4660551
20	—	1	MOTOWN HEARTBREAKERS Various	☆ Telstar

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

CHARTS

US ALBUMS, US SINGLES, BLACK SINGLES, MUSIC VIDEO, INDIE SINGLES, INDIE ALBUMS

JANUARY 7 - 13 1990

U S A L B U M S

TW LW

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

U S S I N G L E S

TW LW

1	1	ANOTHER DAY IN PARADISE	Phil Collins	Atlantic
2	2	RHYTHM NATION	Janet Jackson	A&M
3	4	PUMP UP THE JAM	Technotronic	SBK
4	6	HOW AM I SUPPOSED TO LIVE	Michael Bolton	Columbia
5	3	DON'T KNOW MUCH	Linda Ronstadt	Elektra
6	10	EVERYTHING	Jody Watley	MCA
7	7	THIS ONE'S FOR THE CHILDREN	New Kids On The Block	Columbia
8	8	JUST LIKE JESSE	JAMES Cher	Geffen
9	5	WITH EVERY BEAT OF MY HEART	Taylor Dayne	Arista

10	13	JUST BETWEEN YOU AND ME	Lou Gramm	Atlantic
11	12	SWING THE MOOD	Jive Bunny & Mastermixers	Music Factory
12	16	DOWNTOWN TRAIN	Rod Stewart	Warner Brothers
13	14	FREE FALLIN'	Tom Petty	MCA
14	15	LOVE SONG	Tesla	Geffen
15	18	TWO TO MAKE IT RIGHT	Seduction	Vendetta
16	9	WE DIDN'T START THE FIRE	Billy Joel	Columbia
17	17	WHEN THE NIGHT COMES	Joe Cocker	Capitol
18	11	BACK TO LIFE	Soul II Soul	Virgin
19	22	I REMEMBER YOU	Skid Row	Atlantic
20	24	JANIE'S GOT A GUN	Aerosmith	Geffen
21	21	BLAME IT ON THE RAIN	Milli Vanilli	Arista
22	25	I'LL BE GOOD TO YOU	Quincy Jones/Charles/Khan	Qwest
23	27	PEACE IN OUR TIME	Eddie Money	Columbia
24	20	OH FATHER	Madonna	Sire
25	26	TENDER LOVE	Baby Face	Solar
26	32	OPPOSITES ATTRACT	Paula Abdul	Virgin
27	23	ROCK AND A HARD PLACE	Rolling Stones	Columbia
28	19	LIVING IN SIN	Bon Jovi	Mercury
29	29	WHAT KIND OF MAN WOULD I BE	Chicago	Reprise
30	31	TELL ME WHY	Exposé	Arista
31	28	LOVE SHACK	The B-52's	Reprise
32	34	WAS IT NOTHING AT ALL	Michael Damian	Cypress
33	37	KICKSTART MY HEART	Motley Crue	Elektra
34	35	PRINCIPAL'S OFFICE	Young MC	Delicious
35	40	DANGEROUS	Roxette	EMI
36	30	DON'T CLOSE YOUR EYES	Kix	Atlantic
37	44	HERE WE ARE	Gloria Estefan	Epic
38	45	WE CAN'T GO WRONG	The Cover Girls	Capitol
39	51	ALL OR NOTHING	Milli Vanilli	Arista
40	41	I WANT YOU	Shana	Vision
41	36	BUST A MOVE	Young MC	Delicious
42	39	STEAMY WINDOWS	Tina Turner	Capitol
43	43	NOTHIN' TO HIDE	Poco	RCA
44	48	NO MORE LIES	Michel'le	Ruthless
45	53	PRICE OF LOVE	Bad English	Epic
46	33	(IT'S JUST) THE WAY THAT YOU...	Paula Abdul	Virgin
47	38	WHEN I SEE YOU SMILE	Bad English	Epic
48	42	DON'T MAKE ME OVER	Sybil	Next Plate
49	54	WOMAN IN CHAINS	Tears For Fears	Fontana



●JODY WATLEY: "No, it's not the five of diamonds, actually"

50	50	ME SO HORNY	The 2 Live Crew	Skywalker
51	52	IF YOU LEAVE ME NOW	Jaya	LMR
52	56	EVERYTHING YOU DO	Fiona (Duet With Kip Winger)	Atlantic
53	47	THE LAST WORTHLESS EVENING	Don Henley	Geffen
54	46	FOOL FOR YOUR LOVING	Whitesnake	Geffen
55	58	WAIT FOR YOU	Bonham	WTG
56	61	C'MON AND GET MY LOVE	D.Mob	FFRR
57	70	ROAM	The B-52's	Reprise
58	49	ANGELIA	Richard Marx	EMI
59	59	ELECTRIC BOOGIE	Marcia Griffith	Mango
60	67	PERSONAL JESUS	Depeche Mode	Sire

