

RECORD MIRROR

FEBRUARY 23 1991, EVERY WEDNESDAY 80p (EIRE £1.16)

THE FUTURE OF MUSIC

SPECIAL BUMPER ISSUE

DEEE-LITE PUTTING THEIR CAREERS IN JEOPARDY

RAILWAY CHILDREN GET ON THE GROOVY TRAIN

The Farm

HARVEST FOR THE WORLD

PETER HOOTON TAKES A TRACK BY TRACTOR LOOK AT THE NEW LP

KENNY THOMAS HE'S A KNOCK-OUT!

YOUNG DISCIPLES WE'RE NOT THE NEW MODS

ALSO

CHRIS ISAAK
MILLTOWN BROTHERS
JULIAN COPE
MC KINKY
CANDY FLIP

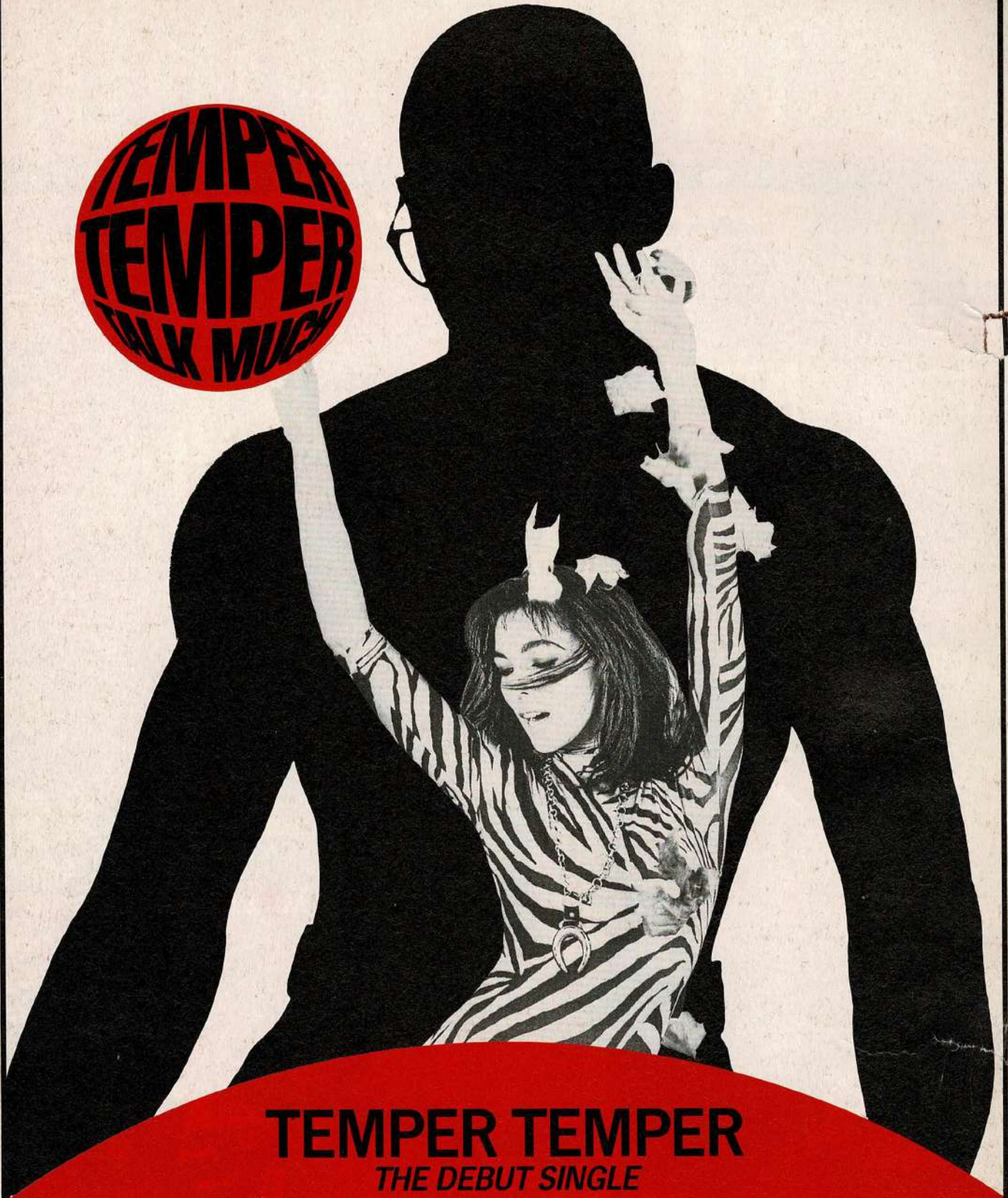
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EXCLUSIVE



inside
ARTY POSTERCARDS

THE UK'S TOP
100 SINGLES AND ALBUMS
THE RECORD MIRROR/RADIO 1 CLUB CHART





TEMPER TEMPER

THE DEBUT SINGLE

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// Features

Lady Miss Kier

"I'm going out on the streets on Wednesday, because the President is coming to New York. Seeing Nixon resign and really feeling part of that made me realise we have an effect. It's not enough at the moment but I think it could make a difference"

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10 KENNY THOMAS

Spanish-born boxer turned singer, Kenny Thomas is one of Britain's most outstanding soul talents. But he could have ended up a flamenco dancer

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They're not the new Mods but the new gods of the good groove

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DEEE-LITE



KENNY THOMAS

// their album 'Spartacus', inspired by the gladiator who led a slave revolt against the Romans. It's a laurel laurel laurel laurel laughs

Kenny Thomas

"I thought: one day, by hook or by crook, I'm going to throw myself at a record company and beg to be signed — either that or join the Foreign Legion"

P10

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FRONT COVER: THE FARM BY PHIL WARD

All that's new in music

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EDITED BY JOHNNY DEE

Inga

Yeeha! Inga saddled up for a solo career last summer with the Trevor Horn penned and produced single 'Riding Into The Blue'. The honeyed harmonies and trotting country and western rhythms failed to rustle up a smasheroonie, but the Cologne-born songstress, who now flits between flats in Berlin and Maida Vale, hopes to put that right with her version of the Pet Shop Boys B-side, 'Do I Have To?'.

Her rendition, with sweet, tuneful whispering before a techno dance beat, has been

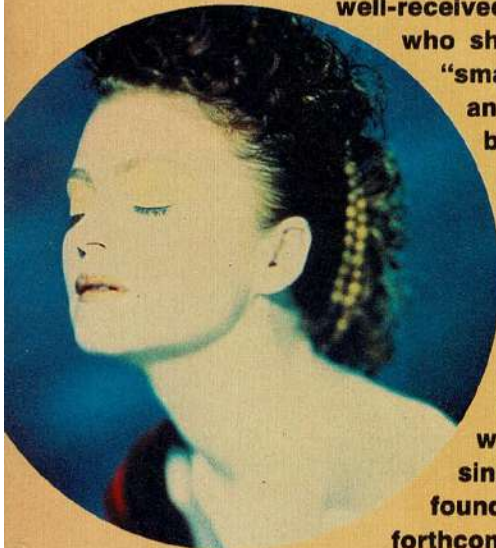
well-received by the duo, who she regards as "smart, sophisticated and probably the best pop song writers in the world".

'Do I Have To?' will have this rootin' tootin'

redhead wanted in 50 counties, while both singles can be

found on the forthcoming LP, 'Planet

Oz', due for release at the end of this month.



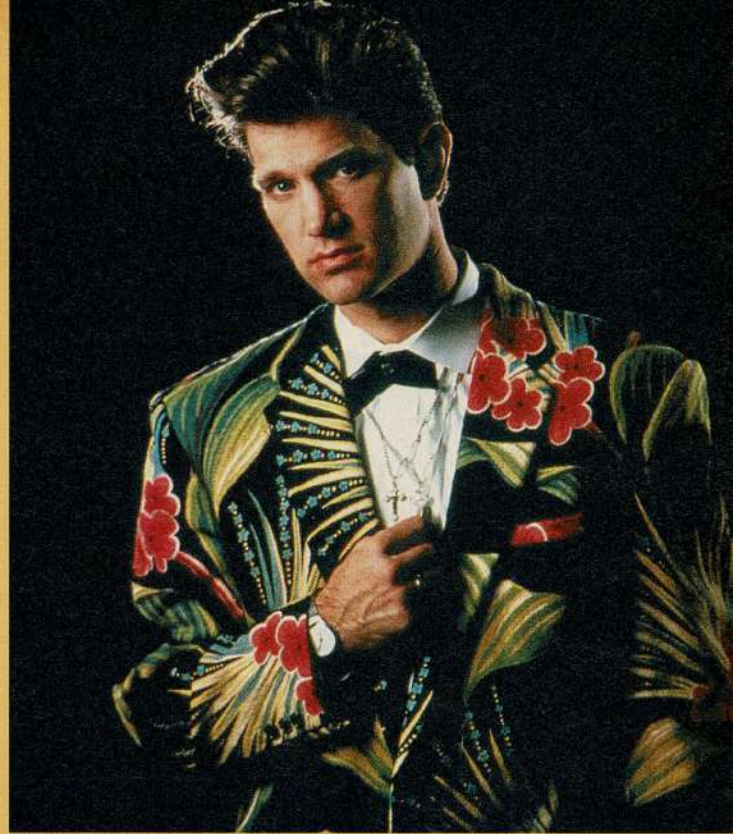
Energize

It's a sad story but it ends well: way back in the tasteless late Seventies, a young man from the east of England called David S. Hicks fell victim to the musical craze they named the 'disco boom'. Such became his obsession with obscure 12-inchers from America with titles like 'Ooh Ooh Push Me In The Bush' that his mind did a double back-flip and he changed his name in honour of Bruce Lee, heroic subject of Karl Douglas' tacky disco classic 'Kung Fu Fighting'.

By the late Eighties Dave Lee, as he was now known, wasn't just acquiring vinyl, he was releasing it on his own record label, Republic, which sought to revive the golden days of disco cloaked under the onus of New York garage music. After a number of scams and pseudonymous releases it was only a matter of time before he came to the attention of Birmingham's wacky Network label, who, espying a like-mind, promptly commissioned Dave for a track on their 'Biorhythm 2' album.

'Report To The Dancefloor' by Energize was the result, a deranged homage to early Eighties electro with a rumbling bassline and a dainty clutch of cruising keyboards, now happily a 12-inch in its own right with a full four mixes.

The only problem with the track is the grating electronic alarm clock bleep that jumps out from the first mix. Nice tune Dave, but next time book some daylight hours in the studio, eh?



Awesome Competition

Win!

FOLLOWING the success of the Now! compilation LPs, the record companies that produce that series have come up with an alternative collection of hits from some of the younger and more exciting recent chart successes.

'Awesome!' is available on record, CD, tape and video, and like its predecessor, brings together recent smashes — doing away with all those tedious hours spent making up your own compilation tapes. The first volume features *Record Mirror* cover stars like Seal ('Crazy'), The Farm ('All Together Now'), Jesus Jones ('International Bright Young Thing'), Soho ('Hippy-chick'), The KLF (3am Eternal'), Beloved ('It's Alright Now') and 808 State (the mighty 'Cübik'), and is a kind of 'Now That's What I Call Cred!' for the Nineties (though how Roxette and Vanilla Ice got in there is anybody's guess). The album has 20 tracks, the video 15 and we've got 10 copies of each to give away.

All you have to do is tell us which ex-number one recording artist manages and produces The Farm?

Send your answer on the back of a postcard to *Record Mirror* 'Awesome!' Competition, Punch Publications Ltd, London SE99 7YJ. Answers to arrive by Monday, March 11, 1991. The first 10 correct entries picked out of the office bin will win an LP and video. No purchase necessary to enter.

Win!



Win!



Chris Isaak

"SEEING Trevor & Simon performing 'Blue Hotel' was unbelievable," enthuses rock 'n' roll slide guitar hero Chris Isaak after his appearance on 'Going Live'.

"I was really flattered. I thought, 'Now I've really arrived: Trevor & Simon swinging their pants to 'Blue Hotel'."

Yes indeed, Chris Isaak's days of driving down Credibility Street via the dole office are well and truly over. First the Californian crooner's 'Wicked Game' touches the hearts of millions; then 'Blue Hotel' storms into the top 40; now Trevor & Simon!

All of which seems ironic to Chris. He's been writing and performing songs of true class for years. The 'Wicked Game' LP was out three years ago, but the UK's music barons in charge of taste and foresight were not ready to frolic in such dreamy pastures.

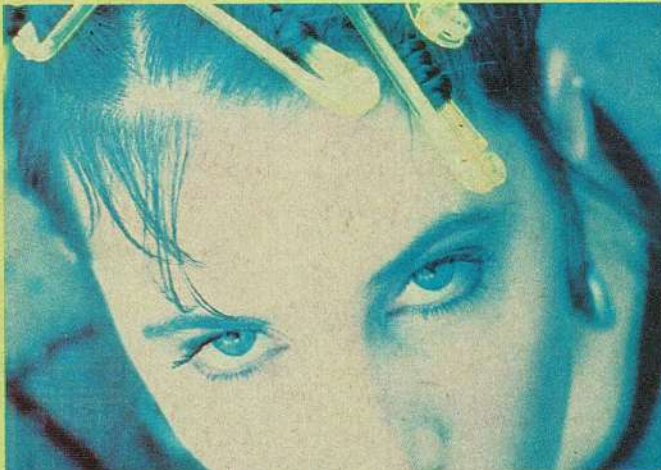
'Blue Hotel' is an infinitely livelier number than 'Wicked Game', but loses no passion or love-torn sensitivity.

"It'll be interesting for me to see how many people stick with me as fans," he says. "I think a lot will because there's no one else making music like this in the commercial field."

"Don't get me wrong, I don't think there's anything wrong with sampling or anything, it's just when people sample for sampling's sake. You only have to look at Deee-Lite to see what's possible within dance music. They write some really clever little lines and their use of melody is excellent . . . That's what 'Tutti Frutti' was all about."

And that's exactly what Chris Isaak and 'Blue Hotel' are all about.

MC Kinky



MC Kinky (or Caron Geary to her folks) was expelled from school on the very last day of the sixth form. Naffed off, she gave up a degree in social anthropology for a life of serious nightclubbing and by day worked at children's playcentres. But, instead of marrying into royalty as many a would-be child-minder does, she met Boy George whilst DJing at Fred's in Soho and signed to his new dance label, More Protein, back in 1989.

Then it all started to happen. MC Kinky's first release with the E-Zee Possee, 'Everything Starts With An E', became a classic club anthem almost overnight, although it didn't reach the national charts until its third release, peaking at number 15.

Now arrives MC Kinky's long-awaited solo single 'Get Over It'. It's a hard track encompassing a strong ragga feel with pushy vocals over powerful drums, raucous guitar and a pounding bassline that'll put even the sturdiest speaker to the test.

Kinky became hooked on reggae while growing up on London's Edgware Road, but admits to having listened to a mixture of Kate Bush, Marc Bolan and even David Essex in her youth. Who knows what influences will evolve in later tracks — a sample of 'Lamplight' over a reggae beat or maybe 'Wuthering Heights' fed into a sequencer?

MC Kinky has the raw energy of a wicked Weeble on a skateboard, out to take over the world with a mic in one hand, a couple of decks in the other and a very large amp entangled in her ringlets. Beware!

Lisa M

Only 19 years old, Lisa M is already into her second recording contract. The first single to bear fruit from her liaison with Polydor is 'Love's Heartbreak', a pleasantly funky mix of rap and melody about a girl who discovers that her man's already married — though Lisa says it hasn't happened to her.

With a video directed by Terence Donovan, the man behind Robert Palmer's infamous 'Addicted To Love' video, has Lisa left herself open to accusations of using her physical attributes to sell product?

"If I have to show my boobs to get people's attention, then I will," she says. "I'm not going to walk round with no make-up on looking really scruffy just to be credible. The record speaks for itself anyway — I can write, I can sing, I can rap."

Already planning the next two singles and an album to follow, Lisa has the ambition, the personality and the talent to grant her the success she's set her heart on.



Luurvely Barry

White Competition

Win!

BARRY WHITE THE COLLECTION



All The Greatest Hits Love Is Constant
Tender The First, The Last, My Everything
Just The Way You Are
You See The Trouble With Me
Can't Get Enough Of Your Love Babe
Never Say Goodbye
Let The Music Play
Includes The Hit Video
She's A Winner
Follow What And See (Where It Leads To)

Win!



Win!

GIVE your luurve life a tonic this spring by inviting prospective partners back to your pad to watch Barry White on vid.

After an hour in the televisual company of Baz, they'll be putty in your hands. Watch them melt like so much sloppy goo on to your shagpile as the granddaddy of rumpy-pumpy sexily croaks through 'Can't Get Enough Of Your Love Babe', 'What Am I Gonna Do With You?', 'I Wanna Do It Good To You' and loads more humpy faves — all live in concert. Gaze at them passionately as their insides do flip-flops to Barry's hit promos 'Sho' You Right' and 'Follow That And See (Where It Leads Y'All)'.

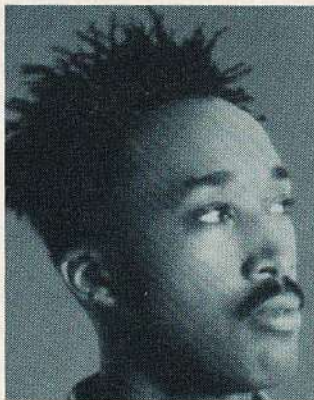
Indeed, who knows where a night in with 'Barry White — The Collection' will lead. Your chance to find out comes courtesy of the romantic folk at Wienerworld who have kindly given us 12 copies to give away. To win a copy of this goody, answer this question: **What's the title of Barry White's only number one single?**

Send your answers on the back of someone saucy to: Barry 'Love Pump' White Video Competition, Record Mirror, Punch Publications, London SE99 7YJ, to arrive no later than March 11.

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Tony! Toni! Tone!

Tony! Toni! Tone!, the smartest dressed men in Oakland, are strolling back with their single 'It Never Rains In Southern California', out on February 25. It's taken from their album 'Revival'. The single's video sees the directorial debut of 'Cosby Show' star Lisa Bonnet. But beware, the raunchier scenes involving scantily clad models, have been edited out for TV.



Presence

WHEN Laurence 'Lol' Tolhurst parted company with his pals in The Cure back in 1989, it seemed possible we would never see his crumpled features again. But while uncle Bob Smith and the band went on to become ever more a part of the musical establishment and dabble with their own highly successful dance remix LP 'Mixed Up', Laurence was already nursing the fledgling fruits of his own new band Presence. The debut single, 'In Wonder', is a bass-heavy, atmospheric, if somewhat anonymous, shuffle that's already picking up airplay and club approval, featuring a former Cure roadie on vocals, a Cure guitarist on, well, guitar of course, and former Shellyan Orphans' bass player. Gary Biddles, Porl Thompson and Roberto are the names behind those instruments and with the mixing skills of DJs Chris Butler and Chris Walsh, the group may yet end up on the same edition of 'Top Of The Pops' as The Cure themselves. Should make interesting viewing as Lol and Robert Smith have not spoken for two years.



The Impossibles

"NO, WE'RE not too happy about being called a folk duo," says Mags, one half of folk duo The Impossibles. "How about 'thrash funk'?"

When Mags and Lucy first emerged last year, their debut single 'How Do You Do It?' was light, fluffy and perfectly poppy. Live shows confirmed their whimsical ways, and the tag

It started out as an acoustic song, but we always felt it had a kind of groove to it *man*."

Enter mastermixers Terry Farley (the girls' personal favourite after his work on Primal Scream's 'Come Together') and the fast rising Fluke to breathe life into it, and it now looks like The Impossibles will be ditching the acoustic rooms of old in favour



'folk duo' was stamped all over them — metaphorically speaking of course.

Not any more, and you can forget 'thrash-funk' too. Their new single, 'Delphis', is a swirling melodic affair set to a neatly chugging backbeat that brings the phrase 'indie-dance' to mind.

"It was originally going to sound like 'Starsky & Hutch'," comments Mags. "Well, sort of

of club PAs. All this and they're both still at university in Scotland.

"It's nice this way," reasons Lucy. "If we were both down in London all the time, we'd end up sitting around doing nothing. This way, we're always busy, and it makes the trips down to London all the more exciting. And it's great being on Phonogram — they take us on planes a lot." **Nick Duerden**

Earbenders

This week's hits on the Record Mirror turntable:

- 1 'Unfinished Sympathy' Massive (Circa 12-inch)
- 2 'Don't Have The Time' MC Buzz B (Forthcoming Polydor LP track)
- 3 'Flight X' Paul Haig (featuring Voice Of Reason) (Circa 45)
- 4 'It's Too Late' Quartz (Mercury remix)
- 5 'Wear Your Love Like Heaven' Definition Of Sound (Circa 45)
- 6 'In Search Of The 13th Note' Galliano (forthcoming Talkin' Loud LP)
- 7 'Liver Birds' Scaffold (Classic TV theme tune)
- 8 'She's A Woman' Scritti Politti with Shabba Ranks (forthcoming Virgin single)
- 9 'Our Frank' Morrissey (Parlophone 45)
- 10 'Goddess' Soho (S&M LP)

Comic

Relief

COMIC Relief will be back on March 15 to raise money for charity work in Africa. A small proportion of funds raised will be for "humanitarian causes resulting from the Gulf War", says Paul Jackson, chairman of Comic Relief. Since it originated five years ago, Comic Relief has raised over £45 million. Red noses and Comic Relief T-shirts will be on sale at Woolworth's and other outlets. There will also be a Comic Relief comic book, a double A-side single from Hale And Pace and a special cassette, 'The Big Red Tape', featuring Harry Enfield, Stephen Fry and a host of other stars, available from Our Price record shops.

Jesus Jones

Hot on the heels of their album 'Doubt', which stormed into the charts at number one, Jesus Jones are unleashing their single 'Who? When? Where?' this week.

The B-side features a new Mike Edwards composition 'Caricature', which is not featured on the album and there's a multitude of mixes on 12-inch and CD versions.



