

RECORD MIRROR

TOMORROW'S MUSIC TODAY

MARCH 10 1990, EVERY WEDNESDAY 75p (EIRE £1.16)

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MUSICAL MIDAS
TOUCH OF
VINCE CLARKE

ADAM ANT
SEX, SUBVERSION
AND STYLE

WET WET WET
THE PRIDE OF
THE CLYDE

PLUS:

INSPIRAL CARPETS

JAMIE J MORGAN

JULEE CRUISE

MC WILDSKI

SIMON HARRIS

THE GALLUP CHARTS

PET
SHOP
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MARCH

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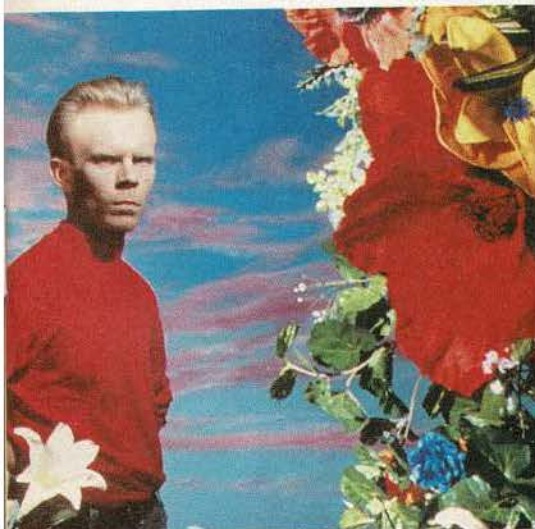
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FRONT COVER PHOTO OF LIZA MINNELLI BY EUGENE ADEBARI



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I N D E X

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

CARPETS BUGGED

Inspiral Carpets, the most sought-after young band among the world's compilation LP compilers, are about to score a massive hit with their debut Mute single 'This Is How It Feels'. The band who pointed The Stranglers in the direction of the chart possibility of a cover of '96 Tears', have been thrilling people up and down the country with their superb live shows.

Such is the band's ascendancy at present that when they played in London recently, they had to fit in no less than 30 interviews that day, and such is their self-confidence that they must

surely be the only band to feature pictures of themselves in their spectacular live slide show, alongside the more traditional 'Eraserhead' and cute kitten shots.

Singer Tom looks set to become the first real pop sex symbol of the Nineties with that flashing smile, so be prepared for the screams on 'Top Of The Pops' soon.

It really is a fine single — simple, catchy chorus, perfect pop. The band set off on their first major headlining tour soon and you'd be mad to miss out. There, a whole Inspirals piece without one mention of Manchester — arrgh!



WE TWO ARE TWO

While Annie's away lending her considerable reputation to charitable works for the next couple of years, Eurythmics partner Dave Stewart is wasting no time getting back on the hit trail together with sax player **Candy Dulfer** and their single 'Lily Was Here'.

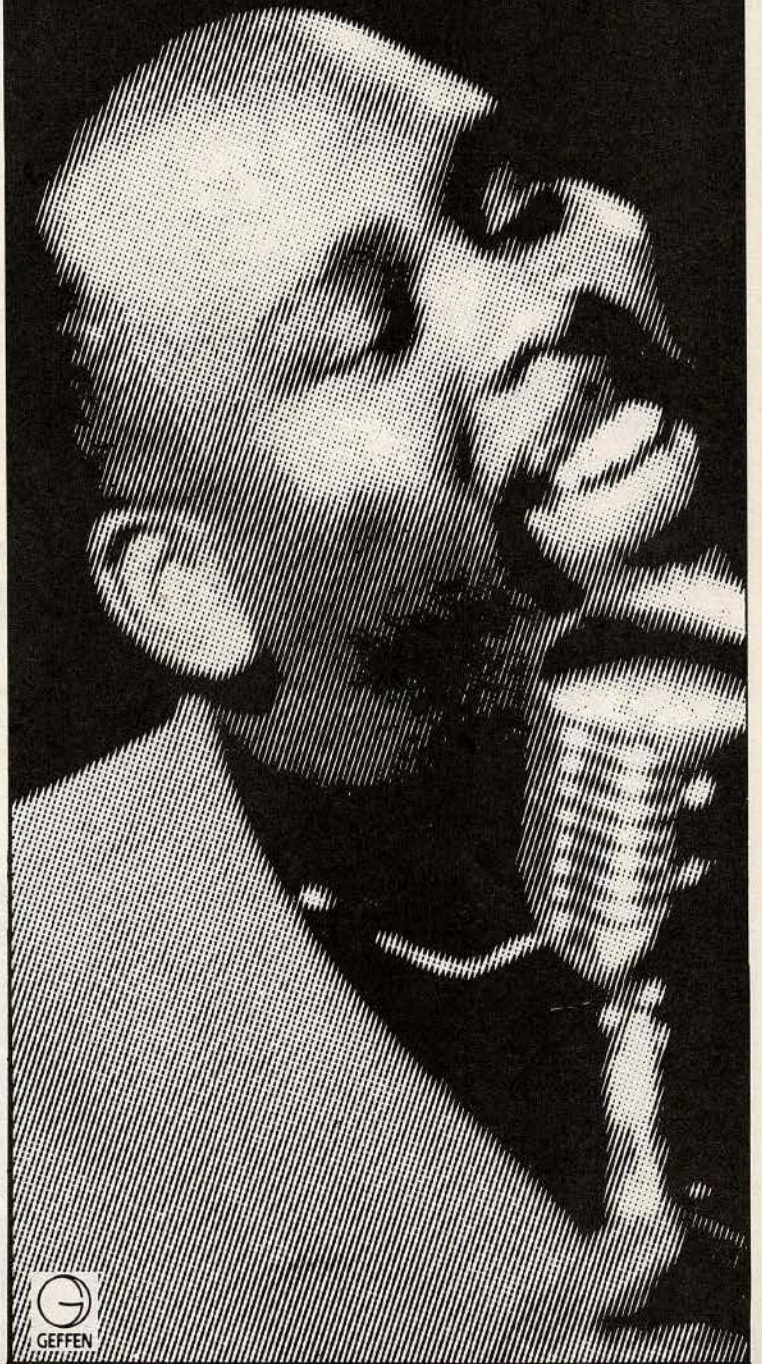
Candy's no new-comer to the wonderful world of top pop, having opened in her native Holland for the likes of Madonna and Prince, as well as becoming something of a face on Dutch TV and radio before setting off for Paisley Park and recording the 'Batman' soundtrack with the Purple one. It was something of a toss up whether Candy would join Prince on a world tour or take up Dave Stewart's offer to record some new songs, and it looks like she's made the right decision as the single continues to climb. In fact, we Brits have been slow on the uptake because Candy's countrymen, plus the Swedes and the Danes, have already made it a huge hit.

There's an LP waiting in the wings which will only serve to heighten rumours about Candy stepping into Annie Lennox's shoes, though all parties have denied a permanent link-up.

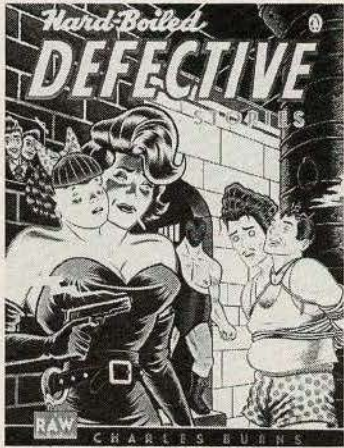
DAVID PEASTON

WE'RE ALL IN THIS TOGETHER

FRANKIE KNUCKLES MIX



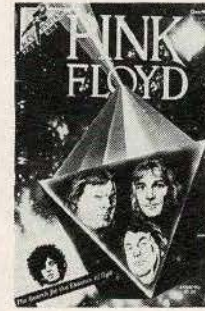
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Having conducted yet another daring raid on the shelves of our local comic mart, we bring you the best of the spoils for analysis and box-eyed enjoyment.

Titan Books have, as usual, plenty of good spuzz readily available. The third graphic volume of **Record Mirror** fave **Hellblazer**, is out, our 'hero' Constantine shambling through another four instalments of gruesome, mind-squeezing phantasmogoria and horrible hokum. Consistently scary and funny.

Also on Titan, **Blueberry 2, 3** and **4** can be had and perused by lovers of all things Western, stubby and well-hard. Drawn by Moebius, they're a personal love of our own Robin Smith. **French Ticklers** (Kitchen Sink Comix) Number 1



caught our slightly perverted eye as we sauntered majestically past reams of tempting bumph. Under the collative efforts of editors Randy and Jean-Marc Lofficier, French Ticklers offers new and old bits and pieces by French persons (what a surprise). They claim it's the "only comic book where fight scenes and good taste will get equal time — none!" It's a promise that is lived up to. Right good fun was the cry.

We didn't have to walk far to find our next gem, a little magazine by Rock Fantasy Comics literally jumping off the stand. **Pink Floyd: The Search For The Essence Of Syd**, a wonderful exercise in tack of gargantuan proportions. Awful illustrations, an incompetent sci-fi style plot and utterly abysmal

dialogue fuse into a brain-crunchingly embarrassing whole, its perpetrators horribly serious about the whole thing. They've other pop and rock fantasy mags in the pipeline and we can't wait.

Our weirdo tastebuds teased, it was time to go for something really quite dangerously deranged. Happy chance then that Penguin books should send us their latest graphic novel, **Hard Boiled Defective Stories**. Created by sicko supreme Charles Burns, this features the defective detective El Borbah, a musclebound, roboid kinda guy in five surreal stories. Burns' style echoes that of the Fifties pulp mag, his sense of humour as twisted as some of his characters.

Darren Crook

COMPETITION



Our pals at Penguin have coughed up five copies of **Hard Boiled Defective Stories** to give away in a **Record Mirror** 'generosity is our middle name' style competition. To win one of these tastefully far-out items just answer the question below and send it on a postcard with your name and address to Record Mirror Comics competition, Punch Publications Ltd, London SE99 7YJ. Closing date is March 19.

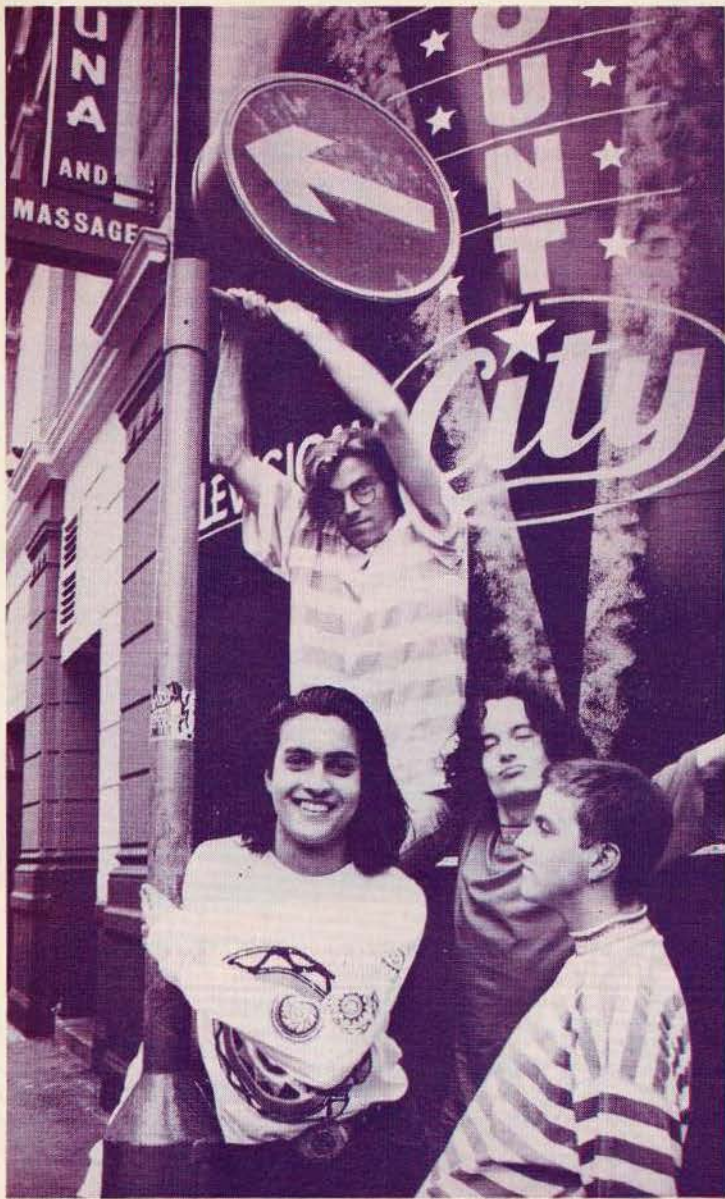
Q: Who wrote the TV series 'The Singing Detective'?



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The Heart Throbs

7 Wonder Why



SANDKINGS FOR A DAY

The world is a better place for the fine melodies of **The Sandkings**.

This Brummie four piece, led by the enigmatic American Indian Jaz Mann, drew instantly favourable comparisons with R.E.M for their first two singles on Long Beach Records. Both 'Hope Springs Eternal' and 'All's Well With The World' were jubilant guitar celebrations which earned them an envied support slot on the first leg of The Wonder Stuff's recent UK tour.

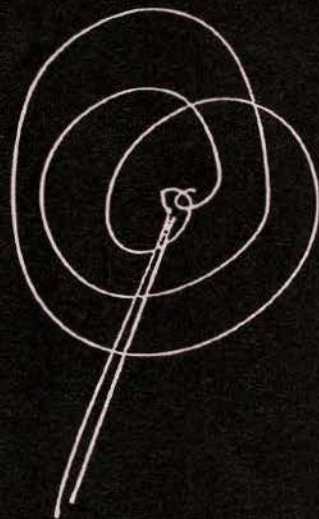
They were able to join their fellow West Midlanders Ned's Atomic Dustbin on the road, courtesy of a particularly noble gesture by the 'Stuffies. Normal practice in the big bad world of pop music is to offer a support place to the highest bidder and this usually means a figure around £20,000 for the privilege of opening for a recognised chart act. The Sandkings were charged a paltry £4.12, enabling singer Jaz to strut arrogantly around the concert stages of Britain, stirring up an extremely favourable response from unfamiliar audiences.

The experience has considerably toughened The Sandkings' sound. 'Circle', their new single, is mean and strident with a ferocious guitar sound reminiscent of Jimi Hendrix or even Steve Albini, the former leader of Big Black and producer of The Wedding Present. However, despite the band's abrasive departure, those soaring Sandkings' harmonies are as refreshing as ever, combining guts and grace to great effect.

Iestyn George

TANITA TIKARAM

LITTLE SISTER LEAVING TOWN



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Limited Edition Special Packaged Picture CD

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- win a trip to see **Tanita Live In Europe**

entry forms *only available* in this package



eastwest records

I N D E X

LIGHTNING STRIKES TWICE

Hang out the flags, put in the earplugs, **The Seers** are back in town. The band that brought us the Index favourite 'Lightning Strikes' a goodly while ago have been frustratingly tied up in a year-long legal wrangle that has even prevented them from treading the boards. But now the eardrums are about to take another bashing from the creamy-thick Seers' guitar onslaught on the double A-sided 'Welcome To Dead Town', possibly the first-ever rock 'n' roll song about Slough. The band summon up a good 12 months worth of venom here, so be warned.



GREAT POP THINGS → T' WEDDING PRESENT Part 2 THEY ARE STILL ORDINARY CHAPS DESPITE BEING ALL FAMOUS AND THAT **BY COLIN B. M. AND CHUCK D.**



Having collected a boring cult following, the WEEDOS first LP "VINNI REILLY" (dedicated to the Leeds United guitarist) whizzed to the top of the Indie charts and even dented the real charts with it's fantastic track "WAKE ME UP BEFORE YOU CHUCK ME...."



As a result of their new found fame they became pestered by music papers who didn't realise they were just ordinary blokes and therefore had nothing interesting to say. Hordes of WEEDIES made pilgrimages to Leeds to see Gedge taking his dog Eric, for walkies in the graveyard.....



Because of their massive success they signed to RCA (home of novelty acts like Dave Bowie and innovators such as JIVE BVNNY) Their 2nd LP "BIZZARO" was named after the 'reverse-superman' from DC comics who bore a striking resemblance to clean cut good looking Dave Gedge.....



Their latest record has been produced by that well-known and much loved figure of fun from CHICAGO, Mr Steve Albundy. He added a new 'hardness' to the Weedos' fantastic sound by turning the vocals down and the guitars up! THE END.

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EARBENDERS

This week's pick of the pops as heard in the RECORD MIRROR office

- 1 'Lightning Strikes' The Seers (free single with 'Psych Out' LP)
- 2 'Fontana' House Of Love (Fontana rock for the '90s LP)
- 3 'Motorcycle Rider' Icicle Works (Epic 45)
- 4 'Blue Savannah' Erasure (Mute 45)
- 5 'Radio Edna' Bradford (Foundation LP track)
- 6 'Trippin On Your Love' Way Of Life (Eternal 45)
- 7 'Pawns In The Game' Professor Griff (US Luke SkyyWalker 45)
- 8 'This Is How It Feels (Robbery Mix)' Inspiral Carpets (Mute 12-inch)
- 9 'Every Beat Of The Heart' Railway Children (Virgin 45)
- 10 'Bizarre Love Triangle' Divine & Statton (Les Disques Du Crepuscule 45)

POWER TO THE PEOPLE

If you've ever been to a live show of **Public Enemy's** you'll know what highly charged, explosive events they can be. Bodies cruising the stage with aggressive postures, yelling their heads off, jumping all over the place — and that's just the audience! Chuck D and Flavor Flav provide the ruthless rhyming whilst Terminator X tears up the turntables



and Professor Griff strolls around with the S1W's looking as menacing as ever. Yup the whole kaboodle is certainly not for the faint-hearted, so if you fancy experiencing Public Enemy live without actually leaping into the lion's den then this video is for you. 'Fight The Power — Live' is an entertaining



hour-long display of performances, interviews, staged scenes and more. Clips from their shows in Japan, Philadelphia and Long Island are included, as well as their celebrated visit to the Rikers Island prison, where Public Enemy played before an audience of "victims of the system". None of this live footage has ever been seen before, so for all you PE devotees it's an

essential purchase at £9.99. Unless you happen to be a Record Mirror reader, of course, because we've got a dozen copies of the video to give away absolutely free. All you have to do is prove your basic knowledge of the group by answering the following questions and a copy could be yours in a jiffy.

1 Which member of Public Enemy was recently kicked out of the group for his political/religious beliefs?

2 Public Enemy's 'Fight The Power' was the theme for which Spike Lee movie?

Put your answers on a postcard addressed to Record Mirror Public Enemy Video Competition, Punch Publications Ltd, London SE99 7YJ, to arrive not later than March 19.

HUGH HARRIS



TOURING IN MARCH

- 8th ★ Loughborough University
- 9th ★ Polytechnic Of Wales
- 10th ★ Bradford University
- 13th ★ Birmingham University
- 14th ★ University Of London Union
- 15th ★ Salford University
- 16th ★ Newcastle Polytechnic
- 17th ★ Liverpool Polytechnic
- 21st ★ Powerhaus · London



MR. WOMAN LOVES MRS. MAN



7/12/CD



'Floating Into The Night' is likely to be the spookiest record you'll hear all year. Of the three main characters responsible for the album, film director cum unspeakable genius, David Lynch, ('Eraserhead', 'The Elephant Man', 'Dune', 'Blue Velvet') is the best known. But the artist whose name accompanies the title is a largely unknown stage actress and singer by the phonetic moniker of **Julee Cruise**. While Julee sings, Angelo Badalamenti composes and David Lynch directs the musical proceedings in his inimitable style.

"The whole session was fuelled by coffee and lots of sugar," says Julee, sipping her tea. "David drinks coffee all the time so that ideas come flying out of him, so with all of us pumped full of caffeine and sugar the buzz was incredible."

The tunes on the album are slow and simple, the lyrics banal and Julee is like a lost little girl singing herself a lullaby. So why is it so powerful?

"I can't tell you any more than you can tell me. For the most part the atmosphere in the studio was totally different from that on the record. Although I did have to have the lights off and sit in a corner to do the vocals because I had to sing so quietly and so close to the mic."

All the time this was going on, Lynch, who has no musical knowledge apart from a youthful dalliance with the French horn, was acting as ideas man, describing his thoughts in non-musical terms. For example, for a very peculiar and jarring sax break during a track, he asked the musician to play "big lumps of plastic".

"David's not technically musical, but you can't overlook the fact that all three of us played the French horn. I think there's an affinity between French horn players."

Julee is not planning on letting this surprise bit of recording success lead her into the pop world, but plans are afoot for a stage production based around 'Floating . . .' and another album following the plot of a murder mystery.

"There is about as much planning going into this idea as there was for 'Floating . . .', which is none, but it sounds fun. Each of the songs would be about different people and why they want to kill me and you have to work out who does it."

Will there be a conclusion?

"If David Lynch is involved, I doubt it."

Tim Nicholson

●
WELCOME TO THE CRUISE



N E X T W E E K !

I N Y O U R V A L U E F O R M O N E Y
B U M P E R

RECORD MIRROR



• DEPECHE MODE

Depeche Mode — break their silence and tell Record Mirror why they called their new album 'Violator'

Shakespeare's Sister — from 'Dirty Mind' to dirty dancing, Siobhan Fahey on the hottest single of the moment

T-T-Techno — the Detroit dance craze that's about to sweep Britain (again!)

B-52's — greetings from the Love Shack

Primal Scream — from Beatle boots to boogie. The latest indie/dancefloor crossover success story

P L U S =

A round Britain guide to 'Dancing On The Radio' — **Record Mirror's** definitive selection of the specialist dance shows gracing the country's airwaves

W I N E =

Wendy James posters

News, interviews, reviews, the nation's Top 100 singles + LPs, what's on 'Top Of The Pops' + the Pop Detective's deranged view of the crazy world of rock 'n' roll

C A N O N C E A W E E K R E A L L Y B E E N O U G H ?



• SHAKESPEAR'S SISTER

What 'U' Waitin' '4'?

Jungle Brothers?

Remixes?

B A B B L E

THE POP DETECTIVE
— HE'S SO FRUITY!



★ ★ ★ S T A R S C E N E

What do today's top pop stars think about the hard-hitting issues facing modern Britain in the Nineties? Each week we ask the questions you want to hear the answers to. This week: What a lot of awful weather we've been having lately. Again.

"Our fence fell down in the last storm. There's no point putting it back up again, I mean it's just going to blow over again. The neighbours keep saying 'When are you going to put that fence up again?' Nosey sods, none of their business is it?"

Andy Strickland
(Record Mirror)



"Oooh I love storms me, nothing like a good storm to clear the air that's what I say. Mind you, all these people worrying about storms, it's a storm in a teacup if you ask me." **Marc Almond**



"Unfortunately I was in Marbella at the time so I was unable to enjoy fully the wonderful blitz spirit that pervades at times of crisis amongst the people of the Commonwealth." **Samantha Fox**



"I know love, isn't it just bloody awful, can't get a wink of sleep, all the doors swinging, crashing and banging . . . Never heard anything like it I haven't. Oooh it's awful." **Bonnie Tyler**

Here we are back to full-size after last week's attempt to miniaturise the wunnerfull world of **Ba-ba-ba-babble**. Unfortunately, due to the pumpu weather, a total lack of rock 'n' roll rebellion and mid-season blues, there's not much a happening in the tender-loving land of pop. Not that I'm making excuses mind . . .

At an après awards dinner speech last week, Factory Records boss **Tony** 'man of the people' **Wilson** told his fave **Happy Mondays** story to the record biz glitterati. It seems whilst imprisoned in Jersey for allegedly being rowdy and in possession of illegal substances, **Shaun Ryder** continually refused legal aid offered to him by the authorities. "They kept on coming in asking me if I wanted an advocate," said Shaun. "But I don't drink it, it's horrible."

This week's 'interesting' releases to look forward to . . . latest additions to the indie/dance crossover scene are Glasgow's greaseball shlock and rollers **The Soup Dragons** and **Undertones** spin-offs **That Petrol Emotion** . . . **Adam Ant** also has his sights set on the dancefloor and is planning a team boogie effort with London popsters **Boys Wonder** . . . **New Order's Barney Sumner** has been busy in the studio doing a house remix of cult Mancunians **A Certain Ratio's** flop single of '89 'The Big E' . . . And watch out for New Order's recording of the official World Cup Theme, currently having the finishing touches added to it in London.

16 TAMBOURINES

THE NEW SINGLE

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12" carries bonus cuts

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ON TOUR

MARCH

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4. ABERDEEN EXHIBITION CENTRE
6. WHITLEY BAY ICE RINK
7. WHITLEY BAY ICE RINK
9. BIRMINGHAM NEC
10. BIRMINGHAM NEC
11. BIRMINGHAM NEC

14. ST AUSTELL CORNWALL COLISEUM
15. BOURNEMOUTH INTERNATIONAL CENTRE
17. BRIGHTON CENTRE
18. SHEPTON MALLETT SHOWERING PAVILION
20. GLASGOW SECC
21. GLASGOW SECC

as special guests to WET WET WET

Also available — the compact disc/album/cassette
HOW GREEN IS YOUR VALLEY?

*exclusive single tracks



16



TANITA AND GUY'S PSYCHIC JOKE HUT

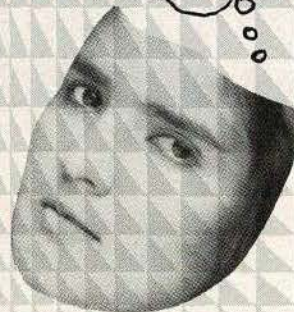
Each week Tanita Tikaram and Guy Chadwick share with us their fantastic world of telepathic laughter.

Guy: "Hey Tanita man, what's the difference between a retriever and the social services?"

Tanita: "Wow Guy, I really don't know. What is the difference between a retriever and the social services?"

Guy: "It's easier to get your baby back from a retriever."

Tanita: "Jeeze Guy!"



COMPILATION ALBUMS MADE IN HELL

10 From Number 10': Mrs Thatcher selects her 10 favourite popular music records; including **Thrasing Doves**, **Billy Bragg**, **Fine Young Cannibals** and many, many more.

MORE FUN WITH TANITA AND GUY NEXT WEEK

**POP
NOODLES
Shakin'**

Stevens,

Madonna, Elvis

Costello and

Matt Goss have

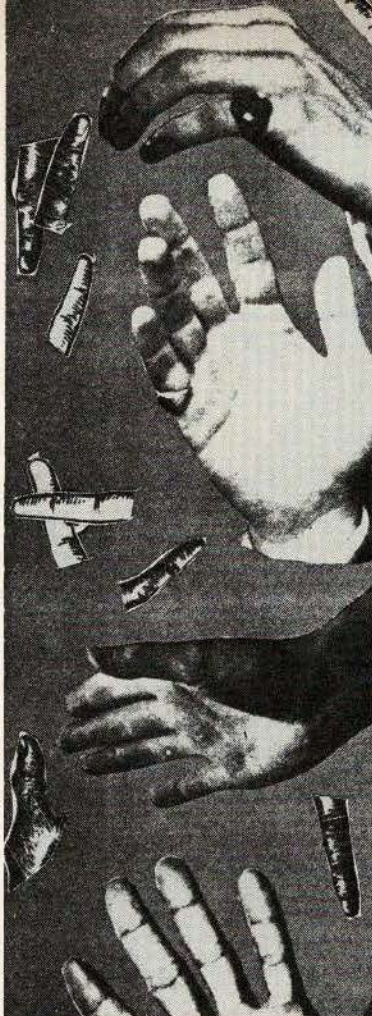
all rather carelessly

lost their hands.

Can you help them

find the right one

(or left one)?



THE BABBLE AROUND BRITAIN ★ STAR-SPOTTING GUIDE

Twice a month **Babble** let's you in on the top secret hide-aways where you can spot Britain's top showbiz allstars behaving like normal, rational, everyday citizens of the planet earth.

No. 2: Rock 'n' roll hotels

Most major cities in the UK have a rock 'n' roll hotel — a place where popstars go to relax and wind down after touring, recording or perhaps just to play golf and hang out by the pool. These hotels are easy to spot from the roadside because they have iron grills attached to every window so that televisions, fridges and telephones can't be thrown out of them.