●BULLETS

61	-	I WILL SURVIVE	Sa-Fire	Mercury
63	-	HERE AND NOW	Luther Vandross	Epic
67	-	I GO TO EXTREMES	Billy Joel	Columbia
68	-	GOING HOME	Kenny G	Arista
71	-	SOMETIMES SHE CRIES	Warrant	Columbia
72	-	NEVER 2 MUCH OF U	Dino	4th*26B'way
75	-	A GIRL LIKE YOU	The Smithereens	Enigma
78	-	NO MYTH	Michael Penn	RCA
80	-	BLACK VELVET	Allanah Myles	Atlantic
87	-	SACRIFICE	Elton John	MCA
88	-	ALL NITE	Entouch	Vintertainment
91	-	TIMELESS LOVE	Saraya	SBK
92	-	FIGURE OF EIGHT	Paul McCartney	Capitol

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

TW LW

1	2	RHYTHM NATION Janet Jackson	A&M
2	3	I'LL BE GOOD TO YOU Quincy Jones/R Charles/C Khan	Qwest
3	1	TENDER LOVER Babyface	Solar
4	4	LET'S GET IT ON By All Means	Island
5	6	SILKY SOUL Maze Featuring Frankie Beverly	Warner Brothers
6	7	MAKE IT LIKE IT WAS Regina Belle	Columbia
7	9	ALL NITE Entouch Featuring Keith Sweat	Elektra
8	5	ALL OF MY LOVE The Gap Band	Capitol
9	12	REAL LOVE Skyy	Atlantic
10	10	PUMP UP THE JAM Technotronic Featuring Felly	SBK
11	11	SERIOUS HOLD ON ME O'Jays	EMI
12	15	WALK ON BY Sybil	Next Plateau
13	8	WHATCHA GONNA DO? Tyler Collins	RCA
14	17	I WANNA BE RICH Calloway	Solar
15	14	BLAME IT ON THE RAIN Milli Vanilli	Arista
16	21	NO FRIEND OF MINE Club Nouveau	Warner Brothers
17	25	YOUR SWEETNESS Good Girls	Motown
18	13	FOOLISH HEART Sharon Bryant	Wing
19	27	SCANDALOUS! Prince	Warner Brothers
20	26	TURN IT OUT Rob Base	Profile
21	24	FRIENDS B-4 LOVERS Full Force	Columbia
22	22	SPECIAL The Temptations	Mowtown
23	23	RIGHT AND HYPE Abstrac	Reprise
24	20	HERE AND NOW Luther Vandross	Epic
25	29	DON'T CHA' THINK After 7	Virgin
26	28	OWWW! Chunky A	MCA
27	16	YO MISTER Patti LaBelle	MCA
28	32	SHOULD HAVE BEEN YOU Michael Cooper	Reprise
29	33	CAN WE SPEND SOME TIME Surface	Columbia
30	18	AIN'T NUTHIN' IN THE WORLD Miki Howard	Atlantic
31	19	IT'S THE REAL THING Angela Winbush	Mercury
32	36	NO MORE LIES Michel'le	Ruthless
33	34	IT'S GONNA BE ALRIGHT Ruby Turner	Jive
34	37	OPPOSITES ATTRACT Paula Abdul	Virgin
35	30	I JUST WANNA LOVE YOU The Main Ingredient	Polydor
36	40	JAZZIE'S GROOVE Soul II Soul	Virgin
37	38	(I'LL BE YOUR) DREAM LOVER Richard Rogers	Sam
38	39	HEAVEN Miles Jaye	Island
39	35	CHA CHA CHA MC Lyte	First Priority
40	-	WHATEVER IT TAKES Cheryl Lynn	Virgin



●ELECTRONIC: "Ere Johnny, this mic's possessed, it keeps moving"

M U S I C V I D E O

TW LW

1	2	KYLIE THE VIDEOS 2 Kylie Minogue	PWL
2	3	JASON THE VIDEOS Jason Donovan	PWL
3	1	SINGLES COLLECTION Phil Collins	Virgin
4	4	IN THE PARK LIVE Wet Wet Wet	PMV/CHANNEL 5
5	5	NEW JERSEY Bon Jovi	PMV/Channel 5
6	8	KYLIE THE VIDEOS Kylie Minogue	PWL
7	6	DECADE Duran Duran	PMI
8	9	THE WALL Pink Floyd	PMV/CHANNEL 5
9	11	RATTLE AND HUM U2	CIC
10	17	MAIDEN ENGLAND Iron Maiden	PMI
11	22	WE WILL ROCK YOU Queen	Music Club/Video Collection
12	7	THOUGHTS OF HOME Daniel O'Donnell	Telstar
13	12	HIS PREROGATIVE Bobby Brown	MCA/Channel 5
14	16	INNOCENTS Erasure	Virgin
15	-	NENEH CHERRY The Rise Of Neneh	BMG
16	18	RARE LIVE Queen	PMI
17	20	VELVETEEN SINGLES Transvision Vamp	MCA/Channel 5
18	15	LEVEL BEST Level 42	PMV/Channel 5
19	10	THE CREAM OF... Eric Clapton	PMV/Channel 5
20	-	IN THE ROUND IN YOUR... Def Leppard	PMV/Channel 5