Releases

ALBUMS

SPACEMEN 3: 'Recurring' out on February 25, featuring 'Big City', 'Just To See You Smile', 'I Love You' and 'Feel So Sad'.

AWESOME: Compilation album out this week featuring singles by Vanilla Ice, The KLF, Soho and Seal.

TALK TALK: Remix compilation album featuring club mixes by the likes of BBG, Four To The Floor and Fluke out on March 25.

PARADISO: A 12 track double album featuring the cream of dance tracks from Italy will be out on March 11. Among the tracks are 'Everybody (All Over The World)' from the FPI Project and 'You're My Way' from The Redmen.

Stereo MCs

"From the root to the boot, 'cos we don't follow suit" raps the Stereo MCs' Rob B on their new single 'Lost In Music', summing up the band's eclectic yet original brand of dance. The Stereos, alias remixing team 'Ultimatum', hail from Lavender Hill in London and recently had a well received support slot with baby-faced posters EMF.

'Lost In Music' is a delicious shuffling floor filler, with more than a squeeze of Sly Stone brass and organ, dragged along by a bassline with more hooks than a fisherman's outing. **Gary Crossing**

'Lost In Music' is released on February 18 by 4th & Broadway



MANTRONIX

DON'T GO MESSIN' WITH MY HEART



NEW SINGLE  OUT NOW

7" • CASSETTE SINGLE • COMPACT DISC
12" FEATURING 'DON'T GO MESSIN' WITH MY HEART'
ALBUM VERSION, US REMIX & US DUB REMIX

Index

The BRITS

ROBERT Smith summed it up: as The Cure left the stage at this celebration of the UK pop music industry, he turned to a member of the band's entourage and stuck two fingers up. But did you witness this watching it the next day on your TV? No. It wasn't nice and it wasn't in the script. Any hopes that the recent Great British Music Weekend would give an indication of the way the awards would go soon



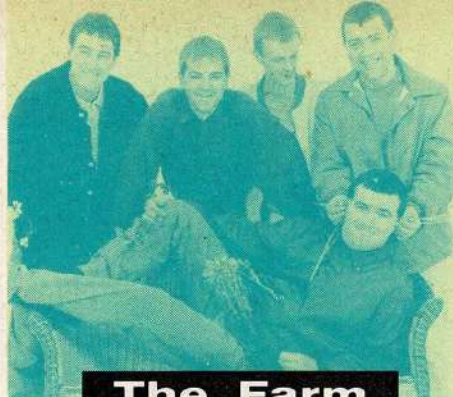
ALL-ACTION PICTURES

proved naïve. Dispensing with a proper host, thus avoiding a repeat Three Fs cock-up (Fox 'n' Fleetwood Fiasco), this year's ceremony ran comparatively smoothly, but was not, of course, free from embarrassing moments. The only difference this time was that they were part of the script — a heavy metal dance routine (to prove you can groove to Maiden!?) or 'the Quo' receiving a Special Award for their "outstanding contribution to British music".

Sinéad O'Connor predictably didn't turn up to collect her Best International Artist award. Instead, The BRITS played Whitney Houston singing 'The Star Spangled Banner'. Ho ho ho. It was even less amusing given that for the TV showing, Lisa Stansfield's "I'd be happier if the war was over" acceptance speech was edited out.

At least The Beautiful South collected Best Video with 'A Little Time' and gained a new member in the process as Vic Reeves' pal Bob Mortimer joined them on stage. Nobody noticed.

The odd exception aside, what should have highlighted how exciting and innovative British music can be was little more than a Members Only club; a place where neither Manchester nor club music exist and anyone under 25 is ignored. Maybe next year should carry the subtitle 'Night Of The Living Dead'?



The Farm

Spartacus was the gladiator who fought for his right to party and led a slave revolt against Rome. Now, The Farm have decided to name their new

album after him. 'Spartacus', out on March 4, features the band's hits 'Groovy Train' and 'All Together Now'. For a full track listing and a cut by cut analysis from the mouth of Peter Hooton, see page 26. For one week only, 'Spartacus' will also include a limited edition remix album featuring six tracks including 'Sweet Inspiration' and 'Groovy Train' remixed by Terry Farley.

The Pin-Up Girls

"Take me away, you and me, here on the dancefloor, 'cos that's what it's for".

Heard that line recently? Still wondering what it is? Read on . . . In the dancefloor scam sequence of the year, that Pin-Up Girls vocal has exploded in a riot of bootlegs, bootlegged bootlegs and plain old covers. Except it's not really The Pin-Up Girls. Confused?

In 1989, Detroit act True Faith Featuring Final Cut released 'Take Me Away' — but it was a year before UK DJs began to play the track, by which time it was in short supply. Enter the French with a The Pin-Up Girls bootleg. In January a new bootleg appeared and chaos ensued as covers from Manchester's Awesome 3 and Sweet Mercy, Jay Mondy & The Living Bass and Black Box's DJ Lelewel followed.

Ever on the case with all things Detroit, Network Records sped over there after the original, culminating in a 24 hour rush for the masters. The good news is that it's released next week. Which is nice because it's not all a fuss about nothing; the vocal really is extremely good, and the singer, who's in Japan at present, has just been told. Just imagine the look on her face.



OSWEET MERCY

The Radio 1 FM

Nightlife 10

- | | | |
|----|--|---------------------------|
| 1 | ALRIGHT Urban Soul | Polar/Cooltempo 12-inch |
| 2 | APPARENTLY NOTHING Young Disciples | Talkin' Loud 12-inch |
| 3 | STRIKE IT UP Black Box | DFC 12-inch |
| 4 | TAKE ME AWAY Sweet Mercy | 10 Records 12-inch |
| 5 | COSMIC DANCE Zone Inc | Delphinus Delphus 12-inch |
| 6 | TAKE A REST Gang Starr | Cooltempo 12-inch |
| 7 | LIVING LIKE THE BIG BANG Andy On The Eve | New World 12-inch |
| 8 | WHAT'S UP? Baby Doll House | Irma 12-inch |
| 9 | MAHOGANY (REMIX) Eric B & Rakim | MCA 12-inch |
| 10 | NORTH ON SOUTH STREET Herb Alpert | A&M 12-inch |

DDD RADIO



A guide to the hottest new club sounds, as featured on Pete Tong's Radio 1 FM show 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: Underground (Manchester), 23rd Precinct (Glasgow), Vinyl Zone, City Sounds and Flying (London), Warp (Sheffield), Trax (Newcastle).

Tours

THE RAILWAY CHILDREN:

Birmingham Goldwyns March 10, Liverpool Polytechnic 11, Leeds Polytechnic 12, London Astoria 13, Trent Polytechnic 14, Norwich Waterfront 15.

KYM MAZELLE:

Norwich UEA March 19, Bristol Studio 20, Uxbridge Brunel University 23, Manchester Palace 24, Glasgow Pavilion 25, Bradford Maestro 26, Stockton Mall 27, Birmingham Alexandra 29, Cambridge Corn Exchange 30, London Palladium 31.

WHYCLIFFE:

Extra date on March 16 at Nottingham Polytechnic.

ALEXANDER O'NEAL:

Adds two more shows to his tour at the Manchester Apollo on April 2 and 3.

FREDDIE JACKSON:

Birmingham Hippodrome March 3, Hammersmith Odeon 4, 5, Nottingham Royal Centre 8, Manchester Apollo 9, Edinburgh Playhouse 10, Bristol Hippodrome 12.

CLAUDIA BRUCKEN:

London Subterania, February 25.

MILLTOWN BROTHERS:

Who will be supporting The La's on tour, play a one-off date in their own right at the London Marquee on February 25.

MANIC STREET PREACHERS:

Derby Buzz March 5, Swansea Marina 6, Lancaster University 7, Gourock Bay Hotel 8, Glasgow King Tut's 9, Edinburgh Venue 10, Newcastle Riverside 11, Bradford Queens Hall 12, Buckley Tivoli 13.

THE JAMES TAYLOR QUARTET:

Pwllheli Main Event March 2, Stafford Polytechnic 8, Manchester Academy 9, Aberdeen Ritz 10, Newcastle University 12, Warwick University 14, Cambridge Junction 15, Trefroest Polytechnic Of Wales 19, Bristol Bierkeller 20, Colchester Essex University 21, Brighton Event 22, London Town & Country 23.

MAZE:

Rescheduled dates at Norwich UEA May 15, Cambridge Corn Exchange 16, Hammersmith Odeon 19, 20, Manchester Apollo 21, Bradford Maestro 22, Wolverhampton Civic Hall 23.

Galliano



Currently cruising across the country on tour, Galliano are releasing their new single 'Nothing Has Changed' on February 25. It's full of mellow beats and hot vibes to brighten up the winter

gloom and the B-side features a 'Maiden Voyage Edit' of the song. Galliano's debut LP, 'In Pursuit Of The 13th Note', is scheduled for release in the spring. Galliano will also be appearing on 'Snub TV' on Monday February 25 at 6.55pm.

Chocs away

BIG LIFE Records may change the sleeves on 2 Mad Crew's single 'Thinking About Your Body' because Cadbury Chocolate say the logo is too similar to the design used on their chocolate bar wrappers.

"Although we will of course comply with legal requirements, no offence was ever intended," said a spokesperson for Big Life. "If anything, we feel that Cadbury have received positive exposure from the success of the 2 Mad hit."

Contributors: Gary Crossing, Phil Cheeseman, Tim Southwell, Leo Roberts, Juliet Sensicle, Robin Smith, Nick Duerden



Madonna

BLIMEY it must be at least two weeks since we last heard from Madonna, but now she's following up her 24th consecutive chart hit, 'Justify My Love', with 'Crazy For You'. Originally featured on the soundtrack to the 1985 film 'Visionquest', this version, remixed by Shep Pettibone, is featured on Madders' greatest hits album 'The Immaculate Collection' and the B-side features her American hit 'Keep It Together' which hasn't been released here. A limited edition shaped picture disc is also available.

Releases

SINGLES

REM: 'Losing My Religion' out on February 25, their first release since 1988's 'Green'. The B-side features 'Rotary Eleven'.

EURHYTHMICS: 'Love Is A Stranger' out February 25. Taken from their forthcoming album 'Eurythmics' Greatest Hits', released in March.

COLLAPSE: 'My Love', out this week. Created by the team that concocted The 49ers' hit formula.

LL COOL J: Re-releases 'Round The Way Girl' on February 25. The single originally peaked at number 41 in November.

MC BUZZ B: 'Never Change', the long-awaited follow-up to 'The Last Tree' out on February 25. B-side features 'Bandit'.

DEFINITION OF SOUND: 'Wear Your Love Like Heaven', out on February 25. Live version of the song on the B-side.

WIGGLE IT

2 Room

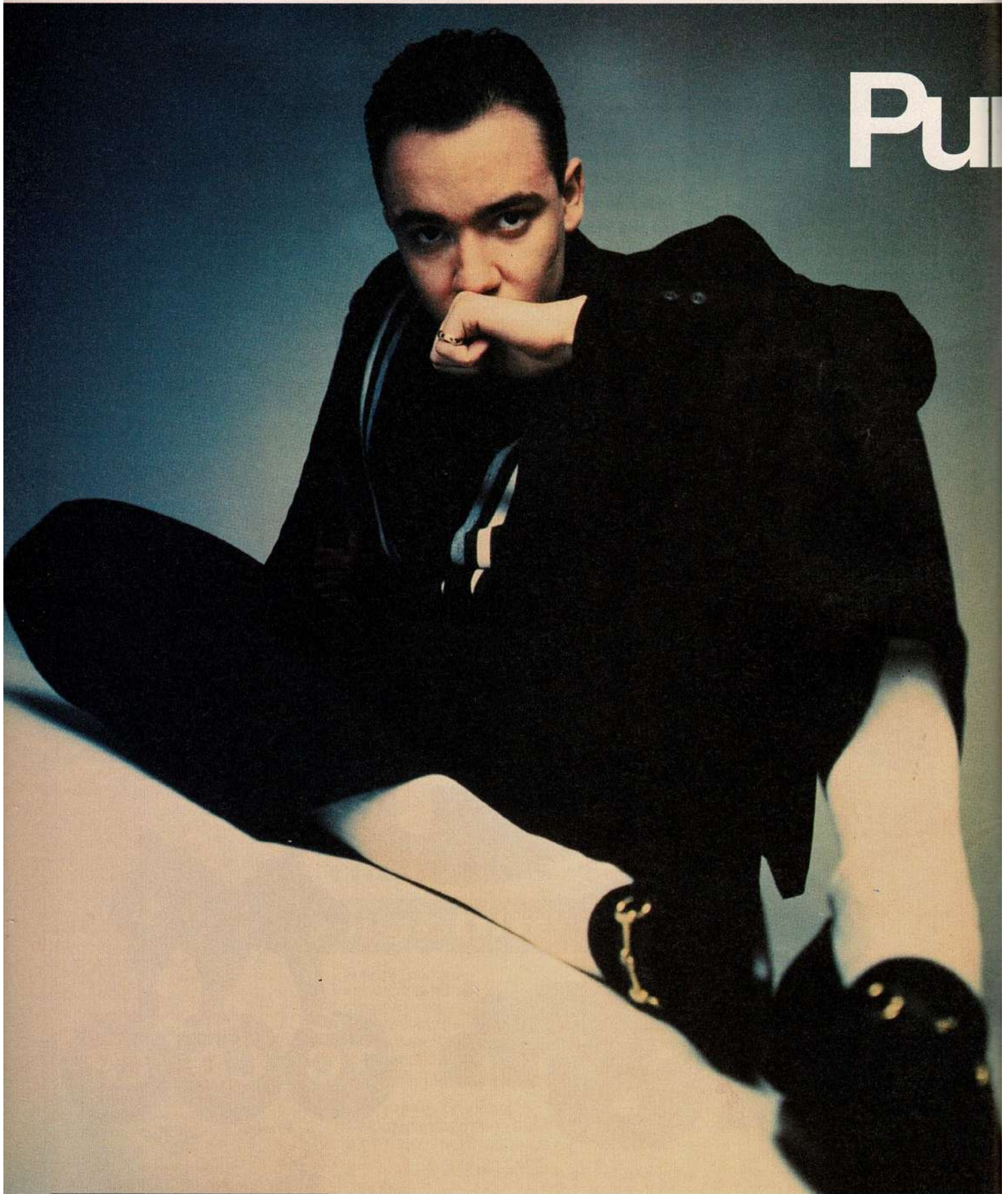


THE ALBUM INCLUDING THE SMASH HIT 'WIGGLE IT' RELEASED FEBRUARY 18TH

KENNY THOMAS

With the success of his single 'Outstanding'

KENNY THOMAS



Pul

INTERVIEW: GARY CROSSING

has been saved from a life of paella-fuelled flamenco and

cauliflower ears

nch the Clock

I'm a real Heinz 57 varieties," grins the 21-year-old, part-Spanish, part-Tottenham and Hackney singer Kenny Thomas, currently enriching the charts with the impressive, soulful elegance of his debut single, 'Outstanding'.

"My mum comes from the Canary Islands and we moved out to Las Palmas when I was six. Things didn't work out for my dad work-wise, so we came back to London, which was good, because otherwise I'd probably have become a great flamenco dancer, castanets in one hand, a guitar in the other and a lump of paella in my pocket!"

Young, paella-free and living in north London, Kenny took up boxing and dabbled with amateur dramatics via a spot of singing with the local church choir. Did he take to the pews because of his love for the almighty, or because of his self-confessed admiration for the likes of Parliament, Herbie Hancock, Marvin Gaye and Grover Washington? Was he more holy than souly?

"I'm just a soul singer really, which doesn't give me the right to talk about religion, although I do have my own beliefs. I know where I got my gift from. If someone has a talent, I believe it's been preordained. I'm not saying that means I'm going to be mega successful, but while I've got it I'm bringing a bit of joy to others and enjoying myself at the same time."

Having boxed at welter-weight and light middle for his county, Kenny hung up his gloves when he was 18, ending an 11 year career.

"I still train when I get time to myself. I love boxing but it was never a career, just amateur. Professionals are too rough," he laughs.

Kenny swapped bobbing and weaving for nine-to-fiving and a string of mind-numbing clerical jobs, the last of which was a year and a half stint in British Telecom's sales department.

"It was a hell hole, I just couldn't wait to get out. It was frustrating because I knew I could sing and I believed in myself, but others didn't. I thought about how many talented people there must be stuck in a nine-to-five when they could be onstage commanding huge audiences. Sod it, I thought: one day, by hook or by crook, I'm going to throw myself at a record company and beg to be signed — either that or join the Foreign Legion and forget all about it."

Deciding he wasn't the Beau Geste-and-camels type, Kenny bought an open-ended ticket to the Canary Islands. The plan was to hang up on Telecom, go and visit relatives in Gran Canaria, "have a few Sol

lagers, take in some sun and consider my options".

Well hold that plane Mr Pilot sir, for barely had the boy packed his Ambre Solaire when the big break came bouncing forth. One night, on his way to watch a boxing match, Kenny's dad mentioned his singing son to the man who was to become Kenny's manager. Proud parents singing the praises of their talented offspring are as common as a large park in Wimbledon swarming with 'Tidy as we go' furry Bernard Cribbinses. So did father Thomas get the polite brush-off?

"No, for some reason my manager gave my dad the benefit of the doubt and came 'round to listen to some really awful demos of mine. Every time he comes round he tries to wind me up by asking me to put them on."

Well they can't have been that bad, because Kenny was signed to Cooltempo and last year recorded 'Outstanding', a cover of The Gap Band's 1933 hit. Released last summer it became a club anthem, just failing to crossover to major chart success. It's a different story second time round though, so is the boy ready for the high life? How does he feel?

"'Daunted' is the word. Success was a long time coming, but in retrospect if it had taken off last year would I have been ready? Meanwhile, I've gained experience. I've been on downers too, so now I appreciate the good times.

"The main way for me to handle it is to be myself. I won't put on airs and graces for anyone. Whether I'm onstage or in the studio, it's work time and I'm going to give 150 per cent."

Glad to hear it matey, because there's an album to be done. Kenny has already enlisted the help of Baby Afrika from The Jungle Brothers and the writing skills of Nicholas & Jacobs who have worked with Loose Ends and Danny Madden.

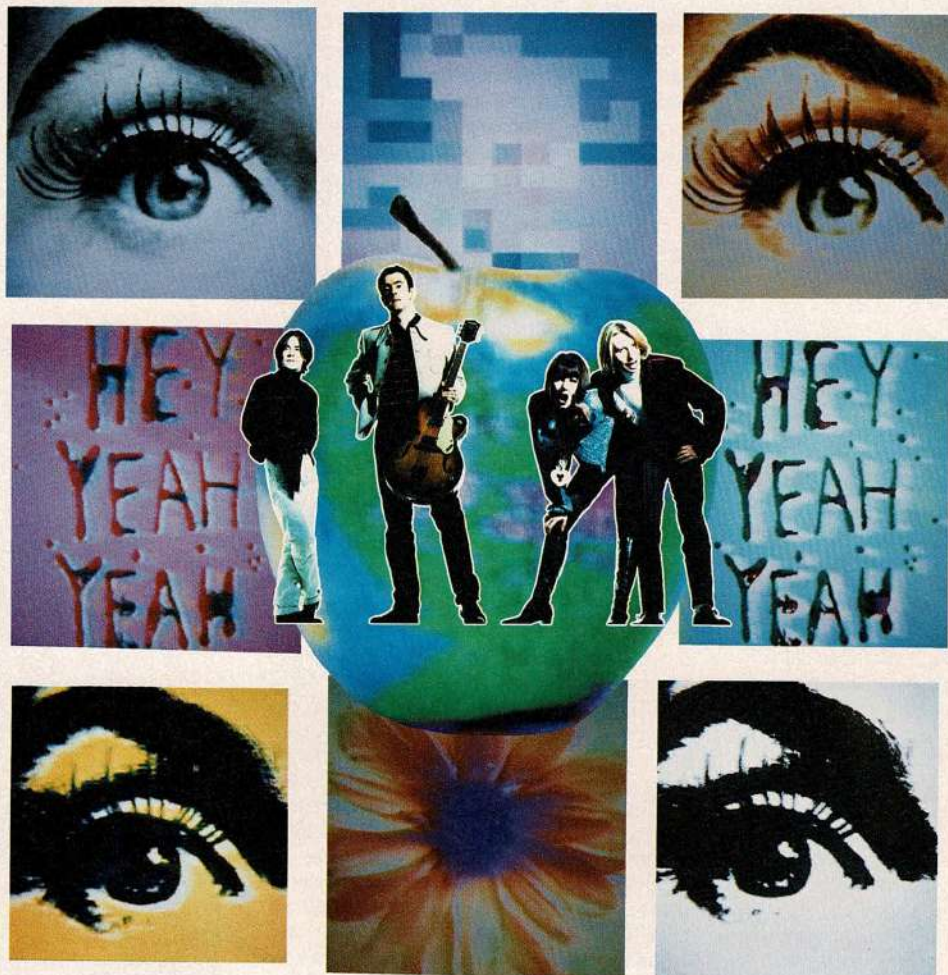
"Lyrically I'm quite capable, but musically I'm no Jimmy Jam & Terry Lewis. I need help when structuring a song. I can get a groove going in the studio but that isn't songwriting — which is what some people forget."

Kenny is determined not to rush into things, wanting everything to be perfect if he's to achieve his ultimate ambition and become "An established albums artist in black music. It's better for me to be prudent, take my time and get the right album, rather than churning it out quickly and ending up with a pile of crap that nobody buys. It's a foundation and if I lay it right it could lead on to a lot of good things."