BIRMINGHAM: Holiday Inn

BRIGHTON: The Metropole

CARDIFF: The Red Dragon

DUNDEE: The Queen's Hotel

EDINBURGH: The Caledonian

GLASGOW: The Copthorne Inn, The Albany

LEEDS: Queen's Hotel

LIVERPOOL: The Adelphi

LONDON: The Columbia, Lancaster Gate

The Portobello, Notting Hill

The Hyde Park Hotel

The Halcyon

The Everard, Lancaster Gate

SHEFFIELD: The Holiday Inn

Tip: Whilst spying on popstars, pretend to be waiting for a friend.

Film director **Spike Lee** has formed a group, Spike And Co, and plans to work with Soul II Soul's **Jazzie B**. Meanwhile, in American music mag 'M.E' ex-**Smiths** guitarist **Johnny Marr** says there are only two people left that he'd really love to work with — weird Japanese musical wizard and part-time actor ('Merry Christmas Mr Lawrence') **Ryuichi Sakamoto** and Babble Man Of '89 **Mark Moore** of S'Express.

Make sure you don't miss this week's 'Comic Strip' (Thursday) when **Kate Bush** makes her acting debut in 'Les Dogs' as a bride in a dream sequence.

Western pop stars have a habit of going to Japan to make spondolooni on the side by appearing in TV commercials. Latest additions to the clan? **Whitney Houston**, paid a reported \$350,000 for appearing in a Sanyo ad, and **Martika**, who sings and dances in a new Pioneer TV commercial.

Before we go, a few sightings of pop folk in public places... Our spy at the Co-Op in Norwood, London, reports sighting **Simon** of 'Going Live's **Trevor & Simon** fame looking baffled at a vast array of vegetables before purchasing a solitary parsnip... Film stars **Jeff** and **Beau Bridges** walking arm in arm out of the swanky Savoy Hotel in the pulsating capital... **Pete Waterman** spotted in a pet shop in Leamington Spa looking at fishtank accessories... **Peter O'Toole** looking dapper outside Lords Cricket ground.

Oh well, that's it for another enigmatic week of bite-sized showbiz chunks.

THE INNOCENCE MISSION

Wonder of Birds

The stunning debut single

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Taken from the critically-acclaimed debut album "The Innocence Mission"

All formats feature exclusive non-album track "Your Advice"



FIRST EVER LIVE U.K. PERFORMANCE; THE BORDER LINE, LONDON, WEDNESDAY 7TH MARCH.
CATCH THEM LIVE AT: HMV, OXFORD CIRCUS, 150 OXFORD STREET, LONDON W1. 5.30 PM THURSDAY 8TH MARCH.

SINGLES

REVIEWED BY TIM JEFFERY

●SINGLE OF THE WEEK

INSPIRAL CARPETS 'This Is How It Feels'

MUTE

Surely the next indie band in line for chart action, especially now that they've realised the value of one of those completely over the top remixes that bears no resemblance to the original song whatsoever. The 7-inch mix is a brilliant sing-a-long jamboree of guitars and organ sounds with the lads with Joanna Lumley haircuts moaning their way into your hearts. Splendid stuff that ends far too quickly for my liking, but then there's always the 12-inch remix for extended bliss. A hustling, bustling mess of pile-driving percussion and bass that would murder any dancefloor.

ASHLEY & JACKSON THE SERMON

●BEST AXMINSTER

A'ME LORAIN 'Whole Wide World'

RCA

This bright pop funk groover has been bubbling around the clubs for a few months now and if justice is to be done it should be a Top 10 hit. A'me is a fresh-faced Californian who looks and sounds great, and anyone who can get away with wearing a pink polka dot shirt with an olive green jacket and yellow trousers is destined for great things.

ASHLEY & JACKSON 'The Sermon'

DFM

Of course if I say 'Another band from the Manchester dance scene', you'll only go off and do the X-word, but Ashley & Jackson are a brilliant fusion of industrial funk, soul and rock that deserve to be

heard. A rolling groove with stabbing brass, flutes, organ and dozens of other instruments, 'The Sermon' is actually a lot more honest than the usual indie/dance crossovers because there's no hip DJ in there to hold their hand and point them in the right direction. In fact A & J are from Hull, but everything they do seems to revolve around Manchester and I'm sure it won't do them any harm.

●HIGH QUALITY WILTON

MICHEL'LE 'No More Lies'

EAST WEST

Another bright newcomer who's decided, for some bizarre reason, to put an apostrophe in the middle of her name, Michel'le is an 18-year-old from the NWA stable, only she sings rather than raps. Which is just as well because in the brief moments where she talks on this record she sounds like she's swallowed a tank of helium. It's hippy hoppy swingbeat along the Abdul/Jackson lines, but with a tougher edge. Probably a bit too American to be a big hit here, but definitely worth a listen.

THE SUGARCUBES 'Planet'

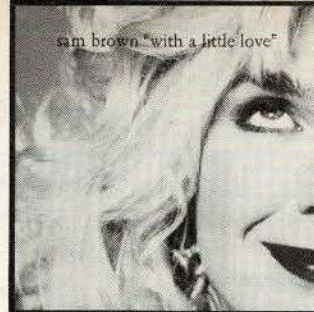
ONE LITTLE INDIAN

No doubt The Sugarcubes will boast that they don't need Paul Oakenfold or whoever to give them a leg up into the Top 40, and they're probably right. The Cubes return with another one of those attractive swirling creations in which Bjork's voice orbits around some lush guitar twanging. 'Planet' sparkles nicely without actually exciting the nervous system a great deal, and someone keeps interrupting Bjork's hyaena wails by shouting "Every man and woman" periodically, but it's an altogether agreeable experience.

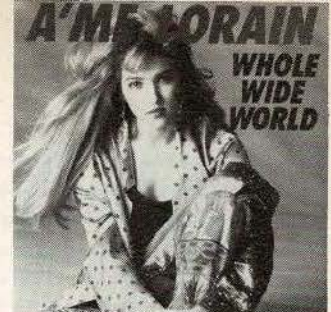
HABIT 'Fly Like An Eagle'

VIRGIN

Quite why Habit have decided to ruin their consistent but spectacularly disastrous run of flop singles is a mystery, but there's no doubt that this effective remake of the Steve Miller Band's classic Seventies rock number is threatening to be a hit. A thumping house beat is interspersed with funky guitar, pattering piano and a strange kind of Jewish harp



Sam Brown "with a little love"



HALO JAMES 'Baby'

EPIC

Zzzzzz. Compared to this, Sam Brown's single is a rollercoaster ride through a volcano. Halo James may have hit the Top 10 with 'Could Have Told You So', but to follow it up with this dirge could be their first big mistake. A pedestrian, drab tale of a lost love that barely deserves album track status.

FIVE STAR 'Treat Me Like A Lady'

CBS

Five Star's transformation from clean-cut, synthetic kids to clean-cut, synthetic adults is complete and absolutely nothing has changed. The chiselled faces, shoulder pads and perms are still the same so you'll not be surprised to discover that this is a predictably bland pop dance excursion, neatly produced but going nowhere.

49ERS 'Don't You Love Me'

4TH + BROADWAY

The Italians have flirted successfully with our charts but the honeymoon period is over, and they're going to have to come up with some proper songs to make it a lasting marriage. This is a crap song which is just about held up by the piano and bassline formula and it'll probably ride into the Top 40 on the momentum of 'Touch Me'. I suspect even Big Fun and Sonia would have turned this down.

NEW KIDS ON THE BLOCK 'I'll Be Loving You Forever'

CBS

It's difficult enough to concentrate on this awful sloopy ballad without five gaping faces staring at you from the sleeve. It's a testament to the achievement of capitalist strategies of the Western World that N.K.O.T.B. have been so successfully marketed as teen heartthrobs when they're so interminably ugly and unsexy. Probably their third Number 1 in a row, unfortunately. Pass the sick bag.

JIMMY SOMERVILLE 'Read My Lips (Enough Is Enough)'

LONDON

We've got so used to Jimmy re-interpreting trashy disco songs in his inimitable fashion that this slightly more serious offering seems tame in comparison. It's a subtle melody with right-on lyrics about fighting for rights and so on. Quite rousing in an offbeat way, but somehow it just doesn't quite hit the mark.

MARTIKA 'Water'

CBS

There doesn't seem to be any point in trying to usurp Madonna's crown if all you're going to do is sound exactly like her. I defy anyone to tell the difference between Martika and Ms Ciccone on this bright, poppy little number that skips along, splashing in the puddles as it goes. Martika shows what a clever lass she is by singing a verse in Spanish and just in case you're not convinced of her linguistic ability, there's a Spanish version of 'Toy Soldiers' on the B-side.

THE ICICLE WORKS 'Motorcycle Boy'

EPIC

In which The Icicle Works emerge tougher, fitter, stronger and leaner than ever before. From the kick-start roar of the intro this revs up nicely into a sneering noise that prompts you to turn up the volume full wack. There's something quaintly old-fashioned about this rock 'n' roll sound and the lyrics are a trifle banal, but it's nice to hear something with a bit of bollocks.

●SHAGPILE

SAM BROWN 'With A Little Love'

A&M

A real disappointment, this. Sam's rich and exquisitely sexy voice is wasted on this rather drippy, mid-tempo song that borders on MOR country. Very safe and radio-friendly and sure to do very well, but it would be nice to see Sam stretching herself on something a little more gutsy.



LIVES

EDITED BY JOHNNY DEE

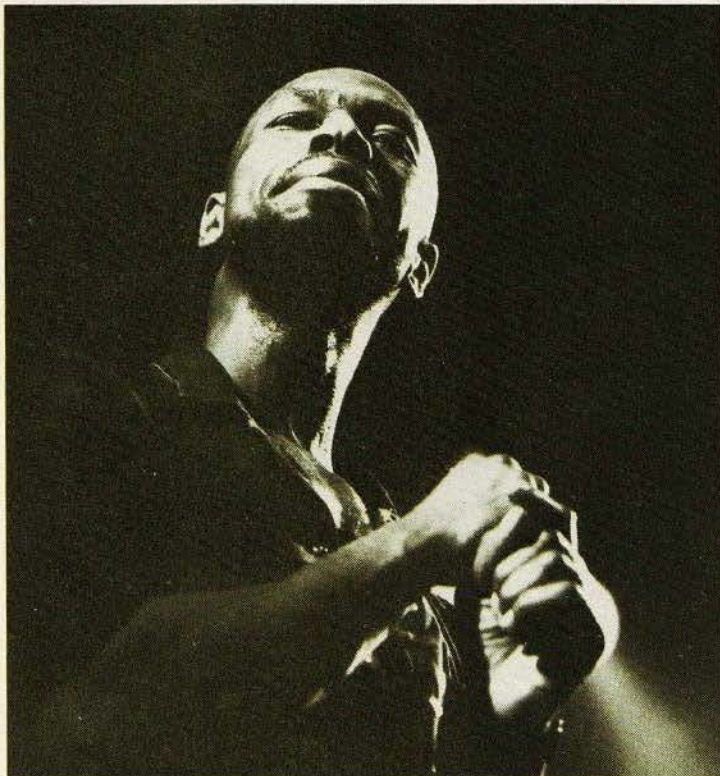


PHOTO: SUSAN MOORE

YARGO ULU, London

Yargo's original style of music is irresistible. The hypnotic and sparsely arranged blend of rock 'n' reggae, blues 'n' jazz, creates an atmosphere which draws you in, steadfastly refusing to set you free.

Thick, fruity basslines and some mean, bluesy guitar peak from behind the larger than life, charismatic frontman Basil Clarke. His haunting, doleful and reggae-tinged tones are reminiscent at times of Billie Holiday and also London label-mate Roland Gift, proving more than capable of dealing with any style the boys decide upon.

Forsaking the brass and keyboards of their recent album 'Communicate', they treat the sweaty throng to a set which is stripped to the bone and none the worse for that.

The mean and seedy jazz of 'One Step', the funky bass and blues guitar of 'Free' and the Working Week-type soca of the TV theme 'The Other Side Of Midnight' had the kids spellbound, along with the danceable and seemingly endless 'Bodybeat', and a gooseflesh-inducing, acappella version of Lady Day's 'Strange Fruit'. All this and they're from Madchester too!

If you get a chance to see these boys, take it up at once. Otherwise Yargoin' to regret it for a long time to come. **Gary Crossing**

PALE SAINTS Edinburgh, Venue

"What's it like now you're a pop star?" Pale Saints singer and bassist, Ian Masters is being quizzed by two fans in the bar before the gig. The accusation is, of course, strongly denied and quite rightly so — throughout the evening Masters barely peeps from behind his mop-top fringe, when he does he immediately thinks better of it and disappears again. Stage presence is not high on the Pale Saints' list of priorities. There's no showmanship, little audience participation (as with the album, 'The Comforts Of

Madness', there are no spaces between songs for applause), and no flashy stage set. Pop stars they definitely are not. They believe in that old chestnut of letting the music speak for itself and, surprisingly enough, it succeeds.

Their guitar-based songs are clearly the direct descendants of Echo And The Bunnymen's early Eighties albums. Not that they are merely copies, rather they share a similar feeling — the same combination of melody and noise, the same reliance on a heavy, almost regimental, drumbeat and

CONTINUED ON PAGE 16



ON TOUR

MARCH

- 2 LEICESTER UNIVERSITY
- 3 PLYMOUTH ACADEMY
- 5 BIRMINGHAM UNIVERSITY
- 9 STOKE WHEATSHEAF
- 10 TREForest
- POLYTECHNIC OF WALES
- 12 LOUGHBOROUGH
- STUDENT UNION
- 14 LONDON BORDERLINE
- 18 GLASGOW MAYFAIR

THE JESUS LIZARD

NEW SINGLE

THE SPEED OF THE BEAT OF MY HEART

RELEASED
5 MARCH



LIVES

CONTINUED

FROM PAGE 15
the same quiet confidence in all they do. The set moves easily from the introspection of the album's subdued moments to the adrenalin rush of songs like 'Way The World Is'.

Given their rejection of standard procedure, Pale Saints are an intriguing live proposition.

James Haliburton

SANDKINGS Bristol Polytechnic

Take The Hollies, slap 'em around a bit, and you'll have something sounding close to The Sandkings. But distortion and lush vocal harmonies aren't all that's on offer here. The Sandkings are a *band*, not just another platform for some pretty individual out to impress the talent scouts.

Not that animated frontman Jaz is no eyecatcher girls! Far from it, those dark looks and long locks could easily give the likes of Michael Hutchence a run for their money.

Firing up into 'Hope Springs', unified three-part vocal harmonies cling to each other like molecules of honey. From the dense cloud of Glen Dodd's deep-laced guitar, this hungry foursome from Wolverhampton emerge to glide us along with song after song of memorable, back-tickling melody. With a perfect rendition of the new single, 'Circles', we are tempted with the delights of a psychedelic past married to a confident and direct present.

From the crowd-pleasing 'All's Well With The World', to the driving, drum-sequenced 'Need To Know' (also on the new single) each song is worthy of A-side status.

Spring is on its way, and tonight I heard the first cuckoo. **Mark Barber**

A CERTAIN RATIO Subterranea, London

In the heart of West London, a little artery of Manchester flowed with yellow and purple dayglo blood. ACR, having decided to return to the music they know best, sent us spinning with a set entirely devoted to their intricate and abstract version of dance music.

Opening with a scorching rendition of 'Be What You Wanna Be' from their spanking-new 'Four For The Floor' EP, they surprised a few diehards by following it up with their ancient cover of the classic 'Shack Up', though the full decade between the songs didn't

show. Other favourites like 'Wild Party' and 'Micky Way' blended seamlessly with new club raves 'Good Together' and the splendid instrumental 'Spirit Dance'.

Their recent album, a classy pop departure, got scant attention here. Only the epic 'The River' and the adaptably dancey 'Backs To The Wall' survived the acid test. The crowd responded by sweating profusely and finally being persuaded to stop staring at the stage and watch their feet move. By the end, elbows were flying and our jeans became increasingly flared by the second.

The parting shot of 'See you in Manchester' was a piper tune to lead us up the M1 to greener pastures. If ACR are calling the tune, I will follow. **Tim Nicholson**

THE CRAMPS Barrowlands, Glasgow

From 'Bop Pills' and 'Drug Train' to 'Can Your Pussy Do The Dog?' and 'Journey To The Centre Of A Girl', life with The Cramps is one of artificial and sexual stimulants and a soundtrack of adulterated rawkin' 'n' reelin'. For the best

part of 14 years frontman Lux Interior has been searching for his own particular holy grail — the ultimate kick and the perfect way to describe sex.

The live show has changed little since its 'Date With Elvis' days four years ago, much in the same way as the music has barely changed. The songs are exciting because they are simple, the band are thrilling because they seem so deranged. A topless Lux climbs to the top of the PA and commits an act that must be illegal in at least half the states in America, while guitarist Poison Ivy, festooned in sparkle and tassels, and bassist Candy Del Mar, in shiny PVC, ignore him, displaying all the emotion of blow-up dolls. It's tacky, it's ridiculous, it's the most fun you can have without Lux taking all his clothes off.

Most of 'Stay Sick' is delivered and interspersed with the likes of 'Jailhouse Rock', 'Goo Goo Muck' and 'You Got Good Taste'. The Cramps are hilarious, exciting and their audience's hairstyles threaten single-handedly to destroy the ozone layer.

"God damn that rock and roll/ the kind of stuff that don't save souls" sings Lux Interior on the new album, and that's all you need to know — The Cramps' philosophy in one sentence. **James Haliburton**

SPANDAUBALLET Manchester, Apollo

It might have been the overwhelming smell of aftershave and perfume, I don't know, but by the time I regained consciousness,

those Spandau boys had been and gone.

Ah, now I remember — there was nothing to remember. Nearly two hours worth of visual compact disc, a sound not so much clean as antiseptic. Oh, how you prayed for a bum note.

Still very much lads together, Spands were augmented by the now obligatory backing that turns every song into a bloated gesture. The designer tracksuits sported by Tone and the Kray twins (the Apollo's bouncers should have got the parts) are highly appropriate since there are more than a few ditties that need slimmer arrangements.

The first hour is very much "Here's our new album": 'Big Feeling', 'Matter Of Time', and 'Crashed Into Love', are all recognisable Gary Kemp tunes with choruses hoisted on high. I suppose that understatement doesn't really come into it when there's a mini orchestra at your disposal. Of the new stuff only 'Motivator' threatens to break the mould with its semi-funk groove. Hadders grabs a whip, but an audience threatened with frenzy, sighs in disappointment as our man decides against using it.

Delivery into their sizeable bag of hits, the boys can relax and their audience responds. 'Gold', 'Communication', 'Lifeline'; there goes another of Steve's soaraway sax solos. It's all too easy, polished and cold. 'Through The Barricades', 'True' — the people lap 'em up, so how can I knock them? Well, for a start off, never trust a band that changes their shirts for the encore. **Craig Ferguson**

THE STRANGLERS Brixton Academy, London

With a combined age to match the West Indies first test innings, The Stranglers lured me away from the unbelievable to witness the unlikely. Some 15 years after their arrival on the embryonic punk scene, the boys who have done for Persil what Clive Sinclair's done for transport are as popular as ever. Along with Siouxsie, The Stranglers represent the final tenuous grip on music's last anarchic eruption and there were plenty of people in suits and moustaches to witness their rebellious past and pretend they haven't grown up. Unfortunately, like their audience, time has mellowed Hugh and co.

Three stooges on brass transformed their guttural sound to a series of James Last pastiches and their comic choreography sat awkwardly next to The Stranglers' threatening stance, though Hugh's bizarre scene as a schoolmaster being caned by an unsuspecting girl from the crowd brought embarrassed laughs.

They obliged with a liberal smattering of hits from 'Peaches', 'Five Minutes', a cover of Sybil's 'Walk On By' (ha ha) and 'Duchess', before beginning the first of four encores with 'Golden Brown' and a reminder of the cricket score.

Jean Jacques still wields a mean bass while the others play their roles with a degree of conviction, but the spleen that riddled their early years has been replaced by contentment and conformity. Nights that have everything including 'Strange Little Girl' should be cherished, but I somehow found my thoughts turning to distant shores.

Kevin Murphy

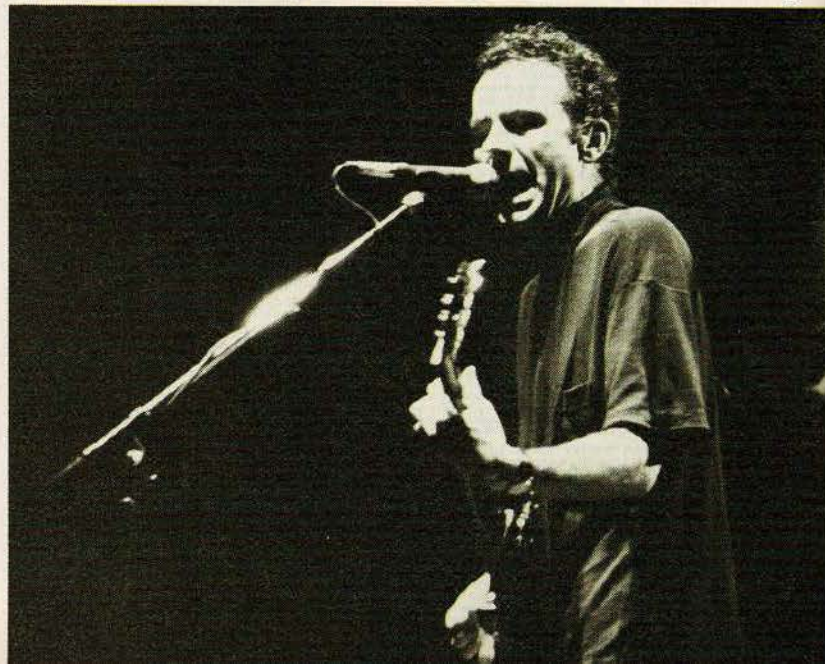
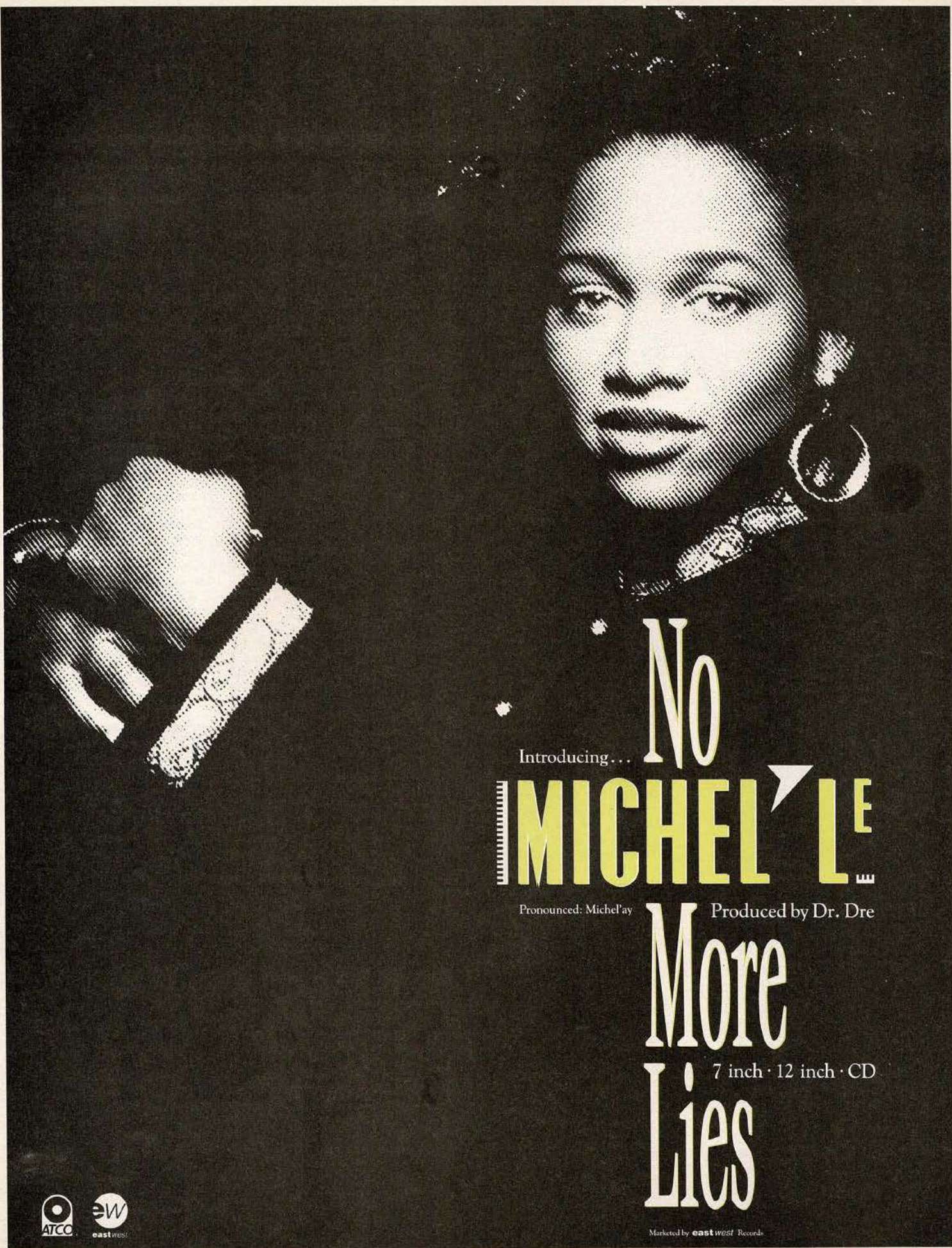


PHOTO: JAMES ARNOLD



Introducing...

No

MICHEL'LE

Pronounced: Michel'ay

Produced by Dr. Dre

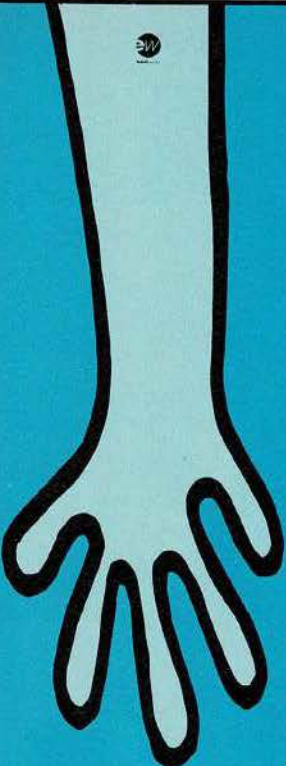
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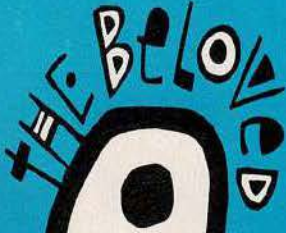


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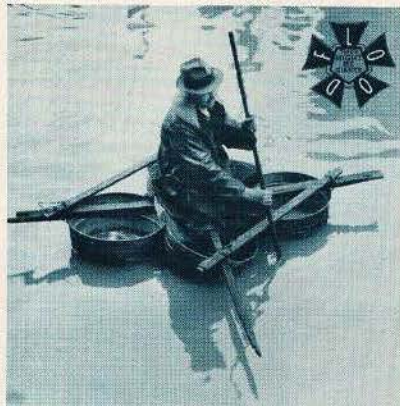
ALBUMS

EDITED BY JOHNNY DEE

THEY MIGHT BE GIANTS 'Flood'

WEA

Many works of unhinged genius have crossed the Atlantic in recent times. There's Camper Van Beethoven's 'Take The Skinheads Bowling', 'Considering A Move To Memphis' by The Colourblind James Experience and Mojo Nixon's unforgettable 'Debbie Gibson Is Pregnant (By My Two Headed Love Child)'. They Might Be Giants fit snugly into this 'wacko'



category, but have the ability to create immensely intriguing albums, while all the others flit inconsistently between madness and inspiration.