I N D I E S I N G L E S

TW LW

1	3	GETTING AWAY WITH IT Electronic	Factory
2	1	YOU SURROUND ME Erasure	Mute
3	4	MADCHESTERRAVE ON EP Happy Mondays	Factory
4	2	FOOL'S GOLD Stone Roses	Silvertone
5	11	SALLY CINNAMON Stone Roses	Black Fm
6	10	W.F.L. Happy Mondays	Factory
7	9	DRAMA! Erasure	Mute
8	6	MOVE Inspiral Carpets	Cow
9	5	COME HOME James	Rough Trade
10	8	SPACE GLADIATOR Renegade Soundwave	Mute
11	28	JOE Inspiral Carpets	Cow

12	-	PERSONAL JESUS Depeche Mode	Mute
13	16	CRACKERS INTERNATIONAL Erasure	Mute
14	29	BLUE MONDAY New Order	Factory
15	30	THE PEEL SESSIONS Inspiral Carpets	Strange Fruit
16	19	TRAIN SURFING Inspiral Carpets	Cow
17	7	ARC-LITE Loop	Situation Two
18	-	VICTIM OF LOVE Erasure	Mute
19	-	CAN'T BE SURE Sundays	Rough Trade
20	13	FIND OUT WHY Inspiral Carpets	Cow
21	-	CHAINS OF LOVE Erasure	Mute
22	26	SHIP OF FOOLS Erasure	Mute
23	18	A LITTLE RESPECT Erasure	Mute
24	-	EVERYTHING COUNTS (LIVE) Depeche Mode	Mute
25	-	BARGING INTO THE PRESENCE OF GOD Pale Saints	4AD
26	21	JOY Lightning Seeds	Ghetto
27	15	7 REASONS Revenge	Factory
28	12	A MAP OF MOROCCO Men They Couldn't Hang	Silvertone
29	-	OH L'AMOUR Erasure	Mute
30	20	SHE BANGS THE DRUMS Stone Roses	Silvertone

I N D I E A L B U M S

TW LW

1	1	WILD! Erasure	Mute
2	2	STONE ROSES Stone Roses	Silvertone
3	6	CIRCUS Erasure	Mute
4	5	THE INNOCENTS Erasure	Mute
5	3	CAPTAIN SWING Michelle Shocked	Cooking Vinyl
6	4	BUMMED Happy Mondays	Factory
7	9	DOOLITTLE Pixies	4AD
8	14	SURFER ROSA Pixies	4AD
9	-	WONDERLAND Erasure	Mute
10	8	SUBSTANCE New Order	Factory
11	10	HERE TODAY, TOMORROW, NEXT WEEK Sugarcubes	One Little Indian
12	11	TECHNIQUE New Order	Factory
13	18	LOUDER THAN BOMBS the Smiths	Rough Trade
14	19	HATFUL OF HOLLOW the Smiths	Rough Trade
15	17	SHORT SHARP SHOCKED Michelle Shocked	Cooking Vinyl
16	-	101 Depeche Mode	Mute
17	-	GIRLS, GIRLS, GIRLS Elvis Costello	Demon
18	20	THE TRINITY SESSIONS Cowboy Junkies	Cooking Vinyl
19	-	THE SINGLES 81-85 Depeche Mode	Mute
20	15	TEXAS CAMPFIRE TAPES Michelle Shocked	Cooking Vinyl

CHARTS

THIS WEEK'S CHART
ANALYSED BY ALAN JONES

'Hangin' Tough' climbs to number one this week, giving **New Kids On The Block** their second chart-topper, just five weeks after their first, 'You Got It (The Right Stuff)' abdicated — but their success this time is due more to the absence of any worthwhile competition than anything else. Indeed, 'Hangin' Tough' sold fewer than 30,000 copies last week — less than any record has had to sell to reach number one for at least 20 years. This miserable statistic is possibly due to the charts being in post-Christmas doldrums, but could equally be an early sign that the single will be of diminishing importance in the Nineties. What is certain is that while the number one single would, on average, account for eight per cent of all singles sold, 'Hangin' Tough' managed exactly half that figure last week.

● **Martika** registers her third hit this week as 'More Than You Know' debuts at number 39. The single was originally released last March, when it failed to chart. It is now available in seven different formats/configurations, including a 7-inch EP on which the title track is rendered in both English and Spanish, along with Spanish remakes of both 'Toy Soldier' and 'I Feel The Earth Move'. Meanwhile, **Halo James'** current hit 'Could Have Told You So' runs to 10 different editors.

● **Phil Collins'** '... But Seriously' is the number one album for the seventh straight week. It has already sold over 1,250,000 copies, reaching the magical million mark in less than five weeks — a record. In making this claim on its behalf, I am well aware that other albums have sold a million copies to the trade more quickly, but none has moved over the counter so fast. A vivid illustration of this is provided by **Frankie Goes To**

Hollywood's debut album 'Welcome To The Pleasure Dome', which had advance sales to dealers of a million, and then took a whole year to actually sell a million in the shops.