"I love boxing but it was never a career, just amateur. Professionals are too rough"

the APPLES @



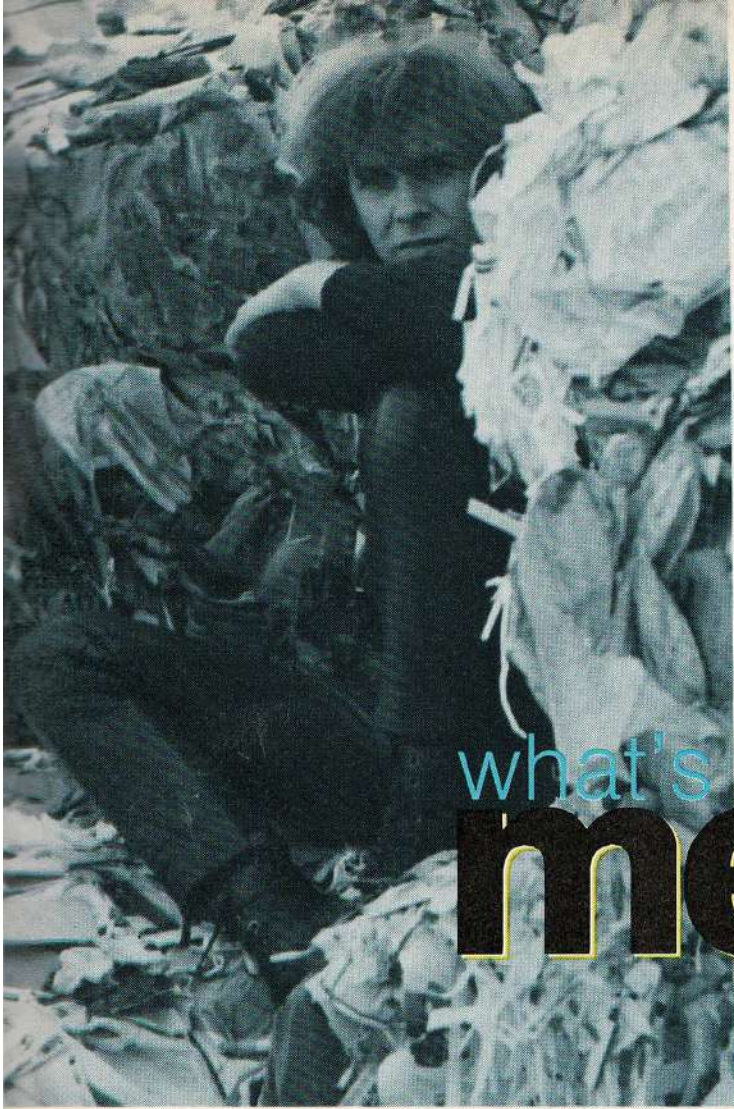
debut single:
"EYE WONDER"

released February 25th 1991 on 7", 12", cd and cassette.

RECORD MIRROR



DEE-LITE photographed by Karl Grant



**QUESTIONS OF
ULTIMATE
IMPORTANCE
ANSWERED BY
JULIAN COPE**

**WHAT WORDS OR PHRASE
DO YOU MOST OVER-USE?**
Extraordinary.

**WHO WERE YOU IN A PAST
LIFE?**

Igjurugjuk: the mighty Eskimo shaman who came out of the frozen wastes to view civilisation only to return in a state of dissatisfaction.

IS KYLIE SEXY?

Does the Pope shit in the woods?

**WHAT'S THE MOST
EMBARRASSING RECORD
YOU OWN?**

The first Jam album.

**WHAT'S THE MEANING OF
LIFE?**

Ask Sting.

**HOW OLD WERE YOU WHEN
YOU LOST YOUR VIRGINITY?**

Fifteen (full penetration).
Fourteen (fellatio).

**WHERE DO YOU GO IN
YOUR DREAMS?**

Anywhere but Switzerland.

**HOW WOULD YOU LIKE TO
BE REMEMBERED?**

As "The guy who wrote that
'Shut Your Mouth' song".

what's the
meaning
of life?

**WHAT WAS THE LAST FILM
YOU SAW THAT BLEW YOUR
MIND?**

'Dances With Wolves'.

**WHO WOULD PLAY YOU IN
A FILM OF YOUR LIFE?**

Peter Noone.

**WHAT WAS THE LAST
RECORD YOU DANCED TO?**

'Sufferance' by the legendary
Rick McGinty.

**WHAT BOOK DO YOU WISH
YOU'D WRITTEN?**

'The Master And Margarita' by
Mikhail Bulgakov.

**WHAT HAVE YOU BEEN
THINKING ABOUT LATELY?**

What a knobhead Madonna is.

**WHO OR WHAT DO YOU
MOST DESPISE?**

White intellectual cynical inertia.

**WHERE WERE YOU WHEN
THATCHER RESIGNED?**

Gliding two feet above the
ground.

**WHAT HAVE YOU GOT IN
YOUR POCKETS?**

A Polaroid of my wife in the

nude; a National TRVS Trust
membership card; a stone from
West Kennet Long Barrow
(Wiltshire); a corn-circle key-ring.

**IF YOU HAD YOUR OWN
CHAT-SHOW WHO WOULD
YOUR GUESTS BE?**

Terry Wogan's firing squad.

**HOW MUCH IS YOUR POLL
TAX?**

I live in Lambeth, so they've let
me off.

**WHAT DO ALIENS LOOK
LIKE?**

Martians are green; Venusians
are merely vapour; Atlanteans
range from three to nine feet
tall.

**WHAT DOES GOD LOOK
LIKE?**

God is the great unknowable.

WHAT DO YOU LOOK LIKE?

Nice face, ratty hair, cute ass,
stinky armpits.

**HAVE YOU GOT A MESSAGE
FOR 'OUR LADS IN THE
GULF'?**

At least you'll miss the
re-release of 'Sinful'.

**SONNY
SOUTHON**

**I DON'T COME
ANY OTHER WAY**

THE JOLLEY HARRIS JOLLEY REMIXES

7 · 12 · CD

ON TOUR WITH COURTNEY PINE

(SEE PRESS FOR DETAILS)

MARKETED BY AVL



Singles

REVIEWED BY ANDY STRICKLAND

Winter Sports

DREAM WARRIORS 'Ludi'

4TH + B'WAY

This lazy skank looks set to give Dream Warriors their biggest hit yet with its 'Playschool' theme and Seventies dub trickery. The rather pointless 30 seconds of dedications doesn't get in the way on this tale about a Jamaican board game. The vibe's the thing and the Warriors have got it, though be warned: this record gets very annoying after approximately 50 listenings. Must be a future number one then!

MICA PARIS 'If I Luv U 2 Nite'

4TH + B'WAY

Funny spelling — it must be a Prince song and yes it is! I mistakenly slagged Mica's last single only to find myself humming it in the shower next morning, so having sat up all night under the nozzle, I can say this is going to be huge. Nellee Hooper's mix cleverly incorporates a box of heavy nails in place of the more obvious beats and while Mica's own contribution takes more of a back seat than usual, it all works wonderfully well. The 12-inch even boasts a duet with Bobby Womack — name-dropper or what?

MADONNA 'Crazy For You'

SIRE

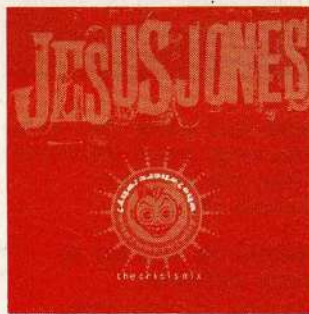
The best song on offer this week, though the fact that it's a remix and not Madge's best performance relegates it. Her voice struggles occasionally and I can't help thinking Karen Carpenter would have made a better job of it. Then again, Kaz wouldn't have been able to squash her charlies up on the sleeve to quite the same effect. You win some, you lose some.

Apré's Ski

COLLAPSE 'My Love'

CITYBEAT

Introed by the familiar "Hear the drummer . . ." proclamation, Collapse's Italian ear for a club hit can't be faulted. Just enough variety to accompany a stomping rhythm track, but nothing to detract from the main purpose of filling floors across Europe. Bit dull for home consumption, but they're the same team who brought us The 49ers' 'My Love' so don't bet against it.



JESUS JONES 'Who, Where, Why?'

FOOD

As Jesus Jones become a part of the chart establishment, the group's records become more and more streamlined, moving further and further away from the live arena and toilets where they built their reputation. Fine by me, this almost Kylie-esque backing suits Mike Edwards' work schedule-induced huskiness perfectly. They are now officially the new Dead Or Alive — minus the buggery fantasises, of course!

KITCHENS OF DISTINCTION 'Drive That Fast'

ONE LITTLE INDIAN

With the Kitchens' packaging edging ever nearer 4AD territory, why the London trio haven't yet been embraced by the Cocteau-Pixies' clan is a mystery. They have their own spacey sound, a neat line in obscurity and are an entertaining interview. They've also got some great tunes so maybe the new LP will crack it.

CARMEL 'And I Take It For Granted'

LONDON

Du pain, du vin, du Carmel!
The Mancunian trio have virtually set up home in the land of "Good moaning" since losing

touch with the UK charts a few years back and while this release coincides with a London residency at Ronnie Scott's (cue joke: Doctor can you give me something for a creaky hip joint? *Certainly, here's two tickets to Ronnie Scott's*), it'll probably be more of a success with Chunnel workers nearer Calais than Dover.

STING 'Mad About You'

A&M

Not being one who automatically slams those who make a mint out of this game — I've already been slagged for admiring Sting's last single, a great pop song — 'Mad About You' is more measured fare, all lost love and obsession in a French perfume TV ad sort of way. An LP track in a single sleeve.

ADVENTURES OF STEVIE 'Jealousy'

MERCURY

Our Steve has his formula and he wisely sticks to it. No points for taking risks then, but full marks for knowing his strengths and for introducing a few bleeps just as the going gets tough. Sounds curiously like the rapper hasn't quite finished his lunch.



ENERGIZE 'Report To The Dancefloor'

NETWORK

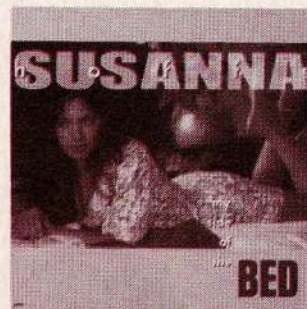
Gawd! Thought my smoke alarm had gone off for a moment but it's just the bleeps from the Cadbury's Smash Martian who stars on this touching dry ice-inducing dancefloor filler.

Terry Nation's bloody Daleks have a lot to answer for.

SUSANNA HOFFS 'My Side Of The Bed'

COLUMBIA

She's obsessed with bed and bedrooms, this woman. Did you know she records with a Helium gas feed alongside her microphone? One suck and she hits those high notes effortlessly. This could be a Bangles record but it doesn't knock you over the head like a Belinda Carlisle solo. Mind you, they're built differently aren't they?



THE CLASH 'Should I Stay Or Should I Go?'

COLUMBIA

A riff in song's clothing sees The Clash — the band who wouldn't appear on 'TOTP' — flogging jeans for Chrissakes! We're told that it was Mick Jones' decision to let Levi's get their hands on this old fave, maybe because it's got BAD II's 'Rush' on the other side. Personally I can vouch for Winfield's Western Weave denim work trousers, but then I don't play pool with greasy strangers.

THE SOUTHERNAIRES 'Cry'

GO! DISCS

A 16-year-old Bristolian and his guitar tutor bid for stardom with an r'n'b effort. The guy can sing, but they'll do well to get this near today's top 100. A 16-year-old singing about "the ache in me" would seem to suggest a visit to the school doctor more than a case of emotions running wild.

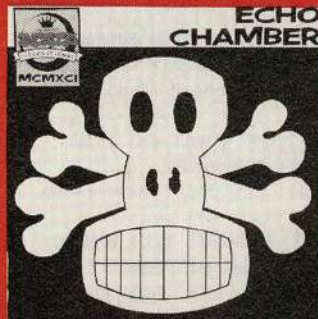
Single of the week

BEATS INTERNATIONAL 'Echo Chamber' GO! DISCS

While others plunder because they've got no ideas of their own, Beats International continue to show how it should be done, brewing up a heady concoction that mixes Bob Marley, Steve Miller, Beloved and Ryuichi Sakamoto! Then they tie it all together with some great lyrics and Record Breaker Daddy Freddie's rap, and it's their own.

Norman, Lester Noel (please note spelling, BRITS people) and the crew could seriously be looking at their biggest hit since 'Dub . . .' here, even holding their hand up to the wealth of inspirations as Lester sings "Time keeps on slipping and we're to blame". They may be almost as guilty

in their way, but let's string up Vanilla Ice before Beats even take the witness box because somehow they succeed in paying tribute where the ice cream man and the Hammer merely regurgitate pop equivalents of the pavement pizza.



RICK ASTLEY

THE NEW ALBUM

FREE



**OUT NOW ON LP
CASSETTE AND CD
CONTAINS THE HIT SINGLE
"CRY FOR HELP"**

BMG
RECORDS (UK) LTD



Album of the week

2 IN A ROOM 'Wiggle It'

SBK

They've sold out? Of course they've sold out. Today's underground is tomorrow's chart hit and embarrassing video. That's dance music. Can you really blame them for grabbing the fun, fame and money when it's thrust in their faces, especially as 2 In A Room were never meant as a contender in the Technotronic arena?

2 In A Room are the result of New York Latin-house label Cutting Records getting together a few respected Big Apple producers for an album after the initial single, 'Somebody In The House Say Yeah', had torn up UK dancefloors. In stepped Todd Terry, George Morel, Louis Vega, Roger Pauletta and a few others who made '2 In A Room — The Album Vol 1', which promptly became the toast of dancefloors and pirate radio studios for a huge part of 1989 and 1990.

For 'Wiggle It', they haven't really changed the rough and ready formula of hard basslines, juddering drum patterns and samples. What they have done is expand it to include Dose Material and Rog Nice as regular rappers — it helps the

marketing side to have a couple of regular guys like those two upfront — and included a few rap tracks for the American market.

They've rehashed a few things too. Aside from 'Wiggle It', which was based on the blueprint of 'As It Grooves', there's a 1990 version 'House Junkie', perversely more dated than the original, but just as good, and a new mix of rapper Dose's baptism track 'Do What You Want', which isn't.

For the rest, there are 'Booty Hump', 'Rock The House' and the new single, 'She's Got Me Going Crazy', all of the 'Wiggle It' persuasion, and some basic hip hop beats in the form of 'Hype Stuff' and 'Soul Train'.

8 The surprise is how good it is. Given a little more time and a few more instrumentals, it could have been brilliant. But instead, they went for the fast money. **Phil Cheeseman**

YOUNG BLACK TEENAGERS 'Young Black Teenagers'

MCA

Young Black Teenagers? Well, not really. Not one of this rap crew is of African descent, tending to be more Caucasian.

Despite hailing from a country with a seemingly paranoid fear of a black planet, they claim to have adopted the name out of respect for so called 'blackness', which they see as much a matter of cultural identification as of skin colour.

Mention rap to most clubbers nowadays and the response is usually a weary yawn. YBT, however, are content to use this tired old formula without giving it their own new dimension, preferring to stick with the macho-gangster culture glorified by NWA and Public Enemy. But they lack the political poignancy and challenging urgency of the latter or the innovative perceptiveness of A Tribe Called Quest or The Dream Warriors.

They sound more like a diluted plagiarism of their black heroes, with songs like 'Mac Daddy Don Of The Underworld' and 'Traci', a lustful description of the pursuit of a girl. Although never meant to be literal, it positively grates.

Controversy appears, not with hard-hitting political issues, but in 'To My Donna', their response to mentors Public Enemy's work on Ms Ciccone's 'Justify My Love'. There's some recycled rap, **4** with their uninspired remake of Run DMC's 'Proud To Be Black', plus a risible attempt at ragga on 'Chillin Wit Me Posse'. But this is one set of teenagers who ain't down with the programme. **Catherine John**



THROWING MUSES 'The Real Ramona'

4AD

Throwing Muses have struggled to break free from the unwelcome tag of 'Pixies' support act' for a couple of albums now, despite regularly delivering the goods on the singles, or EP, front. 'Counting Backwards', the latest single and opening track here, has the same sprightly instant appeal as the band's most successful previous moment, 'Dizzy', and like that single the rest of the songs accompanying it struggle to compete.

Frontwoman Kristin Hersh's perceived nuttiness may be good press but it may also point to the fact that much of the band's musical output borders on the pedestrian. There's little of their labelmates' fire when the gas pedal is applied and though the last thing we want is simply another Pixies, the band's line-up and overall sound at times echoes their mentors to a dangerous degree.

When the band relax and allow some space into their arrangements the results are more spectacular. 'Ellen West' has the time and room to impress. Similarly side two's 'Honeychain' has the Muses' own character stamped upon it.

All too often though, the band and the production fail to lift 'The Real Ramona' above all but the most modest

expectations. While there's plenty here worth persevering with, it's **4** unlikely that this is the LP to increase the band's undoubted popularity. **Andy Strickland**

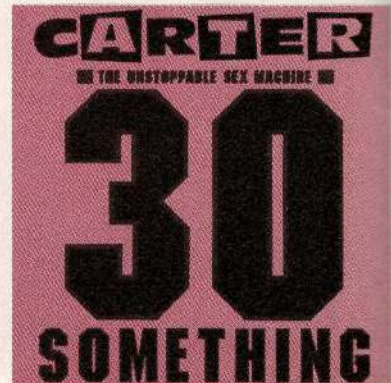
CARTER USM '30 Something'

ROUGH TRADE

Forget apathy, for the positive side of punk is alive and burying its size 10 boot in your conscience.

Though flashes of The Clash, The Buzzcocks and The Jam can be glimpsed on this, Carter's second LP, these comparisons understate the Sarf London duo's originality. This is punk brought up to date with brass, strings, witty Michael Caine samples and more than a passing headbutt to the Pet Shop Boys.

'30 Something' is a bold, brash and exciting alcohol-fuelled dash across hot coals. Adrenalin flows like blood from a slashed wrist, while heart-strings are tugged violently by poignant lyrics. CUSM spray a vivid, bleak yet witty picture on life's



toilet wall. Jim Bob's desperate snarl doesn't just tackle topics, it kicks them to the pavement.

Last year's single 'Anytime, Anyplace, Anywhere' is a Petties-tinged ode to alcoholism, while the current 'Bloodsport For All' deals with racism and physical abuse in the army to a Glitter Band beat. Then there's the anti-wife-beating, breakneck pace of 'Sealed With A Glasgow Kiss' and the anti-war sentiment of 'Say It With Flowers'. But this album's shiny penny in the gutter is the slow climax of 'Falling On A Bruise', a lonely bedsit ballad of epic proportions. '30 Something' is a brilliant,

9 emotionally and physically draining LP. I'm off for a lie down. **Gary Crossing**

CACTUS RAIN 'In Our Own Time'

TEN

There's something weird and wonderful in the way Cactus Rain combine high-tech gadgetry

with traditional instrumentation, creating unusual and exciting songs in the process.

Throughout this debut LP there is a dreamy, mesmerizing feel as Francis Adie's strident yet caressing voice charmingly weaves in and out of the music. The band's first two singles, 'Mystery Train' and 'Till Comes The Morning', both of which can be found here, are fine examples of this rare vocal talent.

Although the band's core consists of only three members, various guest musicians are drafted in to give more depth to the music, resulting in some beautiful string arrangements courtesy of The Reggae Philharmonic Orchestra, and nifty trumpet blowing from Rico Tomasso. The mood is gently melancholic, although there are occasional upbeat moments: guest violinist Bobby Valentino adds a note of jollity on 'Each Day', a folksy little jaunt with a rounding chorus to boot.

It would be a shame if Cactus Rain are passed over in favour of those with a more instant pop appeal because 'In Our Own Time' reveals a wealth of talent and imagination which is missing in so many of their contemporaries. Let's hope this

rain keeps falling for a long time to come. **Chris Sharratt**



RICK ASTLEY 'Free'

RCA

Free at last? Unlike most other ex-Pete Waterman charges, the Astley past doesn't appear to be a SAW point for Rick. He has creditably refused to denounce his former owners and emerges from his lengthy sabbatical relaxed, confident and in fine voice.

If it is true that Doobie Brother Michael McDonald is Rick's long-time hero, then it's a safe assumption that 'Free' is the album he wanted to make all along. From the McDonald-penned opening track 'In The Name Of Love' onward it's the Doobies-meet-Level 42 all the way. 'Really Got A Problem, fittingly co-written by Mark King, perfectly illustrates the flightier side of the album, skimming across insanely catchy tunes, kept from careering out of control only by Rick's rich vocals.

Indeed, it's 'the voice' that keeps the album afloat. And in its finest moments ('Cry For Help', 'Move Right Out', 'This Must Be Heaven', 'Behind The Smile') 'Free' is proof that Rick is far from being out of his depth. Tear down those pin-up posters and get out your in-car CDs. **Tim Nicholson**

BIRDLAND 'Birdland'

LAZY

Perhaps it's the way they look. With those peroxide basin-cut barnets, few have ever been able to take the antics of Birdland seriously. Four angry young men with a penchant for loud 'n' gritty pub rock anthems and a tendency to wreck their instruments onstage, Birdland — as their Patti Smith cover 'Rock 'n' Roll Nigger' suggests — are all about rock 'n' roll. Only they're white.

Those tight trousers have always looked rather dangerous, but in the context of these 11 songs, it all makes perfect sense. 'Birdland' is all very 1977 — rousing and raucous and played with a great deal of youthful exuberance. 'Everbody Needs Somebody' and 'Sleep With Me' display their ability for a good melody, but it doesn't last long as the remainder are all pretty one-dimensional.

'Birdland' never strays from its brash and confident stance, but neither does it exhibit any originality. Instead it offers a simple regurgitation of old, tried and tested themes, all played within strict guidelines.