'Flood' is a 19 track album, with a collection of pick'n'mix titles like 'Istanbul (Not Constantinople)', 'Particle Man' and 'Sapphire Bullets Of Love'. The duo rely on the accordion and guitar to provide the musical backbone, supplemented by a drum machine and various percussive instruments. Hurtling between a frantic style of folk and synthesised country, the best tracks are the magnificent single 'Birdhouse In Your Soul' and 'Your Racist Friend' (worth noting as the only completely sensible song on the album).

There are many musical and lyrical puns which appear at unexpected moments, 'Dead' seems to deal with the unlikely scenario of being reincarnated as a bag of groceries, while 'Minimum Wage' is a 30 second Western theme in the mould of 'Bonanza' or 'The Virginian'.

If it's to be faulted, the album is a mite too cluttered for its own good, but the virtues of imagination and originality that these native New Yorkers display, are worthy of enthusiastic approval. They may yet capture the imagination of the nation's record buyers. ■■■■ **Iestyn George**

THE STRANGLERS '10'

EPIC

As its title suggests, this is The Stranglers' 10th studio LP, a fact that will make those of us who remember their days before Clint Inspiral Carpet hijacked Dave Greenfield's keyboard sound, feel our age. It all worked out quits in the end, though, as the Inspirals included '96 Tears' in their set long before The Stranglers hit the charts with it.

Sadly, perhaps, it's by far the spunkiest moment on this occasionally flabby collection of pop, soft rock, downright weird and more typical Stranglers' fare.

Confusingly the band's own 'Too Many Teardrops' and 'Someone Like You' come a little too close to the current hit for comfort.

'Man Of The Earth' kicks the superior side two off with a more vintage pop roll that betrays the band's cosier lyrical approach, 'Wife & Kids', 'Wicker Chair' etc. Similarly, JJ's 'Where I Live' is real rock star relaxation stuff, almost XTC-ish in execution, though a great pop song for all that.

For the weird, check out the fuzzy-headed, almost Plastic Ono Band sounding 'Out Of My Mind' and the funeral march of 'In This Place' complete with inebriated, operatic vocal apparition. On '10' The Stranglers are beginning to show their vinyl age. A great sleeve and a couple of great songs cannot hide the fact that rather than 10, this collection only merits ■■■½ **Andy Strickland**

MIDNIGHT OIL 'Blue Sky Mining'

CBS

How rare it is in this hurdy-gurdy, topsy-turvy world of pop for serious issues to get any kind of airspace. This album will no doubt further Midnight Oil's reputation as purveyors of music with a message, but even fans of dour, bald-headed Australian eco-rock may find the collection of songs here disappointing.

Like the ozone layer, 'Blue Sky Mining' is patchy and full of holes. The title track starts well and has a brisk, catchy chorus but the flames fail to take hold. By the end of the second track, 'Stars Of Warburton', there seems to be little chance of ignition. The burning beds of their last records have become damp, smouldering mattresses.

By the end of side one despair

had set in. The second side is worse. Most of the ills of the world are here on this record — war, pollution, deforestation, political ducking and weaving and all the rest. The band outline all the problems but present no solutions. These undeniably fine sentiments have been wrapped in a dense plodding mess, heavy on words but low on tunes, or any light relief at all.

I'm afraid that this is aural pollution on a grand scale — send this record for re-cycling now.

■ **Ian Middleton**

BABY FORD 'Ooo The World Of Baby Ford'

RHYTHM KING

It's 3 am, and Peter Ford is howling through the house. If he's a baby, then he's got a full nappy and a cheeky grin. But he's no dummy, behind the smile is a set of sharp milk teeth and he's got the bottle to use them.

Listen, for example, to 'A Pace Of Dreams And Magic', a suggestive little number that just oozes licentiousness. 'Children Of The Revolution' is music to break down walls to, followed by the spooky-fluty'd sounds of 'Milky Tres/Chikki Chikki Ah Ah' with its controversial chorus of "Disco me to ecstasy". E by gum indeed.

The first cheeky half is brought to a close by 'Poem For Wigan', a sad lament for the halcyon daze at the Casino. It leads into 'Wigan', a backbreaking, footstomping delivery complete with boogie woogie space piano, and there's even a machine that goes 'PING!'



What with these warm, meditative sounds, especially when listened to on a Walkman, it's like having a three bar fire wrapped round your head. The deep joy induced by the brilliant 'Beachbump' is followed by the lush tones of 'Let's Talk It Over'. Baby's covered in talc and rolling around the rug in front of the fire. Everybody say aah, aah.

'The World Is In Love', the word is love, and really, what more could one ask for? With production honours shared in the main with Mark McGuire, Peter Ford has created a Utopia that's just claimed a new victim. As Satchmo used to say: "And I think

to myself, what a wonderful world". ■■■■■ Muff Fitzgerald

BASIA **'London, Warsaw, New York'**

EPIC
Poland's leading songstress returns with this, her second solo outing since her rather pleasing debut of two years ago, the moderately successful 'Time And Tide'.

'London, Warsaw, New York', despite its boasting title, is a feeble collection of 10 positively limp songs with Hotel Lift Music printed right across its collective forehead.

Basia delivers each song with somewhat forced passion and insincerity and on taking a closer look at the lyric sheet, it's easy to see why. On the track 'Copurnicus' she croons "I'm convinced that Chopin too/ Would dig samba if he had the chance to groove." You try singing that without a smirk on your face.

She retains dignity on only two of the tracks on offer here, the recent single 'Baby You're Mine', which is pleasant in a hummable sort of way (again, try to ignore the sickly lyrics), and on Stevie Wonder's 'Until You Come Back To Me', which remains faithful to the original.

Given the right song, Basia excels and her silky voice performs wonders. With this album however, she simply doesn't get the opportunity. And, as main songwriter, the poor lass has no one to blame but herself.

Stop the lift if you would, I want to get out. ■■ Nick Duerden

INTO PARADISE **'Under The Water'**

SETANTA
Into Paradise are a Dublin four piece who have been causing something of a stir among record company A&R people recently following the release of their debut album on the independent label Setanta and a series of live shows around London.

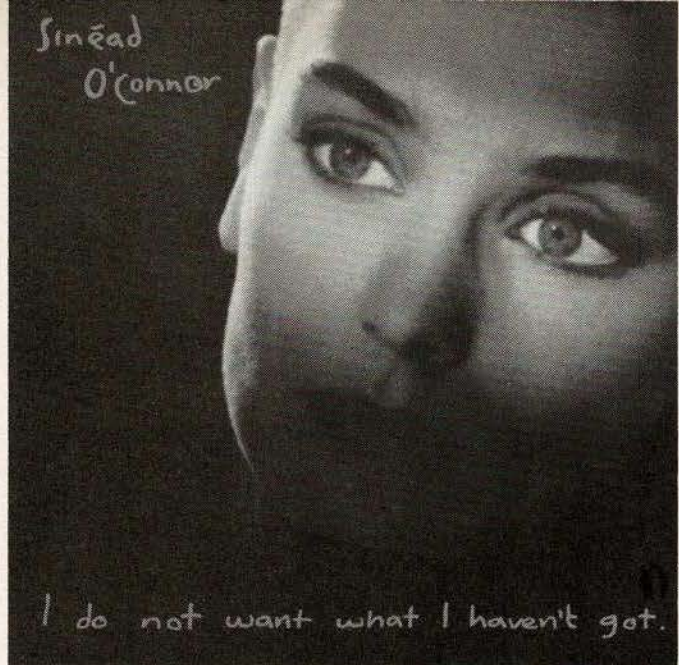
Although 'Under The Water' has already picked up the inevitable comparisons to the work of U2 and Hothouse Flowers because of convenient nationality, there is no direct musical reference that fits the bill. There are times that they sound something like Echo And The Bunnymen meets Diesel Park West, particularly on the chorus of 'Red Light', but generally their songs take shape within the tried and tested formula of contemporary pop/rock.

At its best, the album presents songs of passion which are forgivingly understated. 'The Circus Came To Town' is a high octane rock song with its heart in the right place, while the Hammond organ and slide guitar on 'Beautiful Day' complement a melody faintly reminiscent of R.E.M.

This LP may not be significantly original enough to win your heart, but there are occasional moments of true inspiration which signal that Into Paradise may have a promising future ahead of them. ■■■½
Iestyn George

JOE SMOOTH **'Rejoice'**

DJ INTERNATIONAL
Joe Smooth is most famous for The Style Council's cover of his Chicago house classic 'Promised Land'. But there is much more to him than that. This new LP is full of wonderful pop songs, great housey grooves and general good vibes. Unlike his label-mates Tyree and Fast Eddie, Smooth shuns the tedious hip house style for more variety and miles more melody. Cuts like 'I Need Love' and 'Smack Dab In The Middle' are perfect pop that wouldn't sound out of place next to Depeche and Donovan. 'One Moment In Time', with its sample love melodies, is as good an underground cut as Sueño Latino. The title track, a gospel hip hop workout, is pure dancefloor heaven. Of course, there are a few standard house cuts that sound a little dated, but overall this record should please everyone from hardcore house fanatics to pure poppers. You simply must hear it. ■■■■ Chris Coco



SINEAD O'CONNOR **'I Do Not Want What I Haven't Got'**

ENSIGN
There is a startling nakedness about this record. Probably the slowest, most spartan number one for many a year, in this landscape 'Nothing Compares 2 U' becomes insulation for arrangements that disguise nothing. Sinéad O'Connor is not afraid of displaying her weaknesses as well as her strengths. The same was the case with her first album, 'The Lion And The Cobra' — the difference is that here there aren't any songs not saved by those strengths.

Lyricaly, Sinéad cares nothing for shrouding her beliefs in mystery and ambiguity: "Margaret Thatcher on TV/Shocked by the deaths that took place in Beijing/It seems strange that she should be offended/The same orders are given by her" ('Black Boys On Mopeds'). That particular song is a gently sung, scathing attack on the England of the Nineties, a place she deems not fit for her son Jake to grow up in. Jake figures heavily in the sentiments of these songs, as do many aspects of Sinéad's past and present life. She wears her heart on her sleeve at all times.

For the most part, the music is just a thin blanket to separate Sinéad from the earth beneath her. 'Emperor's New Clothes' and 'Jump In The River' are the only moments reminiscent of the strident 'Mandinka', although the inspired mix of 'Funky Drummer' drums and Celtic folk on 'I Am Stretched On Your Grave' sets it apart from the melancholia of the remainder.

'Feel So Different', 'Three Babies' and 'You Cause As Much Sorrow' ("You cause as much sorrow dead as you did when you were alive") are touching and beautiful. And 'The Last Days Of Our Acquaintance' will surely end its days as a Nashville lament from the mouth of Tammy Wynette. But garlands must go to the title track of the album. No music, just a voice and a lot of breathing. It treads a fine line between Nico's impossibly fragile 'My Only Child' and Richard Jobson's impossibly awful 'And The Band Played Waltzing Matilda', but never loses its balance.

The remarkable restraint of this record tells that, not only does Sinéad not want what she has not got, but neither does she want what she could have had. ■■■¾ Tim Nicholson

Blue Savannah

ERASURE

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“I was ahead of the game because when I started to hear the knives sharpening for me here, I went to America to work”

TOUGH

AT THE TOP

It's nice to think some people don't change too much. Adam And The Ants dominated the charts at the kick-off of the Eighties with three number ones, a billion posters on our bedroom walls and a unique theatrical look that sent make-up sales rocketing.

These days, Antmania is just a memory, but singer Adam Ant hasn't lost the ability to make the world sit up and take notice. At 35, the plaits and pirate outfits have been replaced by a sophisticated suit but Adam still looks wonderful and he still knows that a suggestive twitch of the eyebrow can say more than a thousand words. His new single, 'Room At The Top', eclipses the past few years of dodgy records and so-so films and taps right into the creative manifesto of 'sex, subversion and style' that made Antmania the teenage rebellion of its time.

"I hope there *is* room at the top. It's optimistic, I think I had to remind myself of the job ahead and I always like to throw myself in at the deep end. The whole album, 'Manners And Physique', is more European than American, although I live in Los Angeles, and the theme is time travel which I extended into the video."

The video of 'Room At The Top' is as bizarre and attention-grabbing as any of the old Ants vids, featuring four exquisite young ladies flouncing through the 18th century, wristwatches, credit cards and all.

"It goes through four periods of history that I find exciting. It's an 18th century brain in a 21st century head, which is what I try to do as a pop singer. Once again it's about me . . . why not?"

"The 18th century, the Regency period, is something that I feel an affinity with . . . it just feels good. Before, I interpreted the imagery very literally — pirates, buccaneers, highwaymen — but over the years I've gone into it in more depth and found a whole new source of writing material to incorporate into this record. With the album cover I was able to go and see some of the finest art collections of the period and take notes. What I like about 18th century portraiture is the symbolism, so on the album cover there are the books that have influenced me, and my own dogs. It's the rakishness of it that I like."

Plans are afoot to re-release the early Ants' albums — a move Adam approves of, not for the sake of nostalgia but because he suspects some of his newer fans haven't a clue who he is.

"I worked out that they were probably a sparkle in their dad's eye when the records were out. I signed my first autograph for four little Bros fans the other day and they'd never seen me before, and I've done some children's TV shows. I think the acting's helped me relax, because I've played everything from spacemen to killers, pimps, slave-traders, art dealers, so I can go on a kids' show and I don't mind anything. If it's going to be at a jelly level then let's have fun with it."

He continues: "I always have to prove myself all over again, and I'd rather be judged for the work I do now; it's nice having been involved in pop history, but it's a worry if people don't let you grow. People talk about come-backs, but I think every single you do is a come-back. I was ahead of the game because when I started to hear the knives sharpening for me here, I went to America to work."

Why do you come under so much critical fire?

"I think it's because I'm flash! It's provocative to have someone with bravado, I know what I can do as a singer and I think ideas through. Whether it's doing 'Wogan' or 'Top Of The Pops', it should look great or it will be terrible."

"I wasn't flash as a kid, but it all came out in the punk hysteria. Most of the punks were pretty straightforward but something came over us when we were all together. It was about wearing your taboos, shoving them in people's faces. I was walking round in leather and make-up every day for three years . . . and nobody ever tried to hit me! I think where that generation went wrong was when they tried to live it off stage. The punk era was a very sexy time though, The Sex Pistols always wore great clothes, impeccable, and it was only later, when it became fashion, that it died."

The Ants' lethal combination of punk sensibilities, androgynous sexuality and determined silliness has already assured them a place in pop's history books. But what of Adam the solo artist?

"There's a film called 'Flashback' just out in America which has the line 'The Nineties are going to make the Sixties look like the Fifties.' So I've got a good feeling about the Nineties!"



In 1982 **ADAM ANT** was pop's brightest star. Several ups and downs later, the man who inspired Antmania comes crawling back with a hit single, 'Room At The Top', an LP, 'Manners And Physique', and a new look. Lisa Tilston minded her manners and watched his physique

KOOL KAT

REESE

FEATURING SLOW MELLO FLO

"YOUR MINE"

KEVIN SAUNDERSON'S TECHNO-SONIC HIP HOUSE SMASH
EXCLUSIVE REMIX BY BAD BOY BILL
PLUS ON THE 12" THE DETROIT MONSTER...

"THE HEAVENS"

MIXES BY MAY DAY - DAVID MORALES

7"-12" OUT NEXT WEEK

**BIG
LIFE**

Vince Clarke has been a ducking and a diving, a dodging and a weaving through the world of pop since the early Eighties. An enigma, with a notorious tendency to be silent and moody, Vince has been twiddling knobs, pushing buttons and playing keyboards in the shadows of chart-topping front men and women for almost a decade.

In 1981, four boys from Basildon, with lopsided haircuts and an embarrassing sense of the sartorial, formed a band called Depeche Mode, signed to the independent Mute label, and found themselves at the forefront of the futurist movement alongside Visage, Duran Duran and Spandau Ballet.

VINCE CLARKE

— THE COMPLETE



●“OK cows, waddya want to hear?”

As Erasure release their single, 'Blue Savannah', Record Mirror, in our continuing series on the major artists of the moment, looks back over the career of VINCE CLARKE, one of the most successful exponents of the pop art over the last 10 years. Words by Gary Crossing



●The Assembly:
“Vince just rang to say he’s on his way round, and he gets a bit funny if his picture’s not up”

Being chief songwriter with Depeche Mode wasn't Vince's first foray into things musical. Both he and fellow band member Andy Fletcher sang in church choirs as well as playing in The Boys Brigade together for five years. The writing had indeed been on the wall for a while.

From March to December '81, Clarke was involved with three Depeche Mode singles, including the Top 10 intruder 'Just Can't Get Enough', as well as the 'Speak And Spell' LP.

Then, just as things were going well, he decided that he was off, leaving Martin Gore to fill the song-smith vacancy.

His perplexing departure was apparently due to his disillusionment with the band's success. He declared his intention to spend six months in front of the television with his feet up, but it was not to be. Barely had he donned his fluffy slippers and downed a piping hot mug of Horlicks, when he was at it again.

In March 1982, Vince combined his songwriting talent and electronic wizardry with the stunning, emotive and bluesy vocals of one Alison 'Alf' Moyet, to form Yazoo.

With such singles as 'Only You' (remember that ridiculous Flying Pickets' version?) and 'Don't Go' romping up the charts, it was becoming apparent that this shy lad from Essex possessed a musical Midas touch.

This golden partnership lasted for two albums; the cohesive and inspirational debut 'Upstairs At Eric's' (named after Vince's long-time producer E.C Radcliffe) and 'You And Me Both', an album of extreme styles, which mirrored the duo's conflicting tastes and hinted towards their coming demise.

Sure enough, in May 1983, as the single 'Nobody's Diary' was scaling the charts, an amicable Yazoo split was announced. Radcliffe summed up the situation.

“They are both geniuses in their own right but now they have their own courses to follow.”

No sooner had Alf wandered off to forge her solo career, than Vince was gleefully rubbing his hands all the way to his beloved recording studio, another project in the offing.

The Assembly was formed in November 1983, enlisting the talents of E.C Radcliffe and ex-Undertone Feargal Sharkey. It was a fleeting affair, lasting solely for the hit single 'Never Never'. As Vince recalled, “We sent Feargal a demo tape to see what he'd think. He came over to the studio on a Monday, sang it and went home on the Tuesday — and that was it”.

There were plans for an Assembly album using various vocalists, including The The's Matt Johnson and Neil Arthur from Blancmange, but alas there were problems.

Both Vince and Eric had their hearts set upon using Daniel Miller, the owner of Mute Records, to produce the album. It was to be a long wait. In fact, eight months later, when Miller finally knocked at the studio door, the impetus had dissipated, both Clarke and Radcliffe deciding to call it a day and pursue solo projects.

A year and a half was to pass before Clarke would surface again. Apparently the time off had been unpleasant. “Last year was terrible for me,” he told Record Mirror. “It was so depressing and I didn't do anything. I wasn't consciously thinking I'd have a holiday but it turned out like that. It was just terrible.”

So in the summer of 1985, the accidental tourist returned to work on yet another transient project, this time involving Scottish singer Paul Quinn, formerly of Bourgie Bourgie.

Released in June, the single 'One Day' was written by Vince, Jamie 'Walk On The Wild Side' Morgan, and his trusty buffalo partner Cameron McVey.

Vince had his reasons for choosing Paul to do vocals. “We worked the song out with a reggae singer but he couldn't understand it. His sense of rhythm was different. It was a good sense of rhythm but it wasn't a reggae song so it sounded funny. Flood, the producer, had worked with Bourgie Bourgie so we just phoned Paul up.”

Though 'One Day' was a disappointment in chart terms, it mattered not one jot, for young Vincent was already on the look out for a new vocalist.

Enter Peterborough-born Andy Bell, audition number 43, possessing a similar vocal timbre to Alison Moyet and an occasional falsetto akin to that of Jimmy Somerville. Vince knew this was it. “What I was looking for was someone young and enthusiastic with the kind of attitude I like. Andy's pretty confident in his own ability which makes it easier for me”.

Prophetic words indeed!

STORY

●Erasure: "These jackets are my idea, I told Andy I wasn't wearing a dress for anyone"



●"And you wonder why I left Depeche!"

VINCE CLARKE DISCOGRAPHY

DEPECHE MODE

SINGLES

- 'Dreaming Of Me' (Mute 013) Number 57, April '81
- 'New Life' (Mute 014) Number 11, June '81
- 'Just Can't Get Enough' (Mute 016) Number 8, September '81

ALBUMS

- 'Speak And Spell' (Mute STUMM 5) Number 10, October '81



YAZOO

SINGLES

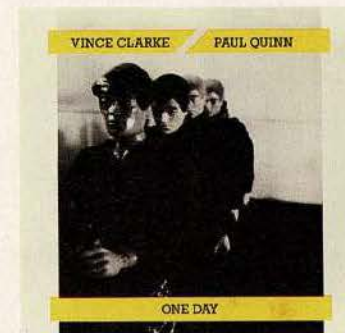
- 'Only You' (Mute 020) Number 2, April '82
- 'Don't Go' (YAZ 001) Number 3, July '82
- 'The Other Side Of Love' (YAZ 002) Number 13, November '82
- 'Nobody's Diary' (YAZ 003) Number 3, May '83

ALBUMS

- 'Upstairs At Eric's' (STUMM 7) Number 2, September '82
- 'You And Me Both' (STUMM 12) Number 1, July '83

THE ASSEMBLY

- (With Feargal Sharkey and E.C Radcliffe)
- 'Never Never' (TINY 1) Number 4, November '83



VINCE CLARKE WITH PAUL QUINN

- 'One Day' (TAG 1) Number 99, June '85

ERASURE

SINGLES

- 'Who Needs Love Like That' (MUTE 40) Number 55, October '85
- 'Heavenly Action' (MUTE 42) Number 100, November '85
- 'Oh L'Amour' (MUTE 45) Number 85, April '86
- 'Sometimes' (MUTE 51) Number 2, October '86
- 'It Doesn't Have To Be' (MUTE 56) Number 12, February '87
- 'Victim Of Love' (MUTE 61) Number 7, May '87
- 'The Circus' (MUTE 66) Number 6, October '87
- 'Ship Of Fools' (MUTE 74) Number 6, March '88
- 'Chains Of Love' (MUTE 83) Number 11, June '88
- 'A Little Respect' (MUTE 85) Number 4, October '88
- 'Crackers International EP' (MUTE 93) Number 3, December '88
- 'Drama' (MUTE 89) Number 4, September '89
- 'You Surround Me' (MUTE 99) Number 15, December '89
- 'Blue Savannah' (MUTE 109) February '90



ALBUMS

- 'Wonderland' (STUMM 25) Number 71, June '86 (On initial release)
- 'The Circus' (STUMM 35) Number 6, April '87
- '2 Ring Circus' (LSSTUMM 35) (Sales of this were combined with sales of 'The Circus' so no individual chart placing)
- 'The Innocents' (STUMM 55) Number 1, April '88 and Number 1, January '89
- 'Wild' (STUMM 75) Number 1, October '89

(Information supplied by Mute Records — thank you Stan! Additional research Robin Smith)



SEX

"At last I'm injecting a bit of lust you!"

LIZA AND VIDEOTAPE

HOORAY FOR HOLLYWOOD

Many of us can claim to have an Uncle Frank and an Uncle Sammy. Nothing particularly clever in that. The difference between you, me and Liza Minnelli is that in our cases their surnames are not Sinatra and Davies Jr (and I'm not talking about Sammy Sinatra and Frank Davies Jr, thank you very much!).

"You can't help your upbringing," bubbles Liza, the words popping out like ping pong balls from a magician's mouth. "Wherever you grow up, you invariably feel the urge to move away, find something new. Hollywood was boring, showbusiness was boring, because it was all I knew. When I went on tour with Sammy Davies and Frank Sinatra last year, it was weird. Because . . . sure, these people are the best at what they do, and to stand next to them on stage is an immense thrill. But, at the same time, these are the people who were Uncle Frank and Uncle Sammy when I was a child and had no grasp on how famous they were."

If you didn't already know (where've you been?), you have probably guessed by now; Liza Minnelli is no Hazell Dean. For a start, she is older than the average pop star, though her bulbous eyes and impish face would allow her to get away with 10 less than her 43 years. Furthermore, she has won enough awards to make up for the fact that she's never managed to beat Cilla Black into second place for that coveted TV Times

LIZA MINNELLI lives in two worlds. In one, she is a glitzy showbiz star with an apartment bursting with awards. In the other, she is a spanking-new pop star with a lucrative Pet Shop Boys association. As 'Love Pains' energises the charts, Tim Nicholson asks which is the real Liza. Pictures: Eugene Adebari

into my career. I'm not as old as people treat me sometimes"

Personality Award. Three Tonys for her stage work, two Golden Globes and an Oscar for her films, an Emmy for her TV special 'Liza With A Z', and Las Vegas Entertainer Of The Year for three consecutive years. A fireplace has not yet been built that can take such booty.

"The awards are nice. The most important was the Oscar for 'Cabaret', because it was the first and we hadn't even been sure the film would be accepted, let alone win so many awards. After that they just came thick and fast. The most exciting award for me, though, is the gold record I just got for the sales of 'Results', because it's my first and it's for something I've never done before. That's very exciting for me."

TOTO, I DON'T THINK WE'RE ON BROADWAY ANYMORE

Looking at Liza's debut pop album, 'Results', from The Pet Shop Boys' angle, their collaboration with the showbiz star seemed part and parcel of their anti-rock 'n' roll stance and camp approach to pop music. It slotted in nicely alongside Marc Almond's duet with Gene Pitney and their project with Dusty Springfield. But, if you look at it through Liza's eyes, 'Results' takes on a very different perspective.

"Although I'd been singing pop music on stage for years, I'd never recorded it. It was Gene Simmons of Kiss who persuaded me to take the plunge. I went looking,

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



F R O M P A G E 2 5

but it didn't take me long to decide, because I was such a big fan of The Pet Shop Boys. 'West End Girls' had been a big hit in America, but it was their song 'Rent' that I was really sold on — 'I love you, you pay my rent' — it's such a brilliantly simple line, but it says so much.

"What's so marvellous is that I haven't had to compromise anything. I'm a singer, and Neil and Chris write so well for singers. When I went into the studio with them I was ready to come on like a rock singer, but Neil soon put me straight about that. The album is exactly what you would expect to come from us working together. Pet Shop Boys music and my theatrical voice. It worked so well."

'Results' spawned a monster hit in the form of 'Losing My Mind', the perfect combination of Liza's Broadway bellow and the Petties' perfect plastic. 'Don't Drop Bombs' bombed, but 'Love Pains', a serious slice of Hi-NRG, is bringing Liza to a whole new audience of Saturday morning teen fans. Living in a twilight world where she can flit from 'Going Live' to 'Aspel & Co', Neil and Chris to Frank and Sammy, isn't it causing a bad bout of schizophrenia?

"No, no. I see it as all part of a whole. It's all singing and I'm a singer. There really is no difference. People are always fascinated by Neil going to dinner with me and Frank Sinatra as if they're from two different worlds. They got on fine. They are both great artists and they understand each other."

TENNANT'S EXTRA

Liza's association with Neil Tennant has blossomed into a beautiful friendship and the two are constantly seen together when she is in London.

"Neil and Chris have become great friends. In fact they're taking me to the theatre tonight. I don't know what I'm going to see, they're surprising me. The other

night we went to Wizard Of Oz . . . no, Land Of Oz, that's it . . . the club at Heaven. We had a marvellous time. It's great going out during the day with Neil as well, because he doesn't get recognised. All I do is slip on a baseball hat and nobody comes near us."

It has to be said that although Liza's is one of the world's most famous faces, in the flesh she is very unassuming. Dressed in a baggy blue shirt, black leggings, a neat pair of black velvet Chanel slip-ons and wearing no make-up, she looks remarkably young and very fit. It is hard for her to hide her enthusiasm for her new pop life.

"When I was a little girl I really wanted to be an ice-skater. It seemed like flying to me, it was really cool. It seemed really special. But there is so much hard work and dedication that has to go into something like that, I don't think I could have spared the effort required. This is the first time since then that I have felt so excited about something. Also, it's the first time anyone has allowed me to be my age. All my life I've been the talented little girl who could sing all the Broadway songs before she could walk, so all along I've been old before my time. At last I'm injecting a bit of lost youth into my career. I'm not as old as people treat me sometimes."