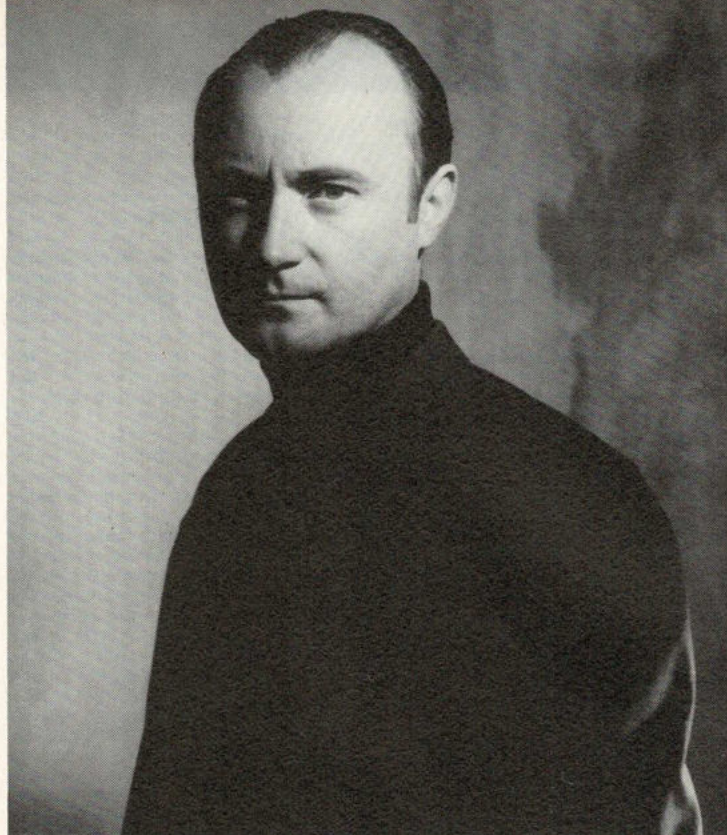
The last album to debut at number one and then remain there for longer than '... But Seriously' is **Bob Marley and The Wailers'** 'Legend' album, which stood firm for 12 weeks in 1984.

'... But Seriously' has already sold an estimated five million copies worldwide, and is currently number one in nine other countries — it was 10, but **Milli Vanilli's** 'Girl You Know It's True' recaptures the US chart throne from Phil this week.

● On New Year's Day, ITV screened **'The Karen Carpenter Story'**, wherein Cynthia Gibb got to play the lead role, which included a good deal of lip-synching to songs recorded by Karen and brother Richard.

Reminded afresh of the tuneful duo's fine work, record buyers clamoured to buy Carpenters' albums all week, with the result the 'The Singles 1969 – 1973' (a chart topper from 1974) and 'The Singles 1974 – 1978' (number two in 1978) returned to the chart at number 24 and number 42 respectively. The former last charted in 1983, the latter in 1979. The newly released 'Loveliness', a collection of previously unreleased Carpenters' tracks, also debuted at number 73.

● **Megadeth's** fourth top 75 entry 'No More Mr. Nice Guy' instantly becomes their biggest hit, debuting at number 36. It's a remake of the **Alice Cooper** hit from 1973, and its success comes exactly 12 years after the only previous successful cover of an Alice Cooper song — **Julie Covington's** sensitive and powerful



PHIL COLLINS: "I'm having a problem deciding on whether to go for the flock wallpaper or the one with the little rabbits on"

interpretation of 'Only Women Bleed' — was in the Top 40.

● It's taken six weeks to get there, but **Sonia's** latest single 'Listen To Your Heart' finally cracks the top 10 this week, to become the 49th top 10 hit produced by **Stock Aitken and Waterman**.

● The 7-inch single accounted for slightly less than half of all singles sold last week — the first time it has been in a minority since 1959, when it succeeded the 10-inch 78rpm disc as the industry standard.

'7 & Rising: That's 'The Magic Number', the fourth and biggest Top 20 smash culled from **De La Soul's** album '3 Feet High & Rising', which likewise attains its highest billing this week at number 15.

The album has been out for nearly a year, and has sold over 250,000 copies.

● A couple of omissions marred last week's 'Top 80 Of The '80s'. Number 13 should have been **New Order's** 'Blue Monday', whilst number 53 (between 'Shaddup You Face' and 'I Want To Wake Up With You' was **Madonna's** 'Like A Virgin'. The error was caused by computer storage problems at Gallup.

● After climbing to number 20 last week to become her 19th consecutive top 20 hit in America, Madonna's 'Oh Father' dips to number 24 this week, and, therefore, will not become her 17th consecutive top five hit.