An odd time to release such an album, because in this current musical climate, Birdland are way out on their own. If a rock 'n' roll revival ever takes place, then these blond bombshells will doubtless spearhead the whole movement. But if it doesn't Birdland are up shit creek. **Nick Duerden**

DREAM WARRIORS

ludi

the boombastic new single remixed
by **double trouble**

on **7 • 12 • cd • mc**

12" & cd includes

"very easy to assemble"

featuring jazz legend **slim gailard**

original version available on the
debut album

"and now the legacy begins"

out next week



Babble



THE POP DETECTIVE

He makes a mean omelette

WATCHA cocks! How's tricks? Everything's fine this end ta very much except my pipes have frozen solid in this cold snap. Not enough lagging you see. I'll be buggered when the thaw comes. Still, enough of my bedtime secrets, let's get down to some nitty gritty from downtown Pop City ● **The Soup Dragons** were thrown out of Disneyland the other day. Currently in America with **INXS**, the lads went to Walt's wonderland especially to see the Space Mountain, but it was closed. Sensing their disappointment, **Goofy** tried to comfort them, receiving a rude hand gesture from **Sean** for his troubles. A fracas ensued and the chaps were ejected. Honestly, are they taking the **Mickey** or what? ● Eh, what about those BRIT Awards then! Right shocking that's what I say. **EMF**, from their upstairs vantage point, were trying to throw grapes between **Wendy James'** cleavage, while master **Vic Reeves**, upstanding man that he is, could himself be seen trying to rub himself up against the blonde pop star ● Meanwhile, the debate continues as to whether **EMF's Derry** is the long lost brother of **The Stereo MCs'** rapper **Rob B**. A startling resemblance has been noticed and while Derry reckons it's true and that he's known about it for two years, Rob said recently "he's no brother of mine". It'll end in tears you know ● It did for **William Orbit** at a recent record signing session in a London boutique, where he was asked whether he

did some of **The Cure's** remixes. He answered yes and got a punch up the throat ● That **Roman** lass is no stranger to fame you know. She was featured in a sizzling, soaraway tabloid years ago, when she and her friend Tracy were expelled from a Sheffield convent for sunbathing topless. Saucy! ● **The KLF** were arrested and held for four hours recently, after police caught them defacing a *Sunday Times* billboard, changing the word 'Gulf' to read 'KLF'. **Bill Drummond** and **Jimmy Cauty** were let off with a written warning ● Copies of **Prince's** demo 'If I Love U 2 Nite' have been changing hands for £200 since 300 copies were pressed and sent out by mistake. Heads will roll no doubt, when his Purpleness finds out ● **Dave Stewart, Les Negresses Vertes** and 'Rapido's' **Antoine De Caunes** were among the herd of party animals at **The Silencers'** album launch in Paris last weekend. It's alright for some. I was down on my allotment checking my seedlings ● That **Mark Moore** hasn't left his bed since the snow started. He reckons he's trapped by a drift outside his Maida Vale home and won't come out ● Finally, **Tom 'Bloody' Jones** has teamed up with **Van Morrison** on a number of songs. Van contacted the Boyo himself and the result is a new style of music soon to hit the nation's clubs called Celtic Fusion ● Well, I must leave you now, my new sporan's just arrived. Cheerio!

Beyond the grave with Madame Cholet

(Famous Medium)

This week Madame Cholet contacts the ukelele legend, George Formby.

"Georgie, Georgie, cheeky Northerner who plays an odd leetle guitar and leaves his chewing gum on the bedpost overnight . . . Can you hear me?"

"EEEE by eck Muther 'tis parky! . . . I was leaning on the lamp post at the corner of the street . . ."

"Why not get a proper job instead of hanging about Georgie?"

"Until a certain little lady walks by. Oh me, oh my . . ."

Pete's Poems



Brought to you by a carrier poodle friendly with top producer **Pete Waterman's** sausage dog:

NICE ONE SOFT LADS

In my book *The Farm are cool*
They're the best thing from *Liverpool*
Since *Frankie, Sonia and Jan Molby*
Their records sound fab on my studio Dolby

'All Together Now' was an inspiration
'Groovy Train' really stopped at my station
I'm sure the album will be real mod
But what are you doing with that *Wylie* sod?

Although I've never seen young *Peter Hooton*
With a nice three-piece suit on
I like the style of you young *Farmers*
It's much better than *Bananarama's*



Phil's World of wigs

"How about our Phil sporting a dandy **Mari Wilson** beehive?" says **Stuart Haskins**, from Wellington in Somerset. Whose barnet would you like to see Phil under next week? Send your requests to Phil's World of Wigs, Babble, *Record Mirror*, Ludgate House, 245 Blackfriars Road, London, SE1 9UZ.

GREAT POP THINGS → The Nigel "KAZZA" Kennedy story part 2: "HE OUTRAGED THE CLASSICAL ESTABLISHMENT WITH HIS TRENDY WITH IT GEAR" by Colin B. Monster and Chuck Animal



On his return to London, Nige shocked the "proms" audience with his flamboyant punk violinist gear and his antics such as setting fire to rare "stradivarius" violins and smashing them against the conductor's rostrum.



His concept-LP "Nige plays the Four Seasons" topped the indie charts after **JOHN PEEL** accidentally played the whole of side 3 "THE FALL" on Radio 1. Thus he had succeeded where **Fred Mercury, ELO, ELP** and **ELQ** failed in bringing the works of old dead guys to all us teenagers.



Throughout his teen years "Nazza" had spent all his time fiddling in his room & had nothing to do with "chicks". However, he soon made up for lost time when he captured a "monster animalette" **BRIXIE SMITH** (who was married to **MARKIE SMITH** of the Fall) in his Accrington Villa boxer shorts.



The Kazza-Brixie relationship was to cause quite a stir in the popular press. One Sunday tabloid alleged that Nige would forego snogging Brixie before a "classical gig" in order to, ahem, "channel all his energies" into his violin!!!!!!

THE END.



Chris Isaak buying a poodle in a Clapham pet shop and **Tanita Tikaram** walking down to the Blue Orchid nightclub in Croydon.

Peter Sissons, the newsreader, eating raw fish in a Holland Park restaurant.

★ Babble ★ star ★ spotting ★ guide

*Agents: The Phantom from Purley; Steve Sedgley from Thornton Heath; Liam Bailey and Robin Hines from Croydon; Phil Leicester from Cheddar; Claire Christian from Amersham; Pete and Kylie from Hackney; Vicki from Maidenhead; and Heather from Clapham. If you've seen any dead famous bods around and about your area, send your sightings to Babble Star Spotting Guide, Record Mirror, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. We're sorry we can't return any but we do give a prize for each one we show.

Stephen Fry drinking with EMF at their after-gig party.

Morrissey drinking in The Steels pub in Swiss Cottage, with some men!!!

Jeremy Beadle running for a bus in Hackney and slipping up in the snow. He had a laugh about it though, and so did we.

Richard Baker, newscaster supreme, snug in his overcoat, walking through Blackfriars tube station in the City of London.

Rotund 'Sticky Moments' score master **Hugh Jelly** at a pub in Herne Hill watching John Hegley do his turn.



Kevin Rowland walking through Oxford Circus sporting a bob haircut, overcoat and briefcase.



Seal walking along Croydon High Street, eating a packet of Strollers.



Thought

for the day

With your host
Richard Briers

"The oxen are slow,
but the earth is
patient"



B's cheeseboard

Do you find the world of cheese an exciting but daunting prospect? Do you find it tricky telling your blue veins from your full fat softs? Worry no more for each week, Soul II Soul supremo **Jaz B** will select different cheeses and, using his expert knowledge, pass comment while suggesting a suitable savoury accompaniment. Be at ease with cheese, read Mr B's.

This week, CO-OP's own Farmhouse Mature

"Yeah man, this is some cheese y'know? Funky, full of flavour, not too tangy, y'know. It's not crumbly either, good texture. Nice deep yellow colour too. This is one stylish cheese. Great with a Digestive or on toast, y'know. Perfect on cocktail sticks with pineapple. This a well safe cheese. Buy it!"

N-JOI ADRENALINEP

FEB 16th: **SHELLEY'S LAZERDROME, STOKE.** MAR 1st: **WASP WAREHOUSE, PLYMOUTH**

MAR 8th: **TOOTO'S, COLCHESTER.** MAR 16th: **G-MEX, MANCHESTER.** MAR 28th: **THE PALACE, BLACKPOOL**

APR 6th: **CAISTER WEEKENDER.** APR 12/13: **BRIXTON ACADEMY, LONDON**



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After queueing for almost an hour in sub-zero temperatures, the sauna-like conditions inside are a welcome relief.

The heat's being generated by those baggy popsters **EMF**, surprise guests of the evening. They play four numbers to a crowd who, forgetting it's Valentine's Day, are content to hurl plastic beer glasses and abuse at them.

The audience's affections are saved for **The Family Cat**. It's only a matter of time before these boys become massive in this country. They play the sort of perfect guitar pop not heard since the heady days of *The Undertones*.

Their simple but infectious melodies tug at your heart-strings and give a rush to your head. Spines tingle as songs such as 'The Final Mistake' and 'Sandbag Your Heart' are unleashed from their instruments. Jelbert's guitar lines adding an almost ethereal quality to their music.

Fred's vocal chords sound a bit strained tonight, but is more than made up for by the sheer energy he puts into the performance. Of the newer material, 'Colour Me Grey' shows much promise as a possible future single.

Th'Faith Healers had already started their unholy racket on stage two. Fronted by a diminutive female vocalist, the band lurch and grind all over the place. Their best moment is 'Dipping', with its swirling guitar that circles and swoops to take

your breath away. **Graham James**

Dream Academy, The Boardwalk,

MANCHESTER

Those crafty beggars, **Dream Academy**, had us thinking they'd gone all dancey with their reworking of John Lennon's 'Love', but tonight's return to the stage shows them for what they really are: a soft rock band with a nice line in vocal harmonies and wiggly flute bits.

Singer **Nick Laird-Clowes** comes across like Bono without the hugely inflated ego. He sports a hippy hat with a feather in it and strums an acoustic guitar. After a false start as the band tunes up, **Nick** launches into an old Smiths song with a rather long title: 'Please, Please, Please, Let Me Get What I Want'. No points for guessing the lyrics!

Nick's stage banter is dominated by the Gulf War. 'Mercy Killing' is introduced as "written after the bombing of Libya, but it's even more relevant now". It's uptempo folk rock with some nice sax from **Kate St John**, but nothing to get too excited about: the anti-war sentiments are certainly valid, but musically things aren't too hot.

The highlight for the die-hard fans and curious punters alike is the band's stirring hit from way back, 'Life In A Northern Town'. As moody and atmospheric as ever, but eh-up lads 'n' lasses, it's not that grim up North you know!

A band with good intentions but just too damn nice to worry the politicians of this world. Dream on, I say. **Chris Sharratt**



POWER OF DREAMS Tic Toc, Coventry

As Coventry City's silent supporters filed from the floodlit stadium and passed the Tic Toc with chins to the ground, it became apparent that Sheffield Wednesday had knocked the home town out of the

Rumbelow's cup.

A sad night indeed, but if they'd only looked up from the pavement and ventured inside, their pain might have been eased for an hour or so.

As it was, having outshone **The Mission** on their European tour, tonight, **Power of Dreams** found themselves playing to a half-full venue, as they played material from their much praised LP, 'Immigrants, Emigrants And Me'.

From brash and exciting rock to sensitive, pretty tunes with a folky twist, this young Irish band always deliver their lyrically potent goods with unparalleled energy and enthusiasm.

Tonight, though, they battled earnestly against feedback and a mix that failed to distinguish individual instruments from a mass of sound.

The stop, start, chugging menace of 'Never Told You', the hectic hoe-down of 'Never Been To Texas' and the current single 'American Dreams', were reduced from brilliant to just plain good, surely only pleasing the staunch and sweaty converts at the front.

The ode to growing up 'Stay' and the driving Doors cover 'Break On Through' proved the highlights.

A sad night for Coventry City, a slight hiccup for **Power Of Dreams**. **Gary Crossing**

WORKING WEEK

London Town & Country

Sharing the bill with African jazz legend **Manu Dibango** on a night so cold that most of the country have given up on life and gone into hibernation can't be a lot of fun.

This was **Working Week's** fate tonight and they survived admirably, with lots of their supporters turning up and getting down despite the severity of the weather.

'Black And Gold', title track from the new LP, sounded wonderful and the various *de rigueur* instrumental solos were all well-received. But this band have a definite identity crisis. Their current single 'Positive', for example, sounds relatively weak. That's probably because commercial stuff just isn't what they do best. In fact, what they do best is play live. So whose idea was the drum machine? **Kevin Ashton**



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CARMEL

Ronnie Scott's, London

A little of the old and a little of the new is Carmel's brief for the first of a four-week Sunday residency at Ronnie Scott's, a venue which on the face of it seems the ideal sort of place for Carmel's jazzy, dancey, Afroish meanderings. But the trouble with Ronnie's is the reverence thing. You know, hushed respect before numbers, fervent clapping and whistling after.

Carmel takes a chunk out of that with her down-to-earth approach, managing to convince us that she really did think a mere 20 people were going to make it through the snow rather than the full house who do.

'I'm Not Afraid Of You' and 'All For Granted' get things going, the nucleus of McCourt-Derby-Paris meshing perfectly with the pianist, the number one muso guitarist-saxophonist and the backing singer-cum-hand-held percussion things shaker.

Carmel enjoys herself tonight. Either that or someone's told her a particularly funny joke in the dressing room which she chooses not to share with us, because throughout the set she appears to laugh virtually non-stop, even when she sings, and especially when she says of one new song, "I think this is a good one. Actually I think all the songs I write are good."

She introduces them all. One, 'Java', displays strong African leanings, others have their subject matter explained, from "Terry Waite" to "waiting for trains in Underground stations". Carmel doesn't have a great technical voice, and neither is the group's music completely original — they may use real instruments to the point of a grand piano and a stand-up bass but that doesn't stop them using a little Herbie Hancock here, a little Van Morrison there.

There is still, however, something completely magical about Carmel. Phil Cheeseman



ABSOLUTE LOVE 1991 —

Feat. JIMMY SOMERVILLE/BLUE PEARL/NOMAD/LA MIX Brixton Fridge

Gay audiences are notoriously fickle. Make one false move, say the wrong thing or hit a bum note and the abuse is often merciless and cruel. However, patience, amongst many other virtues, was clearly on display as The Fridge once again played host to the charity bash, Absolute Love.

Raising money for AIDS, organisers Hearts In The Right Place presented a line-up of drag queens, strippers and dance music stars, old and new, who bravely faced the hecklers and pricked consciences.

Ten years ago or more, Sharon Redd ruled the dancefloor and proudly reminded us by belting out her hits. Joined on stage by old friend Jocelyn Brown, the pair relived their glory years under the glitter ball and set the pace for the rest of the evening.

Blue Pearl made a fleeting appearance, drag queens squawed on and off stage and The Dream Boys gave us the dubious pleasure of stripping out of Naval uniforms and revealing more than just their navels.

Nomad soon set the event tastefully back on track with a storming version of their current hit, 'I Wanna Give You Devotion', showing a knowing confidence that they could soon be topping the charts.

However, it was Jimmy Somerville, long-time bastion of good causes and purveyor of many hits himself, who stole the evening. Flanked by two backing singers his famous falsetto voice effortlessly glided through a selection of his better moments. Newly housed-up and sounding fresher than ever, tracks like 'Don't Leave Me This Way' and the poignant 'Why?' gave the evening much needed character.

Lack-lustre but well-meaning, with hearts definitely in the right place, the evening had its moments. Paul Tierney

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OUT NEXT WEEK

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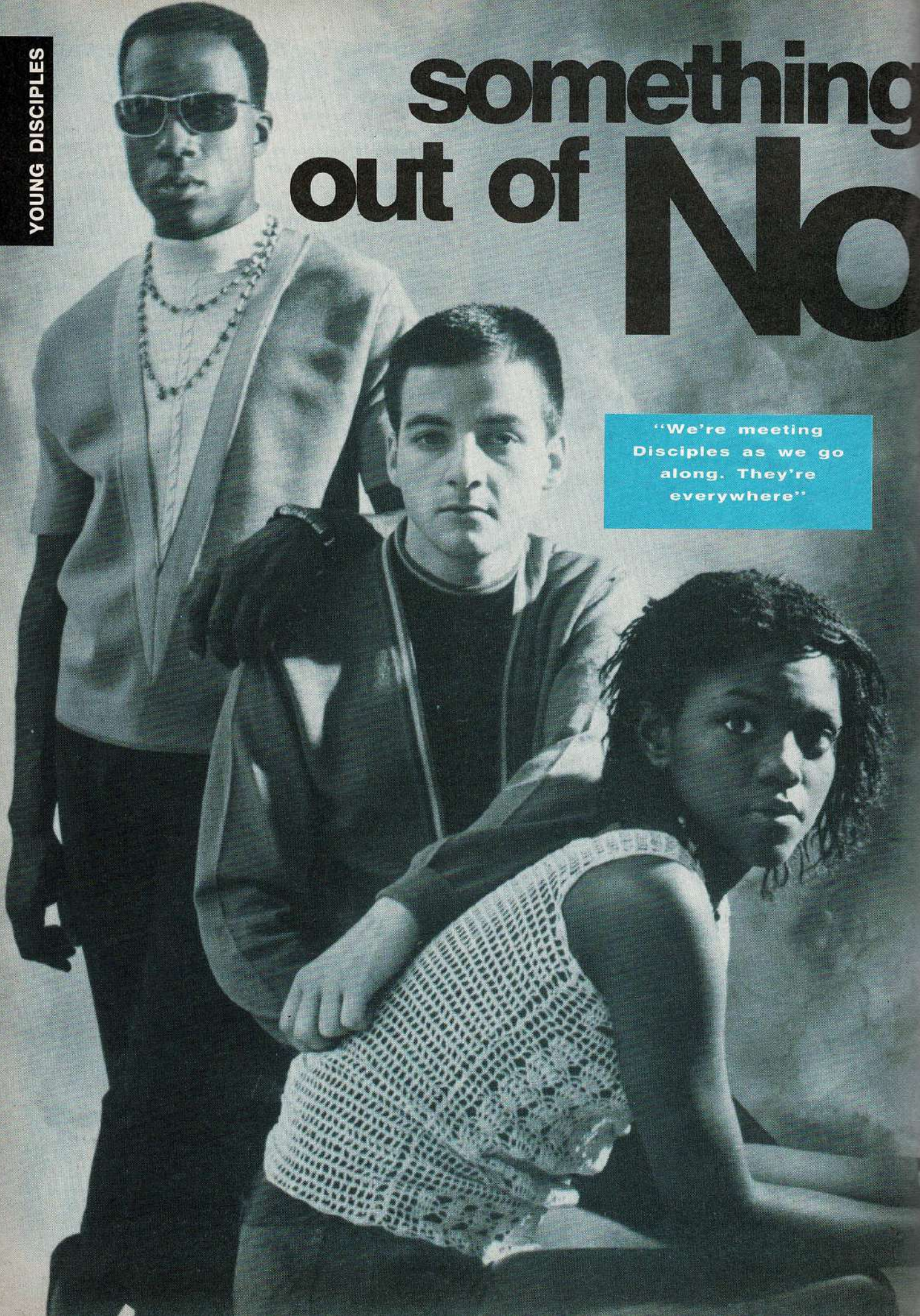
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YOUNG DISCIPLES

something out of No

"We're meeting
Disciples as we go
along. They're
everywhere"



Apparently **YOUNG DISCIPLES** are not a part of the new mod movement. What they are is the future of the good groove in the

British charts. 'Apparently Nothin', their second single, really is somethin'

othin'

INTERVIEW: DAVYDD CHONG

TALKIN' LOUD AND SAYING SOMETHING

"DJing you might have a box of records. In this box are all the records you like and you play them to see what the reaction is. Taking it a step further is to make your own music which you really like."

Brother Marco — DJ, Young Disciple and occasional bass-for-hire — knows the turntables of London's clubs like the back of his slipmats. Spinning vintage tunes for followers *de la* funk as a part of the Good Times-Shake And Finger Pop sound system with fellow Disciple Femi, he helped cut through the crap during the mid-Eighties rare groove revival.

Consequent one-nighters have stuck strictly to the gospel of the good groove and spurned the onset of faceless techno, with at least one flyer in 10 bearing the name of either Femi or Marco. However, as the Nineties poked its head round the door, the lure of the studio replaced the buzz of the DJ booth.

Under the name of The Young Disciples, the duo — along with third member, sweet soul vocalist Carlene Anderson — are now gracing discerning decks country-wide. 'Apparently Nothin', the sublime follow-up to last year's excellent 'Get Yourself Together', is a divine pot-pourri of funk and soul laced with an instinctive measure of jazz cool. Taking the futility of war as its subject, although Femi assures me that it's not directly about the Gulf War, the track is an affirmation of their decision to follow the creative urge. The band comes first, DJing second.

"I still think DJing is important," continues Marco, "because otherwise you lose the sense of immediacy. We know when a record's going to work. We had 'Apparently Nothin' on an acetate for the first week. We played it in the club and we realised certain things weren't right with it. So we took it back to the studio, messed about with it, took it back to the club and they went mental," he laughs.

A drastic remix job then? "No it was just a technical thing really. The bass was too heavy. It would probably be OK for a New York club, but, in a lot of clubs over here, the sound systems are a bit shaky. It was alright on our sound system."

The trio are signed to the Talkin' Loud label, run by influential DJ Gilles Peterson. A club and radio regular of some repute, Gilles largely made his name as a pioneer of choice Latin, jazz and funk grooves. The sense of musical freedom and immaculate selection he encouraged at the Acid Jazz label has now been successfully transported to Talkin' Loud.

"They gave us a shot," explains Carlene. "A lot of record labels might not have taken the chance on what we were trying to do. The label has that whole kind of collective thing, because Gilles is one of those people who thinks the same way as us."

"He's definitely a Disciple," chips in Femi.

GET YOURSELVES TOGETHER

A collective has already been formed comprising the group, their engineer, fellow musicians, sleeve-note writers, photographers and filmmakers. "And it's maybe going to stretch to a couple of football players," laughs Marco.

"We're meeting Disciples as we go along, basically," says Femi. "They're everywhere."

Prior to the group, Marco had lent his bass playing services to the likes of Soul II Soul and The Style Council (whose Mick Talbot plays wah wah clavinet on 'Apparently Nothin') but had become disenchanted with performing. His interest was rekindled by Carlene, daughter of soul stars Bobby Byrd and Vicki Anderson, whom he and Femi first encountered at the JB's 1987 London appearance, which they had organised. They knew immediately that they had struck oil.

"Finding a good vocalist is not the easiest thing to do — not that Carlene is just a vocalist," says Femi. "When we used to be out, and someone like Norman [Jay] played a really wicked tune, we'd just turn to each other, nod and say 'Yeah, wicked'. Well, it was the same when we first heard Carlene sing."