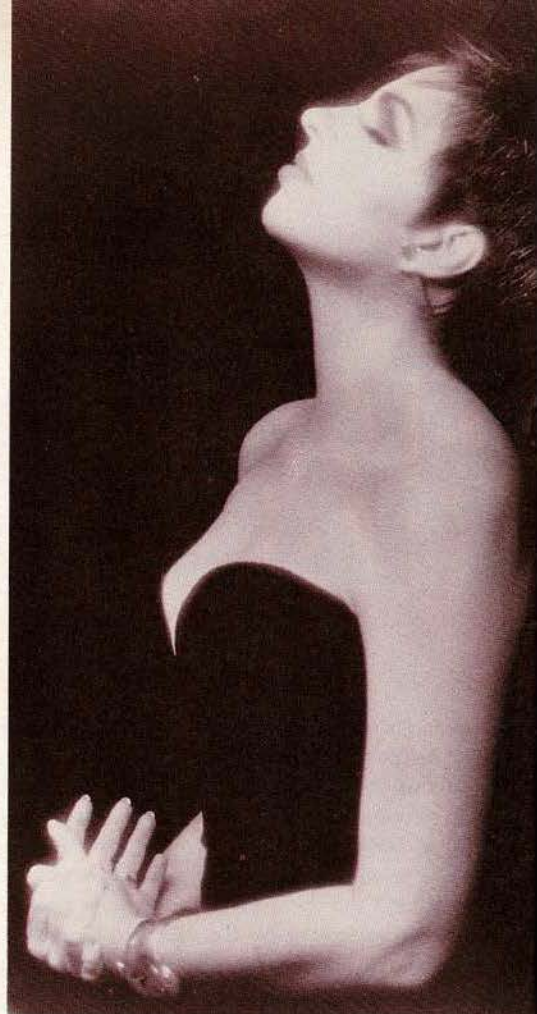
Proof of that came in the video for 'Losing My Mind', which featured a large amount of naked Minnelli flesh.

"Making the videos for the songs is something very new for me as well. It's really exciting. For the 'Losing My Mind' video I wanted the song to be interpreted in quite a sinister way. A kind of three minute 'Blue Velvet', with lots of sex and mystery. I'm going to be doing a show next year using the songs from 'Results' and we want to make it quite theatrical."

Is 'Results' going to be a one-off?

"I hope not. I'd love to make another pop album and, of course I'd want it to be with Neil and Chris."

Naturally.



"People are always fascinated by Neil (Tennant) going to dinner with me and Frank Sinatra as if they're from two different worlds. They got on fine"

**SEX
LIZA AND
VIDEOTAPE**



B

uffalo girls go round the outside, round the outside. But a Buffalo boy goes for it from the inside. To a lot of people, Jamie J Morgan will be a new name on the pop scene. For a long time his best work was seen but not heard.

Jamie was one of the trend-setting photographers with the equally trendsetting fashion collective, Buffalo, whose original approach to magazine fashion spreads means that Levi's and MA-1 flying jackets will never be worn in quite the same way again.

Having just flown into the charts with his own rendition of the Lou Reed classic 'Walk On The Wild Side', Jamie stands in front of the camera and not behind it these days. So just how long has he been harbouring these desires to be a singer?

"I've always done it, but I've never really thought of it as a career until a few years back. It was more of a hobby. When I used to do my photography I had a studio in the basement and I used to play around and make demos. But I never had aspirations to become a pop star. Basically it was Cameron who got me into it. We were working together, he was going out for deals and it just became a natural process."

Cameron is Cameron McVey, ex-photographer, Neneh Cherry's partner and manager, and proud father of kicking baby daughter, Tyson. A deal was struck and Morgan McVey signed to CBS with a hefty six-figure advance. They were looking good, but it all went horribly wrong.

"Too much of it revolved around the business aspect, we didn't get enough time to work on our own music. We were doing our own stuff and they weren't happy with any of the songs we suggested as singles, so they put us in the studio with Stock, Aitken and Waterman for 'Looking Good Diving'.

"We didn't know their attitude towards recording artists. Basically they didn't let us in the studio. So, as a response to that, Cameron had the idea of doing our own B-side, that's when we did 'Buffalo Stance'. We got Neneh to do the rap and that's how that came along. The song was actually about the attitude behind Buffalo."

Unceremoniously drop-kicked off the label following the single's failure, Cameron went off to work with Neneh, and Jamie persevered with his own material. It's paid off handsomely as he recently acquired the distinction of being the first white artist to sign to Jimmy Jam and Terry Lewis'

Tabu label.

"My manager, Adam Kidron, was out there on some business or other and he played the guys from Tabu and CBS my demos. They were interested enough to get me to come and meet them. They're never in the same office at the same time to actually agree on signing anybody, so he said I had to be there tomorrow or we might miss them. He was in Minneapolis and I was in London. I got the seven o'clock flight and I was up all night."

But even that didn't stop him performing an impromptu set for the men with the suits and the cheque books. "I didn't really have my demos finished, all I had were beats on cassette, so I had to play them the beats and sing them all the songs."

Having signed the deal, Jamie wanted Jam & Lewis to run their fingers over his mixing desk, but they wanted him just the way he was. "They wanted what I had, which was an English sound that came from me. They didn't want me to sound like Alexander O'Neal, so I started working with the people who did the album and I guess I was lucky in that they were right on it at the time."

Those people included Nellee Hooper from Soul II Soul, Sean Oliver from Rip Rig And Panic, Tim Simenon, and an old friend of Jamie's, Richard Mazda. Soul II Soul were also old friends, Jamie having shot the photos for the cover of 'Club Classics Volume One'.

The single has been censored for radio play because of its rather naughty lines, especially the one about giving head. But in their attempts to guard the nation's morals it seems the censors have made the song even ruder than before!

"It's been edited for the radio. It's not 'Even when she was giving head', it's 'Even when she was being given head', which is even more dirty. It's not especially teen material is it? A few people wouldn't play the video because of 'Shaved her legs and then he was a she'. They thought that was a bit close to the bone, but what can you say? It's still upsetting people.

"I'm not totally happy with the album." (*'Shotgun'*.) "I did it, it's done and it's got some great moments on it. But you're never totally happy. If you're satisfied, you've had it, you know. Even with my photography I'm always struggling to get it better. I'm never satisfied with what I've done, otherwise you just sit on your laurels and never progress."

Swapping his camera for a microphone, fashion photographer Jamie J Morgan is charging up the charts with 'Walk On The Wild Side'. Muff Fitzgerald gets the picture

wild boy

PRIDE ^{OF}



Are WET WET WET another sell-out pop band, or are they really serious and caring people? Catriona O'Shaughnessy popped up to the jewel of the Clyde to find out

THE CLYDE

It's great to

have success.

You can go

and do all

these things,

see these

countries, but

the most

important

thing for us

is to come

back here.

You can be

a lot richer

staying here

than you can

be travelling

the world

In the middle of their European tour, Wet Wet Wet have managed to wangle three or four days at home in their beloved Glasgow. The lads gather at a table in the poolside restaurant of the Holiday Inn, and although they don't advertise the fact they are famous pop stars, they somehow dominate the hotel, looking out of place amongst the grey-suited business people.

After a brief "Hello", guitarist Graeme Clark and keyboard player Neil Mitchell are shunted off to do some regional phone interviews. Drummer Tom Cunningham and singer Marti Pellow are waiting in room 219, eager to answer whatever questions are thrown at them as quickly as possible so they can get back to Clydebank and see their mates, their girlfriends and their families.

Wet Wet Wet's first recorded album, 'The Memphis Sessions', was originally rejected by their record company Phonogram, in favour of something more commercial. The result was the rather ambiguously titled 'Popped In Souled Out'. Perhaps because it was not the album they initially wanted to release, Wet Wet Wet included the following legend on the inner sleeve: *'We are first and foremost a soul band — not only in influence and direction; but more importantly in attitude and ambition. We feel the need to get as much of ourselves onto every piece of vinyl. A little piece of our hearts.'*

The early singles, 'Wishing I Was Lucky' and 'Sweet Little Mystery', hit the Top 10 and established the band, and Marti in particular, as favourites with teenage girls. Subsequent singles and their second album 'Holding Back The River', released late last year, were less poppy. But still many people are more likely to class Wet Wet Wet with the SAW teeny product bands than with even a white soul band like Simply Red. With an r&b single, 'Hold Back The River', about to be unleashed, mention of teeny pop and SAW makes Marti a wee bit angry.

"What makes us so different is that we produced our own album," he argues. "We write our own music, we direct our own videos, and have our own f***ing record company."

"When we started we were considered to be the new teeny pop band," adds Tom. "But slowly we've crossed over and we can manage to appeal to a lot more than just the kids."

So do they mind being stuck between pop and soul?

Marti: "It's the best world to have both audiences. Let's just face it, I bet you f***ing Mick Hucknall would give his right arm for it."

After spending years on the dole, struggling to make something of their band, Wet Wet Wet feel

passionately about their music.

Tom: "I think you've got to be passionate about it because this business is full of so much rubbish. But we're passionate about other things as well, like Glasgow, Cultural City 1990."

While some bands appear rootless, Glasgow is at the very heart of Wet Wet Wet. Its people give life to most of their songs. Do Marti and Tom think the prestige of being European City Of Culture 1990 will revitalise Glasgow and bring the pride back to the Clyde?

Marti: "In an ideal world I hope it does something for the community, if it only brings work and makes people just a little bit more aware of what Glasgow's about, oye."

"But if you want to see Cab Calloway, for instance, in some small bar, then you can find him quite easily playing in Sauchiehall Street, because we have our own jazz festival now. The arts are coming to Glasgow because there's a hunger and a passion within the people, an anger, a striving, because they do want to make some money, they do want to put things back into the community, once proud for its shipbuilding. What is it proud for at the moment?"

If you needed proof that Wet Wet Wet really do care about Glasgow, and their fellow Glaswegians, you only have to look to the free concert they staged last year on Glasgow Green for 75,000 fans. This gave the City Of Culture celebrations a good start, and also helped Childline, the charity which had already benefitted to the tune of £1/2 million from the sales of their only number one hit, 'With A Little Help From My Friends'.

Wet Wet Wet have had to struggle to remain the same people, with the same friends, living in Glasgow, rather than moving to London. They keep their musical independence by having their own record company, the Precious Organisation, and simply having a licensing deal with Phonogram. But being famous does bring privileges not shared by their friends, as well as commitments which keep them away from home.

While their first single, 'Wishing I Was Lucky', was about a hunger for success, two songs in particular on the new album look at the downside. 'I Wish' is about wishing they could find time for the people and places they love, and 'Can't Stand The Night' explores the pros and cons of moving from the second floor to the penthouse suite, and trying to justify it.

Marti: "For instance, you're making x amount of money, and your dad's out doing a 40-hour week for some f***ing building contractor, and he's making 150 quid. You've got to come to

grips with that. You're sittin' in your bed at night thinking 'Man, what's happening to me here?'"

Many songs are about their own experiences, but others are inspired by Glasgow life. Like other unemployment blackspots, Glasgow has a reputation for alcoholism, and the new single 'Hold Back The River' is about that socially-accepted drug.

Marti: "There's a wee pub called the Saracen's Head, the Sorry Head, or the Sorry Head. It's outside The Barrowlands gig. There's a drink in there called the White Tornado, which is like a cheap, nasty sherry. One day me and Graeme were in there havin' a few bevies and we were talking to this guy. He was saying he used to go into The Barrowlands when it was a dance hall. He used to be a ballroom dancer in the Fifties, and he's an alcoholic now. He was telling us about alcoholism and then he just lifted up the White Tornado, turned to me, said 'There's no holding back this river,' and threw it back. I thought 'Nice line man, I'll have that'. That's what the song's about, being blitzed and losing your youth to alcoholism and how much he regretted it. That inspired me to write the song. He's an old-time dancer, and as the lyric says, old-time dancers shouldn't die that way."

In person, Wet Wet Wet are strongly political. Marti repeatedly states his determination not to pay the poll tax. But many of their songs come across as love songs, with only an obliquely political message. Why don't they use their music to express their forthright views?

Marti: "Let's leave that to the Peter Gabriels and Stings of the world, who do it very well. There are innuendos within our lyrics which are very subtle, because we always think a whisper travels more than a scream will ever do."

Wet Wet Wet do lark about and seem to enjoy being pop stars. But their seriousness about the things they care about is persuasive. They believe in their music and they aren't afraid of saying so. Marti believes in it when he says, "We're a bloody good band who have great songs and a great singer." And there's only a little bravado in his voice when he says of their cover of 'Maggie May', "Rod Stewart treated her like a fat slag, Wet Wet Wet treated her like a lady".

And just in case anyone still thinks Wet Wet Wet are a throwaway pop band, Marti slams the message home.

"There's millions of albums to come out of this band. I want this band to go on to do great things. I want to be a rock dinosaur. I want to be a f***ing Elton John."

THIS WEEK

NEWS PLUS
BY IESTYN GEORGE

LENNON TRIBUTE

In honour of John Lennon's influential contribution to contemporary music, a concert is being held in Liverpool on May 5. Deacon Blue, Kylie Minogue, Cyndi Lauper, Lou Reed, Terence Trent D'Arby, Roberta Flack and Wet Wet Wet are among those due to play, each performing a cover-version of one of Lennon's songs. The event will take place on the banks of the river Mersey at a specially prepared site near Pier Head and a capacity audience of 45,000 is expected, with tickets priced at £25 each. All proceeds will go to the Spirit Foundation, an environmental project founded by John and Yoko in 1978. The concert will be screened live by ITV. For ticket details see page 46.



JOHN LENNON

RIOTS IN ROMFORD?

Lonnie Gordon, recent Top 10 artist with 'Happenin' All Over Again', has been at the centre of a curious controversy involving the Academy teenage nightclub in Romford. She was booked for a three-and-a-half minute personal appearance at the disco on February 9, but pulled out at short notice in favour of appearing on a television programme. The incensed organisers at the Academy responded by leading a march to the local branch of the HMV record shop, with hundreds of protesters carrying placards saying 'Don't buy Lonnie Gordon records'. Three arrests were made, but no one was charged. Although Gordon's management offered to arrange an alternative 20 minute appearance at a later date, the club has allegedly demanded £3,500 compensation, a free performance by the singer and another recognised PWL act.

Gordon has said that she will now appear at Hollywood's nightclub in Romford on Saturday March 10, to satisfy any disappointed fans. The concert will be free and open to under 18s.



LONNIE GORDON



PRINCE

PRINCE CANCELLATIONS?

Although dubious rumours about Prince come flooding into the news desk every day, interesting whispers have been heard in the corridors of power that the majestic one may decide to cancel his series of British dates arranged for June and July. He is currently working feverishly on the soundtrack to Oliver Stone's new film about the life and times of Jim Morrison (dearly-departed singer with The Doors) and it is thought that his studio work may clash with his visit to these shores. Record Mirror will keep you in touch with this story as it develops.

SAW HONOURED AT AWARDS

Following the drama of the Brits which ignored the contribution of Stock Aitken Waterman's PWL label, the lovable trio gained sweet revenge at last week's Music Week Awards held at the Grosvenor House Hotel in London.

The industry-based magazine collected votes from retailers, record company employers and programme makers. Winners included Jason Donovan for his debut album 'Ten Good Reasons' while Pete, Mike and Matt were voted best producers of singles and albums and PWL won the award for Britain's top recording studio. Elsewhere, dance music virtually swept the board: Black Box's 'Ride On Time' was the victor in the singles category, '3 Feet High And Rising' by De La Soul was voted top independent album and A Guy Called Gerald's 'Voodoo Ray' won the independent single award.

Host Jonathan Ross inadvertently let slip that, following months of speculation, he will shortly be joining Radio 1 as their newest DJ.

STONE ROSES RAVE ON

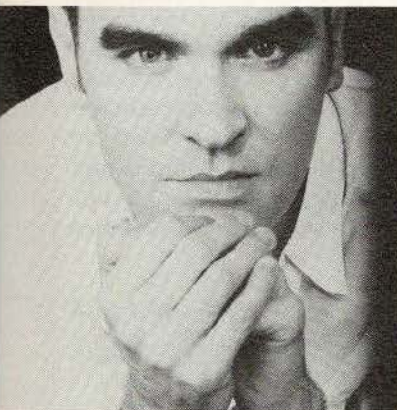
Current chartstormers The Stone Roses have confirmed that their next live performance will take place at Spike Island near Widnes on May 27. Tickets for the all-day rave, which will attract up to 30,000 people, will go on sale before the end of the month. Meanwhile, the band follow up the success of 'Elephant Stone' and 'Made Of Stone' with a single called 'One Love' which will be released in mid-April. An attempted injunction by The Roses' record company, Silvertone, to stop the group's former label from using a video of 'Sally Cinnamon', has failed in the High Court. Revolver FM intend to capitalise on the recent interest in the band's back catalogue of released material.

THE STONE ROSES



MORRISSEY SINGLE

News has filtered through that Morrissey will be releasing his long-awaited single, 'November Spawned A Monster', towards the end of



March. It was originally set to come out late last year, but was delayed due to uncertainty about the projected release of his second album 'Bona Drag'. It now seems unlikely that the LP will ever see the light of day because Morrissey is reported to be unhappy about his collaboration with producer Clive Langer. A follow-up single entitled 'Piccadilly Palare' has been mentioned, although a spokesperson for the songsmith stated that there were no definite plans for any release after 'November Spawned A Monster'.

National newspaper stories that Bros are on the verge of splitting up have been strenuously denied. Reports that Matt is about to leave his brother to go solo are "a load of crap", according to a spokesperson for Bros' record company CBS. They added that Bros would be recording a new album and will be touring later this year.

R E L E A S E S

The Beloved follow up the success of 'Hello' with their single 'Your Love Takes Me Higher' on March 12. It's taken from their debut album 'Happiness', and the B-side features a previously unreleased song 'Pablo'.

The Cowboy Junkies release their album 'The Caution Horses' on March 12. Tracks include 'Tuesday Morning', 'Where Are You Tonight', and 'Escape Is So Easy'.

Birdland follow up 'Sleep With Me' with 'Shoot You Down' on April 2. The band will also be playing Brixton Academy on March 31 supported by Silverfish and Cud.

Cherelle releases a remix of her 1985 hit 'Saturday Love' this week. It's been remixed by DJs Olimax and DJ Shapps and features sampled cuts from Spandau Ballet and Pigbag. 'Saturday Love' originally reached number six in December 1985 and featured Alexander O'Neal on guest vocals.

Michael Bolton, who's been doing very well with his single 'How Am I Supposed To Live Without You', re-releases his album 'Soul Provider' this week. Tracks include 'Georgia On My Mind' and 'It's Only My Heart'.

Luther Vandross, the rather chubby king of soul, releases his new single 'Treat You Right' on March 12. It's taken from Luthie's album 'Any Love' and the B-side features 'I Know You Want To'.

Quincy Jones follows up 'I'll Be Good To You' with 'The Secret Garden' on March 12. Guest artists include Al B Sure, James Ingram, El DeBarge and Barry White.



The Jungle Brothers, who will be playing the London Town & Country Club on March 16, release their single 'What U Waitin' 4?' on March 12. Taken from the Brothers' album 'Done By The Forces Of Nature', it's been remixed by CJ Mackintosh.

808 State follow up last year's Top 10 smash hit 'Pacific State' with 'Cobra Bora' out on March 12. It will be available as a three track 12-inch single only and the other featured tracks are 'Ancodia (Taters Deep Nit Funky Beat Mix)' and a new track 'Cubik'.

Michelle Shocked releases her single '(Don't You Mess Around With) My Little Sister' on March 12. It's taken from her album 'Captain Swing' and the B-side features 'Russian Roulette'.

Rebel MC is back with his single 'Better World', out on March 19. Produced by the Rebel himself it's taken from his forthcoming solo album 'Rebel Music'.

Richard Marx, whose album 'Repeat Offender' has just turned triple platinum in America, releases his single 'Too Late To Say Goodbye' on March 12. The 12-inch features a live version of 'Endless Summer Nights' recorded on tour in Australia.

Compiled by Robin Smith

©REBEL MC



©MICHELLE SHOCKED



QUEEN LATIFAH THE NEW SCHOOL MIXES
RE-EDUCATED BY CJ MACKINTOSH + JONN WADDELL
+ DE LA SOUL

OUT MARCH 12th 7" (GEE 26) 12" (GEE 25)
GEE STREET + CD (GEE 5026)

"MAMA GAVE BIRTH TO THE SOUL CHILDREN"

FILM

'BORN ON THE FOURTH OF JULY'

Playing a man in a wheelchair means Tom Cruise is going to walk the Oscars. But why? Sure enough, a great deal of effort went into the role, but the harrowing true story is still far too heroic and schmaltzy for the film to really matter. Ron Kovic's account of his youthful zeal for the Vietnam war, the appalling events therein, and his subsequent disillusionment with the country's disowning of the war's veterans is powerful stuff. But it's a story that has been dramatised many times before, treating his disability as little more than a side-effect of the war.

'TROP BELLE POUR TOI'

'Jean De Florette' star Gérard Depardieu is the central character in this inverted love triangle tale. In an unusual twist, Gerard is married to a beautiful woman, has a beautiful family and a beautiful job. He risks it all when he falls in love with an older, plainer, plumper secretary. A fact that doesn't meet with the approval of his wife, or their circle of toffee-nosed, gossipy friends. Best of all is the vision of his statuesque wife grappling with the concept of being dumped for a 'less attractive' rival. A well acted passion play that will have you frowning.

WEDNESDAY 7 MARCH

Def II

BBC2 6.50pm

Simple Minds take time off from their 'Street Fighting Years' tour, to offer enlightening tips on politics, music and anything else that comes to mind.

Rapido

BBC2 7.40pm

Mark Knopfler, having appeared on every other music show over the past few weeks, now pops up here, still talking about his Notting Hillbillies, as well as his past work with Dylan, Rea, Turner and anyone else who knows him.

The Late Show

BBC2 11.15PM

Highlights of the live music the show has broadcast recently. With Sinead O'Connor, Pixies, PiL and more.

THURSDAY 8 MARCH

The Comic Strip Presents . . .

BBC2 9pm

Last in a very wonderful series. This week's all-star cast includes Kate Bush as a blushing bride.

Film: Sammy And Rosie Get Laid

C4 9.30pm

Much-acclaimed British film, with Fine Young Roland popping up here and there.

FRIDAY 9 MARCH

Cheers

TELEVISION

C4 9pm

The funniest show on TV without a doubt.

A Bit Of Fry And Laurie

BBC2 9pm

Back at last, the duo who made building societies what they are today.

Film: High Noon

BBC2 11.20pm

Gary Cooper stars in one of the best Westerns ever made. A real classic.

SATURDAY 10 MARCH

Going Live

BBC1 9am

Phillip Schofield and Sarah Greene bubble while Big Fun pop, and we switch off.

The Oprah Winfrey Show

C4 11pm

An all-male audience reveal what they really want from women — and then Oprah brings in the women to have their say. Compulsive viewing to say the least.

SUNDAY 11 MARCH

Film: Over The Edge

C4 10pm

Teenage rebellion set in an upwardly-mobile community in California, centered around three highly-strung 14-year-olds. Featuring a very young Matt Dillon in his screen debut.

MONDAY 12 MARCH

Snub

BBC2 6.30pm

With the Inspiral Carpets, Cabaret Voltaire and The Soup Dragons

TUESDAY 13 MARCH

Rock Steady

C4 10.30

A bit of Mexican guitar with Carlos Santana, a little folk with Michelle Shocked, and a lot of pomp with The Mission.

RADIO

FRIDAY

Singled Out

Radio 1 6pm

All the week's new releases discussed in depth by Robert Plant and Neneh Cherry's sister Titiyo. But whose turn is it to go for a wizz?

SATURDAY

Radio 1 7am

The Bruno And Liz Breakfast Show

Get up and glow with everybody's favourite radio couple.

SUNDAY

Radio 1 3.30pm

Phillip Schofield — Going Live On Radio 1

Pip this week spends his afternoon in the company of George Michael pretender Christian James of Halo fame.

BABY FORD

"OOO" THE WORLD OF

LP CD CASSETTE OUT ON 5TH MARCH 90

VISION ON

TV, VIDEO, FILM
EDITED BY TIM NICHOLSON

TELEVISION

A mutant cell from that long-dead television monster 'Network 7' has remained dormant in editor/producer Eric Harwood's head. Now it has been jolted back to life by the dearth of entertaining television, replicated itself and silently infiltrated Friday evening Channel 4 as a half-hour programme.

The cell was a 10-minute segment from the second series of 'N7' called 'True Or False'. One week a short film was shown, with a strange or shocking subject, and viewers were left until the next week to agonise over whether the amazing tale was fact, or a product of the programme makers' vivid imaginations.

Now 'True Or False' (C4, Friday, 6pm), features two such films, shot in black and white by young directors and introduced by actor/writer, Steven Berkoff. For added interest, there's also a short discussion between three invited guests on what they think.

Berkoff wanders the empty halls of a deserted house in the guise of a ghoulish master of ceremonies. With a downbeat, evil sort of glee, he welcomes you to his House Of Truth and asks, "Shall we go then through the corridors of confusion?".

The first, surprisingly gripping programme began with 'Headhunters', the story of a group of city toffs who get their kicks from paying someone £500 to be their quarry for a weekend. While they quaff champers,

the lucky "boy", Gary an unemployed builder from Swansea, spends the night in the woods "to engender aggression". The next day they practise their leadership skills by attempting to gun him down with paint, before he can make it back to the house. They have the help of a helicopter and jeeps, but in the extremely unlikely event of "the boy" triumphing, he chooses one of their Porsches, BMWs or Ferraris as his trophy.

A slightly unlikely tale, but one which had Johnathon Ross, Marie Helvin and Andy Murphy (apparently a member of the public), puzzling. Yet another twist is that we don't even know if his guests are who they say they are. This week, we've got Kylie to look forward to, but is it really Kylie?

This Friday promises speculation over whether an 11-year-old boy really has an uncanny knowledge of antiques, and whether three women really all married one man at once, and then formed a country and western band.

If you're intrigued, but can't keep a date with Berkoff at six, don't despair because the makers are pushing for a repeat at a much more ungodly hour.

With stories like the backgammon player followed for two years by the FBI for borrowing a KGB agent's pen, and guests including Patsy Kensit and Barry Grant from 'Brookside', can you afford to miss it? It may have come along without much fuss, but it will soon be the talk of the pub. You'd better watch out, Berkoff's about. **Catrina O'Shaughnessy**

MOORE ON TELEVISION



Once upon a time there was a peculiar young television channel that used to show a lot of foreign films with naked men swearing, and gaelic football. A lot of people thought this was very bad and they wrote letters to newspapers. In the end, the people who were in charge thought maybe enough was enough and that they had better start being the same as all the other

channels.

'Rock Steady' (C4, Tuesday) is depressing evidence that the kindly old hippies who used to run C4 are obviously being forced out by, er, unkindly old hippies. Shamelessly appealing to "album-oriented rock fans" (that's "sales reps who think Phil Collins is good snogging music" to the rest of us), it at least proves that no matter how hard we try to blot it out, the year 1975 actually did happen. These are people who might not actually call Eric Clapton "God" themselves, but at least understand why some people apparently do. Also, there's Nicky Horne. "Nicky Horne takes a sideways look at the rock scene," it says in the TV Times. The thought of Nicky Horne taking a sideways look at anything other than an inescapably approaching mallet is a truly awful prospect. I still can't watch the American Football without expecting his bearded grin to appear. He has an intensely irritating habit of clasping his hands together and occasionally turning the thumbs skyward, a la Barry Norman, to add emphasis to a point which he feels is particularly sideways. And he says 'huh'. "Pretty interesting, huh?" he smarms after a clip of Belinda Carlisle singing with The Smithereens. They really ought to scrap the title and change it to 'Huh'.