TWELVE INCH

TW LW

1	2	THE MAGIC NUMBER De La Soul	Big Life/Tommy Boy
2	1	GET A LIFE Soul II Soul	10 Records
3	3	20 SECONDS TO COMPLY Silver Bullet	Tam Tam
4	6	GOT TO HAVE YOUR LOVE Mantronix Featuring Wondress	Capitol
5	5	GOING BACK TO MY ROOTS FPI Project/Rich In Paradise	Rumour
6	10	TOUCH ME 49'ers	Fourth & Broadway
7	13	PUT YOUR HANDS TOGETHER D Mob Featuring Nuff Juice	London
8	9	MADCHESTER RAVE ON Happy Mondays	Factory
9	4	GETTING AWAY WITH IT Electronic	Factory
10	7	DEEP HEAT '89 Latino Rave	Deep Heat
11	8	GOT TO GET Leila K featuring Rob 'N' Raz	Arista
12	19	HANGIN' TOUGH New Kids On The Block	CBS
13	—	BUTTERFLY ON A WHEEL The Mission	Mercury MYTHX8
14	11	YOU SURROUND ME Erasure	Mute
15	—	I CALLED U Lil Louis & The World	London FX123
16	—	AIN'T NO STOPPIN' US NOW Big Daddy Kane	Cold Chillin'/Warner W2635T
17	—	I'LL BE GOOD TO YOU Quincy Jones/R. Charles/C. Khan	Qwest/Warner W2697T
18	—	NO MORE MR. NICE GUY Megadeth	SKB 125KB4
19	—	YOU MAKE ME FEEL (MIGHTY REAL) Jimmy Somerville	London LONX249
20	—	BIG WEDGE Fish	EMI 12EM125

COMPACT DISC

TW LW

1	1	... BUT SERIOUSLY Phil Collins	Virgin
2	2	FOREIGN AFFAIR Tina Turner	Capitol
3	3	THE ROAD TO HELL Chris Rea	WEA
4	8	AFFECTION Lisa Stansfield	Arista
5	5	THE BEST OF ROD STEWART Rod Stewart	Warner Bros
6	7	HOLDING BACK THE RIVER Wet Wet Wet	Precious Organisation
7	10	THE RAW AND THE COOKED Fine Young Cannibals	London
8	9	SPARK TO A FLAME — THE VERY BEST OF Chris De Burgh	A&M
9	6	LEVEL BEST Level 42	Polydor
10	15	LIKE A PRAYER Madonna	Sire
11	11	DECADE Duranduran	EMI
12	8	JIVE BUNNY — THE ALBUM Jive Bunny & The Mastermixers	Telstar
13	—	THE LOVE SONGS Dionne Warwick	ARISTA 260441
14	—	PURE SOFT METAL Various	Stylus SMD996
15	—	VIVALDI FOUR SEASONS Nigel Kennedy/ECO	EMI CDNIGE2
16	—	A NEW FLAME Simply Red	Elektra 2448892
17	—	THE SINGLES 1969-73 Carpenters	A&M CDA63601
18	—	AT THEIR VERY BEST Shadows	Polydor 8415202
19	12	ADDICTIONS VOL I Robert Palmer	Island
20	—	JOURNEYMAN Eric Clapton	Reprise/Duck 9260742