So how long did it take them to convince you, Carlene?

"A couple of years, didn't it?" Carlene asks Marco.

"Yeah, and a couple of big phone bills,"

he answers.

"The last thing I needed was to be way across the world with some guys who weren't telling me the truth," laughs Carlene.

A friend provided the key to success: Bobby Byrd's phone number. Marco takes up the story. "I phoned him up one day and said, 'Is that Bobby Byrd? Bobby 'Hot Pants (I'm Coming), I Know You Got Soul' Byrd?'. And he said 'Yeah, that's me'. I tried to explain to him what was happening over here, but I think he thought I was a bit of a nutter."

ALL MOD CONS

With image-consciousness at an all-time high, a new group is likely to be judged as much by the cut of their cloth as by the cuts on their records. Femi and Marco's natty choice of threads, displayed in the odd promotional photo, and their love of vintage jazz-soul fusion has been interpreted as part of the London post-mod 'scene'. Goatee beards (which neither sports), Italian shirts and handmade loafers do not a Disciple make.

"Look at us now, do we look like mods? You look more of a mod than I do," laughs Marco.

"You know what that is," says Femi, saving my embarrassment.

The media? "Right. See, you could even be a Disciple."

Their forthcoming album, which should be due early summer, will prove that there's more than one string to the Disciples' bow. Ballads, militant rap and jazz are among the ingredients poured into the grooves. There's also talk of the trio hitting the road (Jack), possibly as part of a package drawing on their links with other acts worldwide, which include Gang Starr, Outlaw Posse and MC Mell'O.

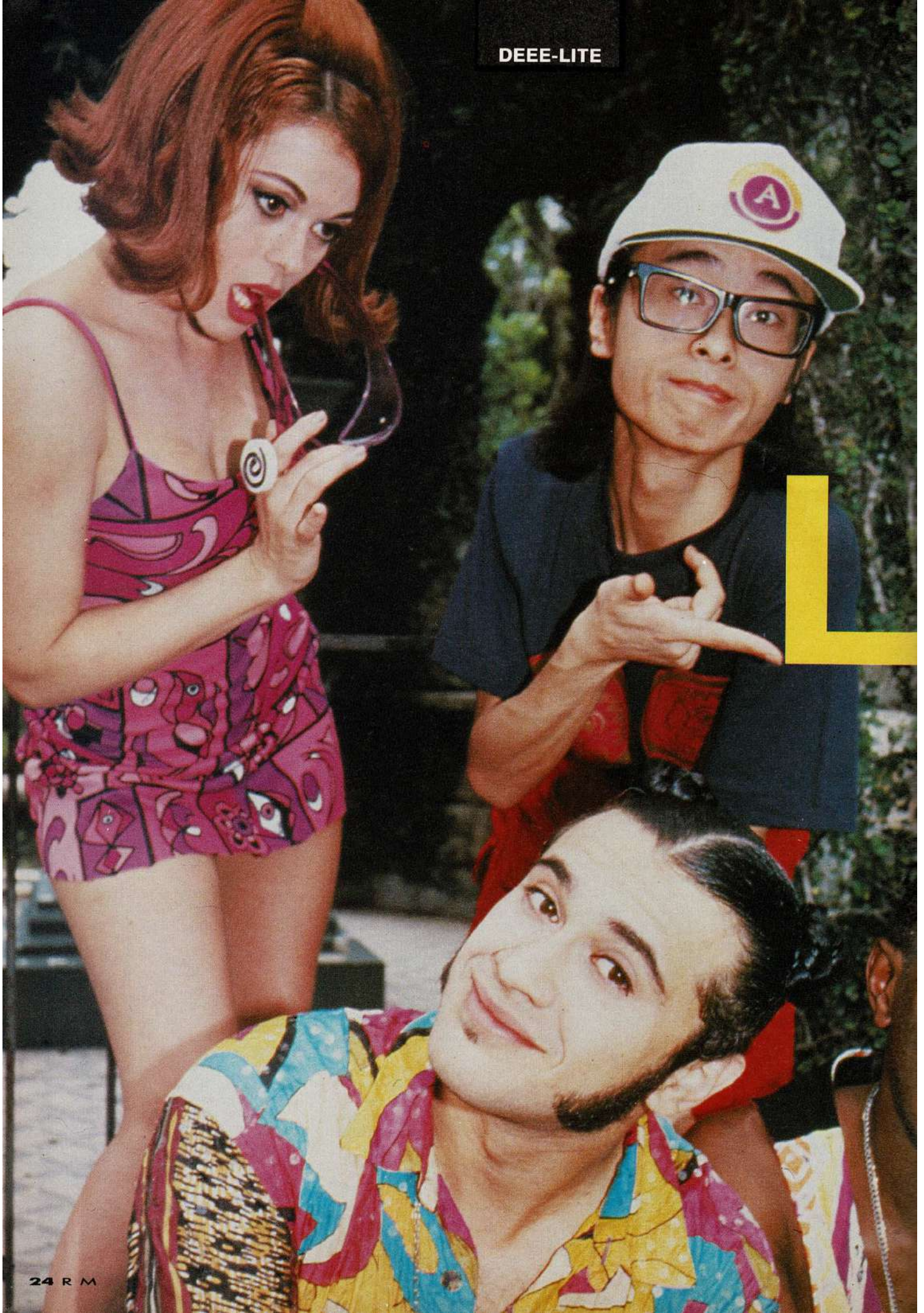
"It'll probably work like a revue," reckons Marco.

"Remember the good old days? 'James Brown — a show every day!'," recalls Carlene under her breath, singing the fanfare tune.

"There will be a tour and maybe a film next year," jokes Marco. "And a cartoon."

The new mods? No. The new Osmonds? Maybe!

DEEE-LITE



"I'm aware that our careers could end publicly because of things we say about being against the war but I really don't care"

One day Rio, the next New York. Since **DEEE-LITE** taught us all that groove was in the heart, their world has indeed become a clique. With the release of the minimalist club groove 'How Do You Say . . . Love?' they continue to confound pigeon-holers, though for the moment Lady Miss Kier has rather more serious things on her mind

Dee-Lite of the world

INTERVIEW: DAVID DAVIES

SMALL WORLD

It's March and thus eight months since Deee-Lite released 'World Clique', the debut album that launched three New York club kids as the first real pop icons of the 1990s. These days, even uptown New York's Fifth Avenue boutiques are playing Deee-Lite. Gucci loafers and Chanel handbags have had to surrender space to an invasion of thousand-dollar velvet body-suits, Pucci headbands and even the occasional pair of platform shoes.

Back downtown, in East Village, there are thrift-store owners who have managed to keep their kids in school thanks to the new mania for anything Deee-gorgeous. And on the Village's main bohemian drag there ain't a single bar without something by Deee-Lite on the jukebox. Just when its halcyon days looked over, New York's club scene produced a phenomenon.

But is it one that's teetering towards over-exposure? 'Groove Is In the Heart' has been played to death, the appeal of funky '70s garb has palled now that every wannabee in town has pulled on their Pucci headscarf and

flares, and if there's been a magazine interview that hasn't harped on about the band's global village thinking, I haven't seen it.

It is into this mêlée that Deee-Lite have pitched their third single, timed by Elektra Records to capitalise on the possibility of an award and shipped in a format (10,000 limited edition 12-inches) to send demand through the roof and Deee-Lite back to the top of the charts with their first original piece of vinyl since 'World Clique'.

However, what's unspeakably brilliant about 'How Do You Say . . . Love?' is that it sure ain't the radio-friendly cash-in we've had to endure from previous pop sensations. Instead it's an unashamedly minimal club groove featuring little more than a drum beat, a hi-hat tinkle, some mellow keyboard washes and Lady Miss Kier pondering "How do you say Deee-love?". Deee-Lite have given the finger to corporate predictability and done their own thing.

This wanton individuality is something the trio have had to fight for. "When we put out 'Power Of Love', people wanted another 'Groove Is In

The Heart'. But we purposely picked the thing furthest away from that because we're trying to show them our album is diverse and to get them to just take us for what we are. You're not ever going to get what you're expecting from us," says Kier.

"Just when they think I'm going to pop out in a Pucci headband I won't," she continues. "That's bullshit too, to be locked into a fashion. Style is more where I'm at, not really fashion, so I'm changing all the time. It's the best way to feel you're not going stale."

NEW YORK STORIES

Kier has arrived 10 minutes late for our interview in Cafe Orlin, just across the street from her tiny apartment in the heart of New York's East Village. Fresh from appearing at the Rock In Rio festival where Deee-Lite took their psychedelic citybeat to the burning beaches of Brazil, Kier sports a big red fluffy winter coat. Her hair is pinned up in a beehive-bouffant affair and

CONTINUED ON PAGE 26

CONTINUED FROM PAGE 25



underneath her coat she's wearing a tight, crushed velvet one-piece. But the most striking aspect of her appearance are her fantastically long eyelashes. "I'm sorry," she apologises, "I've just come from a protest."

Really? Lady Miss Kier, singer with the most determinedly positive band in the world has just been out demonstrating? You'd better believe it. After all the press brouhaha about Deee-Lite, after all the glossy front covers and heavyweight articles, it turns out that Kier's message goes a lot further than 'We are the world' for the 1990s.

In these times when pop and politics are supposed to be about as far apart as Billy Bragg and the charts, it takes a brave star to use an interview to embroil herself in anti-war discussion. But Kier is clearly more than a little angry.

"I'm aware that our careers could end publicly because of things we say about being against the War but I really don't care," she says defiantly.

"I'm going out on the streets on Wednesday, because the President is coming to New York. When I was little my mom took us to a lot of protests impeaching Nixon and I guess I've always believed that, even though the news won't really tell you how many people come out to protest, it is really important to do it and keep doing it.

"I think it definitely does have an impact. Seeing Nixon resign and really feeling part of that made me realise we have an effect. It's not enough at the moment but I think it could make a difference."

While Super DJ Dmitry and Towa Towa are

DEEE-LIES

Caught up in the flow of thought, she goes on charting media disinformation. "Hussein said we blew up the company that makes all the baby formula [food] in Iraq and on the news they said, 'Well that's just a rumour Hussein made up, we didn't really do that, we know that that was a biological warfare plant'. But then Nestlé, which is an international company, came out in Sweden and said, 'Well they're our competition and we know they blew them up'. Like, that wasn't on the news."

Kier changes subject quicker than Nigel Mansell changes gear and suddenly we're talking about Deee-Lite's recent interviews during the Rock in Rio concert. "We were talking about oil. Like when we were in Rio they were using ethanol; up to 80 per cent of the cars are using it — it's made out of alcohol, there's no gasoline. It's not the end-all, it's still not the best for the environment but it's better than gasoline and the cars don't go so fast. You know we've been talking about that for a while and no one's quoted that."

But despite all this, Kier is optimistic. "I'm really excited about the people protesting and I think what they're doing is really positive. I'm inspired by their enthusiasm and I think they should keep doing it and that that's about as positive as anybody can be right now."

We've come to know Lady Miss Kier as a fabulous goddess of positivity. Who doesn't want to believe we all live in a wonderfully wiggly global village where love is the only law and house music's the national anthem? The truth of course is different. Deee-Lite come from a city

Lite of the world

working on a remix of 'Good Beat', which is set to be Deee-Lite's fourth single, Kier has appointed herself spokesperson and is warming to her theme. She's on her own turf here, among friends (there have been hugs with the waiter and the people on the next table), the coffee's flowing and Kier is beginning to realise how little her words have been heeded in other interviews.

"I mean, I realise that things we have said have been taken out of context and a lot of things haven't been printed from the beginning — like political things, things about the government, that we're being fed a lot of lies, flat-out, bald-faced lies about the war. Nobody printed that."

torn apart by crime, greed and the sight of loved ones coming back in body bags from the Gulf.

To us, Kier, Dmitry and Towa can be funky cartoon heroes. But to themselves, the message of global unity is wearing a little thin at the moment.

"The thing that really kills me is that we have all the tools, like with faxes, to really spread the news quickly and truthfully, but it's not happening," says Kier, smiling in exasperation.

She shrugs on her coat, slips a huge gold and green ring on her finger and makes for home. Slowly, her thoughts return to the evening, and her first Saturday night out clubbing since 'World Clique' was released way back last summer. And, at last, her optimism returns.

"Just when they think I'm going to pop out in a Pucci headband I won't"

Madchester fit.

THE MILLTOWN BROTHERS

have finally cracked the charts. More North America than north of England, they give comparisons to The Charlatans the Byrd

"Everybody else has an identity crisis. We're just into writing songs"

the only way is Up

INTERVIEW: CRAIG FERGUSON

If those trusty poptabulous oracles *The Guardian* and 'The Chart Show' are to be taken at their word, then The Milltown Brothers are experiencing an identity crisis. The former's pop editorial cited the Milltowns as a set of baggy boys waiting for "the rock revival", while the latter spun us a wacky old tale about the band's brothers, Matt and Simon Nelson, being mistaken for those foxy guys from that happening Stateside combo Nelson and getting mobbed by screaming fans as a result! Ah!! "Bollocks!" say our Nelsons in true Roger Mellie fashion to the second story at least, whilst the first receives the answer it deserves: "Everybody else has an identity crisis. We're just into writing songs — everybody else is into categorising us."

The Milltown Brothers have sneaked up on the blind side and are thankful of it. While the world and his dog have spent the last two years looking for the rave in and around Manchester, this band have developed from small-time hopefuls into residents of the top 40. And they've done it without the aid of H-Y-P-E. Only your caring, sharing *Record Mirror* saw fit to tip these boys for better things.

While 'Which Way Should I Jump?' threatens to turn them into household names, Matt and Simon are refreshingly honest about it all. They're surprised, and excited.

"The Manchester thing really held us back for a year or so. We've had to skirt around it because no one was interested in traditional guitar bands," says Matt, Nelson-the-younger, owner of the distinctive voice that has been compared to some bloke called Bob Dylan.

Like several other excellent prospects, the Milltowns have suffered at the hands of geography. Hailing from a genuine milltown, Colne, north of Manchester, they first came to public notice in 1988 when they contributed a track to the well-received compilation album 'Manchester: North Of England'. Bear in mind that this platter was guilty of planting the seed that became a giant triffid: 'Madchester'.

"Being on that record meant that people automatically lumped you in with the whole groovy movement," says guitarist Simon. "It's inevitable now that your clothes are given priority over your music." Matt recalls a recent Radio 1 Newsbeat interview where the first probing question was "Do you wear flared trousers?" By early 1989, they'd been snapped up by new Stockport indie label, Big Round Records, which put out the first Milltown single 'Roses' — but to a poor response. They were on the wrong end of a critical panning more than once, often stimulated by an early image that suggested Hovis adverts, Lowry paintings and flatcaps. Then came the big turning point.

"They weren't going to put out the second single which happened to be 'Which Way Should I Jump?'. Things were at a low level, so we really had to push them."

'Which Way', first time round, received those

all-important record of the week accolades, gaining the immediate attention of major record companies *en masse*. The band signed to A&M and after a year of intensive touring saw their first major single, 'Apple Green', make its mark in the top 100 at the end of 1990.

The significance of this minor breakthrough is clear given the recent success of The La's and The High: the guitar is back in vogue. The unanimous approval of the release of a CD box set of the godfathers of jangly guitars, The Byrds, proves that too. With all the right ingredients — melody, harmonies, 12-string Rickenbacker — at their disposal, the time is ripe for the Brothers.

"There are a lot of traditional songwriting bands already coming through this year," they admit. But will they all embrace the influences that Matt and Simon openly admit have shaped their particular sound?

"A lot of people say that we should sound like we come from the north of England, but why should we when all of our influences are American?" Dylan, The Byrds, Tom Petty . . . ? "Yeah, they are influences," says Simon, "but we think it's really strange when people compare us to The Charlatans just because we use a Hammond organ."

The moral of this story? Never judge a group by its organ.

Have you seen Ben Hur?

THE FARM

'Spartacus', the heroically-titled debut album from **THE FARM**, is the result of five years spent mainly at the bottom, not the top, of the pops. *Record Mirror* met up with Peter Hooton who told us the stories behind the songs



"Every kid must have acted out 'Spartacus' during school playtime"

When The Farm spoke to *Record Mirror* last September, they'd just landed their first top 10 hit in a

five-year career with the baggy, good-looking of 'Good Train'. Success came again in December with the anthemic 'All Together Now' and before you could say Pachelbel's Canon in D, the Boothe boys were beaming up from the cover of almost every music magazine in the land.

It's been a long time coming, but the north sees the release of the agricultural combo's first official R.P., 'Spartacus'. Not just a collection of flare-flapping dance grooves, it draws upon the influence of bands like The Jam, The Clash and

The Buzzcocks, and possesses a hard lyrical edge with, as Ben Elton would say, a bit of politics.

Crammed on a small settee in a damned plinky photographer's studio, The Farm's singer-songwriter Peter Hooton gives us a back-by-track guided tour of 'Spartacus' whilst the other Farmers listen in. Right now lad, for starters, what kind of a name's that for an album?

'Spartacus' is named after the bloke in Roman times who used to free slaves. There's that right about him with old Dimple Chin, Kirk Douglas in it. Every kid must have acted out 'Spartacus' during school playtime."

CONTINUED ON PAGE 30

INTERVIEW: GARY CROSSING. PICTURES: PHIL WARD

Have you seen

Moving swiftly on to the album in question, Peter gently places the stylus at the start of track one.

'HEARTS AND MINDS'

"This has been slowed down a bit and the original had an offbeat reggae feel to it. Lyrically, 'Hearts And Minds' was a phrase bandied about by politicians and television personalities at the time. About two years ago the lyrics were changed to incorporate the plastic gangster fraternity. That's why we've put gangster samples in it. No they're not taken from a film, honest. We got people in to do the impersonations for us."

'HOW LONG'

"The lyrics start off with: 'You remember when we stood by the Wall, you asked me when I thought the Wall would fall'. Me and Roy, the drummer, were in East Berlin in 1988 standing by the Wall with about 10 other lads, all of us getting our photos taken. We were saying, 'Can you ever see this coming down?' and everyone said 'No, not in our lifetime'. Then, within 18 months it was down.

"This is about how, if people want to change things, then they can. It's also about the hypocrisy of politicians who are willing to accommodate change providing that it's to a system they like. For example, the Tories would advocate change in Eastern Block countries but not in South Africa. The song asks how long this hypocrisy can go on. It's OK for trades unions to exist in Poland, but over here they get battered."

'SWEET INSPIRATION'

"This is about political prisoners. It's about people who won't retract their beliefs, even if they get in trouble with the authorities. All they have to say is 'I renounce such and such an organisation' and they'd be let out, but they've got the conviction not to do that and spend 30 years in prison. I don't think I've got that conviction. This was written around the time of Nelson Mandela's release and, though it's not particularly about him, he was the inspiration behind it. The high-pitched backing vocals aren't done by Jimmy Somerville but by Pete Wylie with a peg on his bollocks. There's also a gospel feel to the song, which comes from our backing singer Paula."

'GROOVY TRAIN'

"Everyone thinks that this is a trivial, throw-away pop song. It's actually about someone I know, who was into all the right-on things a few years ago. The next time I saw her, in 1988, she was off her head, dancing away. I said 'What happened to you?' and she replied

'Well, what about you then?'. The song isn't a condemnation of that. She was saying 'Get on the groovy train'. If you think politically, it doesn't mean that you can't have a good time. Trotsky had good piss-ups. You don't have to sit in your readers' clubs, looking at *The Guardian*.

"In fact, a lot of stuff to come out of dance music was pretty revolutionary: convoys of cars leaving London, going through red lights on their way to something which, according to authority's view, was illegal."

'HIGHER AND HIGHER'

"This isn't about anything really. I suppose it's a bit of a love song. It's a bit like 'Should I Stay, Or Should I Go?', one of the only Clash songs about personal relationships. It's about someone who gets rejected, really."

'DON'T LET ME DOWN'

"This will probably be the next single. It used to be called 'That's The Way You Were' and it was written after our drummer, Andy McVann, died in a car crash. Andy always reckoned we'd never get anywhere. He had that type of negative attitude, whereas the lyrics have a positive feeling: 'This looks like my day, the winds of change are here'. It was a way of remembering Andy in a way. Our single 'Body And Soul' was originally dedicated to him, but it only sold a few hundred copies, so it wasn't much of a dedication.

"He would have had a good laugh if he was here. He'd probably get us kicked out of even more hotels. He was madder than any current member of the group. We always joked with him saying that he'd never make 25. He was 21 when he died."

'FAMILY OF MAN'

"This is about people like the police: 'He's a big tall man, in a big black hat'. What it says is why don't the police join the family of man, instead of punishing people at every opportunity? It's not a very deep song, it's quite obscure really."

'TELL THE STORY'

"This was recorded in 1987. It sounds a bit like The Housemartins because it was produced by Paul Heaton and Stan Cullimore. In fact I think they actually do some backing vocals on it. The Housemartins were about to set up a subsidiary label with Polydor and we were to be its first signings. The label was going to be called The Fair Play Committee after the organisation of black artists in America in the Fifties and Sixties who wanted to ensure that black music was played on the radio. It was a great idea but then Stan became a hermit in Scotland, Paul

announced the demise of The Housemartins and a trap door opened underneath The Farm.

"This song originally had six verses, but we shortened it to two. Although it's hard enough to do in six verses, this is about the history of Liverpool. It's about the slave trade and the mid-Eighties when Heseltine was saying 'It's all going to change. We're going to invest in the Albert Dock. No one from Liverpool will be employed though, because we're going to use outside contractors. You will, however, have a brilliant tourist spot for the Nineties'."

'VERY EMOTIONAL'

"This is dedicated to Ray Toohey, The Farm's keyboard player and technician. He's in prison at the moment. He was in a peaceful protest about conditions in Risley Remand Centre when he was arrested and given 30 months. He should have just been given a fine but it was just after the riots at Strangeways so they came down on him like a roof. He's out next month, so there will be a lot of Farm celebrations then. This was originally called 'Steps Of Emotion', which was a single in October 1985, but we changed the lyrics when Ray got stuck away. It's telling him to stay free and is probably influenced by The Clash's brilliant song 'Stay Free'."