Similarly 'The Crystal Maze' (C4, Thursday), would be better off called 'Wooo Yeah Go For It' if the contestants had their way. Despite host Richard O'Brien's daunting appearance, persistent abuse ("Oh God you're so slow") and abrasive sarcasm ("Yes, I suppose that nine volt battery does look quite a lot like a key"), that chirpy eagerness just won't go away. And it's catching. "Go for it," urged Richard near the end, before coughing in shame and dropping his eyes to the floor as he realised what he had done. I bet Nicky Horne says it constantly. **TSP Moore**

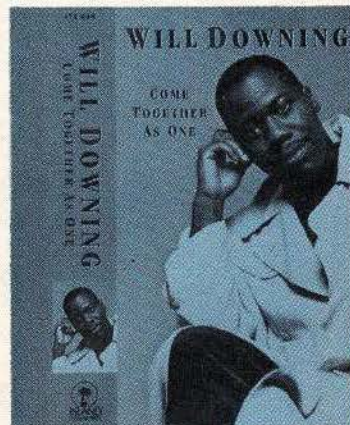
WIN!

WILL DOWNING 'Come Together As One'

ISLAND VISUAL ARTS

Rising from a jobbing session singer for artists like Billy Ocean and Rose Royce to a critically acclaimed run-in with Arthur Baker and his Criminal Element, Will Downing is now a successful solo artist with a best-selling album behind him and a forthcoming UK tour. His top 20 single, 'A Love Supreme', was followed by the duet with Mica Paris, 'Where Is The Love', and both songs are featured on this six-track compilation of the work of Canada's finest soul export, along with behind the scenes interviews and rehearsal footage.

You could be the proud owner of one of 10 copies of 'Come Together As One' we've got to give away in a competition. All you have to do is answer the following question. The first 10 correct entries pulled out of the Vision On Roger Rabbit hat will



win.

Who recorded the original hit version of 'Where Is The Love'?

Answers on a postcard to **Record Mirror** Will Downing Competition, Punch Publications Ltd, London SE99 7YJ by closing date, March 26 1990.

WILL DOWNING

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DANCE

EDITED BY TIM JEFFERY

'Devotion' is out now on 10 Records

DEVOTED TO YOU



Probably the best thing to happen to Nottingham since the arrival of Brian Clough, though not quite as outspoken, **Kicking Back** could soon become as much of a household name. Signed to the Derby-based Submission label, their first release, 'Keep On Trying', stirred up so much interest that 10 Records stepped in to license a further single and album.

Their current outing, 'Devotion', came about when singer Patcee Francis was musing around with her Atari 1040 one day and decided to revamp an old song and get her brother Taxman, who's well-known at reggae dancehalls all over the country, to do a bit of toasting over the top. Unfortunately, toasting is a trifle

passé in reggae circles these days, so Patcee had to turn on all her sisterly charm to bring him round to the idea.

"He kept saying 'I've got my reputation to think about you know,'" says Patcee. "But eventually he agreed. I spoke to him the other day and he's come round and really likes it now."

Which is just as well, otherwise 'Devotion', which finds her honeyed tones contrasting nicely with Taxman's cinnamon toasting, might never have seen the light of day and the world would certainly have been a duller place. **Muff Fitzgerald**

ROB 'N' RAZ
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LEILA K
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MC Writing Intelligent Lyrics Does Simply Kill Ignorance, is a bit of a mouthful, so we'll just stick to **MC Wildski**. You'll probably remember his staccato bursts that gave fire to Norman Cook's 'Blame It On The Bassline' last year. Since then, a club tour of New York and a sojourn in the studio with gifted producer Paul Dakeyne has kept him busy. The fruit of their labour, 'Warrior', has just hit the streets and it looks like it's going to hit pay dirt as well. Canily combining The Jackson Sisters' 'I Believe In Miracles' with the 'I'm talking to you' line from Tears For Fears' 'Shout', it provides a solid bed-rock for Wildski's rat-a-tat-rap.

Comparisons with Silver Bullet are perhaps inevitable, but that doesn't worry

Wildski: "I'm flattered to be compared to Silver Bullet, people like him and the Rebel MC have opened the doors for British rap."

A firm believer in rapping with the accent you were born with, he considers British rap to have come of age. "British rap has gone from being a baby to a grown up. It's taking itself seriously. People say if you're in the charts, you're selling out, but that's rubbish. They're selling records but they don't water it down." **Muff Fitzgerald**

BORN TO BE WILD



THE TASTE OF PARADISE

We've all had those moments out on the floor — the first time you hear a special tune. It's hard to explain, but sometimes those first few bars herald the overture to an event.

'2 Much' by **Paradise 10** is one such record. Paradise 10 consist of enigmatic keyboard technician BC Beal and DJ Less.Stress. With the benefit of their collective experience — BC's studio work, first with the sound system Armoury '89, then together playing at some of London's underground happenings like The Promised Land and Love — they've produced a track that is as instant as it is awesome.

Believing spontaneity to be as important as striking the right chord, it's a clever collage, especially the intro. "That was the idea," says BC, "to stop the whole dance. Like shut up and listen to us. Even though it stops, it builds up the feeling that something good is about to happen."

For the price of 12 Bounty bars, you can have this little piece of Paradise on earth. Let us go forth and search. **Muff Fitzgerald**

'2 Much' is out on WAU Mr Modo on March 12

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AFTER THE RAIN THE REMIXES
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COOL CUTS

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|----------|---|--------------------|
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| 2 (NEW) | THIS IS HOW IT FEELS Inspiral Carpets | Mute |
| | Solid beats for the latest indie band to hit the dancefloor. Awesome | |
| 3 | GHETTO HEAVEN Family Stand | Atlantic |
| 4 (NEW) | KILLER/BASSLINE CHANGED MY LIFE Adamski | MCA |
| | Brand new cut in a new style and featuring Terence Trent D'Arby-ish vocals from a guy called Seal, flipped by a remix of his popular LP cut 'Bassline'. Massive | |
| 5 | MAKE IT Chill Rob G | US Wild Pitch |
| 6 | WAY COOL The Creeps | Swedish B-Tech |
| 7 (NEW) | WHAT U WAITIN' 4 The Jungle Brothers | WEA |
| | First single from their 'Done By The Forces...' album in new mixes | |
| 8 | THE POWER Snap | German Logic |
| 9 | PAWNS IN THE GAME Professor Griff | US Luke Skywalker |
| 10 (NEW) | YOUR LOVE TAKES ME HIGHER The Beloved | WEA |
| | As featured on last issue's free EP but now in sizzling new house remixes | |
| 11 | ONE DECADE/AMO Cash Crew | Vinyl Solution |
| 12 | RUBBERMAN ROCKS THIS HOUSE Rubberman | Crew Cuts |
| 13 (NEW) | AFTERMATH Real By Reel | Ten |
| | Spacy new techno track from the forthcoming 'Techno II — The Next Generation' compilation. Weird and wonderful | |
| 14 | DOWN ON LOVE I World | ffrr |
| 15 | STRAWBERRY FIELDS FOREVER Candy Flip | Debut |
| 16 (NEW) | AFRIKA History featuring Q-Tee | SBK One |
| | Sueño meets Innocence in another fab, cool and mellow Soul II Soul groove | |
| 17 | YO YO Plaza | Belgian Hi-Tension |
| 18 (NEW) | DON'T HOLD BACK Maureen Walsh | Urban |
| | Ex-Bomb The Bass vocalist launches her solo career with a powerful free flowing club house cut in loads of hot mixes | |
| 19 | SNAPPINESS BBG | White Label |
| 20 | PRO GEN (MOVE ANY MOUNTAIN) The Shamen | One Little Indian |

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



Cool Cuts is a guide to the most creative, exciting and happening dance tracks across the country compiled with the help of DJs. City Sounds, 8 Proctor St London WC1, 01-405 5454, and Zoom Records, 188 Camden High St London NW1, 01-267 4479. It is not a sales chart.

City Sounds

STRUNG UP



There are those amongst you, we're sure, who've already begun to wish that Italo house had stayed firmly south of the Alps. There's certainly something a mite irritating about hearing a commercial house track with a non-stop plinkety-plonkety piano break for the hundredth time. Although 'Nothing Has Been Proved', an Italo version of the Pet Shop Boys/Dusty Springfield song by Rome-based **Strings Of Love**, isn't guaranteed piano-free, the piano line is far down enough in the mix to keep the irritation factor to a minimum. Recrafted by Paul Oakenfold, 'Nothing Has Been Proved' has been given the full Philadelphia strings treatment and shows the sort of pedigree that's taken so many of these tracks into our charts. For a bit of a novelty it actually features the *real* vocal strains of an Italian, Roman Ortensia Kalombo, who's also made stage appearances in two films directed by famous Italian director Federico Fellini. Anyone who's gone in front of the camera with the god-like Fellini is fine by us. **Phil Cheeseman**

'Nothing Has Been Proved' is out now on Breakout

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& FREE YOUR BODY

PRODUCED BY ROBERT CLIVILLES & DAVID COLE



DANCE

HARD HABIT TO BREAK

Last year Virgin Records poured loads of money into a group called **Habit**. They spent it all on producing a few lame, innocuous pop songs, none of which cracked the Top 40. Poor old Habit looked like they were dead and buried — until this!

Being an open-minded gang, we here at **Record Mirror** always listen to all the records we're sent, even if we think they're going to be rubbish. But, boy, were we in for a shock when we heard this. The Habit boys have done a psychedelic pop house cover of the old Steve Miller rock anthem 'Fly Like An Eagle'. And they've done it well, in fact, brilliantly. It looks set to become the anthem of this year's cosmic house generation.

With a heavy monster bassline, plenty of weird FX and lines like "time keeps on slippin' (slippin')/into the future", how can it fail? Of course, Habit didn't write the song and on a track like this the production counts for a lot, but don't knock 'em. This is a rocking track, and on the dancefloor that's all that counts. Watch it fly!

Chris Coco



'Fly Like An Eagle' is released on Virgin on March 19

BY PUBLIC DEMAND

**OUT
NEXT WEEK**



THE POWER

seven inch / twelve inch* / cd single*

*** features dub/maxi mix**

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SOUL 1 SOUL



With Innocence's 'Natural Thing' in the pop charts and 'Devotion' by Kicking Back not far behind, the British are proving there is more to their soul scene than Soul II Soul. Now, to make the point again, here comes another new force — **1 World**. As it turns out, they do owe a little more than the tempo of their record to Jazzy's gang. They were discovered after doing a bootleg mix of 'Get A Life' by Pete Tong, who just happens to work for Capital Radio and ffrr Records. So you can guess what label their first single appears on, can't you. And here it is, 'Down On Love', a slinky, soulful little number to add to your collection of post-house domination grooves. Get down on it. **Chris Coco**

'Down On Love' is out now on ffrr

THE CABINET

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LP-CD-MC

SYR LP 2 SYR CD 2 SYR MC 2

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THE ROOF IS ON FIRE/THE WALL/GO EAST BAM/AND PARTY/AND AND...

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BODY JAMS

VOLUME 1

ALTERNATIONS
RHYTHM CLUB
JAMES WYMAN
HOUSE OF "O"



DANCE

TONIGHT'S THE NIGHT

If you have trouble keeping pace with the furious lyrics of **Simon Harris** featuring **Daddy Freddy's** latest hit, 'Ragga House (All Night Long)', don't worry — you're not the only one.

Faster than a speeding locomotive, Freddy was confirmed as the world's fastest rapper on Roy Castle's 'Record Breakers' a while back. At a gut-busting 500 syllables a minute, that's a lot of alphabet soup to swallow, even Freddy's partner in crime has problems.



"I think he's one of the craziest people in the world," says Simon. "He even talks like that in real life. I can just about understand him nowadays."

Despite several previous chart hits, the radio and club success of 'Ragga House' has caught the chaps by surprise.

"It was a bit of an accident really. I was working on this backing track and Freddy claimed he was so fast he could rap over a house beat," Simon explains. "We did it in the first take!"

"Producing is my main thing," he continues. "The stuff I do under my own name is just experimental. If it goes in the Top 40 I take that as a big, big compliment. But I could never take myself seriously as a pop star!" **Richie Blackmore**

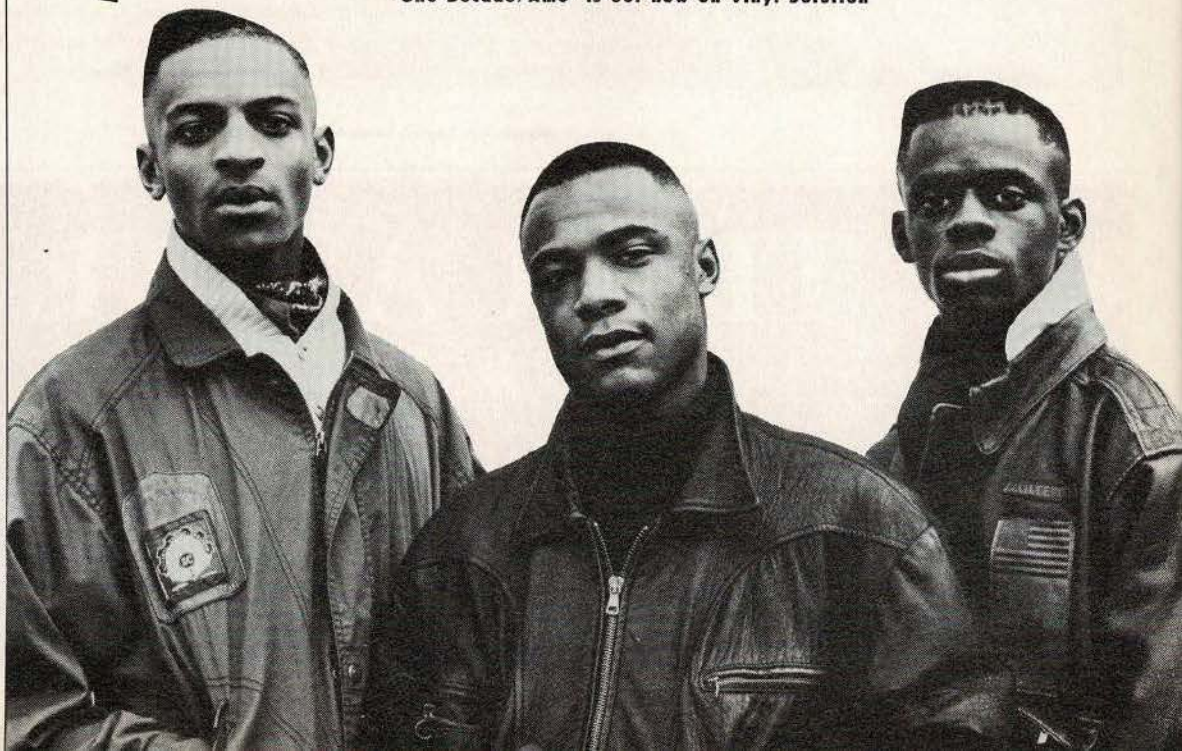
'Ragga House (All Night Long)' is available now on Living Beat

MONEY TALKS

How can you tell if a record's on Vinyl Solution? We haven't a clue, but you just can. Perhaps it's because the West London label's made a name for itself, with records by Depth Charge and Octagon Man, as the thrash label of dance music. It's certainly breathed some life into the once buzzing Ladbroke Grove area.

Cash Crew, on their second 12-inch for VS, fit the thrash description perfectly even if they are a rap group. Their new release comprises 'One Decade', a competent if unoriginal speed rap, and 'Amo', a fast-moving semi-instrumental that pulls strings from hip hop and house without ever coming close to hip house. Given the charged take-off of Paradox's 'Jailbreak', the climate for Cash Crew looks right, and 'Amo' proves that if there is a way forward for hip hop, they might just have found it. Catch a load of their Notting Hill romanticising, not seen since the heady punk days of The Clash. **Phil Cheeseman**

'One Decade/Amo' is out now on Vinyl Solution



CHARTFILE

BY ALAN JONES

CHARTFILE INTERNATIONAL

The most cursory of glances at the chart shows that, after years of resistance, we are finally becoming more receptive to music from countries other than Britain and America. Benefiting most from this more enlightened attitude are our European neighbours. Among the many continental countries currently represented on the chart are Belgium (**Technotronic**), Ireland (**Sinead O'Connor**), Sweden (**Titiyo**), Germany (**Oh Well**) and Holland (**Candy Dulfer**). The longterm prospects for the Italo house phenomenon (now boasting a record five chart entries via **Black Box**, **The 49ers**, **JT & The Big Family**, **Gino Latino** and **Strings Of Love**) are uncertain, but whatever form it takes, the European influence is here to stay. In recognition of this fact, and the continuing interest shown by readers in what's happening on the continent, Chartfile is pleased to announce the introduction of a new, occasional feature, wherein we will turn the spotlight on the charts of all of Europe's major countries, starting this week with the Netherlands.

A small and heavily populated country of nearly 15 million people, Holland has two main charts — Pop Formule's nationale top 100 compiled for Tros Radio, and the Stichting Nederlandse top 40, which is used by

rival broadcasters Radio Veronica.

The nationale top 100 commands rather less respect, and tends to respond more slowly to developing hits. For example, when the current Dutch number two — 'Daar Gaat Ze' by local group **Clouseau** — debuted a fortnight ago, it was number 15 on the top 40, but only number 34 on the nationale top 100. Also, in Britain sales of the number 100 single are only around 1000 a week, and differ very little from sales of the number 90 or number 110 singles. In Holland, the number 100 single probably sells

●OH WELL



- 1 (1) **Nothing Compares 2 U** — Sinead O'Connor
- 2 (6) **Daar Gaat Ze** — Clouseau*
- 3 (4) **Sacrifice** — Elton John
- 4 (3) **I Wish It Would Rain Down** — Phil Collins
- 5 (2) **Get Up (Before The Night Is Over)** — Technotronic
- 6 (14) **Opposites Attract** — Paula Abdul
- 7 (10) **King Kong 5** — Mano Negra
- 8 (9) **Fools Gold** — The Stone Roses
- 9 (5) **Me So Horny** — 2 Live Crew
- 10 (12) **Look Away** — Chicago
- 11 (16) **I'll Be Loving You (Forever)** — New Kids On The Block
- 12 (22) **Live Together** — Lisa Stansfield
- 13 (7) **Get A Life** — Soul II Soul
- 14 (24) **Here I Am (Come And Take Me)** — UB40
- 15 (21) **Esta Loca** — Latino Party
- 16 (19) **Got To Have Your Love** — Mantronix
- 17 (8) **Get Into It** — Tony Scott
- 18 (17) **En Nou Die Hendjes De Lucht In** — Va Alles We*
- 19 (13) **Het Is Hier Binnen Beter Als Buiten** — De Deurzakkers*
- 20 (—) **How Am I Supposed To Live Without You** — Michael Bolton
- 21 (11) **Got To Get** — Rob 'N' Raz with Leila K
- 22 (32) **Scandalous** — Prince
- 23 (15) **Words** — The Christians
- 24 (—) **Ik Zat Effe Nie Op Te Lette** — Bertus Staigerpaip*
- 25 (18) **In Private** — Dusty Springfield
- 26 (35) **Tears On My Pillow** — Kylie Minogue
- 27 (39) **Hey You** — Quireboys
- 28 (23) **Ik Zie 'N Pils** — De Havenzangers*
- 29 (36) **I Don't Wanna Lose You** — Tina Turner
- 30 (—) **Escapade** — Janet Jackson
- 31 (20) **Whatcha Gonna Do With My Lovin'** — Inner City
- 32 (—) **(Blues Is) The Healer** — John Lee Hooker/Carlos Santana
- 33 (—) **Standing Outside In The Rain** — Skipper Wise
- 34 (28) **Op De Deksel Van De Jampot** — Father Abraham*
- 35 (—) **The King And Queen Of America** — Eurythmics
- 36 (29) **Spin That Wheel** — Hi Tek 3/Ya Kid K
- 37 (34) **Zeg Me Dat Het Niet Zo Is** — Frank Boeijen Group*
- 38 (30) **Wij Doen Zelf Straks Het Licht Wel Uit** — Sus 5*
- 39 (31) **Can't Stand It** — Twenty 4 Seven featuring MC Fixxit*
- 40 (27) **Follow My Rainbow** — Sheena Easton

only 200 to 250 copies a week, and must vary even less from the records at number 90 and number 110. The nationale top 100 is, therefore, probably not as accurate as the top 40. For that reason, we'll concentrate our attention on the latter.

Holland has around 900 record shops. Stichting Nederlandse telephone about 180 every week, noting their top 25 singles and their top 30 albums (for a top 100 album chart). Some shops are 'phoned on Monday

for the seven days prior to the call. By Friday the research is complete, and the chart is compiled. After premiering on Radio Veronica, it is also used on Veronica TV, and appears in various newspapers. It is also reproduced in a six page pamphlet available free of charge over the counter at all major record shops.

Here's the latest top 40, hot off the presses, with Dutch artists denoted thus (*)

CONTINUED ON PAGE 42

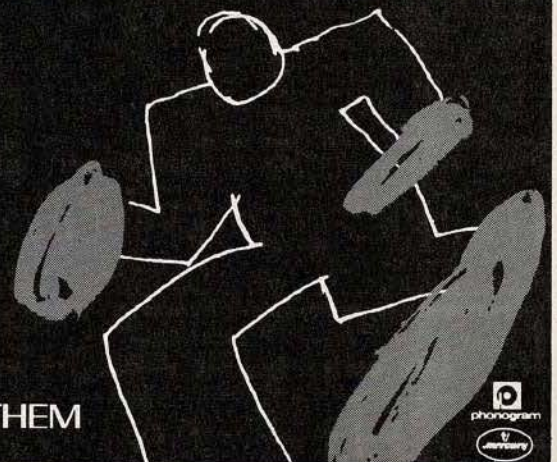
QUARTZ

FEATURING STEPZ

"WE'RE COMIN' AT YA"

THE NEW SINGLE

THE FOLLOW UP TO "MELTDOWN" — THE '89 ANTHEM



CHARTFILE

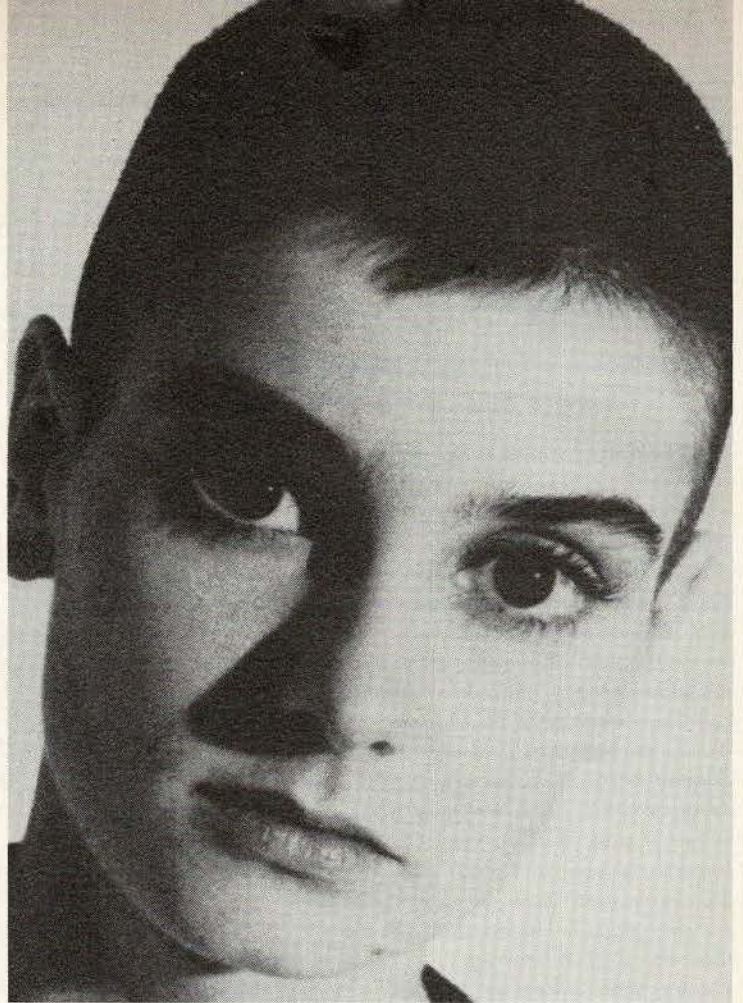
BY ALAN JONES

FROM PAGE 41

As the more geographically-minded may already have established, there are 12 US acts in the chart, compared to 11 from Britain and nine from Holland itself (though there is a case for American-Indian **Tony Scott** being included as a Dutchman. At the tender age of 18, he has lived the majority of his life in Amsterdam) but top of the pile for the third week in a row, Ireland's **Sinead O'Connor** and 'Nothing Compares 2 U' will probably hang on for a while yet — last week it sold around 20,000 copies, some 8,000 more than the **Clouseau** single. Meanwhile, **Lisa Stansfield** is bidding for her second number one in a row. 'Live Together' moves up to number 12 on only its second week

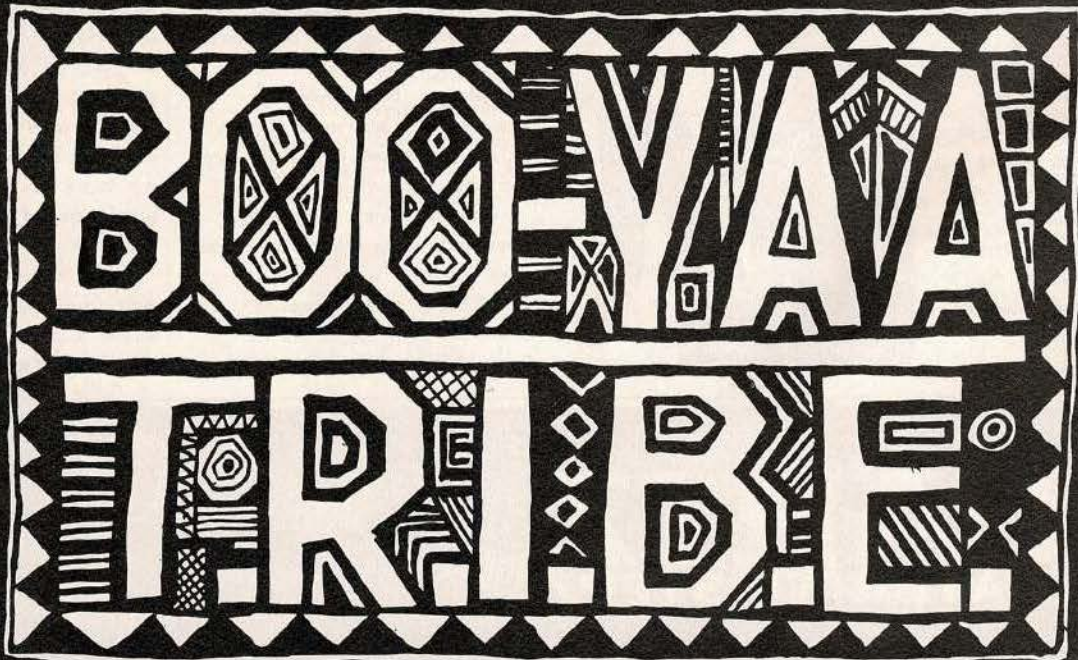
in the listings, whilst her former number one, 'All Around The World', dips out of the chart after 14 weeks, a long chart career by Dutch standards. The longest running hit on the current chart is **Rob 'N' Raz with Leila K's** 'Got To Get', which has been around for 10 weeks. Over on the album chart, **Supertramp's** 'The Very Best Of' remains at number one, while **Dire Straits' 'Brothers In Arms'** continues to drift gently around the chart basement on its 230th week in the chart — a Dutch record.

Finally, the Stichting Nederlandse top 40 recently celebrated its 25th birthday. To mark the occasion a book containing chart data on over 7,000 hit singles will be published shortly. More details in due course.



●SINEAD O'CONNOR

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R.A.I.D.