THE GALLUP CHART



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



UK SINGLES

JANUARY 7 - 13 1990

UK ALBUMS

TW LW W/C

1	9	11	HANGIN' TOUGH New Kids On The Block	CBS
2	2	6	WHEN YOU COME BACK TO ME Jason Donovan	○ PWL
3	3	6	GET UP LIFE Soul II Soul	○ 10 Records
4	1	4	DO THEY KNOW IT'S CHRISTMAS? Band Aid II	PWL/Polydor
5	5	5	DEAR JESSIE Madonna	○ Sire
6	23	5	TOUCH ME 49'ers	Fourth & Broadway
7	8	4	THE MAGIC NUMBER De La Soul	Big Life/Tommy Boy
8	11	8	GOT TO GET Leikka K Featuring Rob 'n' Raz	Arista
9	7	15	LAMBADA Kaoma	CBS
10	20	6	LISTEN TO YOUR HEART Sonia	Chrysalis
11	18	6	20 SECONDS TO COMPLY Silver Bullet	Tam Tam
12	33	6	GOT TO HAVE YOUR LOVE Mantronix Featuring Wondress	Capitol
13	12	8	DEEP HEAT '89 Latino Rave	Deep Heat
14	25	6	GOING BACK TO MY ROOTS FPI Project/Rich In Paradise	Rumour
15	13	5	GETTING AWAY WITH IT Electronic	Factory
16	36	2	PUT YOUR HANDS TOGETHER D Mob Featuring Nuff Juice	London
17	—	1	BUTTERFLY ON A WHEEL The Mission	Mercury MYTH8
18	6	6	DONALD WHERE'S YOUR TROUSERS Andy Stewart	Stone
19	4	5	LET'S PARTY Jive Bunny & The Mastermixers	○ Music Factory
20	24	2	HEY YOU Quireboys	Dance
21	30	2	QUEEN OF THE NEW YEAR Deacon Blue	Parlophone
22	32	8	MADCHESTER RAVE ON (E.P.) Happy Mondays	CBS
23	19	6	SIT AND WAIT Sydney Youngblood	Factory
24	—	1	YOU MAKE ME FEEL (MIGHTY REAL) Jimmy Somerville	Circa
25	26	2	BIG WEDGE Fish	London LON249
26	10	19	YOU GOT IT (THE RIGHT STUFF) New Kids On The Block	EMI
27	21	6	YOU SURROUND ME Erasure	CBS
28	14	5	SISTER Bros	Mute
29	16	9	I DON'T WANNA LOSE YOU Tina Turner	CBS
30	41	1	COULD HAVE TOLD YOU SO Halo James	Capitol
31	28	4	WORDS Christians	Epic
32	17	12	THE EVE OF THE WAR (BEN LIEBRAND REMIX) Jeff Wayne	Island
33	37	4	INNA CITY MAMMA Neneh Cherry	CBS
34	31	7	IN PRIVATE Dusty Springfield	Circa
35	—	1	I CALLED YOU Lil Louis And The World	Parlophone
36	—	1	NO MORE MR NICE GUY Megadeth	London F123
37	22	10	DON'T KNOW MUCH Linda Ronstadt With Aaron Neville	SBK SBK4
38	29	6	BROKE AWAY Wet Wet Wet	○ Elektra
39	—	1	MORE THAN YOU KNOW Martika	CBS 655267
40	35	8	WHAT THE WORLD IS WAITING FOR/FOOLS GOLD The Stone Roses	Precious Organisation
41	15	8	CAN'T SHAKE THE FEELING Big Fun	Silvertone
42	27	6	HITMIX (THE OFFICIAL BOOTLEG MEGAMIX) Alexander O'Neal	Jive
43	49	2	HERE AND NOW Luther Vandross	Tabu
44	—	1	I'LL BE GOOD TO YOU Quincy Jones/R. Charles/C. Khan	Epic
45	—	1	AIN'T NO STOPPIN' US NOW Big Daddy Kane	Qwest/Warner W2697
46	39	9	HOMELY GIRL UB40	Cold Chillin'/Warner W2635
47	—	1	JUICY Wrecks 'N' Effect	DEP International
48	43	6	LA LUNA Belinda Carlisle	Motown ZB43295
49	38	7	'89 SHIP ALONE Beautiful South	GGP
50	40	6	WHENEVER GOD SHINES HIS LIGHT Van Morrison and Cliff Richard	GO!
51	57	3	DESTINY/AUTUMN LOVE Electra	Polydor
52	34	12	ALL AROUND THE WORLD Lisa Stansfield	London
53	—	1	THE FACE AND Why Not?	○ Arista
54	—	1	WE ALMOST GOT IT TOGETHER Tanita Tikaram	Island IS444
55	46	2	SMOKE ON THE WATER Rock Aid Armenia	WEA YZ443
56	66	6	THE BADMAN IS ROBBIN' Hijack	Life Aid Armenia
57	76	4	DIFFERENT AIR Living In A Box	Rhyme Syndicate/Epic
58	—	1	JAM IT JAM She Rockers	Chrysalis
59	45	11	ANOTHER DAY IN PARADISE Phil Collins	Jive JIVE233
60	—	1	JUST LIKE JESSE James Cher	○ Virgin
61	42	6	LIVING IN SIN Bon Jovi	Geffen GEF69
62	—	1	DOWNTOWN TRAIN Rod Stewart	Vertigo
63	47	9	WHATCHA GONNA DO WITH MY LOVIN' Inner City	Warner Bros W2647
64	—	1	NOTHING EVER HAPPENS Del Amitri	10 Records
65	92	4	WHEN THE NIGHT COMES Joe Cocker	A&M AM536
66	61	5	DECEMBER All About Eve	Capitol
67	50	6	THE AMSTERDAM EP Simple Minds	Mercury
68	—	1	IT'S GONNA BE ALRIGHT Ruby Turner	Virgin
69	65	5	BEAUTIFUL LOVE Adeva	Jive RTS7
70	69	5	HEAVEN Chimes	Cooltempo
71	60	5	FX A Guy Called Gerald	CBS
72	59	5	ITALO HOUSE MIX Rocco	Subscape/CBS
73	55	9	PACIFIC STATE 808 State	Mercury
74	55	5	BURNING THE GROUND Duran Duran	ZTT
75	51	14	I FEEL THE EARTH MOVE Martika	EMI
76	78	7	SET ME FREE Sterling Void with Paris Brightledge	CBS
77	75	7	SALLY CINNAMON The Stone Roses	D.J. International
78	—	1	YOU RUN Call	Black
79	—	1	RIGHT BEFORE MY EYES Patti Day	MCA MCA1390
80	77	7	BOULEVARD OF BROKEN DREAMS Smokie	Debut DEBT3088
81	—	1	HEADING WEST Cyndi Lauper	WAG
82	—	1	YOU CAN HAVE HIM Carmel	Epic
83	—	1	YOU USED TO Distant Cousins	London LON248
84	89	7	THE 900 NUMBER 45 King	Ghetto GTG7
85	—	1	INSIDE LOVE Seven	Dancetrax
86	—	1	YOU DON'T KNOW A THING ABOUT HER River Detectives	Polydor PO43
87	—	1	BRITE SIDE Deborah Harry	WEA YZ451
88	—	1	ALL OF MY LOVE Gap Band	Chrysalis CHS3452
89	90	3	THE THEME Unique 3	Capitol CL558
90	83	3	TAINTED LOVE Impedance	10 Records
91	84	3	ENCORE Tongue 'N' Cheek	Jumpin' & Pumpin'
92	91	3	WISHING ON A STAR Fresh 4 Feat Lizz E	Syncope
93	85	3	OUIJA BOARD, OUIJA BOARD Morrissey	10 Records
94	—	1	GO GO NOW Marines	HMV
95	95	3	EYE KNOW De La Soul	CBS WETT72
96	—	1	FIGURE OF EIGHT Paul McCartney	Big Life/Tommy Boy
97	—	1	7 O'CLOCK Quireboys	Parlophone R6235
98	—	1	THAT'S WHAT THEY ALWAYS SAY (REMIX) Chris Rea	Parlophone R6230
99	—	1	HIGHER THAN HEAVEN Age Of Chance	WEA YZ448
100	—	1	HOUSE OF CALYPSO K-Tronics Ensemble	Virgin VS1228
				Citybeat CBE1246