'ALL TOGETHER NOW'

"This was originally called 'No-Man's Land' but we changed the chorus in the last six months. It was written after the ex-leader of the Labour Party, Michael Foot, went to The Cenotaph in a donkey jacket and all the establishment were horrified, thinking that he was showing disrespect to the dead. Everyone's got grandad stories about the First World War. My grandad was there for four years, covered in lice and half starving. I'm sure he would have said that Foot had every right to go in a donkey jacket.

"The point is that if average soldiers from both sides were able to meet and fraternise, they wouldn't want to fight each other. Along 50 miles of the front, British and German troops were fraternising. The football story may not be true but the fact is that they were out there, swapping photos and suchlike. Especially in the turmoil of that war, people must have realised the senselessness of it. It was all about world trade anyway. Germany was becoming a big industrial power and Britain and the others felt that their world domination was being threatened.

"History's repeating itself today. There's a lot of opposition in this country but it's not motivated. Nobody I know supports a war about oil."

en Ben Hur?

"If you think politically, it doesn't mean that you can't have a good time. Trotsky had good piss-ups"



"There's a lot of opposition in this country but it's not motivated. Nobody I know supports a war about oil"

Seven low-charting single releases into their career, The Railway Children were the band everyone knew but no one knew what to do with.

But now, stop press! Hold the front page! Put the cat out! The Railway Children have locomotioned into the charts with the timely re-release of 'Every Beat Of The Heart', a sweeping pop single which trades delightful guitar melodies with Gary Newby's articulate wordsmithery and merry-go-round vocals.

'Every Beat Of The Heart' was one of 1990's finest releases and it's gratifying in 1991 to finally see it up where it belongs. To Gary and the lads, though, it's a pleasant surprise.

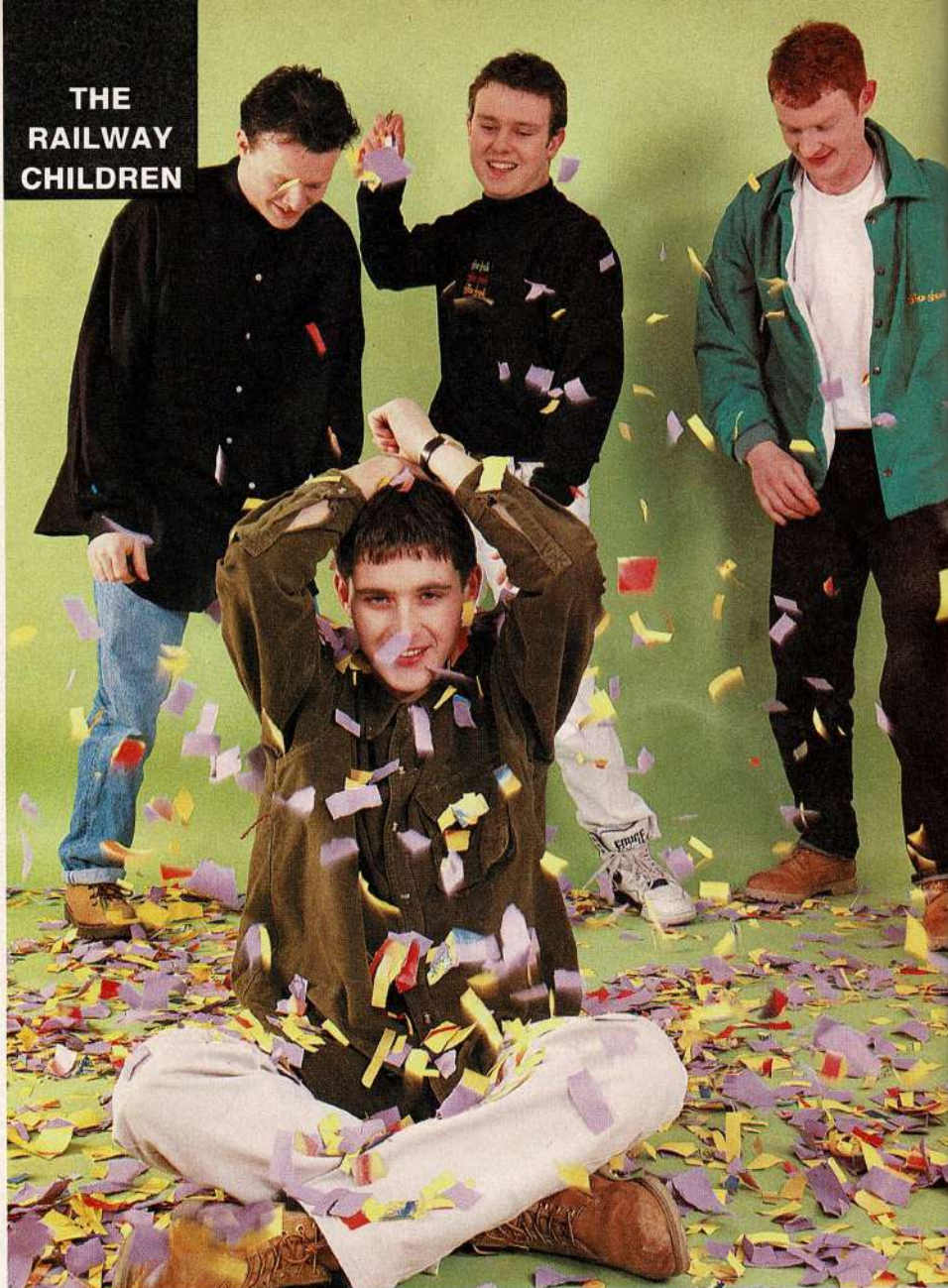
"How many Manchester records had any political content last year? They were all singing about how great drugs are"

"We weren't sure about releasing this single because we had absolutely no idea how it was going to do," says Gary. "The press dried up on us a lot last year. We couldn't get past all the Manc hype. Even though we were seen as a Manchester band we were never part of that hype and scene."

All of which led to The Railway Children taking a sabbatical Stateside where audiences and Press tend to be less elitist and definitely more enthusiastic. In America the band topped the college circuit charts and played to ever-growing audiences.

"We do pretty well over here, concert-wise," says Gary. "But the thing is, people in America have never heard of catchwords like 'scallydelia' so they're still quite open-minded. It's really surprising which bands are popular there. Even artists like Soho are given more of a chance, so it's not just the old cliché about Americans being into guitar music regardless of who it is."

THE RAILWAY CHILDREN



THE RAILWAY CHILDREN have had a few late starts, but at last they're steaming into the charts with 'Every Beat Of The Heart'

Dead chuffed

"What you get over there is a big cross-section of people at concerts. People go to gigs in America like we go to the pictures. It's like an entertainment thing and it's not at all uncommon to have kids and their parents going to see the same band together. Over here, we get the indie kids dressed all in black and looking like Lou Reed."

"I'm glad that it's happened for us now instead of last year when we would have been linked with the scallydelic thing," adds rhythm guitarist Brian Bateman. "We might have been worried that we weren't doing the right thing or whatever, but now it's turning out that we were dead right to stand by what we were."

"Now people have relaxed a bit and got off the hype," continues Gary, "they've realised that there is a lot of good music outside of a few key areas. Like Scotland does exist and so does Liverpool — it's not just Manchester. It was getting really tedious last year, dance music had a kind of strangle-hold on things."

It's not hard to see why the Railies are sceptical and occasionally quite bitter about the musical circumstances which last year conspired to keep them out of the hip stakes. No one's ever doubted their ability and talent, but brought up on a diet of The Jam, The Byrds, REM and Echo And The Bunnymen they have inevitably cultivated a powerful and

unashamedly commercial sound which is altogether too straight to be heralded as the New Coming we're all apparently waiting for.

"I think the reason 'Every Beat Of The Heart' is doing well is because people don't want to hear a shuffle beat and James Brown samples anymore," says Gary. "They've had enough of three minutes of endless repetition."

"The High did pretty well with 'Box Set Go', which was surprising really considering it's a typical guitar song. See, I'm not afraid to write lyrics about political things or whatever. I mean, how many Manchester records had any political content last year? Absolutely zero, they were all singing about how great drugs are."

dj directory

Solo E

STATESIDE wordsmiths may rap about the Bronx and LA and Mancunian motormouth MC Tunes' rhymes concern Hulme and Moss Side, but what would an East London lad turn to for inspiration? Jellied eels? Throwing out time at The Old Bull And Bush? Pete Beale?

If you answered: none of the above, then of course you'd be right. The correct answer is revealed by 'Flowing Positivity', the magnificent debut release from rapper Solo E. Some spicy horns are sprinkled over the deep-pan jazz-funk base onto which the 20-year-old Eastender adds his bubbling mozzarella rap.

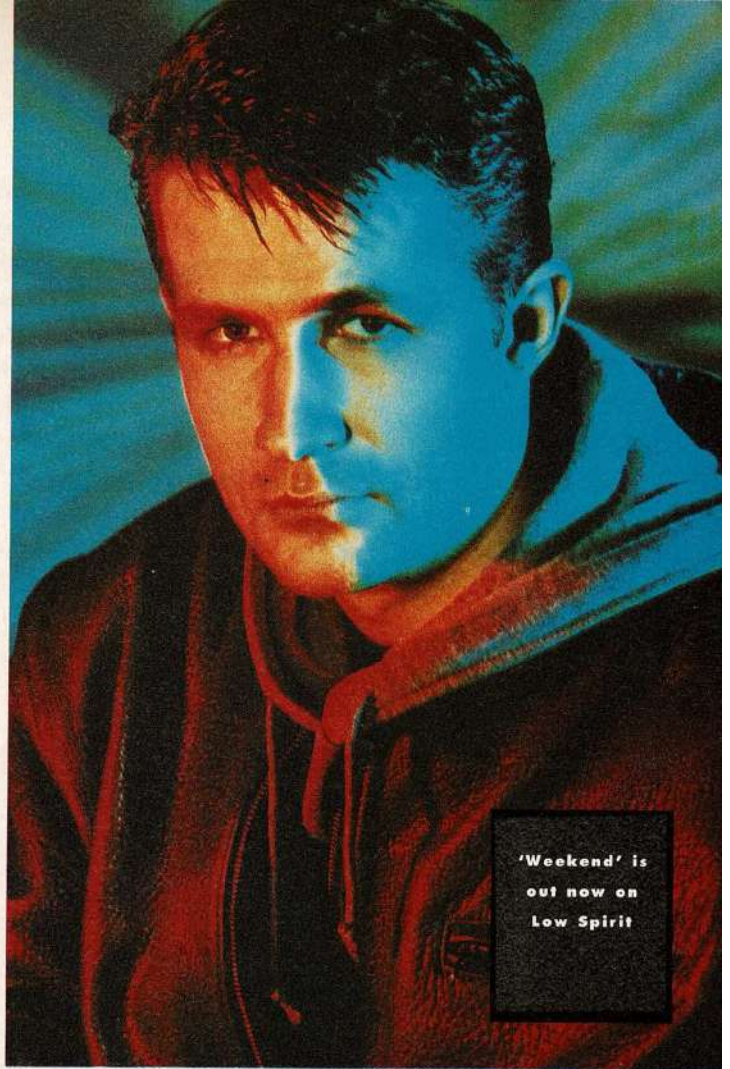
The result is catchier than Captain Hook on a fishing weekend in the Hook of Holland. He even lets out a laugh during the track, for gawd's sake! Such natural exuberance and competent rapping doubtless impressed Black



'Flowing Positivity' is out now on Circa

Market Records, who took his demo tapes off to Circa, where a contract was offered instantly.

With just three years of lyric-writing experience, Solo E looks set to become part of the mighty British rap vanguard; only time will tell. At present, he's flowing positivity, crackling with energy and making friends by the minute. **Davydd Chong**



'Weekend' is out now on Low Spirit

Dick

The crafty German DJ who's affectionately known as the 'artful todger' has just unzipped a whoppa that once again shows off his rather considerable talents.

Recording from a converted condominium on the outskirts of the city, it's here that Dick finds himself whenever he feels a burst of creative activity coming on. Knob-twiddling and keyboard-stabbing aside, it has to be said that reports that "Weekend" is not his new party platter but a type of medical condition are false.

Along with fellow members of the Low Spirit menagerie West Bam and Beats In Time, Dick will be nudging his way around the country when they present a series of 'Berlin' evenings sometime in March. Miss this one at your peril — it's gonna be a monster. Coming your way soon. **Muff Fitzgerald**

18.2.91
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featuring FARLEY/HELLER
and FLUKE MIXES

the impossibles
"DELPHIS"

Fontana

dj directory

Hot vinyl

This week's club promos and remixes reviewed by James Hamilton and Paul Gotel

TOM TOM 'Replay'

(Total Recall)

Top tune of the week has to be this future rave anthem out of Germany. Although it's been available for six months in Europe, where it has sold over 20,000, it's been pretty scarce here. The track is essentially another Mixmasters 'Grand Piano' but, being from Northern Europe, it has loads of nice hard noises that make it accessible to all crowds. Starting with a sports commentary from an American football game, it builds into a Snap!-type rhythm, injected with New Beat guitar and 'C'mon' chants. Then, just before you think it's another mindless rave tune, in drops a Suzanne Vega piano. A possible top 10 record. (PG)

SPACETRAX (VOL. ONE) 'Where Are You Now'

(Hotsound)

Another scorching 'hard house' EP from Holland's premier techno label, following on from the MACH 1,2,3. EPs. This is a 12-inch full

of usable tracks, but the standout is 'Where Are You Now'. Starting with some crowd-stopping hard keyboard work and Kraze's "somebody scream" chant it drops into a fine piece of Vivaldi. Throw in some snares and a rocking bassline and you have a very simple, yet effective, floor-filler. (PG)

CLUBLAND 'Pump That Sound (Like A Megablast)'

(ZYX)

After their near-miss last year with the excellent 'Let's Get Busy', the B-Tech boys are back with the same formula. It's basically their previous tune reworked with extra strings, a new piano line and a quirky little whistle-horn sound in the beat. It includes rapping hip house style by Stepz and a singalong chorus by Zemya Hamilton that's not too overpowering and which rolls along best in its 'Blow Your Mind Mix'. It won't break any records but should be around for months. (PG)

DIGITAL BOY 'OK! Alright'

(Italian Flying)

An excellent follow-up to 'Gimme A Beat', this is an extremely hard, fast and furious techno tune with an 808 State-meets-D-Shake fusion which is sure to fire up the floor. The title is the vocal hook. The rhythm builds in acid style, but being Italian, it also has a melodic feel absent from other tracks of its kind. Further, it's topped with sirens. A must for the hardcore and '88 acid freaks! (PG)

DIGITALIS 'Accepting'

(The Truth v Tabloids)

An offbeat alternative goody that has been worming its way into everybody's heads over the past weeks. From a little known UK label comes this Depeche Mode-sounding dance tune (126 bpm) which features some epic deep piano before moving up a gear with the dead-pan vocals of Steve Baynes and Amanda Wheaton. Add swirling guitars and a familiar horn section (from the Bee Gees 'Tragedy' — I think) and you have an interesting, diverse track that could become a Balearic anthem. (PG)

BASS BUMPERS

'Cant Stop Dancing'

(Diva)

Happy, hippy, hoppy, hip house with the same

feel of Deskee or Lee Marrow but with extra Mediterranean ingenuity to make it stand out. The familiar formula of catchy female rap and soulful female sung chorus is blended with a "can't stop dancing" sample, loads of uplifting and simple piano lines, strings and even a xylophone solo. The outstanding elements are the bumping bass and the hooky "boo boo boo". This could easily see national chart success if picked up here and will definitely be big on the Euroscene. (PG)

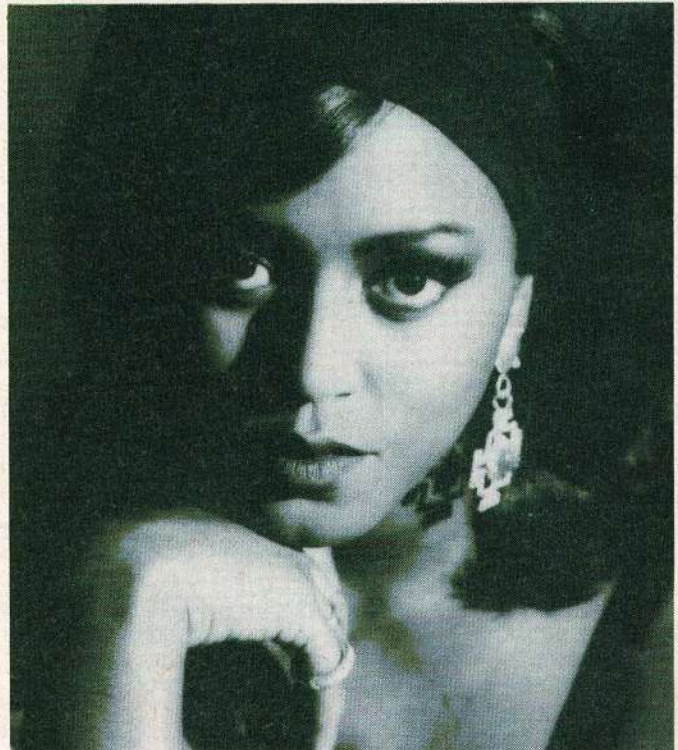
HERB ALPERT

'North On South St.'

(US A&M 75021 2356 1)

The delicately tootling trumpeter's hottest dance hit for years, on a massive seven track 12-inch (if you're gonna use vinyl you might as well use it!), this starts out as a mumbly and giggling accompanied wriggly little jiggle in its LP Version (117/4bpm), before being remixed in Bobby Konders's ambient effects backed whompingly striding lean Massive Sound 12", Massive Sound 7", and more sparsely smacking Late Night Massive Sound Remix treatments (all 117/2bpm), flipped by Greg Smith's 117.2bpm "c'mon let's work" punctuated different funkily burbling Hip Housed Out 12", Black Riot-type organ prodded pshta pshta-ing Deep Dub Version and similarly cantering Deep House Main Mix 12" treatments (all 117/4bpm), the whole lot adding up to nearly 38 minutes. We'll be lucky to get just three of these mixes on one piece of vinyl if it comes out here, thanks to UK chart rules. (JH) ▶

Mica Paris



A FAMILIAR cry from record company production departments seems to be 'We can't get the parts'. But last week, due to a 'production error', his Royal Purpleness' parts ended up on the promotional copies of 'If I Love U 2 Nite' by Mica Paris. The part in question being the original Prince demo for the aforementioned track which was included alongside Nellee Hooper's remix instead of the labelled "LP mix". Quite how a demo tape can find itself onto a record by mistake is beyond us. Still, it certainly generates some much needed publicity, eh?

A letter from the label's MD plopped on the mat a few days later, which pointed out the 'error' and asked for all copies of this collector's item to be returned so they can be destroyed. Only too willing to comply, we searched high and low for this valuable piece of plastic, but to no avail. It was like it had just been spirited away. In fact, it was just like Nellee's remix — amazin'! Paul Daniels eat your heart out. **Muff Fitzgerald**

'If I Love U 2 Nite' is out now on 4th & B'way (without the Prince demo!)

"Mankind is reaching towards total war
He will have to choose, either total
destruction or a revolution..."

Revolution of the Heart

The Chosen Few

UN-RESOLUTION 194 MIX

RADIO EDITS

LAO TZU HOUSE MIX

available from Feb 25th
on 12" single & cassette

THIS IS A **FABULOUS** RECORD

Digital Underground

If ever an act needs serious chart success to back up their tumultuous critical and dancefloor acclaim, it's Digital Underground. The pioneers of unashamed, fun, funk-hop and intriguing nasal deformity nearly cracked it last year with one-that-got-away singles and a nifty line in do-it-yourself erogenous excitement.

But the 10-man team of Oakland oddballs could be about to change their bad fortune with their latest hot import EP, 'Same Song'. It's another quirky six-track *mélange* of witty new school rhymes fused with P-Funk breaks and the unique humpty-funk sound created by the Underground's Chopmaster J, DJ Goldfingers and Shock G. Three tracks are already on the 'Sex Packets' album, but a new one, 'Same Song', has been lifted for UK release.