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DJ JAMES HAMILTON'S DIRECTORY

BEATS & PIECES

It's interesting to note that the "Soul II Soul effect" is bringing dance tempos back down to such an extent that in The Club Chart's Top 20 last week there were 12 hits all slower than 115bpm, most of them (and all the biggest ones) a lot slower... **Paul Oakenfold** has done a legal remix of the old **Red Box 'Enjoy'** for **East West** release, coupled by the currently bootlegged original B-side which has been so much in demand... **Jonathan Richardson** and **Terry Farley** of **Boys' Own** have formed **P.O.P. Promotions** (standing for 'Pieces Of Plastic' — like it!), and are topping up their DJ mailing list at 249/251 Kensal Road, London W10 5DG (01-968 8459)... **Andrew Wood** has just sold his successful independent **Power Promotions** (operating one of the more effective mailing lists) to assume a corporate role instead, taking over from **Nigel Webb** running club promotions for **BMG** (which includes **RCA, Arista** and **Motown**)... Edinburgh's **Bill Grainger** points out that, while he may be busy with **Big Fun**, he is still running his own **First Class** promotion service for Scottish and Northern Ireland DJs, currently mailing **PWL Records** product amongst other... **Andrew 'Komix' Komis** is managed only outside North America by **Best Beat Music**... Stockport's new (though, off air for six years, previously pirate) incremental radio station **KFM 104.9FM** as part of its recent launch celebrations relayed live a normal night's jollifications from

Offerton's **Hamiltons**, whose DJ **Tim Howard** now co-hosts the station's Saturday 3-6pm dance show... **Mike Pickering** makes his third trip to Cork this Thursday (8), guesting at **Greg D's** regular **Sweat** night in **Sir Henry's**... **Nigel Thomas's** monthly modern **Sounds Of Soul** night should be at Nantwich's **Cheshire Cat** this Thursday, too... **Ubiquity II** at Brighton's **Zap Club** next Wednesday (14) offers individualists both **Push** and **Choice Exact** playing live funk, a PA by local hero **Norman Cook's Beats International**, DJs **Shem 'Streets Ahead'** — guess where half **Record Mirror's** staff are likely to be that night!... **Gee St Records** have started a weekly Saturday club night at the City Of London's **Turnmills**, conveniently just down the Clerkenwell Road from their HQ in **Gee Street** (which really exists!)... Blackburn's **DJ IMC (Ian McIntyre)** has been jocking in Europe but is back in the groove at Rochdale's **Fatsoe's** Fridays and Middleton's **Hippo's** Saturdays... **DJ Miller (The Killer)** — real name **Kevin** — has split from Ipswich's **Hoofers** to start an upfront and underground Saturday at Woodbridge's **The Slam** (possibly undergoing a name change), with jazz and rare groove Sundays... **Rusty Egan's** latest invitation club night is **Gold** on Fridays at Kensington's **The Park**, with DJs **Noel Watson** and **Carl Cox** plus guests... **Chris Hill** thought he had retired from DJing (he's busy enough as a partner in the **Ensign** label on which **Sinéad O'Connor** is currently so hot) but, following his successful return (about every

third Saturday) to his legendary **Carvey Goldmine** haunt of the Seventies, soon starts also on Tuesdays at Dartford's **Zen** (as **Flicks** have become) and on Thursdays at Ealing's **Broadway Boulevard**, playing left field soul ancient and modern... New York's **Dave Piccioni** plus other jocks like **Kid Batchelor, DJ Tee** and **Keith Franklin**, along with further guests and MCs, create **Confusion:Bass 9T** Sundays at London Shaftesbury Avenue's **Shaftesbury's**... **Tony Christian**, assistant head DJ, wants to get the message through to the locals that Croydon's previously middle of the road **Cinatra's** (sic) has woken up to the dance groove of the Nineties!... **Dr. Baker 'Kaos'** (Danish Coma Records COMA 127 001), **Kenneth Baker's** 1988-style cut-up reviewed last week, is indeed in six sometimes messily edited mixes, confusingly only differentiated by (mostly quite accurate) timing-like numbers, the **HIP-Side** having 5:36 (126¾-127bpm), 4:18 and (actually a much shorter 3:26!) 5:12 (127-126¾bpm), the **HOT-Side** having 5:02 (118¼-118½bpm), 5:46 and its own (accurate!) 5:12 (128bpm)... **Casa Nero's** commercial pressing will be flipped by a more tightly remixed 'Ain't No Acid in This House'... **Habit 'Fly Like An Eagle'**, recently reviewed off white label, turns out to be remixed by **Bruce Forest & Robin Hancock**... **DJ Kid Smurf** tips that **Depth Charge 'Bounty Killers'** played at 45rpm and vari-speeded down on an SL 1200 to run at between -1 and -3 becomes an "excellent hardcore hiphouse techno track"... **KICKIN'!**



MC B, featuring **DAISY DEE 'This Beat Is Technotronic (Uptown Mix)'** (124½bpm) (**Big One VVBIG 20**)
Just what the world was waiting for, a German carbon copy of the Technotronic sound! At least they have the honesty to admit, repeatedly, that that's what it is in the title line of this Holland based (and apparently Paris Grey discovered) 19 years old American/Brazilian girl's Ya Kid K-type word spitting simple galloper, flipped by its Rebel MC punctuated High Level Mix and the Portuguese accented but this time Italian house copying magpie type 'Musquash' (124bpm). (JH)

HOT VINYL

Reviewed by James Hamilton and Paul Oakenfold

JUNGLE BROTHERS 'What "U" Waitin' "4"?' (Jungle Fever Mix)' (109bpm)

(Eternal W986ST, via WEA)
Waiting to explode when out fully next week, this jauntily chugging rap is now driven in CJ Mackintosh's killer remix by a beefy combination

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DJ DIRECTORY

of People's Choice 'Do It Any Way You Wanna' beat and Salsoul Orchestra 'Ooh I Love It' strings and brass, while his all new more percussively shuffling C. Jungle, C. Jungle (108 3/4 bpm) — a wordplay on his initials — ends with some Maceo Parker 'Soul Power' sax, and Tony Humphries' hollow booming Love Ride And Orchestra Mix (109 3/4 bpm) joins the JB's own bumpily tapping 'J. Beez Comin' Through (Remix)' (102 1/2 bpm) on the flip. (JH)

BOBBY KONDRERS' HOUSE RHYTHMS

'The Poem' (120 bpm)

(US Nugroove NG 038)

Continuing the current New York trend for EP-type multi-track 12-inchers (this one having actual *toons*, though), Bobby Konders' Peter Daou keyboarded instrumental six-tracker is hottest for this Benjamin Zephiah black poetry introed then jazzy trilling looper, but has also the electronically fluttering ambient African chanting 'Massai Women' and its more twittersy 'Dub Massai Style (Mark's Mix)' (119 3/4 bpm), the title line repeating urgent 'Let There Be House' (124 bpm), bassily striding 'Version' (120 bpm), and twittersy twizzling 'Nervous Acid' (119 1/2 bpm). (JH)

DEE' MOE

'One Step At A Time (Vocal Mix)'

(98 3/4 bpm)

(Mercury MERX 318)

Bumpily jiggling Soul II Soul-ish beats catchily build through this sweetly wailing girl cooed bouncy little jogger, stronger the longer it's on so that it ends up well high irresistible in this Nomad Soul remix (what relation might he be to Damon Rochefort?), flipped by its more drily percussive Instrumental Mix and the breathily swaying 'You Can't Win My Love' (101 1/4 bpm). A potential monster, due fully next week! (JH)

A WAY OF LIFE

'Trippin' On Your Love' (118 bpm)

(Eternal YZ464T)

Huskily agonised by a Terence Trent D'Arby-ish guy who combines flamenco, gospel and scat inflections, this tempoless organ started then Spanish guitar jangled smoothly thumping very classy Balearic looper already somehow seems familiar, the sort of thing that Paul Oakenfold or Nicky Holloway might dream up although in fact the brainchild of veteran soul DJ Chris Brown, with Spanish guitar right from the start of the flip's accelerating instrumental Subliminal Club Mix (118 1/2-121 1/2 bpm), plus the rumbling 'V for Victory' introed similarly instrumental 'Distant

Thunder' (95 bpm). Out in a fortnight, should be big! (JH)

D-MOB featuring Cathy Dennis 'That's The Way Of The World (Essential Beat Mix)'

(122-121 3/4 bpm)

(frr FX132)

Dancin' Danny D's next chart assault is a good sturdy bassline and schlurping 'pshta pshta' hi-hat driven attractive wriggly trotter, more convincingly wailed this time by plaintive Cathy with his own background declamatory comments breaking down into a percussive groove that's carried through the promo flip's Instrumental D Beats and Acappella (all 121 3/4 bpm) (JH)

PRINCESS IVORI

'Wanted (Mantronix Remix)'

(105 bpm)

(Supreme Records SUPET 163)

Much sought on equally scarce promo and original old US Popular Records pressings before at last now being fully available here, this Honey Cone 'Want Ads' inspired wordy sly rap by MC Shan's sister has been A-sided in the brassily jittering Mantronix remix but is nevertheless possibly easier to get into in the flip's jiggly trotting N.Y. Twilight Mix (104 1/2 bpm) and Club It 90 Version (105 bpm), both a lot clearer and catchier — and what made it so hot to begin with! (JH)

PROFESSOR GRIFF AND THE LAST ASIATIC DISCIPLES

'Pawns In The Game' (109 bpm)

(US Luke Skywalker GR 131)

Public Enemy's most controversial member with some militant new colleagues, reasonably rapping his viewpoint to rolling JB samples (Instrumental too), coupled by the equally good eponymously rapped 'Last Asiatic Disciples' (108 1/4 bpm) and Griff's jerkily tugging 'Love Thy Enemy' (108 bpm). (JH)

JEFF REDD

'A Quiet Storm'

(US Uptown Records MCA-42299)

Misleadingly titled to make one expect nothing but sultry late night listening, this either throatily rasping and moaning or else sweetly tender soulster's good album actually ranges through various styles, including a snappily jiggling new jack swing treatment of Fatback's 'I Found Lovin'' (109 bpm) which inevitably is helping sell it, plus the Chubb Rock (and 'Champ') started nervily jittering 'Come And Get Your Lovin'' (113 1/2 bpm), catchily rolling 'I Like Your Love (I



DJ RECKLESS

DJ POGO

PHOTOS: RICHARD REYES

RECKS IN EFFECT

Croydon's DJ Reckless snatched the UK title in last week's DMC Technic's DJ Mixing Championships at London's Empire Ballroom. In a competitive and entertaining event, marred only by the hostile attitude of the audience, all eleven finalists performed to a high standard.

All the DJs had their own particular style and gimmicks — Bracknell's cool DJ Random with his distinctive white 'bobble' hat left his mix running whilst he stood back and casually flicked through the pages of a magazine and also crossfaded the word 'noddy' back and forth with his nose, whilst the energetic Ant B who provided the most free flowing 'danceable' set similarly left the decks to briefly join his dancing partners on stage for some sharp footwork; There was the usual display of scratching using all parts of the body, but most entertaining was the Scratch Professor's 'rear end' trick, where he cleverly cut back and forth the phrase 'Stop the bum rush' with, you guessed it, his bum.

In terms of pure skill DJ Trix was way ahead of the pack. His flawless cross-fading and scratching were some of the fastest techniques ever witnessed in the tournament's history. He was also the only DJ to mix with all kinds of music, from hip hop and electro to house, even using Black Box's 'Ride On Time', and with a smooth flowing set deserved to be runner-up rather than placed third behind DJ Pogo.

In the end however showmanship won the day. DJ Reckless began by cockily throwing his headphones into the audience before embarking on a highly entertaining and amusing set, cleverly using phrases like 'Get down' to literally fall to his knees whilst still scratching. He was the only contestant, apart from Trix, who seemed to really enjoy what he was doing, urging on and cheekily taunting the crowd before arrogantly ending his set by scratching in the words 'Next contestant'. If Reckless can tighten up his act and avoid the odd error he could prove a tough opponent to beat in the World Championships in a couple of weeks, where he'll have to face his skillful compatriot Cutmaster Swift as well as the best of the rest of the world.

Aside from Reckless's display, the main talking point of the event was the appalling behaviour of the audience who booed any contestant who didn't come from London (and even some who did), hurling abuse and objects on to the stage — in Ant B's case, before he had even begun his set. Not one of the PAs so much as earned a ripple of applause; the only positive response coming when freebie T-shirts and baseball caps were thrown into the crowd. An 'incident' that occurred when Pisces performed their track 'Ladies' prompted the organisers to advise **Beats International** and **Queen Latifah** not to come on stage. With a history of problems with London audiences, it seems certain now that DMC will not hold the UK finals in London again and will probably move the event to a city where the audience is more appreciative. **Tim Jeffery**

1 WORLD

DOWN ON LOVE



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POP DANCE

Like It' (105½bpm), Timmy Allen produced delicately swaying 'Surrender' (86¼bpm), jazz-funkily jogging 'What Goes Around, Comes Around' (91¼bpm), brittle jittery 'In My House' (106¼bpm), tumbling jiggly 'Dance With Me' (109½bpm), overwrought wailing 'Giving My Love To You' (79/39½bpm), romantic smoochy 'Love High' (77½/38¼bpm), and ponderously drifting 'Brazilian Lady' (75bpm). (JH)

YOUNG M.C.

'I Come Off' (95½bpm)
(US Delicious Vinyl 0-96499)

Those M|A|R|R|S boys work their remix magic to help sell yet another record, Dave Dorrell & CJ Mackintosh's totally different jazz-funkily jogging Southern Comfort Mix being far hotter than the otherwise Matt Dike & Michael Ross mixed drier wordily insistent rolling 12" Version, 7" Remix, LP Version and Instrumental. (JH)

DOUG LAZY

'Doug Lazy Gettin' Crazy'
(Atlantic 7567-82066-1)

An effective enough album for fans of the huskily drawing rapper's unhurried hip house formula, well established by his previously 12-inch 'Let It Roll' (118½bpm) and 'Let The Rhythm Pump' (121¼), best newbies possibly being the 'Get Up, Get Into It, Get Involved' prodded simple acidic 'Ahh Get It' (121¼bpm), familiar JB-ish jiggling 'Can't Hold Back (U. No.)' (115bpm), jauntily galloping 'H.O.U.S.E.' (121½bpm), and the 'sleeper' of the set? Brick 'Dazz'-based rolling funky 'Go 2 Work' (106½bpm), others being the panting percussive 'Funky Beat' (121bpm), routine 'Can't Get Enough' (121½bpm), pace changing pedestrianly scratched 'Doug Lazy Gettin' Crazy' (98½bpm) and jogging hip hop-ish 'U Really Wanna' (103½bpm). (JH)

OLIMPIA

'You Want My Love (Garage Mix)'
(114¼bpm)

(Citizen Kane Records 12KANE1, via Pinnacle)
Already hot on Italian import, this rolling De La Soul 'Say No Go' rhythm driven and 'Roots'-ish piano plonked Kariya 'Let Me Love You For Tonight' quoting jaunty chanter, flipped by a more talkative Radio Edit and alternative faster D. Version (115¼bpm), is out here fully in a fortnight though widely promoted now. (JH)

PANDELLA

'Don't Stop (Your Love) (Komix)'
(122¾-123bpm)

(US New Jersey Sounds NJ 07631)
Andrew 'Komix' Komis produced typically simple synth chorded smoothly scurrying multi-tracked girl wailed canterer, flipped by its Dub and faster Radio (123½-124-123bpm) mixes, sure to appeal to Bigshot Records fans. (JH)

ADAMSKI

'Killer' (120bpm)
(MCA Records MCAT 1400)

This really is a killer, as the title suggests. A new style, a new direction and a strong bassline. It's not what you'd expect from Adamski with it's Kraftwerk overtones and unusual gruff vocals which give it an alternative slant. If this gains club

VARIOUS ARTISTS 'The Brits 1990 (Dance Medley) (Extended)'

(120½-129bpm) (RCA PT 43566), smoothly accelerating Mike Gray megamix of Double Trouble & The Rebel MC, A Guy Called Gerald, S'Xpress, Beatmasters, Ben Liebrand Remix, 808 State, D Mob, Edwin Starr and Cookie Crew classics, debuted during the Brits Awards to help the Nordoff-Robbins Music Therapy charity; **SHOOTING PARTY 'Let's Hang On (Solid Gold Radio Mix)'** (131¼bpm) (Lisson Records DOLE Q15), very useful Pete Hammond produced still slow starting then breezily clomping accurate recreation of the Four Seasons' 1965 falsetto classic (with some sarcastically built-in "solid gold" jingles!); **Partners Rime Syndicate '54-46, That's My Number (Remix)'** (Hysteria Records HYSTRX 100, via EMI/Supertrack), remixed leaping revival of the Maytals' enduringly catchy 1968 ska classic, in ultra sprightly sk'ouse Skadown (126½bpm) and less infectious sk'acid DMTT (127bpm) Mixes; **CLIFF RICHARD 'Stronger Than That (Extended Version)'** (120bpm) (EMI 12EM 129), in which Cliff goes disco, this "oh-whoa oh-oo!" prodded pleasant little chugger being given hip house trappings by remixer Phil Harding (and hip hop dancers in the video to Alan Tarney's more urgent seven-inch mix!); **BRIAN SPENCE 'Travelin' Man (Reservation Mix)'** (125¼bpm) (Chrysalis CHS 12 3479), Phil Harding & Ian Curnow remixed unlikely amalgam of cantering hip house beats, ambient effects, Shadows-type guitar and cowboy flavoured pop lyrics, not surprisingly attracting possibly more attention for its instrumentals; **LAID BACK 'Bakerman (Extended Remix)'** (120½bpm) (Arista 612 356), Robbie Robertson-ish muttering slinky choogler like Lou Reed backed by early Creedence Clearwater Revival, big in Europe; **BIG FUN 'Handful Of Promises'** (124bpm) (Jive JIVE T 243), dated hip house clichés started but then whinnyingly harmonised lush mushy canterer, far from their best; **KAKKO 'We Should Be Dancing (Jigsaw 12" Mix)'** (124¼bpm) (CBS 655710 6), Stock Aitken Waterman produced, Harding & Curnow mixed mindless monotonous Euro-type jiggly canterer by a Japanese girl; **5 STAR 'Treat Me Like A Lady (Extended Version)'** (105¾bpm) (Epic/Tent FIVE T1), Paula Abdul-ish empty jitterer, all surface production gloss and snappily edited video syncopation — a pity, as the funkily rolling bassline promises more.

support it is sure to cross over in a big way, but in any case for the less adventurous there's an excellent remix of his LP track 'The Bassline Changed My Life' (119¼bpm) on the flip, a track Adamski has been playing at raves for the past eight months. (PO)

PARADISE 10 featuring LESS STRESS

'2 Much' (116bpm)
(W.A.U. Recordings MWS 019T)
Ambient introed and outroed (with chirping cicadas instead of birds!), bright though clichéd Italo house-style samples woven boulder, in similar Out Of This World, Mad World, and Instrumental Mixes, created by S'Xpress keyboardist Brendan 'Eternity' Beal with DJs Less Stress and vocalist Lola G. (JH)

JAM JAM

'Don't Look Any Further (Club Mix)' (100bpm)
(Champion CHAMP 12-236)

Gradually growing hotter the longer it was on Italian Discomagic import and now out here, this straightforward Dennis Edwards remake benefits from a bouncily bumping Soul II Soul-ish beat but otherwise is remarkably close to the original,

flipped by its Instrumental and trumpet brayed short 'The Love I Lost' variation (99¾bpm). (JH)

WRECKS-N-EFFECT 'New Jack Swing'

(Motown ZT 43578)
The jumpy swingbeat rap reissued in Gene Griffin's previously unavailable bass bumped and at times organ wheezed clopping Club Version and empty Percapella (110bpm), plus the old jauntily jiggling Single Version (107bpm) and 12" Remix (109¼bpm) — which latter also recently coupled the Mtume 'Juicy Fruit' based slinkily groin-grinding rap ballad, **'Juicy (12" Version)'** (92bpm) (Motown ZT 43296), with Radio Edit and lush Love Juicy versions too. (JH)

NEUTRON 9000

'Cybersculpture'
(Profile PROF295)
A three track 12-inch written and produced by Dominic Woosey, a new signing to Profile. The A-side is a subdued rave track which would easily fit alongside Guru Josh, whilst 'Metropolisation' has a Soul II Soul drum pattern and an ambient keyboard feel. (PO)

MAUREEN WALSH

'Don't Hold Back' (122½bpm)
(Urban URBX 49)

Maureen Walsh was the lead singer on Bomb The Bass's 'Say A Little Prayer', and now she's launching her solo career with this really strong house rhythm track. There are four mixes on the promo pack that have been sent out, all produced by Krush, remixed by Bruce Forest and all very different to suit different dancefloor styles. Two of them are instrumental and mixing DJs will love it. (PO)

KATE B

'Free' (bpm)
(Belgian Music Man MMI 8944)
Resonantly ambient without any added sound effects, this Sueño Latino-ish calmly crooned and piano plonked smoothly pulsing slick canterer could creep up a few trouser legs, being pleasant rather than blatant, with a slightly beefier seeming instrumental and the breathily whispered tunefully trotting 'Recashed' (119½bpm), typically Continental. (JH)

PAUSE FOR THOUGHT!

'You're Gonna Get All My Love!'
(124¼bpm)

(PWL Records PWLT 49)
Teasingly featured already on 'The Hit Man And Her' as having been "sent in" although actually produced at PWL (but not by SAW), this rapping and singing two guys/one girl Coventry trio trade lines in a breezily galloping variation on the Technotronic and Black Box styles (instrumental flip). (JH)

CRY SISCO

'Magic Tonight'
(Escape AWOLTX5)
Barry Blue returns in his alter ego of Cry Sisco with two versions of this new track. Though not as instant as his previous club hit 'Afro-Dizziact', the Hard Spell Mix, engineered by Steve Osbourne, is a good if typical sample track with a steady beat underneath. Scooters Magic Piano Mix is as you'd expect more piano based. (PO)

THE CREEPS

'Way Cool'
(B-Tech 12TEK30)
An unusual sound from a Swedish 'acid jazz' band, that comes over as a cross between Lou Reed and Tone Loc. The Original Nordik Ghetto Mix has a similar feel to 'Walk On The Wild Side' (the original version, that is), whilst Quartz's mix puts more of a kick into the track, bringing it more into line with today's club climate. (PO)

STARPOINT

'I Want You — You Want Me'
(US Elektra ED5445)
Starpoint are back with one of the hottest import 12-inch's of the moment, taken from the album 'Have You Got What It Takes'. That Side is the one for me, with superb remixes and production by Dave Morales, whilst the equally strong This Side features remixes by Teddy Riley in a more conventional swingbeat sound. (PO)

COBRA BORA

(Call The Cops Mix)

ANCODIA

(Taters Deep Nit Funky Beat Mix)

CUBIK

808 state

the extended

pleasure of dance



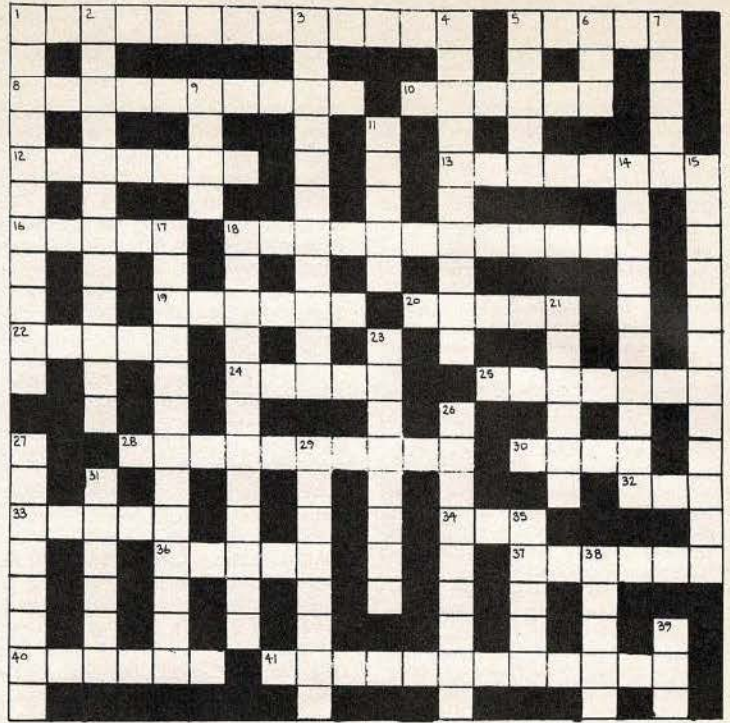
X - W O R D

ACROSS

- 1 Performed by Beats International (3,2,4,2,2)
- 5 She won't stop she will just 'Walk On By' (5)
- 8 Where do you want it Paul? (3,2,5)
- 10 Label surrounded by water (6)
- 12 Madonna hit that you'll love (7)
- 13 Remixed by Inner City (8)
- 16 Rakim's partner on 'I Know You Got Soul' (4,1)
- 18 Performer of 'Vivaldi's Four Seasons' you'll find on the fiddle (5,7)
- 19 This lot 'Can't Shake The Feeling' so they'll 'Blame It On The Boogie' (3,3)
- 20 Do this with Technotronic before the night is over (3,2)
- 22 Ms Springfield you might find 'In Private' (5)
- 24 King had a hit in 1985 with 'The ----- Of Your Tears' (5)
- 25 Group that have told us all about '18 And Life' (4,3)
- 28 1989 hit for Donna Allen that brought laughter and tears (3,3,4)
- 30 Singer who stands close to the edge (4)
- 32 How Tears For Fears described the world (3)
- 33 A form of dancing for Simple Minds (5)
- 34 Bon Jovi are slippery in this condition (3)
- 36 1988 Kim Wilde LP you could get near to (5)
- 37 Religious celebration or Patti Smith LP (6)
- 40 Tina or Ruby (6)
- 41 Cher's LP isn't made of flesh and blood (5,2,5)

DOWN

- 1 Group who 'Enjoy The Silence' (7,4)
- 2 The joking stops on Phil's LP (3,9)
- 3 This group 'Burst' into the charts and then 'Hit The Ground' in 1988 (7,4)
- 4 Lloyd Cole LP that fits together with no problems (4,6)
- 5 Ringo or Edwin (5)
- 6 Eric's love (3)
- 7 Lil French kisser (5)
- 9 Fleetwood Mac LP for elephants (4)
- 11 A greeting from The Beloved (5)
- 14 If you look round the house this is where you'll find The Bangles (2,4,4)
- 15 Patsy Kensit wasn't scared when in this group (6,6)
- 17 Transvision Vamp weren't concerned about this hit (4,1,4,4)
- 18 Paul Simon got together for talks about some love songs (1,2)
- 21 Alice Cooper hit that could kill (6)
- 23 What Soul II Soul want us to go out and do (3,1,4)
- 26 Group with 'The Face' (3,3,3)
- 27 Mr. Nice Guy will have to stop if they get their way (8)
- 29 A hit for All About Eve from late last year (8)
- 31 The latest Christians LP isn't just black and white (6)
- 35 'Southside' US state (5)
- 38 Kid Creole's pigeon (5)
- 39 Leppard or Jam (3)



ANSWERS TO MARCH 3 ISSUE

ACROSS: 1 Quireboys, 4 Youngblood, 9 Electronic, 11 Halo James, 13 Can I Get A Witness, 17 Lady, 18 The Motive, 19 Ride On Time, 20 With, 21 Elton, 22 Eddie, 24 Karen, 25 Mac Band, 27 You, 28 Revival, 31 Adventure, 33 Anita Baker, 36 Wedge, 37 Sister, 38 Sonia, 39 D Mob

DOWN: 1 Queen Of The New Year, 2 I Feel The Earth Move, 3 Swing The Mood, 5 USA, 6 Good Thing, 7 Leave A Light On, 8 Dust, 10 Technotronic, 12 Stay On These Roads, 14 Watermark, 15 Sydney, 16 Wild, 20 War, 22 Erasure, 23 People, 26 Dreams, 29 Voice, 30 Lean On, 32 Naked, 34 Real, 35 Ten

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

princess ivori
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mixed by mantronix
3 track 12"