☆ Platinum (600,000), □ Gold (400,000 sales), ○ Silver (200,000 sales)
 ◆ indicates a sales increase of over 50%
 ◆ indicates a sales increase

TOP 75 ARTIST ALBUMS

TW LW W/C

1	1	7	... BUT SERIOUSLY Phil Collins	☆☆ Virgin
2	3	13	ENJOY YOURSELF Kylie Minogue	☆☆ PWL
3	2	6	JIVE BUNNY — THE ALBUM Jive Bunny & The Mastermixers	□ Telstar
4	5	16	FOREIGN AFFAIR Tina Turner	□ Capitol
5	4	36	TEN GOOD REASONS Jason Donovan	☆☆ PWL
6	8	6	HANGIN' TOUGH New Kids On The Block	CBS
7	6	7	AFFECTION Lisa Stansfield	□ Arista
8	7	10	THE ROAD TO HELL Chris Rea	☆ WEA
9	9	10	HOLDING BACK THE RIVER Wet Wet Wet	☆ Precious Organisation
10	10	42	LIKE A PRAYER Madonna	☆☆ Sire
11	17	48	THE RAW AND THE COOKED Fine Young Cannibals	☆☆ London
12	13	8	THE BEST OF ROD STEWART Rod Stewart	☆ Warner Bros
13	15	39	CLUB CLASSICS VOL. ONE Soul II Soul	☆☆ 10 Records
14	46	2	THE LOVE SONGS Dionne Warwick	Arista
15	22	43	3 FEET HIGH AND RISING De La Soul	□ Big Life/Tommy Boy
16	16	8	DECADE Duranduran	☆☆ EMI
17	11	24	CUTS BOTH WAYS Gloria Estefan	☆☆ Epic
18	18	11	SPARK TO A FLAME — THE VERY BEST OF Chris De Burgh	☆☆ A&M
19	12	12	WILD! Erasure	☆☆ Mute
20	14	9	LEVEL BEST Level 42	☆☆ Polydor
21	20	11	WELCOME TO THE BEAUTIFUL SOUTH Beautiful South	☆☆ GO!
22	23	47	A NEW FLAME Simply Red	☆☆☆ Elektra
23	28	5	AT THEIR VERY BEST Shadows	☆☆ Polydor
24	—	1	THE SINGLES 1969-1973 Carpenters	A&M AMLH63601
25	19	6	LABOUR OF LOVE II UB40	□ Dep International
26	29	10	STRONGER Cliff Richard	☆☆ EMI
27	25	30	2 X 2 Milli Vanilli	☆☆ Cooltempo
28	21	10	ADDITIONS VOL. I Robert Palmer	Island
29	33	11	STORM FRONT Billy Joel	□ CBS
30	58	2	A COLLECTION — GREATEST HITS... AND MORE Barbra Streisand	CBS
31	31	18	MARTIKA Martika	☆☆ CBS
32	26	15	THE SEEDS OF LOVE Tears For Fears	☆☆ Fontana
33	34	5	THE VERY BEST OF Electric Light Orchestra	☆☆ Telstar
34	32	9	JOURNEYMAN Eric Clapton	□ Reprise/Duck
35	—	1	VIVALDI FOUR SEASONS Nigel Kennedy/ECCO	EMI NIGE2
36	27	12	THE SENSUAL WORLD Kate Bush	☆☆ EMI
37	24	25	THE TWELVE COMMANDMENTS OF DANCE London Boys	☆☆ Teldec/WEA
38	30	11	RUNAWAY HORSES Belinda Carlisle	☆☆ Virgin
39	44	36	THE STONE ROSES The Stone Roses	○ Silvertone
40	37	31	RAW LIKE SUSHI Neneh Cherry	Circa
41	35	8	THE HEART OF CHICAGO Chicago	○ Reprise
42	—	1	THE SINGLES 1974-1978 Carpenters	A&M AML19748
43	39	12	GREATEST HITS Billy Ocean	□ Jive
44	41	17	WE TOO ARE ONE Eurythmics	☆☆ RCA
45	40	8	MO'SAIQUE Gipsy Kings	□ Telstar
46	46	36	THE TIME Bros	CBS
47	47	12	FEELING FREE Sydney Youngblood	Circa
48	38	7	DANCE!... YA KNOW IT! Bobby Brown	○ MCA
49	49	18	ASPECTS OF LOVE Original Cast	□ Really Useful
50	45	8	THE LOVE SONGS OF ANDREW LLOYD WEBBER Richard Clayderman	□ Cooltempo
51	43	19	ADEVA! Adeva	Decca Delphine
52	52	40	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
53	51	91	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
54	42	10	BEST OF LUTHER VANDROSS — BEST OF LOVE Luther Vandross	Epic
55	—	1	HYSTERIA Def Leppard	Bludgeon Riffola HYSLP1
56	53	14	CROSSROADS Tracy Chapman	☆☆ Elektra
57	55	2	PUMP UP THE JAM — THE ALBUM Technotronic	Swanyard
58	50	35	PARADISE Inner City	10 Records
59	64	7	WITH LOVE Michael Crawford/LBO	□ Telstar
60	48	9	AFTER THE LAUGHTER Freddie Starr	Dover
61	68	23	HEART OF STONE Cher	Geffen
62	65	2	READ MY LIPS Jimmy Somerville	London
63	—	1	NEW JERSEY Bon Jovi	Vertigo VERH62
64	63	5	JOSE CARRERAS SINGS ANDREW LLOYD WEBBER Jose Carreras	WEA
65	62	51	REMOTE/THE BITTER SUITE Hue & Cry	Circa
66	59	2	90 808 State	ZTT
67	69	2	PUMP Aeromsmith	Geffen
68	60	33	THE MIRACLE Queen	Parlophone
69	54	8	SLIP OF THE TONGUE Whitesnake	□ EMI
70	—	1	HEARSAY/ALL MIXED UP Alexander O'Neal	Tabu 4508361
71	70	172	JEFF WAYNE'S THE WAR OF THE WORLDS Jeff Wayne/Variou	CBS
72	67	2	STREET FIGHTING YEARS Simple Minds	Virgin
73	—	1	LOVELINES Carpenters	A&M AMA3931
74	—	1	GATECRASHING Living In A Box	Chrysalis CDCL1676
75	56	2	VELVETEEN Transvision Vamp	MCA