Ace remixer CJ Mackintosh unleashes the laid-back, bumping party groove's full potential. It's probably too off-the-wall for hardcore hip hop fans, but if it ain't a hit with the masses, I'll buy a false nose and glasses like rapper Humpty Hump. He does a nifty impression of Jonathon King, you know. **Richie Blackmore**

'Same Song' is released by Big Life on March 4



James Hamilton's

B e a t s &

NETWORK RECORDS, following last week's lead story, have initially promoted **True Faith** featuring **Final Cut's** 'Take Me Away' (NWKT 20) as a single sieder in just their own more jerkily spurring remake of the bootleg Pin Up Girl Remix, original singer **Bridgett Grace** echoing wailing through its by turns jangling, pounding, bubbling and shuffling amalgamation with **Kaos's** 'Definition Of Love' piano (123-122bpm), this pressing being a bit of a collectors' item as the mix on it will *not* be out commercially... **Jay Mondy**, no longer on **Ten Records**, is another to add to the growing list of those who have actually covered rather than bootlegged 'Take Me Away', her **Chris Paul** produced piano and organ pounded bounding treatment in Raw, Smooth, and Acappella Mixes (121½bpm) being already out on **Raw Bass** (12 R BASS 010)... **Yvonne Elliman's** 1976 UK and US smash slinkily jogging 'Love Me' (75¼-75bpm) has obviously now become a rare groove as its original seven-inch version is bootlegged — credited to **Evon Elemen!** — on a currently fast selling 12-inch (Midnight Music WCC 116), flipped perhaps more unexpectedly by **Rupert Holmes's** lurching 1979 US Christmas number one 'Escape (The Pina Colada Song)'

(70bpm) — spelt, this side with no artist credit, as 'Pinacolladar'!... **Jazzy Jason** is launching a "real hardcore dance music" **Pure Bhoomie** label alongside the more hip hop orientated **Blapps! Records**, and is building a DJ mailing list for it on 0860 797652 (only apply if you and your crowd are truthfully tuff!)... **Sony Music Entertainment UK** (formerly **CBS**) has completely stopped manufacturing vinyl records in this country, all its vinyl coming from its Dutch pressing plant. Already in the US it's almost impossible to find anything new other than dance releases (thankfully) on vinyl... **Ten Records** have packaged **Inner City's** 'Till We Meet Again' in a limited edition gatefold sleeve, its two pockets however holding only one record (TENG 337), with **Kevin 'Master Reese' Saunderson's** muted trumpet introed resonant bass bumped but strange very disjointedly surging Reese In Rio Mix (103¼bpm), better bassily loping trumpet rasped instrumental Places And Spaces Mix (102bpm) and self descriptive Almost Acappella Mix, the second pocket being to encourage purchase of the now also due separate stronger Remix (TENG 337), with Kevin's sitar plinked solid jiggly chugging Reese In London Mix, sparser Reese In Detroit Mix and original far from

P i e c e s

compulsively danceable Reese In Rio Mix (all 103¼bpm) — the song is whinneyingly duetted by **Paris Grey** with fellow Chicagoan **Byron Stingily** from **Ten City**, except she recorded in Detroit and he recorded in New York two months later, and never the twain did meet!... **Optimism Records/Arista** have reissued **Xpansions'** 'Elevation', yet another revived club hit from last year with sales then that didn't reflect its floor support, now retitled as 'Move Your Body (Elevation)' (613 683)... **The Redmen's** 'You're My Way', reviewed on import last week, is out here on **Rumour Records** in three weeks... **DJ Atomico Herbie's** jerkily pounding **D.J. » H.** featuring **Stefy** 'Think About... (12" Mix)' (119¼bpm) is here coupled by just its totally different wukka wukked then reedy organ jittered rattling sparse instrumental Crazy Mix (120bpm)... **Flav-A-Flav-A-Flav** presents **Son Of Bazerk** featuring **No Self Control And The Band** (to give them their full name!) "change the style" of 'Change The Style' from its basic **James Brown** groove (114bpm) with abrupt slow reggae (80bpm), sweet soul (38¼bpm), and heavy metal outro (117bpm) interruptions — these could come as a surprise, so do be warned!... March 12/3 in fact finds *three* weekenders at

different **Butlins** camps, **The Main Event** at Pwllheli's **Starcoast World**, the gay **CAMP camp** at Skegness's **Funcoast World**, and the Scottish/North Of England **Unity** at Ayr's **Wonderwest World**, this being apparently the first full scale weekendender ever in Scotland, with DJs **Carl Cox, Sasha, Fabio, Groove Rider, Nightmares On Wax** (yes, *dee-jaying*), **Jackie Morrison, Joe Deacon, Scot Gibson, Zamo** and **Harri**, plus appearances by **Caveman, N-Joi, Sindecut, Xpansions, K-Klass** and more (£50 booking details on 0382 644003)... **DJ Tat, DJ Clifton** and **Martin C** have just started free admission weekly **Chill Out** Tuesdays 7-11pm in Chesterfield's **The Spires** (next to the Regal), promising a musical cross section (but *no* visible Y-fronts!)... New York's **Shag** club opens in London this Thursday (21) and then weekly at **Wall Street** in Mayfair's Bruton Place, with **Pulse** DJs, **Humanoid** and **Mental Cube** supplying split level sounds... **Ubiquity** takes place at the Horizon Club on Kilburn High Road in London this Friday (22) featuring DJs **Tim Simenon, Streets Ahead** and **Morgan** with a PA by **Chapter & The Verse**... **AS IT GROOVES!**

The No.1 Club Hit

xpansions
Move Your Body
(Elevation)

Also Now Available -
The Remix by Graeme Park

ARISTA **RECORDS**

dj directory

Yello

Rumours are rife that Yello are in the process of setting up a record label in the UK. It will be named **Solid Pleasure**, after the title of their debut album. In tandem, the Swiss masters of precision sounds are apparently looking into the possibility of starting an independent record distribution system to serve dance retail outlets throughout Britain. Watch out for more details.



H o t v i n y l

continued

FRIENDS OF MATTHEW 'Out There'

(MCN 001, via Slammer)

A huge seller at Vinyl Zone already, this white labelled creation by three well known but, for the time being, anonymous club DJs from south of London is an ethereal choirboy-like "see me, feel me, hear me, love me, touch me" cooed and "is anybody out there" vocoder interspersed through a primarily instrumental thrumming frisky attractive electro shuffler, with some Kraftwerk 'Autobahn'-type effects but no real bleeps, in Raw (125½bpm), "let's go back to your childhood" introed Techno (125½bpm) and Garage (124bpm) Mixes, coupled also by the beefier leaping frequency oscillations and 'TSOP' brass combining 'Obey' (126bpm), worth finding. (JH)

MC BUZZ B 'Never Change'

(Polydor)

One of Britain's best rap artists has gone virtually unrewarded ever since his classic 'How Sleep The Brave' appeared on a Manchester indie label over two years ago. Now he comes out with what is essentially the best rap tune this year so far. Based around Bruce Hornsby And The Range's 'The Way It Is', this has piano work looped around a gently growing rhythm track that you might imagine Knuckles and Morales to

have produced. Buzz B's rapping is mellow and effective and the content is intelligent and moving. It's main problem is that it brings up the subject of 'peace', which could ruin its chances on Radio 1. (PG)

JOHNNY PARKER 'Love It Forever'

(CBR Italy)

Out last year at the same time as Double Dee, but somehow this track was ignored. A typical pumping Euro track with heavy break beats, piano, horns and a hooky organ line. The vocals are all taken from famous dance tunes (like Fonda Rae's 'Touch Me') and are mish-mashed together with Black Box-type orgasms and Jungle Bros raps. Destined to be huge on all scenes. Also hidden away on the B-side is an orchestral version with a five minute piano and string intro. (PG)

49ERS 'How Long'

(Media)

One of the biggest-selling dance groups from the first Euro-explosion return with a more credible sound. It sounds comfortable right from the off, with a chugging breakbeat and horn work and a repetitive 'turn up the bassline' sample, then breaks into a song borrowing heavily from Kym Mazelle's 'Useless'. The ▶

Jeffrey Osborne

THIS week's welcome mat is rolled out in honour of the return of Jeffrey Osborne. A man who, at one time, should have been held responsible for generating a baby boom every time he opened his mouth.

But the days of 'Stay With Me Tonight' and 'On The Wings Of Love' are long gone. Record company apathy kept his profile low for a while, but now he's on a new label (Arista) and returns with his first album in two years, 'Only Human'.

"The album's got a lot of people surprised. It's kind of getting back to that old earthy LTD feel," he says, referring to the seminal '70s funk combo he once fronted.

Osborne's enthusiasm is understandable when you hear the romping, stomping album opener and current single, the Shep Pettibone-produced 'If My Brother's In Trouble', in which he sings up a storm, emoting like a man with his trousers on fire.

Elsewhere, the album throws up an easy mixture of squelchy bedroom soul designed to solidify the existing fan base, and harder-edged attempts to grab a slice of the youth market — such as 'Good Things Come To Those Who Wait', a collaboration with Daddy-O from Stetsasonic.

Osborne's most heinous lapse of taste, though, is his in-your-face, rap-by-numbers reading of the Roberta Flack classic 'Feel Like Making Love'. He laughs at my misgivings.

"That's the difference in the markets. Over here, it's been received real well. I guess in Europe they think you ruin a song if you do it a little different. This is the first time I've ever covered a well-known song. I hate it when someone



'Only Human' is out now on Arista

does a song and its the same as the original. A classic is a classic, what's the point in copying it? I wanted to give it the feel of today.

"People who have never heard the song before don't judge it the way you do. I'm not trying to win over anyone who loves the original."

What does he reckon to the singers who have taken centre stage while he's been away, guys like Bobby Brown, Keith Sweat and Al B. Sure?

"I'm not too high on them. I don't think any of the three of them are great singers. They've each got their own little things. Bobby Brown's charismatic but he's not a good singer at all. Of the new singers I really like Johnny Gill and Tevin Campbell."

The album's a hit and miss affair, but when that deep rich voice hits its stride, you can start picking out wallpaper for the nursery. **JB Bernstein**



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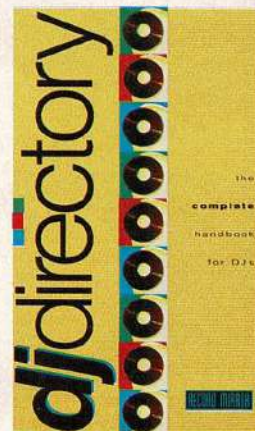
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Whycliffe



'Magic Garden' is out now on MCA

ONE OF last year's biggest surprises was the relative failure of 'Lovespeakup', the debut single from Nottingham's Whycliffe. However, he's back with another moody piece of mould-breaking minimalism and it's hard to see what could keep his current release from staking its rightful claim to the higher echelons of the top 40.

'Magic Garden' isn't a leap onto the ready-to-roll 'Magic Roundabout' bandwagon. In fact, it's a difficult piece of music to describe. 'Atmospheric', 'sensual', 'tense', 'unique', 'down-tempo' and 'danceable in the extreme' are words that spring to mind, but none of them fit exactly. Less imaginative publications might compare Whycliffe to Terrence Trent D'Arby, but we prefer to describe him as, quite simply, unique. **Kevin Ashton**

H o t v i n y l

continued

Italians just seem to be making the best music at the moment even if it sometimes tends to be a bit of a Frankenstein's monster. (PG)

TARANTELLA 'La Amor'

(White label)

A mysterious white label that's been bouncing around for weeks and is obviously aimed at the discerning Euro-hunter. The A-side starts with Fonda Rae's 'Touch Me' (again!), then moves into a rolling bassline and fancy brasswork. It develops with guitar work similar to 'Saturdays Angels' and the familiar 'I'm in love with you' female vocal line. Just before the track ends an excellent grand piano comes in with a tinkling second melody over the top — the B-side consists entirely of this and it'll probably grow to become a garage anthem in future years. A hot little package and especially inspiring to see this coming from the UK. (PG)

DEEP BLUE 'Deep Blue'

(Irma)

This is ideal if you're the kind of DJ that likes to open or close your set with an inspirational mellow, breakbeat tune to make your crowd raise their arms and cheer. The tinkling piano, seashore effects and choral female vocal (rather like Innocence's 'Natural Thing') just draws you in before a heavy Italian chunky piano line blows you away. A must for every discerning jock. (PG)

L.A. MIX

'Coming Back For More'

(A&M/PM 397 089-1)

Not quite as good an album for dancers as their variety-packed 'On The Side' debut set from 1989, Les & Emma Adams' second LP is, however, more mature and designed to flow for consistent home listening, its two infectious floor-filling standouts being the already much

mentioned Whispers' 'It's A Love Thing' title line adapting D. Marcus C. rapped jumpy chugging 'Love Thang' (109½bpm), and the maddeningly catchy Pink Floyd meet Soul II Soul-type jittery swaying Angel C. chorussed 'Live For Love' (99bpm), not to be missed, while there are also of course the fruity sax farted and Leslie George souled slinkily rolling 'Coming Back For More' (101½bpm), Beverley Brown wailed and D. Marcus C. rapped current lovely 'Mysteries Of Love' (101½bpm), Juliet Roberts cooed pleasant shuffling 'One Love One Touch' (104½bpm), Juliet & Leslie duetted sinuously attractive (but what silly lyrics!) 'We Shouldn't Hold Hands In The Dark' (95½bpm), Mike Stevens saxed jiggly instrumental 'Slap' (105½bpm), annoying acappella chant started Juliet sung (with a naturally held long note) gospel-ish undulating 'Miss My Love' (103½bpm), Juliet chanted jazz-funkily bounding deliberately dated 'All Mine' (120½bpm), and Zee (a strident girl) wailed repetitive slinky pop 'Discover Reality' (111½bpm). (JH)

ASMO (The Final Venture) 'Jam The Dance (More Time Mix)'

(121½bpm)

(TEK Records TEKK 4, via Rough Trade)

From a label based at Bournemouth's Academy disco (and originally promoted for DJ evaluation in March 1990), this "by gad sir" vintage movie dialogue introed and interspersed, Loleatta Holloway-like hollering punctuated and briefly 'Space Bass' zizzed, very Italo-type and not surprisingly 1989 style piano pounder is followed on the Mental side by some unrelated 'Bonus Beats' (117½bpm), coupled on the Delta side by the bleepily thumping 'El Shabaz' (119½bpm) and ragga introed jerkily percolating 'Music Please' (125bpm), aimed at raves and now selling all over. (JH)

adventures of
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dj directory

Hot vinyl

continued

VARIOUS

'The Born EP'

(Omen Recordings OMEN 1)

In an individually numbered limited edition of only 500 promotional pressings, this twinpacked pair of 33 $\frac{1}{3}$ rpm three trackers introduced veteran DJ John Mayo's Manchester-based label, with the 19-years-old Betty Boo-ishly rapping **FRANSCHENE's** 'Go Sister' (124bpm), a female reggae toasted and "move champion" chanted 'Al-Naafiysh'-ishly backed breezy bouncer that appears to be first in **JFX**

POSSE's 'Comedown Versus the Sister Comedown (Ragga Style)' version before its fully rapped Hip Hop Mix, flipped by **DOO**

LALLY 'D's electro oscillation droned and funky sample shuffled 'Floorquake' (123bpm), disc two having Franschene's sweet Denise Johnson cooed and C.B. 200 toasted lovers rock-ish anti-crack message rap 'Ruff Stuff (The PSV Raggamix)' (101 $\frac{1}{2}$ bpm) and its sparser jolting 'Ruff Stuff (The First Time Remix)' (101bpm), flipped by Mark Ryder the **MAD**

BAS'TARD's "ball of fire" muttering fast jittery bleeping 'I Am The Future (Edit)' (130bpm). Now due out commercially is

FRANSCHENE 'Go Sister' (Omen Recordings ZT 44348, via BMG), promoted on 33 $\frac{1}{3}$ rpm white label in two totally different reggae-less treatments, a funk riffs and "go sister, soul sister" chants driven 12" Mix (123 $\frac{1}{2}$ bpm) and a buffalo gals introed frenetic jittery scratching alternative mix (124bpm), plus the above original Hip Hop Mix (124bpm) and 'Ruff Stuff (The PSV Raggamix)' (101 $\frac{1}{2}$ bpm).

Meanwhile, Mark (Masters Of The Universe) Ryder has also separately white labelled his **MAD BAS'TARD 'I Am The Future'** (129 $\frac{3}{4}$ bpm) (Strictly Underground FU 2), bearing the rubber-stamped message "Solo Single Mission 1" although it will in fact be fronted at personal appearances by someone else, a self-confessed quickly tossed off but in fact rather good very bassily jittering space invaders type bleeper, in an uncensored "mother f***in'" muttering mix on the 45rpm A-side or in its above promoted Edit on 33 $\frac{1}{3}$ rpm AA-side with some Beats too, the completely 33 $\frac{1}{3}$ rpm commercial pressing that is now also

white labelled ahead of release next week being a **Crazy Jake Remix** (130 $\frac{1}{2}$ bpm) (Omen Recordings ZT 44330) with a totally silent but beat maintaining surprise sudden dropout not long after the uncensored start, coupled by its above Edit (130bpm), Beats and original A-side mix (130 $\frac{1}{4}$ bpm). (JH)

JAMES TAYLOR QUARTET

featuring Noël McCoy

'Love The Life (Guarana DJ Version)' (121bpm)

(Urban URBX 67)

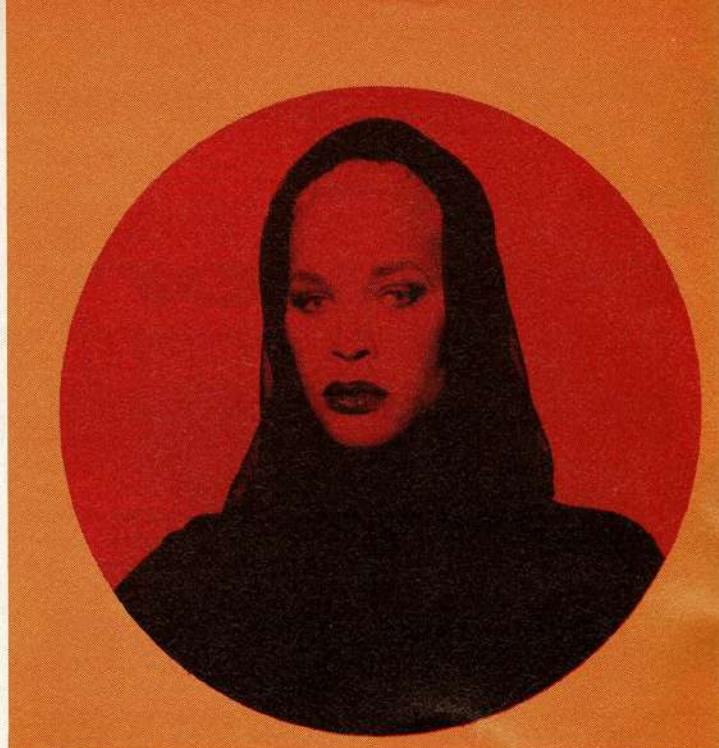
Promoted as just a single sieder but due out commercially now, this David Morales remixed, Satoshi Tomiie and Terry Burrus keyboarded superb throatily soulful Noël McCoy moaned, wailed and growled thumping bouncer is the slickest thing the JTQ has ever put its name to, another goodie that's far too short but sounds like a smash. (JH)

BEATS INTERNATIONAL

'Echo Chamber' (102 $\frac{3}{4}$ bpm)

(Go.Beat GODX 51, via PolyGram)

A King Tubby dedicated tribute to past recording technique innovators, this Daddy Freddy ragga rapped and contrastingly effete Lester Noël whispered, 'Could You Be Loved'-ishly bubbled loping slinky jogger slips at times into the "time keeps on slippin', slippin', slippin'" line from 'Fly Like An Eagle', full of atmosphere, flipped by Freddy alone's 'Daddy Freddy's Echo Chamber' version in his typical frantic syllables spitting raggamuffin stylee, plus the dixieland jazz



based jauntily jiggling instrumental 'Inch By Inch' (103 $\frac{3}{4}$ bpm) in what's now become one of Norman Cook's idiosyncratic styles. (JH)

TRILOGY

'Love Me Forever Or Love Me Not' (109bpm)

(Atco B 8841T, via WEA)

Another creation by the C&C boys, Robert Clivillés & David Cole, this honking sax squealed, fatback drums and cowbell tapped ultra jiggle pure funk groove eventually erupts with some loosely rambling rap in its bragging "the sounds you are about to hear will be devastating to your ear" introed Clivillés & Cole Club Mix, here coupled with a very different juddery Extended Hot Radio Mix that's fully sung rather than rapped by the New York trio of Randy 'Duran' Ramos, Angel DeLeon and Darren DeWitt (possibly plus — certainly the tracks on seven inch — its again different tight jittery R&B Radio and Club Vocal Mixes). (JH)

M.C. KINKY

'Get Over It' (106bpm)

(More Protein PROT 9-12, via Virgin)

The fast talking ragga rapping lady who previously preached the joys of 'E' is back with a juddery tripping percussive jiggle prodded by clanging rock guitar chords (doubtless someone will recognise where they're from?), mellowing at the very end of its Park Your Car In My Bra Mix and flipped by an ethnically started sparser sinuously throbbing Mello Yello Mix. (JH)

K-ALEXI

'Don't Cha Want It?' (124 $\frac{3}{4}$ bpm)

(US Underground UN 137)

K-Alexi Shelby's Mike Dunn co-produced bouncer continuously repeats its female title line and is somehow reminiscent of Soft House Company's 'What You Need' in its piano plonked jerky K-Alexi Warehouse Mix, but is given orgasmically groaning girls and

Juan time

DETROIT'S Juan Atkins, the undisputed founding figure of techno, is currently bedding down in London, where he's putting the final touches to a new Model 500 single, 'Passage' and contemplating his first LP. With a bit of spare time on his hands he's been checking out the club scene by way of a few DJ spots in London and Manchester, and he touches down at Soho's super-trendy Milk Bar on Thursday February 21.

"The States has a reputation for not being very receptive to new things," says Juan. "But it seems to me it's the same here. People don't really react to unfamiliar records. I've been finding it's records that have been around for a while, like D-Magnify's 'Manifestation' and MIC's 'Oobe 1', that go well."

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Victoria Wilson James

JAZZIE B certainly seems to have the Midas touch when it comes to discovering astounding new vocal talent. Following hard on the heels of Caron Wheeler is the latest recruit to break ranks from Soul II Soul, Victoria Wilson James.

The sultry voiced Yazz-look-alike from Indianapolis, Indiana, graced 'A Dream's A Dream' last summer and has already been acclaimed as "a cross between Michael Jordan and Katherine Hepburn" since getting the chequered flag from the Los Angeles Academy Of Theatre Arts six years ago.

Coming to London, she worked as a session singer for such unlikely bands as Iron Maiden and Marillion before bumping into Jazzie in 1987. "He sent me some tracks. I didn't think much of them and I told him!" Victoria explains. "He said, 'Alright, let's go in the studio and make something you do like'. We cut 'A Dream's A Dream' a year and a half before it was released."