CHARTS

**THE RECORD MIRROR CLUB
CHART**

TW	LW	Artist	Label
1	2	MOMENTS IN SOUL (MIXES) J.T. And The Big Family	Champion 12in
2	1	NATURAL THING (ELEVATION/SUNSET) Innocence	Cooltempo 12in
3	3	DUB BE GOOD TO ME Beats International	Go Beat 12in
4	6	THE POWER Snap	German Logic Records 12in
5	20	COME TOGETHER AS ONE (DEFINITIVE CLUB MIX) Will Downing	4th + B'way 12in
6	8	REACH UP TO MARS (MIXES) Earth People	Champion 12in
7	16	CHIME/DEEPER Orbital	Oh'Zone Records 12in limited edition/ffrr promo
8	5	GOT TO HAVE YOUR LOVE (MIXES) Mantronix (featuring Wondress)	Capitol 12in
9	19	WHAT ABOUT THIS LOVE (VERSIONS) Mr. Fingers	ffrr 12in
10	27	FEELING GOOD (TOUCH 1/2/3) Pressure Drop	Big World 12in
11	15	INFINITY (SPACEY SAXOPHONE MIX/1990'S: TIME FOR THE GURU) Guru/Josh	de/Construction Records 12in
12	25	SWEAT (SWEAT THE CLUB) Jay Williams	Urban 12in
13	29	GHETTO HEAVEN (THE JAZZIE B MIX) The Family Stand	Atlantic 12in promo
14	17	ALL NIGHT LONG (MIXES) Jay Monda And The Livin' Bass	10 Records 12in pre-release
15	9	WALK ON THE WILD SIDE (LOWER EAST SIDE MIXES) Beat System	4th + B'way 12in
16	7	GET UP! (BEFORE THE NIGHT IS OVER) (DANCE ACTION/DEF MIXES) Technotronic	Swanyard Records Limited 12in
17	4	LIVE TOGETHER (12"/BIG BEAT MIXES) Lisa Stansfield	Arista 12in
18	13	DEVOTION (THE MOTIVE MIX) Kicking Back with Taxman	10 Records 12in
19	11	JAILBREAK (HOUSE TIP)/JAILBREAK BEATS/SOUL FEELS FREE (MIXES) Paradox	Ronin Records 12in
20	28	YOU'RE MINE (HARD CORE HIP HOUSE MIX) Reese featuring MC Slow Mello Flo	Kool Kat/Big Life 12in
21	26	SPACE SHUTTLE (MIXES) Gil Scott-Heron	Castle Communications 12in
22	33	TALKING WITH MYSELF (FRANKIE KNUCKLES MIX) Electribe 101	Mercury 12in
23	35	THE SERMON (INSTRUMENTAL)/W.I.L.D. Ashley & Jackson	DFM Records 12in
24	32	WE'RE COMIN' AT YA (MIXES) Quartz featuring Steps	Mercury/ITMusic 12in
25	10	DER ERDBEERMUND (GET INTO MAGIC MIX/INSTRUMENTAL MAGIC) Culture Beat	ffrr 12in
26	22	I DON'T KNOW ANYBODY ELSE (MIXES) Black Box	de/Construction 12in
27	12	WARRIOR (DISCO-TEK MIX) MC Wildski	Arista 12in
28	40	BIG BOSS GROOVE (SN/APPINESS MIX)/(GOGO MIX) BBG	12in white label
29	37	NOTHING HAS BEEN PROVED (UK MIXES) The Strings Of Love	Breakout 12in
30	24	AFTER THE RAIN (NEW LIFE MIX) Titiyo	Arista 12in
31	46	NEED YOUR LOVIN' Emma Haywoode	Boss Records 12in
32	23	DUB BE GOOD TO ME (NORMAN COOK'S EXCURSION ON THE VERSION)/SMITH & MIGHTY REMIX/MELLOW MIX) Beats International	Go Beat 12in
33	14	MOTHERLAND -A-FRI-CA (FREEDOM MIX) Tribal House	Cooltempo 12in
34	—	WE'RE ALL IN THIS TOGETHER (KNUCKLES & MORALES/RILEY & GRIFFIN MIXES) (104)	Geffen Records 12in
35	18	MAMA GAVE BIRTH 2 THE SOUL CHILDREN (INFANT MIX) Queen Latifah & De La Soul	Gee Street 12in white label
36	78	ALL WE WANNA DO IS DANCE The House Crew	Production House 12in
37	30	TESTONE Sweet Exorcist	W.A.R.P./Outer Rhythm 12in
38	—	THE POWER (109)/(INSTRUMENTAL) (108¾) Power Jam featuring Chill Rob G (a Wild Pitch reconstruction of a Logic reconstruction of a Wild Pitch production by DJ Mark The 45 King)	US Wild Pitch Records 12in
39	42	STRAWBERRY FIELDS FOREVER Candy Flip	Debut 12in
40	31	HEARTBEAT (CLIVILLES & COLE CLUB MIX)/FREE YOUR BODY (IT'S TIME TO GET HIP HOUSE) Seduction	US Vendetta Records 12in
41	—	RHYTHM OF LIFE (B-SIDE MIX) (89)/(A-SIDE) (44½-89)/DON'T LOOK TOO CLOSELY (37/74-76) Oleta Adams	fontana 12in pre-release
42	—	EXPRESSION (BRIXTON BASS/USPO/BRIXTON DUB MIXES) (107)/(HALF-STEP) (107¾) Salt-n-Pepa	ffrr 12in
43	—	THAT'S THE WAY OF THE WORLD (ESSENTIAL BEAT MIX) (122-121¾)/(INSTRUMENTALS) (121¾) D Mob featuring Cathy Dennis	ffrr 12in pre-release
44	75	WHAT "U" WAITIN' "4" (JUNGLE FEVER MIX)/(C. JUNGLE, C. JUNGLE) Jungle Brothers	Eternal 12in promo
45	47	LOADED Primal Scream	Creation Records 12in
46	34	DOWN ON LOVE (MIXES) I World	ffrr 12in
47	36	WANTED Princess Ivori	Supreme Records 12in mailing list promo

48	39	OZONE BREAKDOWN (UPRISING MIX)/PROBABLY A ROBBERY (12 GAUGE TURBO Renegade Soundwave	Mute 12in
49	51	FUTURE F.J.P./HEARTBEAT Liaisons D	de/Construction Records 12in
50	90	PRO-GEN (LAND OF OZ MIX (1))/LIGHTSPAN The Shamen	Tanzklang 12in pre-release
51	21	MI CASA (MIXES) Centerfield Assignment	XL Recordings 12in
52	65	\$.15 PLEASE (VERSIONS) Metro	US Nugroove 12in
53	69	THE HUMPTY DANCE (BONUS HUMP/HUMPSTRUMENTAL MIX) Digital Underground	BCM Records 12in
54	48	AMAZING GRACE/I LOVE TO DANCE/GO BACK TO THE WORLD Vandal	US Nugroove 12in EP
55	87	PLAY IT AGAIN (THE LOS NINOS MIX)/("WHY DON'T YOU TRY THIS SIDE" MIX) Out Of The Ordinary	German Abfahrt 12in/Supreme Records promo
56	49	YOU WANT MY LOVE (MIXES) Olympia	Italian Meeting 12in/Citizen Kane Records promo
57	—	DON'T YOU LOVE ME (MIXES) (121¾) 49ers	Fourth & Broadway 12in promo
58	86	WANTED (N.Y. TWILIGHT MIX/MANTRONIX REMIX/CLUB IT 90 VERSION) Princess Ivori	Supreme Records 12in
59	—	YOU'RE GONNA MISS ME (A GUY CALLED GERALD'S MANGOUS YE MIX) (115¼)/(FUNKY CONGA/DUB F.X. MIXES) (115)/(ORIGINAL 12" EXTENDED VER.) (115½) Turntable Orchestra	RePublic Records 12in pre-release
60	89	AHH GET IT/CAN'T HOLD BACK (U NO)/GO 2 WORK/FUNKY BEAT/H.O.U.S.E. Doug Lazy	Atlantic LP
61	95	WHOLE WIDE WORLD (WINGATE REMIXES) A'me Lorain	RCA 12in
62	re	I'M NOT SATISFIED (MIXES) Fine Young Cannibals	London 12in
63	73	WALK ON BY (CLUB) Sybil	PWL Records 12in
64	—	I DON'T KNOW ANYBODY ELSE (WE GOT SALSOUL/DJ LELEWEL MIXES) (121¼)/RIDE ON TIME (MASSIVE MIX) (118¾) Black Box	de/Construction Records 12in
65	67	SPACE TALK (MIXES)/CHECK IT OUT (HIT & RUN) Masters Of The Universe	Rumour Records 12in
66	58	LET THE WARRIORS DANCE RETRIP (MIXES) Addis Posse	Warriors Dance 12in
67	re	SOMETIMES (FUTURE MIX/DUB MIX) Max Q	Mercury 12in
68	60	PAWNS IN THE GAME/LAST ASIATIC DISCIPLES/LOVE THY ENEMY Professor Griff and the Last Atlantic Disciples	US Luke Skyywalker 12in
69	99	GET BUSY (DA REBEL/DA POSSE INSTRUMENTALS) Mr Lee	Jive 12in
70	—	TRIPPIN' ON YOUR LOVE (FULL LENGTH VERSION) (118)/(SUBLIMINAL CLUB MIX) (118½-121½)/DISTANT THUNDER (95) A Way Of Life	Eternal 12in promo
71	—	YO-YO (TEN YEARS AGO) (DANCE/DUTCH VERSIONS/AMBIANCE) (123¾)/(GERMAN VERSION) (124)/(SKA VERSION) (123½) Plaza	Debut 12in
72	—	MAGIC (116¾)/(DUBSONIC INSTRUMENTALS) (117) Dubbs Inc. (featuring Trevor Shakes)	Mango Street 12in
73	62	HOLD YOU BACK (MIXES) Blacksmith	ffrr 12in promo
74	—	ESCAPADE (SHEP'S HOUSECAPADE MIX/DUB) (115)/(SHEP'S GOOD TIME MIX/GET AWAY DUB/T MIXES) (116) Janet Jackson	Breakout 12in pre-release
75	79	I COME OFF (MIXES) Young MC	US Delicious Vinyl 12in
76	re	ANOTHER DAY IN PARADISE (THE SIDNEY MIX/ULTIMATE ALLSTARS MIX)/GET ON THE RAZE (108¾) Jam Tronik	Debut 12in
77	54	THE POEM Bobby Konders' House Rythms	US Nugroove 12in
78	43	MAN MACHINE (MIXES) Man Machine	Outer Rythm 12in
79	100=	KEEP IT TOGETHER (SHEP PETTIBONE/DJ MARK MIXES) Madonna	US Sire 12in
80	41	GET INTO IT (MIXES) Tony Scott	Champion 12in
81	38	TAKE ME HIGHER (SUBLIMINAL/90'S MIXES) Pisces	Reachin' Records 12in
82	—	TURN UP THOSE PARTY LIGHTS (AFRIQUE MIX) (121½)/(FARLEY'S MIX/DUB MIX) (121)/(CHICAGO MIX) (121¼) Exclusive T	Champion 12in pre-release
83	re	LET ME SHOW YOU/MAKE IT (REMIXES) Chill Rob G	US Wild Pitch Records 12in
84	76	5678 (MIXES) Shut Up And Dance	GTI Records 12in white label
85	—	THE CHASE (RAP VERSION) (110½)/(INSTRUMENTAL) (110¼)/(EURO VERSION) (103-123½) Jetz Orchestra	Greedy B Records 12in
86	100=	THE DAWN Casa Nero	Breakout 12in pre-release
87	84	I FOUND LOVIN'/COME AND GET YOUR LOVIN' Jeff Redd	US Uptown Records LP
88	—	FREE/(INSTR.) (123½) Kate B	Belgian Music Man 12in
89	93	PAIN/(INSTRUMENTAL) Lee Marrow	Champion 12in
90	re	SONG OF THE SIREN (MIXES) Aphrodisiac	Champion 12in
91	re	COBRA BORA (CALL THE COPS MIX)/ANCODIA (TATERS DEEP NIT FUNKY BEAT MIX) 808 State	ZTT 12in promo
92	re	SO WHAT (E'-ALLORA) Gilbert O'Sullivan	Dischi Dover's 12in
93	—	SLOW LOVE (VERSIONS) (81¾) Doc Box & B. Fresh	Motown 12in
94	—	NOT THRU BEING WITH YOU (MIXES) (101) Michael Jeffries with Karyn White	Warner Bros 12in
95	—	JOURNEY THRU THE N.Y. UNDERGROUND (BROWNSTONE EXPRESS) (121½)/(ANGEL OF MERCY/GUARDIAN ANGEL) (120½)/(STRAPHANGER) (128¼)/(RUSH HOUR) (120¼)/(TURNSTYLE TURBULANCE) (127¼) Metro	RePublic Records 12in EP
96	74	LET THERE BE HOUSE (THE A² Zen MIXES/WESTBAM MIX) Deskee	Big One 12in
97	63	DERTY CASH (MONEY TALKS) (MIXES) adventures of Stevie V	Mercury 12in
98	re	EVERYTHING BEGINS WITH AN "E" E-Zee Posse	More Protein 12in
99	61	BLACKMAN (CLUB/ALTERNATIVE CLUB/RADIO MIXES) Tashan	OBR 12in
100	re	DON'T YOU WANT MY LOVE (STREET STYLE) Jomanda	RCA 12in

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

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Devotion the-motive mix

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CHARTS

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

MARCH 4 — MARCH 10 1990

U S S I N G L E S

TW LW

1	1	ESCAPADE Janet Jackson	A&M
2	2	DANGEROUS Roxette	EMI
3	4	ROAM The B-52's	Reprise
4	9	BLACK VELVET Allannah Myles	Atlantic
5	7	PRICE OF LOVE Bad English	Epic
6	3	OPPOSITES ATTRACT Paula Abdul & The Wild Pair	Virgin
7	10	NO MORE LIES Michel'le	Ruthless
8	6	HERE WE ARE Gloria Estefan	Epic
9	11	I GO TO EXTREMES Billy Joel	Columbia
10	15	LOVE WILL LEAD YOU BACK Taylor Dayne	Arista
11	13	C'MON AND GET MY LOVE D Mob	ffrr
12	12	TOO LATE TO SAY GOODBYE Richard Marx	EMI
13	14	JUST A FRIEND Biz Markie	Cold Chillin'
14	8	WE CAN'T GO WRONG The Cover Girls	Capitol
15	19	I WISH IT WOULD RAIN DOWN Phil Collins	Atlantic
16	5	ALL OR NOTHING Milli Vanilli	Arista
17	18	NO MYTH Michael Penn	RCA
18	25	ALL AROUND THE WORLD Lisa Stansfield	Arista
19	21	GET UP! (BEFORE THE NIGHT IS OVER) Technotronic	SBK
20	23	KEEP IT TOGETHER Madonna	Sire
21	20	SOMETIMES SHE CRIES Warrant	Columbia
22	22	SACRIFICE Elton John	MCA
23	27	I'LL BE YOU EVERYTHING Tommy Page	Sire
24	24	HERE AND NOW Luther Vandross	Epic
25	29	ALL MY LIFE Linda Ronstadt	Elektra
26	32	FOREVER Kiss	Mercury
27	37	DON'T WANNA FALL IN LOVE Jane Child	Warner Brothers
28	31	THE DEEPER THE LOVE Whitesnake	Geffen
29	16	TWO TO MAKE IT RIGHT Seduction	Vendetta
30	30	SUMMERRAIN Belinda Carlisle	MCA
31	28	PERSONAL JESUS Depeche Mode	Sire
32	34	ANYTHING I WANT Kevin Paige	Chrysalis
33	36	WHOLE WIDE WORLD A'me Lorain	RCA
34	17	WHAT KIND OF MAN WOULD I BE Chicago	Reprise
35	43	LOVE ME FOR LIFE Stevie B	LMR
36	39	DIRTY DEEDS Joan Jett	Blackheart
37	46	I WANNA BE RICH Calloway	Solar
38	26	JANIE'S GOT A GUN Aerosmith	Geffen
39	41	A GIRL LIKE YOU The Smithereens	Enigma
40	35	HOW AM I SUPPOSED TO LIVE Michael Bolton	Columbia
41	33	DOWNTOWN TRAIN Rod Stewart	Warner Brothers
42	49	WITHOUT YOU Motley Crue	Elektra
43	48	YOU'RE THE ONLY WOMAN The Brat Pack	Vendetta
44	45	IF YOU LEAVE ME NOW Jaya	LMR
45	68	HOW CAN WE BE LOVERS Michael Bolton	Columbia
46	60	HEARTBEAT Seduction	Vendetta
47	40	I REMEMBER YOU Skid Row	Atlantic
48	54	HEART OF STONE Cher	Geffen
49	44	LOVE SONG Tesla	Geffen
50	53	ALMOST HEAR YOU SIGH The Rolling Stones	Columbia
51	57	THE HEART OF THE MATTER Don Henley	Geffen

52	56	IF U WERE MINE The U-Krew	Enigma
53	59	TRUE BLUE LOVE Lou Gramm	Atlantic
54	81	WHIP APPEAL Babyface	Solar
55	47	REAL LOVE Sky	Atlantic
56	50	DON'T KNOW MUCH Linda Ronstadt	Elektra
57	61	BLUE SKY MINE Midnight Oil	Columbia
58	62	FLY HIGH MICHELLE Enuff Z'Nuff	Atco
59	67	SENDING ALL MY LOVE Linear	Atlantic
60	—	BUST A MOVE Young MC	Delicious

•BULLETS

62	70	GOT TO GET LEILA K With Rob & Raz	Arista
64	71	LAMBADA Kaoma	Epic
66	73	A FACE IN THE CROWD Tom Petty	MCA
67	75	WILD WOMAN Natalie Cole	EMI
68	79	MAKE IT LIKE IT WAS Regina Belle	Columbia
69	74	ANYTIME McAuley Schenker Group	Capitol
73	—	THE SECRET GARDEN Quincy Jones	Qwest
79	89	HOUSE OF PAIN Faster Pussycat	Elektra
80	—	TIME AFTER TIME Timmy T	Jam City
83	92	WHAT CHA GONNA DO WITH MY LOVIN' Inner City	Virgin
84	—	ROOM AT THE TOP Adam Ant	MCA
85	95	IMAGINATION Xmox	Wing
86	—	THE WAY IT IS Tesla	Geffen
88	—	BAD LOVE Eric Clapton	Duck
92	—	HAVE A HEART Bonnie Raitt	Capitol
93	—	HIDE AND SEEK Pajama Party	Atlantic
95	—	EXPRESSION Salt-N-Pepa	Next Plateau
96	—	ADVICE FOR THE YOUNG AT HEART Tears For Fears	Fontana

U S A L B U M S

TW LW

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

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

TW LW

1	2	ESCAPADE Janet Jackson	A&M
2	4	THE SECRET GARDEN Quincy Jones/DeBarge/White	Qwest
3	1	WHERE DO WE GO FROM HERE Stacy Lattisaw	Motown
4	5	LOVE UNDER NEW MANAGEMENT Miki Howard	Atlantic
5	8	ALL AROUND THE WORLD Lisa Stansfield	Arista



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7	14	HERITAGE	Earth, Wind & Fire	Columbia
8	16	I NEED YOUR LOVIN'	Alyson Williams	OBR
9	21	COMFORT OF A MAN	Stephanie Mills	MCA
10	7	PROMISES, PROMISES	Christopher Williams	Geffen
11	18	WE'RE ALL IN THIS TOGETHER	David Peaston	Geffen
12	13	GYRLZ, THEY LOVE ME	Heavy D & The Boyz	Uptown
13	20	HELP THE CHILDREN	M C Hammer	Capitol
14	25	SPREAD MY WINGS	Troop	Atlantic
15	6	NO MORE LIES	Michel'e	Ruthless
16	26	TREAT YOU RIGHT	Luther Vandross	Epic
17	12	EXPRESSION	Salc-N-Pepa	Next Plateau
18	24	EVERYTHING YOU TOUCH	Smokey Robinson	Motown
19	28	NEVER TO FAR	Dianne Reeves	EMI
20	15	WELCOME TO THE TERRORDOME	Public Enemy	Def Jam
21	32	WHIP APPEAL	Babyface	Solar
22	33	ADDICTED TO YOUR LOVE	The Gap Band	Capitol
23	22	HEARTBEAT	Seduction	Vendetta
24	19	BUDDY	De La Soul	Tommy Boy
25	38	READY OR NOT	After 7	Virgin
26	11	JAZZIE'S GROOVE	Soul II Soul	Virgin
27	10	IT'S GONNA BE ALRIGHT	Ruby Turner	Jive
28	36	I FOUND LOVIN'	Jeff Redd	Uptown
29	39	WRAP-U-UP	Randy Crawford	Warner Brothers
30	9	CAN WE SPEND SOME TIME	Surface	Columbia
31	37	WHATCHA GONNA DO WITH MY LOVE	Inner City	Virgin
32	—	TWO SHIPS	Jermaine Jackson	Arista
33	29	THE GAS FACE	3rd Bass	Def Jam
34	—	LOVE'S ON THE RUN	Maze	Warner Brothers
35	—	SOUL TO SOUL	The Temptations	Motown
36	—	THE HUMPTY DANCE	Digital Underground	Tommy Boy
37	—	NOTHING'S TOO GOOD	The Main Ingredient	Polydor
38	—	KNOCKS ME OFF MY FEET	Mikki Bleu	EMI
39	—	WHAT GOES AROUND	Regina Belle	Columbia
40	—	DON'T WEAR IT OUT	Mary Davis	Tabu

INDIE SINGLES

TW	LW			
1	1	ENJOY THE SILENCE	Depeche Mode	Mute
2	—	ELEPHANT STONE	The Stone Roses	Silvertone
3	2	PROBABLY A ROBBERY	Renegade Soundwave	Mute
4	—	LOADED	Primal Scream	Creation
5	3	MADCHESTERRAVE ON EP	Happy Mondays	Factory
6	5	SALLY CINNAMON	The Stone Roses	Black FM
7	4	FOOL'S GOLD	The Stone Roses	Silvertone
8	6	INDIAN ROPE	The Charlatans	Dead Good
9	—	PLANET	Sugarcube	One Little Indian
10	7	THE RIDE	EP Ride	Creation
11	16	W.F.L	Happy Mondays	Factory

12	9	LIGHTNING MAN	Nitzer Ebb	Mute
13	8	SLEEP WITH ME	Birdland	Lazy
14	11	YOU SURROUND ME	Erasure	Mute
15	12	GETTING AWAY WITH IT	Electronic	Factory
16	13	WROTE FOR LUCK	Happy Mondays	Factory
17	10	BLUE THUNDER	Galaxie 500	Rough Trade
18	22	DRAMA!	Erasure	Mute
19	14	FREAKY DANCING	Happy Mondays	Factory
20	19	PERSONAL JESUS	Depeche Mode	Mute
21	27	CRACKERS INTERNATIONAL	Erasure	Mute
22	17	24 HOUR PARTY PEOPLE	Happy Mondays	Factory
23	25	THE PEEL SESSIONS	Inspiral Carpets	Strange Fruit
24	18	MANCHESTER	The Times	Creation
25	15	TO KILL A SLOW GIRL WALKING	Telescopes	What Goes On
26	30	BLUE MONDAY	New Order	Factory
27	29	A LITTLE RESPECT	Erasure	Mute
28	—	SOMETIMES	Erasure	Mute
29	—	ROUND AND ROUND	New Order	Factory
30	—	VICTIM OF LOVE	Erasure	Mute

INDIE ALBUMS

TW	LW				
1	1	STONE ROSES	The Stone Roses	Silvertone	
2	3	READING, WRITING AND ARITHMETIC	The Sundays	Rough Trade	
3	2	THE COMFORTS OF MADNESS	Pale Saints	4AD	
4	10	HALLEJULAH	Happy Mondays	Factory	
5	4	BUMMED	Happy Mondays	Factory	
6	5	WILD!	Erasure	Mute	
7	7	THE INNOCENTS	Erasure	Mute	
8	6	CLOUDCUCKOOLAND	Lightning Seeds	Ghetto	
9	8	CIRCUS	Erasure	Mute	
10	9	A GILDED ETERNITY	Loop	Situation Two	
11	20	SQUIRREL AND G MAN	24 HOUR PARTY	Happy Mondays	Factory
12	11	DOOLITTLE	Pixies	4AD	
13	13	SUBSTANCE	New Order	Factory	
14	17	101	Depeche Mode	Mute	
15	—	LOUDER THAN BOMBS	The Smiths	Rough Trade	
16	18	SURFER ROSA	Pixies	4AD	
17	—	101 DAMNATIONS	Carter	Unstoppable Sex Machine	Big Fat
18	19	TECHNIQUE	New Order	Factory	
19	15	CAPTAIN SWING	Michelle Shocked	Cooking Vinyl	
20	12	CHILL OUT	KLF	KLF Communication	

MUSIC VIDEO

TW	LW			
1	1	SINGLES COLLECTION	Phil Collins	Virgin
2	4	KYLIE THE VIDEOS 2	Kylie Minogue	PWL
3	5	JASON THE VIDEOS	Jason Donovan	PWL
4	—	LABOUR OF LOVE II	UB40	Virgin
5	10	WE WILL ROCK YOU	Queen	Music Club/Video Collection
6	—	LIVE AT THE NEC	Barry Manilow	Pickwick
7	3	SIGHT FOR SORE EARS	Poison	PMI
8	6	A BIT OF WHAT YOU FANCY	Quireboys	PMI
9	2	WAVES UPON THE SAND	The Mission	PMV/Channel 5
10	7	IN THE PARK LIVE	Wet Wet Wet	PMV/Channel 5
11	14	THOUGHTS OF HOME	Daniel O'Donnell	Telstar
12	13	DESTINATION DOCKLANDS	Jean Michel Jarre	PMV/Channel 5
13	11	NEW JERSEY	Bon Jovi	PMV/Channel 5
14	9	INNOCENTS	Erasure	Virgin
15	8	THE CREAM OF...	Eric Clapton	PMV/Channel 5
16	—	HIS PREROGATIVE	Bobby Brown	MCA/Channel 5
17	—	RARE LIVE	Queen	PMI
18	18	NICE 'N' ROUGH	Tina Turner	Music Club/Video Collection
19	16	KYLIE THE VIDEOS	Kylie Minogue	PWL
20	12	THE WALL	Pink Floyd	PMV/Channel 5

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LETTERS

WRITE TO RECORD MIRROR, LUDGATE HOUSE, 245
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DUM BA DUM BA DUM

■ Having read your request last month for more interesting lyrical Top 10s, I rummaged around and found my 10 worst of the last 10 years:

- 1 "I look at you and I go boing, boing, boing." — 'Divine Emotions' by Narada
- 2 "Songs to really make you rub and scrub/ Dum ba dum ba dum bum biddy bum biddy bum . . ." — 'Pass The Dutchie' by Musical Youth
- 3 "Owa/ A place to stay/ Get your booty on the foot tonight/ Make my day" — 'Pump Up The Jam' by Technotronic
- 4 "Sweet and handsome/ Soft and porky/ You pig out 'til you've seen the light" — 'Twist In My Sobriety' by Tanita Tikaram
- 5 "A jitterbug into my brain/ It goes bang, bang, bang 'til my feet do the same" — 'Wake Me Up Before You Go Go' by Wham!
- 6 "We're s.h.o.p.p.i.n.g./ We're shopping" — 'Shopping' by Pet Shop Boys

7 "Tenderoni you've got to be/ Spark my nature/ Sugar fly with me" — 'PYT' by Michael Jackson

8 "You're like my yo-yo that glowed in the dark" — 'Cloudbusting' by Kate Bush

9 "Sex is natural/ Sex is fun/ Sex is best when it's one on one" 'I Want Your Sex' — by George Michael

10 "Stronger than diamonds/ Rich like cream/ Stronger and harder than a bad girl's dream" 'The Power Of Love' — Huey Lewis And The News

PS: Could you please tell me how many copies of 'Drive' by The Cars and the 'Hounds Of Love' album sold in the UK alone?

Mark Brown, Diss, Norfolk

● Tsk tsk, the standard of songwriting today, eh? I blame the parents. Now about your questions: 'Drive' sold quite a lot really, and 'Hounds Of Love', well, it must have sold like hot cakes. Why, even my neighbour Minnie has a copy, and she's 65!



● **ANNIE LENNOX:** "I was thinking of joining the Merchant Navy so I got these tattoos done"

RETURN TO SENDER

■ Both the Eurythmics' last two singles were featured on ITV's 'The Chart Show', so why on earth did they not show the fabulous 'King And Queen Of America'? The video is absolutely brilliant, but it has now gone down the chart, and probably won't be shown on TV again.