TOP 20 COMPILATION ALBUMS

1	1	7	NOW THAT'S WHAT I CALL MUSIC 16 Various	EMI/Virgin/Polygram
2	2	7	MONSTER HITS Various	CBS/WEA/BMG
3	3	3	WARE'S THE HOUSE Various	Stylus
4	3	9	THE GREATEST HITS OF THE 80'S Various	Telstar
5	4	8	DEEP HEAT '89 — FIGHT THE FLAME Various	□ Telstar
6	—	1	PURE SOFT METAL Various	Stylus SMR996
7	5	9	THE 80'S — THE ALBUM OF THE DECADE Various	□ EMI
8	7	9	THE GREATEST HITS OF 1989 Various	Telstar
9	9	53	DIRTY DANCING Original Soundtrack	RCA
10	10	8	HEAVEN AND HELL Various (Bonnie + Meat Loaf)	Telstar
11	11	10	THE GREATEST LOVE VOL 3 Various	Telstar
12	8	12	SMASH HITS PARTY '89 Various	Dover
13	12	53	THE CLASSIC EXPERIENCE Various	EMI
14	14	7	THAT LOVING FEELING Various	Dino
15	15	53	PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various	Really Useful
16	—	1	LAMBADA Various	CBS 4640551
17	13	8	JUKE BOX JIVE MIX — ROCK'N'ROLL GREATS Various	Stylus
18	—	1	SOFT ROCK Various	Telstar STAR2397
19	19	11	ROCK CITY NIGHTS Various	Vertigo
20	17	14	THE RIGHT STUFF — REMIX '89 Various	Stylus

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

In the next issue of **Record Mirror**, say Hello! to those sun-rising

stars **The Beloved**, whose single 'Hello' is the first ever to rhyme

Jean Paul Satre with Jeffrey Archer.

Also, say Hello! to Danny D of **D-Mob**, the dance-floor heavyweight

who's making his presence felt once more with the single 'Put

Your Hands Together'.

Share a swig of Lucozade with keyboard wizard **Adamski**, whose

'N-R-G' single is poised to go Hi in the charts.

HELLO!

**Say Hello! to a copy of Record Mirror next week —
on sale Wednesday, January 17,
priced 75p. Goodbye.**

Doff your cap to **Kym Mazelle**, aiming

high with 'Was That All It Was',

a song about the cover

price of **Record**

Mirror.

★ BUNGLER ★ JEFFREY ARCHER

★ ZIPPER

★ JEAN PAUL SATRE

★ SIR BUFTON TUFTON