I'm positive many other Eurythmics' fans were also pissed off about this.

Robert Alexander, Salford

● Robbie my son, this is **Record Mirror**, a music magazine and not ITV's Complaints Department. Next . . .

IT'S THE END OF THE WORLD AS WE KNOW IT!

■ Being a long-standing chart statistician, I have to write regarding the numerous changes from week to week in your print out of the Gallup UK singles chart. I am becoming tired of finding either a group description, a song title, or the artist's label has altered from their original print out when they first entered the chart.

Firstly, group descriptions: Leila K featuring Rob 'n' Raz recently switched around to Rob 'n' Raz featuring Leila K, FPI Project featuring Rich In Paradise changed in recent weeks to FPI Project featuring Sharon Dee Clarke, and Beloved were previously called The Beloved.

Secondly, song titles have included 'Everday (I Love You More)' by Jason Donovan, when it should, of course, have read 'Everyday', with a 'y'.

Thirdly, there have been several label changes. For instance, Sinead O'Connor's 'Nothing Compares 2 U' was originally shown on Ensign, only to become Ensign/Chrysalis two weeks later . . . etc, etc.

Alan Hindle, Manchester

● Oh dear, where do we start. Firstly, most of the discrepancies you refer to were caused because, up until recently, we had to set our chart information by hand on a Monday morning. In order to get it to our readers as quickly as possible, we were never able to check the copy as closely as we would have liked and there was a large margin for error on our part.

For the past month, however, we have been receiving the chart direct by computer from Music Week, thus accounting for some of the different information now appearing and, hopefully, an improvement in accuracy. As for The Beloved/Beloved, the band kept changing their name. Maybe when they've finally made up their mind we can settle on one or the other. Does that answer your question?

MADDIE MADNESS

■ I feel that, following the recent Brit Awards, I must put pen to paper and write about the omission of a particular international female star — Madonna.

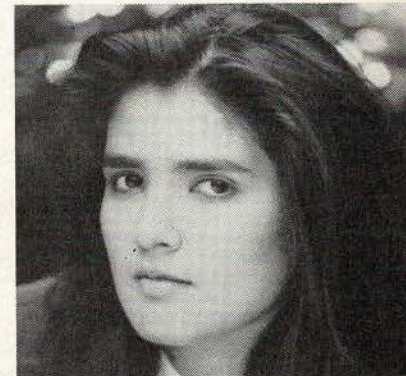
Once again, she received not one nomination in the international category despite the success and critical acclaim of her last album, 'Like A Prayer'. What does this woman have to do? It's not her acting ability they are judging her on!

Neneh Cherry was a worthy winner, but record chiefs should give Maddie a thought. She doesn't deserve to be left out — just ask any Wembley Stadium crowd.

We love ya Madonna!

John, Scotland

● Couldn't agree more John.



● **TANITA TIKARAM:** "No, I'm not going to show you my tattoo"

ANOTHER SATISFIED READER

■ I've been surveying your Letters page recently, and have come across something quite alarming — they are answered by a very sarcastic, uncharitable person with a most unkind temperament. OK, I can sometimes be very nasty, but these letter writers obviously have grievances and it doesn't make them any calmer or happier to make snide and upsetting remarks.

Personally, I think you should be given the sack, but then I'm the kind of nasty person who would say something like that.

I must also add that I do not like the way David Clayton of Manchester took the mickey out of London (Letters, February 24). I was born there and lived there for nine years and I miss it dearly.

I will now stop complaining and leave you in peace.

PS. No snide remarks!!

Distressed, Milton Keynes

● OK, sod off!

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CHARTS

THIS WEEK'S CHART
ANALYSED BY ALAN JONES

Beats International's 'Dub Be Good To Me' continues its run at number one this week, but the 'Brits 1990' megamix surges to number two, setting up an interesting confrontation next week with the new **Jive Bunny** single 'That Sounds Good To Me', which, to all intents and purposes, is also a multi-artist megamix. Making way for 'Brits 1990', **Sinead O'Connor's** 'Nothing Compares 2 U' dips to number four. On the credit side, Sinead's single has now sold more copies than any single by a female singer in Britain since **Kylie Minogue's** 1988 chart-topper 'I Should Be So Lucky', and it's still number one in Holland, Ireland, Sweden and Norway. It is also the best-selling cover of a **Prince** song, replacing **Chaka Khan's** recording of 'I Feel For You'. In third place, **The Bangles' 'Manic Monday'**.

Sinead's brilliant new album 'I Do Not Want What I Haven't Got', which was released on Monday, stands more chance than most of topping **Phil Collins' '... But Seriously'**, which is number one again this week for the 14th time. It thus equals **Dire Straits' 1985/86** run of success with 'Brothers In Arms'. Of the 12 albums in chart history to spend longer at number one, the last to do so was the **Bee Gees'** various soundtrack album 'Saturday Night Fever', an 18-week topper in 1978. Only two albums by solo artists have ever spent longer at number one than '... But Seriously'. They are 'G.I. Blues' and 'Blue Hawaii', both soundtrack albums to films by **Elvis Presley**. 'G.I. Blues' was top for 22 weeks in 1961, 'Blue Hawaii' for 18 weeks the following year. '... But Seriously' has, therefore, spent longer at number one than any album by a solo artist for nearly 30 years.

● **Rod Stewart's 'Downtown Train'** has finally gone into reverse, but it did reach number 10 last week, to become Rod's 19th top 10 solo hit. That's the same number as **David Bowie**. **Elvis Presley (55)**, **Cliff Richard (54)**, **Madonna (21)** and **Michael Jackson (20)** are the only soloists to have more. Cliff, of course, would have equalled Elvis' record had 'Stronger Than That' reached the top 10. Instead, it dips from number 14 to number 22 this week.

● Exactly 10 years ago, **Shakin' Stevens** was enjoying his first hit with 'Hot Dog'. This week his 30th hit (31st, including his rockin' good duet with **Bonnie Tyler**) 'I Might' climbs to number 18, to become his most successful single since 'A Little Boogie Woogie (In The Back Of My Mind)' reached number 12 in 1987.

● He's topped the chart with **Soft Cell** and with **Gene Pitney**, but as a solo singer **Marc Almond** never seems to achieve quite the level of success he is undoubtedly capable of. His latest solo hit, 'A Lover Spurned', climbs to number 29 this week, but probably won't get any higher. It's his 12th solo hit, but none has topped the number 23 peak of 1985's 'Stories Of Johnny'. No other act has had so many hits without reaching the top 20 at least once.

● 'Lily Was Here', **Dave Stewart's** instrumental alliance with Holland's **Candy Dulfer**, climbs to number 17 this week, thus eclipsing his **Eurythmics** partner, **Annie Lennox's** extra-curricular excursion 'Put A Little Love In Your Heart', a duet with



● **PAULA ABDUL: "One word about the spot on my cheek and you're dead"**

Al Green that reached number 28 some 15 months ago.

● Debuting at number 51 on the album chart is the self-titled first album by the **49ers**, which replaces **Kylie Minogue's 'Enjoy Yourself'** as the shortest album on the chart, with a playing time of just 30 minutes and 25 seconds.

● **Adam Ant's 'Room At The Top'** has peaked here, but it debuts at number 84 in America, to become his first hit there since 'Strip' reached number 42 six years ago. Adam's only top 40 hit Stateside was 'Goody Two Shoes', which reached number 12 in 1983. There's little else of interest happening in America this week,

with **Janet Jackson** and **Paula Abdul** respectively heading the singles and albums charts. Janet for the second week, and Paula for the seventh with her LP 'Forever Your Girl', but it's marginally less boring than last week, when none of the top 13 albums moved. Abdul's album has now sold six million copies in America, a figure bettered by only two albums in the past two years — **Milli Vanilli's 'Girl You Know It's True'** (6½ million) and **New Kids On The Block's 'Hangin' Tough'** (7½ million) both of which are also still selling heavily.

Finally, a mental brainstorm caused me to refer to **Seduction**, **Exposé** and the **Cover Girls** as duos last week. They are, of course, trios.

NEWS EXTRA LENNON TICKET DETAILS

Tickets for the John Lennon spectacular at Pier Head, Liverpool, on May 5 are £25 each, available from the Royal Court Theatre in Roe Street, Liverpool and usual agents. They are also available by post at the same price from John Lennon Tribute Box Office, PO Box 208, Liverpool, L69 1TP. Make cheques or postal orders payable to John Lennon Tribute Ltd, enclose a sae and allow 28 days for delivery. Credit card bookings can be made on 051 231 1010.

TWELVE INCH

TW	LW	ARTIST	ALBUM	REMARKS
1	1	DUB BE GOOD TO ME	Beats International featuring Lindy Layton	Go Beat
2	2	THE BRITS 1990	Various Artists	RCA
3	8	MOMENTS IN SOUL	JT And The Big Family	Champion
4	5	INFINITY	Guru Josh	de/Construction
5	6	ENJOY THE SILENCE	Depeche Mode	Mute
6	—	BLUES SAVANNAH	Erasure	Mute
7	3	I DON'T KNOW ANYBODY ELSE	Black Box	de/Construction
8	9	GET UP (BEFORE THE NIGHT IS OVER)	Technotronic featuring Ya Kid K	Swanyard
9	12	NATURAL THING	Innocence	Cooltempo
10	4	ELEPHANT STONE	The Stone Roses	Silvertone
11	7	NOTHING COMPARES 2 U	Sinead O'Connor	Ensign
12	11	HOW AM I SUPPOSED TO LIVE WITHOUT	Michael Bolton	CBS
13	13	TALKING WITH MYSELF (Remix)	Electrabe 101	Mercury
14	—	MADLY IN LOVE	Bros	CBS
15	20	LOADED	Primal Scream	Creation
16	15	BLACK BETTY (Ben Liebrand Remix)	Ram Jam	Epic
17	—	LILY WAS HERE	David A. Stewart featuring Cand Dulfer	Anxious
18	14	GOT TO HAVE YOUR LOVE	Mantronix (featuring Wondress)	Capitol
19	10	WALK ON BY	Sybil	PWL
20	17	BRING FORTH THE GUILLOTINE	Silver Bullet	Tam Tam

COMPACT DISC

TW	LW	ARTIST	ALBUM	REMARKS
1	1	... BUT SERIOUSLY	Phil Collins	Virgin
2	—	NOW DANCE 901	Various	EMI/Virgin/PolyGram
3	4	THE BEST OF ROD STEWART	Rod Stewart	Warner Brothers
4	3	AFFECTION	Lisa Stansfield	Arista
5	5	THE ROAD TO HELL	Chris Rea	WEA
6	—	RIGHT STUFF 2	Various	Stylus
7	10	FOREIGN AFFAIR	Tina Turner	Capitol
8	2	JOURNEYMAN	Eric Clapton	Duck/Reprise
9	—	PURGATORY/MAIDEN JAPAN	Iron Maiden	EMI
10	7	HEART OF STONE	Cher	Geffen
11	11	THE RAW AND THE COOKED	Fine Young Cannibals	London
12	—	FONTANA	House Of Love	Fontana/Phonogram
13	6	PURE SOFT METAL	Various	Stylus
14	16	PUMP UP THE JAM	Technotronic	Swanyard
15	9	BODY & SOUL — HEART & SOUL II	Various	Heart & Soul
16	13	VIVALDI FOUR SEASONS	Nigel Kennedy/ECCO	EMI
17	15	THE VERY BEST OF CAT STEVENS	Cat Stevens	Island
18	14	WAKING HOURS	Del Amitri	A&M
19	17	THE SYNTHESIZER ALBUM	Project D	Telstar
20	18	ALL BY MYSELF	Various	Dover/Chrysalis

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'



MARCH 4 - MARCH 10 1990

UK SINGLES UK ALBUMS

TW	LW	W/C	Artist	Label
1	1	5	DUB BE GOOD TO ME Beats International featuring Lindy Layton	Go Beat
2	7	2	THE BRITS 1990 Various Artists	RCA
3	3	4	HOWAWH SUPPOSE TO LIVE WITHOUT YOU Michael Bolton	CBS
4	2	8	NOTHING COMPARES 2 U Sinead O' Connor	Ensign/Chrysalis
5	9	3	INFINITY Guru Josh	ENY 630
6	6	4	ENJOY THE SILENCE Depeche Mode	deConstruction
7	5	4	IDON'T KNOW ANYBODY ELSE Black Box	Mute
8	22	2	MOMENTS IN SOUL J And The Big Family	deConstruction
9	4	6	GET UP (BEFORE THE NIGHT IS OVER) Technotronic featuring Ya Kid K	Champion
10	8	2	ELEPHANT STONE The Stone Roses	○Swanyard
11	10	9	DOWNTOWN TRAIN Rod Stewart	Silvertone
12	—	1	BLUESAVANNAH Erasure	Warner Brothers
13	15	4	BLACK BETTY (Ben Liebrand Remix) Ram Jam	Mute MUTE 109
14	33	2	LOVESHACK 8-52's	Epic
15	—	1	MADLY IN LOVE Bros	Reprise
16	13	4	ROOM AT THE TOP Adam Ant	CBS ATON 10
17	34	3	LILY WAS HERE David A. Stewart featuring Candy Dulfer	MCA
18	29	3	IMIGHT Shakin' Stevens	14 13 6
19	11	7	HAPPENIN' ALL OVER AGAIN Lonnie Gordon	Anxious
20	31	2	NATURAL THING Innocence	Epic
21	20	8	DUDE (LOOKS LIKE A LADY) Aerosmith	Supreme
22	14	3	STRONGER THAN THAT Cliff Richard	Cooltempo
23	23	3	TALKING WITH MYSELF (Remix) Electrice 101	Geffen
24	37	2	HERE WE ARE Gloria Estefan	EMI
25	12	7	WALK ON BY Sybil	Mercury
26	16	4	STEAMY WINDOWS Tina Turner	Epic
27	27	5	WALK ON THE WILD SIDE Jamie Morgan	PWL
28	17	9	JUST LIKE JESSE James Cher	Capitol
29	32	2	A LOVER SPURNED Marc Almond	Tabu
30	—	1	DELIVERANCE The Mission	Geffen
31	19	4	96 TEARS The Stranglers	Some Bizzare
32	47	2	LOADED Primal Scream	Mercury/Phonogram MYTH 9
33	21	10	GOTT TO HAVE YOUR LOVE Mantronix (featuring Wondress)	Epic
34	—	1	HOLD BACK THE RIVER Wet Wet Wet	Creation
35	—	1	THE DEEPER THE LOVE Whitesnake	Capitol
36	36	2	ADVICE FOR THE YOUNG AT HEART Tears For Fears	Precious Phonogram JEWEL 11
37	18	7	I WISH IT WOULD RAIN DOWN Phil Collins	EMIEM 128
38	24	5	TELL ME THERE'S A HEAVEN Chris Rea	Fontana
39	—	1	LOVE AND ANGER Kate Bush	Virgin
40	42	3	RUNAWAY HORSES Belinda Carlisle	East West
41	58	2	LOVE PAINS Liza Minnelli	EMIEM 134
42	25	5	LIVE TOGETHER Lisa Stansfield	Virgin
43	—	1	SWEET SOULSISTER The Cult	Epic
44	61	2	WITH A LITTLE LOVE Sam Brown	Arista
45	54	3	BRING FORTH THE GUILLOTINE Silver Bullet	Beggars Banquet BEG 241T
46	53	3	KICKING UP DUST Little Angels	A&M
47	74	2	BIRDHOUSE IN YOUR SOUL They Might Be Giants	Tam Tam
48	50	3	COME TOGETHER AS ONE Will Downing	Polydor
49	55	2	WARRIOR MC Wildski	Elektra
50	28	8	TEARS ON MY PILLOW Kylie Minogue	4th + B'way
51	30	13	TOUCH ME 49ers	Arista
52	26	8	INSTANT REPLAY Yell!	○PWL
53	—	1	TRUST Brother Beyond	4th + B'way
54	—	1	TREAT ME LIKE A LADY 5 Star	Fanfare
55	—	1	MAD LOVEEP Lush	Parlophone R 6245
56	—	1	RAGGA HOUSE (ALL NIGHT LONG) Simon Harris starring Daddy Freddy	Tent/Epic FIVE 1
57	35	9	NOTHING EVER HAPPENS Del Amitri	4AD BAD0003
58	40	6	I B AND LIFE Skid Row	Living Beat 7SMASH 9
59	48	4	GET BUSY Mr Lee	A&M
60	—	1	BAKER STREET (Remix) Gerry Rafferty	Atlantic
61	45	4	DIRTY LOVE Thunder	Jive
62	41	7	COME BACK TO ME Janet Jackson	EMIEM 132
63	38	7	BAD LOVE Eric Clapton	EMI
64	60	2	AFTER THE RAIN Tiyo	Breakout
65	39	7	HELLO The Beloved	Duck
66	62	2	WALKING ON ICE River City People	Arista
67	59	2	NOTHING HAS BEEN PROVED Strings Of Love	○PWL
68	46	12	COULD HAVE TOLD YOU SO Hal O James	East West
69	44	6	PROBABLY A ROBBERY Renegade Soundwave	EMI
70	—	1	I GO TO EXTREMES Billy Joel	Breakout
71	—	1	DIRTY MIND Shakespeare's Sister	Epic
72	63	2	WALK ON THE WILD SIDE Beat System	Mute
73	51	3	I'M NOT SATISFIED Fine Young Cannibals	CBS
74	—	1	ALL OR NOTHING Milli Vanilli	ffrr/London F 128
75	—	1	ROCK & ROLL (IS GONNA SET THE NIGHT ON FIRE) Pretty Boy	4th + B'way
76	71	1	YOU MAKE ME FEEL (MIGHTY REAL) Jimmy Somerville	London
77	82	1	CAPTURED Brian Kennedy	RCA
78	65	1	RADAR LOVE Oh Well	Parlophone
79	—	1	WHAT ABOUT THIS LOVE Mr. Fingers	ffrr/London F 131
80	86	1	THE HUMPTY DANCE Digital Underground	BCM
81	78	1	NOMORE LIES Michel'le	East West
82	93	1	EVERY BEAT OF THE HEART The Railway Children	Virgin
83	83	1	FURY EYES The Creatures	Wonderland
84	76	1	YOUR OWN SWEET WAY The Notting Hillbillies	Vertigo
85	69	1	GET A LIFE Soul II Soul	10
86	92	1	OBSCURITY KNOCKSEP The Trash Can Sinatras	Go! Discs
87	—	1	HEAT OF THE MOMENT After 7	Virgin America YUS 7
88	81	1	GOOD TOGETHER A Certain Ratio	A&M
89	80	1	PRICE OF LOVE Bad English	Epic
90	94	1	SUN COMES UP, IT'S TUESDAY MORNING The Cowboy Junkies	RCA
91	—	1	METAL MARATHON Heavy's	Ariola I 12180
92	—	1	SHOW 'N THE BASS M.C. Miker G	A.I. A1 319
93	95	1	DIRTY CASH Adventures Of Stevie V	Mercury
94	—	1	ALL WE WANNADO IS DANCE House Crew	Production House PNT 010
95	—	1	EVERY WOMAN WANTS TO Jermaine Stewart	10/Virgin TEN 296
96	—	1	LITTLE SISTER LEAVING TOWN Tanita Tikaram	East West YZ 459
97	—	1	BLACK VELVET Alannah Myles	Atlantic/East West A 8742
98	70	1	SO WHAT Gilbert O'Sullivan	Dover
99	—	1	NOT THRU BEING WITH YOU Michael Jeffries/Karyn White	Warner Brothers W 2797
100	88	1	FEELING GOOD Pressure Drop	Big World

TOP 75 ARTIST ALBUMS

TW	LW	W/C	Artist	Label
1	1	15	...BUT SERIOUSLY Phil Collins	☆☆☆☆ Virgin
2	3	10	PUMP UP THE JAM Technotronic	○Swanyard
3	2	15	AFFECTION Lisa Stansfield	☆☆ Arista
4	5	18	THE ROAD TO HELL Chris Rea	☆☆ East West
5	—	1	PURGATORY/MAIDEN JAPAN Iron Maiden	☆☆ IRN 3
6	8	24	FOREIGN AFFAIR Tina Turner	☆☆ Capitol
7	12	16	THE BEST OF ROD STEWART Rod Stewart	☆☆ Warner Brothers
8	—	1	FONTANA House Of Love	Fontana/Phonogram 8422931
9	7	24	HEART OF STONE Cher	☆☆ Geffen
10	4	17	JOURNEYMAN Eric Clapton	☆☆ Duck
11	9	56	THE RAW AND THE COOKED Fine Young Cannibals	☆☆ London
12	12	3	WAKING HOURS Del Amitri	□A&M
13	18	4	THE SYNTHESIZER ALBUM Project D	Telstar
14	13	6	THE VERY BEST OF CAT STEVENS Cat Stevens	□ Island
15	15	17	VIVALDI FOUR SEASONS Nigel Kennedy/ECO	☆☆ EMI
16	11	32	LLOYD COLE Lloyd Cole	○Polydor
17	30	32	CUTS BOTH WAYS Gloria Estefan	☆☆ Epic
18	16	47	CLUB CLASSICS VOL ONE Soul II Soul	☆☆ 10
19	14	2	HAPPINESS The Beloved	○ East West
20	19	34	RAW LIKE SUSHI Neneh Cherry	☆☆ BMG Enterprises
21	22	10	LOVE SONGS Dionne Warwick	☆☆ Geffen
22	17	3	MISS SAIGON Original London Cast	☆☆ CBS
23	21	14	HANGIN' TOUGH New Kids On The Block	Island ILPS 9935
24	—	1	MOVE YOUR SKIN And Why Not?	□ Silvertone
25	29	32	THE STONE ROSES The Stone Roses	☆☆ CBS
26	20	26	MARTIKA Martika	☆☆ Fontana
27	36	23	THE SEEDS OF LOVE Tears For Fears	CBS 4656531
28	—	1	BLUE SKY MINING Midnight Oil	☆☆ East West
29	26	55	A NEW FLAME Simply Red	PWL
30	27	3	WALK ON BY Sybil	☆☆ RCA
31	25	25	WE TOO ARE ONE Eurythmics	☆☆ East West
32	28	5	THE SWEET KEOPER Tanita Tikaram	☆☆ RCA
33	33	7	COLOUR The Christians	☆☆ East West
34	35	4	THE LANGUAGE OF LIFE Everything But The Girl	□ Island
35	24	21	ENJOY YOURSELF Kylie Minogue	○ Blanco y negro
36	51	20	WILD! Erasure	☆☆ PWL
37	23	47	3 FEET HIGH AND RISING De La Soul	☆☆ Mute
38	54	18	HOLDING BACK THE RIVER Wet Wet Wet	☆☆ Tommy Boy
39	32	4	THIS SHOULD MOVE YA Mantronix	☆☆ Precious Organisation
40	37	5	ABIT OF WHAT YOU FANCY The Quireboys	Capitol
41	39	4	CARVED IN SAND Mission	□ Parlophone
42	34	9	SKID ROW Skid Row	☆☆ Mercury
43	—	9	RESULTS Liza Minnelli	□ Atlantic
44	46	19	THE LION AND THE COBRA Sinead O' Connor	☆☆ Epic 465511
45	40	8	BACK ON THE BLOCK Quincy Jones	□ Ensign
46	48	14	LABOUR OF LOVE II UB40	☆☆ Qwest
47	10	2	WOMEN IN UNIFORM/TWILIGHT ZONE Iron Maiden	☆☆ DEP International
48	43	14	JIVE BUNNY — THE ALBUM Jive Bunny & The Mastermixers	☆☆ EMI
49	41	5	PARADISE REMIXED Inner City	☆☆ Telstar
50	44	44	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	☆☆ CBS
51	—	1	49ERS 49ERS	☆☆ 10
52	47	19	RUNAWAY HORSES Belinda Carlisle	4th + B'way BRLP 57
53	31	2	EXTRICATE The Fall	☆☆ Virgin
54	—	1	THOMPSON TWINS — THE GREATEST HITS Thompson Twins	☆☆ Cog Sinister
55	55	4	THEREL THING Faith No More	☆☆ Stylus SMR 92
56	42	13	A COLLECTION — GREATEST HITS... AND MORE Barbra Streisand	☆☆ Slash
57	45	44	TEN GOOD REASONS Jason Donovan	☆☆ CBS
58	38	3	RUNNING FREE/SANCTUARY Iron Maiden	☆☆☆☆ PWL
59	65	18	STRONGER Cliff Richard	☆☆ EMI
60	62	19	PUMP Aeromsmith	☆☆ Geffen
61	61	19	SPARK TO A FLAME — THE VERY BEST OF Chris De Burgh	☆☆ A&M
62	49	7	READING WRITING & ARITHMETIC The Sundays	☆☆ Rough Trade
63	53	79	APPETITE FOR DESTRUCTION Guns N' Roses	☆☆ Geffen
64	56	26	FINE YOUNG CANNIBALS Fine Young Cannibals	☆☆ London
65	—	1	DOUG LAZY GETTIN' CRAZY Doug Lazy	Atlantic/East West 75678206
66	50	19	WELCOME TO THE BEAUTIFUL SOUTH The Beautiful South	☆☆ Gold Discs
67	52	50	LIKE A PRAYER Madonna	☆☆ Sire
68	64	10	THE SINGLES 1969-1973 The Carpenters	☆☆ A&M
69	59	267	QUEEN GREATEST HITS Queen	☆☆☆☆ EMI
70	72	20	THE SENSUAL WORLD Kate Bush	☆☆ EMI
71	60	26	ASPECTS OF LOVE Original Cast	☆☆ Really Useful
72	—	16	STORM FRONT Billy Joel	☆☆ CBS 4656581
73	58	86	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	☆☆ Polydor
74	63	5	VIGIL IN A WILDERNESS OF MIRRORS Fish	☆☆ EMI
75	74	47	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	☆☆ East West

TOP 20 COMPILATION ALBUMS

TW	LW	Artist	Label
1	—	NOW DANCE 901 Various	EMI/Virgin/PolyGram NOD 4
2	—	RIGHT STUFF 2 — NOTHING BUT A HOUSE PARTY Various	Stylus SMR 98
3	2	BODY & SOUL — HEART & SOUL II Various	□ Heart & Soul
4	1	PURE SOFT METAL Various	☆☆ Stylus
5	4	ALL BY MYSELF Various	☆☆ Dover
6	3	THE AWARDS 1990 Various	☆☆ Telstar
7	6	THAT LOVING FEELING VOL 2 Various	☆☆ Dino
8	5	DEEP HEAT 5 — FEED THE FEVER Various	☆☆ Telstar
9	7	MILESTONES — 20 ROCK OPERAS Various	☆☆ Telstar
10	10	PENNIES FROM HEAVEN Various	☆☆ BBC
11	9	THE BLUES BROTHERS (OST) Various	☆☆ Atlantic
12	8	ROCK OF AMERICA Various	☆☆ Trax
13	—	CANU FEEL IT — THE CHAMPION LEGEND Various	☆☆ K-Tel
14	11	DIRTY DANCING (OST) Various	☆☆ RCA
15	12	THE CLASSIC EXPERIENCE Various	☆☆ EMI
16	—	THE DELIQUENTS (OST) Various	☆☆ PWL
17	17	THE PREMIERE COLLECTION Various	☆☆ Really Useful
18	19	NO 1'S OF THE 80'S Various	☆☆ Telstar
19	20	THE GREATEST LOVE 3 Various	☆☆ Telstar
20	16	DEEP HEAT 1989 Various	☆☆ Telstar

➤ Indicates artist/artists are scheduled to appear on this week's 'Top Of The Pops'

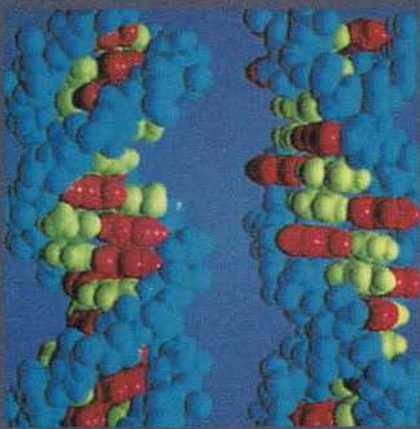
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