Now Victoria's solo debut, 'Through', is on the starting grid to launch Jazzie's new record label, a gospel-tinged, swirling tale of a broken love affair, plus different mixes by Jazzie himself and house master Frankie Knuckles. Meanwhile Victoria's forthcoming nine track LP, 'Perseverance', reveals her childhood passion for music and her mature songwriting talent. Not surprisingly, she hopes the endless training and auditions are about to put her in pole position. "I'm not affected by the glam and glitz. The thing I am concerned with is my art." **Richie Blackmore**

alternative Seventies grooves in its tougher leaping Club Housewear Mix, Mike Dunn's Club Mix, and Dunn With Care Mix. (JH)

VELVET 'Hold Me'

(Tam Tam Records TTT 43, via Pacific)
Starting with an organ percolated beat that switches emphasis as soon as the whompingly driving main rhythm starts powerfully building up, this girl hollered sturdy Italo house galloper is in a Vocal Club Mix (120½bpm), flipped by an equally strong stabbing Hammond organ led more percussive Hammond Instrumental Mix (120¼bpm), both with an oddly indeterminate fading end (Percappella too). The Italian resurgence continues, this being another likely hit. (JH)

SONNY SOUTHON 'I Don't Come Any Other Way'

(90¼bpm)
(Siren Records SRNT 135, via PolyGram)
Jolley Harris Jolley give the DNA featuring Suzanne Vega treatment to what also began as a girl's acappella performance, driving this mournful sing- and hum-along unison chorus supported folk song with added densely rumbling chunky drumbeats, some plonking piano and whistling flute (less dense alternative mix and the original acappella as flip), the trouble being that the idea *has* been done before, and — while it'll have haunting appeal for some — this particular example sounds a bit gloomy. (JH)

TOMAS 'Mindsong'

(W.A.R.P. WAP 10, via Pinnacle)
A Leeds based soloist takes the "h" out of his name and debuts on a strange instrumental EP with three tracks that all have exactly the same number of Beats Per Minute (119¾) but are otherwise not that closely related, this somberly thudding then jiggling sparse episodic builder washed by monkish moaning and mournful "going out of my head" repetition, plus the jerkily polyrhythmic tapping 'African Dream' and low frequency thumped striding stark 'Architecture'. (JH)

EMMANUEL 'We Shall Overcome'

(Global Village NORX 5, via Phonogram)
Confusingly introed with many further beat losing edits right through it (the BPMs can only be approximate), this young Sheffielder's untidy but trendy amalgam of ragga-ish vocal and jauntily bleeping house riffs is out commercially in Jumpin' Up Mix (119¼bpm), Jumpstrummental (119½bpm) and Go For Luv Mix (119¼bpm), this latter vocal version replacing the shorter Feet In Motion (Edix) (119½bpm) alternative instrumental that together with the Jumpstrummental flipped the original promo pressing's faster Jumpin' Up Club Mix (119¼bpm). (JH)

Cool Cuts

- 1 (NEW) **THE WORLD IS A GHETTO** Will Downing 4th & B'way
Will's golden voice, Morales & Knuckles on the knobs, and a classic War song — all the ingredients for a winning combination
- 2 **SAME SONG** Digital Underground Big Life
- 3 (NEW) **LOVE** Love Corporation Creation
From their LP 'Lovers' this is a catchy, melodic tune that will grab you instantly. Also due out as a single under a new title with new mixes
- 4 **TELL ME THAT YOU'LL WAIT** Culture Beat Epic
- 5 (NEW) **INTEGRATION** Kenny Larkin Champion
Fresh sounding heavy techno from the States, the way it ought to be made
- 6 **KINDA GROOVY** Cool 2 White Label
- 7 (NEW) **FALLING** One Eyed Jack's White Label
It had to happen: the 'Twin Peaks' theme remixed for the dancefloor, and not bad either
- 8 (NEW) **KARMA IS THE SIGN** DaYeene Swemix
Excellent classy midtempo swing from this highly underrated Swedish duo
- 9 **PUMP THAT SOUND** Clubland Zyx
- 10 (NEW) **MAKE IT RAIN/NO MORE TEARS** KLF KLF Communications
Two tracks from their forthcoming LP 'The White Room' but not due for single release
- 11 **THE WORLD JUST KEEPS ON TURNING** Candi & The Backbeat IRS
- 12 (NEW) **HYPERREAL** The Shamen One Little Indian
The top cut off their album remixed by Orbit & Maguire
- 13 **ANIMAL** Man Machine Outer Rhythm
- 14 **WEAR YOUR LOVE LIKE HEAVEN** Definition Of Sound Circa
- 15 (NEW) **KEY SPIRIT/SWING THING** Raging Rockers Ruby Red
Italian sounding but these guys are from the Midlands. Check the hyped-up vocals
- 16 **I DON'T COME ANY OTHER WAY** Sonny Southon Siren
- 17 **PLAYING WITH KNIVES** Bizarre Inc Vinyl Solution
- 18 **GOD IS IN THE HOUSE** Rumbledub ffrr
- 19 (NEW) **COME ALIVE** Orchestra JB Rumour
Using the old Sixties chestnut 'Grooving With Mr Bloe' this is pop dance at its best
- 20 **LOST IN MUSIC** Stereo MC's 4th & B'way



Cool Cuts highlights the most innovative and happening sounds across the country, compiled with the help of DJs, City Sounds, 8 Proctor St London WC1, 071-405 5454, and Zoom Records, 188 Camden High St London NW1, 071-267 4479. It is not a sales chart

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When Coldcut and M/A/R/R/S first took sampling into the charts, pop pundits expected it to be no more than a passing fad. But Vanilla Ice's worldwide smash on the back of an old Queen-Bowie bassline and dozens of other top 10 hits have proved that samples are still propping up many dance tracks that swirl you around the disco floor.

"*whoa yeah*" of your career-making 12-inch doesn't get clearance? You can always make a deal afterwards, if you're discovered, can't you?

Well, actually no, according to John. "At Virgin we are much stronger on people who haven't approached us first."

So maybe you get taken to the cleaners but you've kick-started your career and the record company will pick up the tab, won't they?

Again, no, John says, "In all Virgin contracts it is stated that if an artist's recording doesn't have copyright clearances and, as a result, money has to be paid over, it would come out of the artists' royalties. So they would be the losers."

So if you want to go legal, what do you do? Sign a record deal and leave the company to do the worrying? It's not that easy.

"Some company's may assist artists with their clearances, but for most, if they want to use samples, then the onus is on them to go and clear them," says John.

The problem with clearing samples is that there are no legal guidelines, no set procedures and no governing body to intercede in disputes. Each time you try to have a sample cleared you're asking to buy someone else's music off them as a favour — at the mercy of their artistic whims. You could find yourself face to face with someone who thinks like George Harrison, for example, a man who's gone on record describing all rap as "crap". And, as John says, "The record company would always take into account the artist's views. A lot of artists may feel their artistic integrity is being misused and if they want to keep what they do pure then we would refuse to grant clearances."

Then there are the greedy ones.

"When record sampling first started, a lot of people would go for a very large royalty and advance. Although people are now acting more reasonably, a lot of figures are just pulled out of the hat and it's often a 'take it or leave it' situation." The question of sampling fees is as random and inexplicable as poll tax demands.

Dance music is one of the record business' biggest money-spinners and their failure to come to any agreement, or set guidelines, on sampling and sampling fees is an appalling and unworkable state of affairs. The current situation is summed up

by Beats International manager, Gary Blackburn: "When people smell money there's trouble".

In an attempt to bring some self-regulatory order to proceedings, Virgin are currently working on a comprehensive rate card that will cover all the records they own. The idea being that, on agreement to grant the use of a sample, a set pricing structure will be available to calculate the fee for that sample.

"The rate card would reflect the commercial value of the music being sampled dependant on the track, how much of it was used and the stature of the original artist," explains John Toone.

So, what are the chances of an artist's honesty being rewarded and their record getting released?

"A lot of it is pure luck. But people do clear a lot now. Record companies have, generally, become more lenient."

Although the scale of sampling was clear when the new UK copyright law came into effect in August 1988, no provision for it was made. Will it ever?

"No, I don't think so. I don't think a workable Act could be drawn up that enshrined the legal right to sample. Everyone would like to see the situation simplified, but the only way that could happen is if there was a standard policy to deal with sampling. Everyone would know where they stood. But I don't think that will be done in the foreseeable future. Until then, it's up to each record company to deal with sampling as it comes along."



PHIL LOFTUS/LEF

● STOCK AITKEN WATERMAN

The dos and don'ts of sampling can be confusing but the law is simple enough: one second of someone's record, taken without permission, is illegal — even one beat from one second of someone's record. And if you do sample a record without prior permission you risk facing legal consequences. But what's the likelihood that you'll come a cropper? If you're caught, will it really matter?

Hundreds of records are released every week. There is no formal service within the music industry, or any of the individual record companies, to monitor unofficial samples, so it is quite possible that a record which samples may go unnoticed.

"Sampling is so prolific you can't possibly keep tabs on everything," says John Toone, a lawyer for Virgin Records. However, he believes a lot of samples are spotted. Of course, the more a record sells, the greater the chance of getting caught. 'Where there's a hit there's a writ', as the oldest music biz quote goes.

Many people intent on topping the hot 100, not propping it up, still choose to pilfer breaks and beats and run the risk of being sued because they've calculated that the risk is worth it and they'll come out ahead, even if caught.

The reasoning is simple: it's better to get the record out in the shops and worry about legalities later. After all, what if the



got a

FEATURE: STEPHEN LEIGH



QUEEN

record?

It's likely you have. Those tracks with **SAMPLING** lurking in your collection might have been made illegally. Is it easy to get away with? What does the law say? And if *you* wanted to use samples, how would you make it kosher?

THE WEIRD WORLD OF SAMPLING

- James Brown's management office have taken action against so many people that they've established a sliding scale of fees — so much for five seconds, so much for 10, etc.
- Hardly any cases actually get to court, most disputes about sampling are settled out-of-court.
- The second De La Soul LP, 'De La Soul Is Dead', has been delayed for months due to trouble clearing samples. Their '3 Feet High And Rising' LP landed in hot water because of the track 'Transmitting Live From Mars'.
- The most famous sampling dispute is still PWL's run-in with M/A/R/R/S over the 1987 hit 'Pump Up The Volume'. The tabloids hinted at a £1 million payout by M/A/R/R/S; insiders say there was an out-of-court settlement involving a £2,000 charity donation.
- PWL avoid being sued themselves by recording exact copies of anything they want to sample and using that instead.
- One of the most successful illegal sample records ever was TD Record's 'Feelin' James', an unofficial James Brown mega-mix.
- A DJ who released a bootleg which sampled the Eurythmics' 'Sweet Dreams' was tracked down by Dave Stewart and promptly signed up to Stewart's new label.
- Vanilla Ice has agreed to pay Queen and Bowie 50 per cent of the money for his million-plus selling 'Ice Ice Baby'. And MC Hammer will pay out 25 per cent to Prince for using 'When Doves Cry' in his hit 'We Pray'.

HOW TO CLEAR A SAMPLE

- 1 Find out who owns it — the record company and publishers. Both should be named on the record.
- 2 Find who to talk to — often it's the Business Affairs Department.
- 3 Get them to talk to you. Remember, how ever busy you are, they're busier. Record companies *never* call back.
- 4 They'll ask to hear your record, so you still have to make it anyway with no guarantee that they'll give you permission to use the samples you want.
- 5 Persuading people to listen to your track is harder than getting them on the phone. Your demo must be given the OK by lawyers, A&R people (who decide how the sample will affect the original artist) and the artists themselves.
- 6 You may not agree with or be able to afford the conditions stipulated. In which case get them round a (wine bar) table and negotiate or bribe them.
- 7 If you can't get permission, you could re-record all the samples. PWL do this, so do Jive Bunny. Then you'll only need publishing rights.
- 8 You could release your track as a cover. Negotiate a royalty split reflecting how much of the song is a cover and how much new.



808 State

"We haven't really seen any money from our chart successes because we've had so many court cases where samples have been caught. With 'The Only Rhyme That Bites' we used a 'Big Country' sample that we thought no one would worry about. We thought, 'What use is that to anybody these days?'. We spent a day getting that sample in and then some old guy from California suddenly wakes up and says 'That's mine'. And that's 40 per cent. Tunes get's another 50 per cent for his rap. That left us with 10 per cent.

"It makes you think twice, but if something crops up, it's a great idea and we can't guarantee it getting clearance, we might risk it. We tried out a David Bowie sample using the guitar off 'Andy Warhol' at double speed. We thought we'd better check it out with the publishers and they wanted 10 grand up front and 40 per cent just for using one bar. So we dropped it. Despite those court cases we haven't used less samples, we've just used less popular ones. We don't think twice about using samples as textures — it's second nature. You can't have a moral stance over using just one chord, that doesn't bother us."



When East London's **QUARTZ** teamed up with America's Dina Carroll for a cover of Carol King's 'It's Too Late' they turned the Atlantic Ocean into a pond



see you in Quartz

INTERVIEW: TONY WILSON

Quartz aren't newcomers to the dance scene. Their first single was released in the summer of '88 when the nation's youth were chanting "acieeeeeed!" at every opportunity.

The single was 'Strobe Zone', an underground hit which Dave Rawlings and Ron Herel recorded under the name Acid Inc. They later released 'Beatin' under the name Quartz. Then came the summer of '89: love was in the air, raves were kicking and Quartz's track 'MeltDown' symbolised the dawning of the bleep generation.

Now Quartz are back with their single 'It's Too Late' featuring Dina Carroll. Last year, she recorded a cover of Dionne Warwick's classic, 'Walk On By', but its release coincided with Sybil's cover of the same song and though Dina's was the stronger version, it didn't get recognition. So how did an American singer team up with an underground techno crew from London?

"Well, I hadn't heard much of their work beforehand," explains Dina. "It was really the track I was interested in, but I didn't mind them coming from a house background.

"I think it's a shame that a lot of people limit themselves to just one type of music when there's so much

to listen to. When I was growing up, I was subjected to music from all backgrounds whether it be soul, rock, whatever. My record collection contains just about every type of music there is."

Dina's vocals are in a class of their own. With covers of old soul classics becoming all the rage and techno running a bit dry, does this signify the end of Quartz as a techno act? Is techno dead?
 "No I don't think techno's dead," says Dave. "I think there's some great techno about, but there's a lot of crap too. We did a soul single because we didn't want to be bracketed. I mean, we're a dance group whether it means doing soul, techno or what. We're thinking of doing a jazz-hip hop track. We've also just recorded some stuff with 2 In A Room and Tony Scott."

The charts now seem to be dominated by underground techno masters who have become teeny boppers' favourites. Is this the direction Quartz are going to pursue?

"I don't think we are," continues Dave. "Obviously the A-side of the single is a lot more radio-friendly than our previous work, but that doesn't mean we're going to aim straight for the charts. We're going

to do some much harder tracks.

"Ron and I first had the idea to do 'It's Too Late' when we heard it playing in Ibiza and that was two years ago, long before there were all these covers that are about now."

Techno is going through a banal patch. People are relying on their counterpart's ideas and even children's TV programmes, like 'The Magic Roundabout', which has inspired a glut of records.

"I think those type of records are pointless, because anyone can do them," continues Dave. "We could have done that. It would have been a lot easier for us, but what's the point? You can only last so long and it does nothing for dance music."

Dave and Ron's talents don't just end at making great tunes. In '89 they fled to Europe, DJing in clubs from Stockholm to Ibiza. Clubland, a Swedish group, asked them to collaborate on a single, 'Let's Get Busy', which became a massive club hit across Europe and the USA.

"I think abroad they're more open-minded than here," says Dave. "Over here you can only play house or hip hop — you can rarely mix both. I think you've got this North-South thing as well which is really stupid."

It's never too late to change.

RECORD MIRROR



HAPPY MONDAYS photographed by Phil Ward

Letters

Write to The Editor, *Record Mirror*, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax: 071 928 2834

WHAM! SLAM

I don't know who Phil Cheeseman is but I bet he's the kind of prat who bought Black Lace singles. Listen Phil, Wham! were bloody awful. They sold records to 12-year-olds and that's all. (*Record Mirror* Singles, February 9.) George Michael's solo singles are far better than any Wham! trash. 'A Different Corner' and 'Father Figure' are modern classics!

I'll never know how people who know sod-all about music get to write for a music magazine. I'm out of work these days and wouldn't mind a bash at Phil's job or something along those lines.

David Powell, Chelmsford

An expert writes: 'Father Figure' was dreary self-indulgence, 'A Different Corner' was so soppy you could wash your socks in it and 'Listen Without Prejudice Volume 1' is a load of twaddle with as much emotion and feeling as a bag of sugar. 'Club Tropicana', on the other hand... Now there was a song with a real message.

LETTUCE PRAY

I am fed up of all the music press, including you, wetting themselves over Kylie's "sexy" new image (and video).

Kylie is still as sexy and raunchy as last week's lettuce and always will be. So there!

Sexy Sadie, Merseyside

The rabbits round here can't wait to give her a quick nibble.

RAP ATTACK

I do not wish to become involved in the debate about the truth behind Vanilla Ice but I do have this to say.

Despite the emergence of recent Daisy Age rappers — Jungle Brothers, Monie Love, De La Soul, A Tribe Called Quest and Queen Latifah — the rap scene still has a very aggressive image. A growing breed of rappers from the ghettos with a history of gang-related violence, like 2 Live Crew and Boo-Yaa Tribe, have emerged.

Vanilla Ice has been unfortunate and got picked on, perhaps because he's white. Maybe if he had been black nobody would have batted an eyelid about his past.

My point is that what rap really represents is black Americans' repulsion of white middle-class Americans. Therefore, someone like Vanilla Ice is a contradiction.

If Mr Ice is being truthful about himself, he is merely reinforcing rap's aggressive stance. But if he is lying, it's because as a rapper he has to portray a certain image — tough, hard and macho — to get respect from hardcore rap fans.

Despite the dancefloor being multicultural, racism does exist in music, whether you like it or not.

A Pop Fan, Plumstead

It wouldn't do to dismiss the Daisy Age rappers too quickly,



“And this week's best buy is my new roll-on deodorant”

Letter of the week

SONIA'S BEST BYE-BYES

I am writing about *Sonia's Best Buys* in *Babble*. Why the hell do you have to have her in your excellent mag each week? To tell you the truth, I couldn't give a toss what her best buys are. She is a silly little brat. So please, for me and everyone else who reads *Record Mirror*, who I reckon agree with me, can't you get rid of her? I would be most grateful.

PS: And get rid of *Pete's Poems* as well. They're crap! John Kitching, Broomfield, Chelmsford, Essex

You'll be glad to hear that *Sonia's Best Buys* have taken the eternal trolley ride to the great supermarket in the sky. *Pete's Poems*, however, are too great an inspiration for the songwriters of today to disappear just yet.

Letter of the week

The letter of the week wins a current top 40 album

for the ones you list have had far more success recently, certainly in this country, than any of the current crop of hardcore, macho artists. Dismissing rap as just black Americans against white Americans is a gigantic oversimplification. Values, rather than people, perhaps. It's fair to

say that Vanilla Ice has been attacked for not being 'hard' enough because he's white — but that's mostly been from white people themselves. Isn't he more a victim of white guilt than racism from blacks? And there is one very important other reason he's been pilloried for his music: it's crap.

“WHILE SUCH A COVER WOULD NORMALLY CAUSE A UNIVERSAL UPROAR LONDONBEAT GIVE THE SONG A RADICAL REWORKING ... AN IMPOSSIBLY COOL TRANSLATION”

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next week

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BANDERAS

Plough into some sweet soul food with

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Followed by

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OUT NOW

MCA

THE club chart



THE RECORD MIRROR CLUB CHART IS FEATURED ON THE MARK GOODIER SHOW ON RADIO 1 FM EVERY MONDAY AT 7.30pm

DOB RADIO



COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 500 DJ RETURNS AND SHOP SALES. THIS WEEK'S SHOPS: RUBY RED (WOLVERHAMPTON), HITSVILLE USA (NEWCASTLE UPON TYNE), TRAX (LONDON), TEMPEST (BIRMINGHAM), REPLAY (BRISTOL) AND VINYL ZONE (LONDON).

TW LW

| | | | | | | | | | |
|----|----|--|--|-----------------------------|-----|----|---|---|---------------------------------|
| 1 | 1 | (I WANNA GIVE YOU) DEVOTION | Nomad | Rumour 12in | 51 | — | TWISTED TAMBOURINE | Hibrid | Megablast 12in |
| 2 | 14 | APPARENTLY NOTHIN' | Young Disciples | Talkin Loud 12in | 52 | 90 | BOW DOWN MISTER (SITARI BIZARRI MIX) | | |
| 3 | 2 | LOVE IS THE MESSAGE (LOVE LOVE LOVE MIX) | Love Inc. featuring MC Noise | Love/Polydor 12in | 53 | — | LOOSE FIT/BOB'S YER UNCLE (DANCE FASHION) | | More Protein 12in |
| 4 | 3 | YOU GOT THE LOVE (MIXES) | The Source featuring Candi Staton | Truelove 12in | 54 | — | TAKE ME AWAY | Jay Mondri | Factory 12in promo |
| 5 | 9 | TAKE A REST (REMIXED BY C.J. MACKINTOSH) | Gang Starr | Cooltempo 12in | 55 | 56 | MOONSTOMPIN' (DEAD SKINHEAD MIX) | | Raw Bass 12in promo |
| 6 | 6 | IT'S TOO LATE | Quartz | Mercury 12in | 56 | 75 | REVOLUTION OF THE HEART | Chosen Few | Strictly Underground 12in promo |
| 7 | 5 | OUTSTANDING (THE MORE BEEF MIX) | Kenny Thomas | Cooltempo 12in | 57 | — | HEAT OF THE MOMENT (12-inch ONE WORLD REMIX) | | Fabulous 12in promo |
| 8 | 17 | THINK ABOUT . . . | D.J.H. featuring Stefy | RCA 12in | 58 | 48 | LOVE ME FOREVER OR LOVE ME NOT | | Virgin America 12in promo |
| 9 | 23 | BLACK WHIP | Chapter And The Verse | Virgin 12in promo | 59 | 38 | KID GET HYPED (VOCAL MIX) | Deskee | WEA 12in promo |
| 10 | 29 | TILL WE MEET AGAIN | Inner City | Ten 12in | 60 | 50 | LISTEN UP (RAW DANCE REMIX) | Quincy Jones | Big One 12in |
| 11 | 20 | I'M READY | Caveman | Profile 12in promo | 61 | 19 | SENSITIVITY (EXTENDED VERSION) | Ralph Tresvant | Warner Brothers 12in promo |
| 12 | 24 | MY LOVE (ATMOSPHERA MIX) | Collapse | Citybeat 12in | 62 | — | LOVE L.U.V. (BEAUTIFUL LOVE) | Julian Cope | MCA 12in |
| 13 | 4 | WIGGLE IT (THE CLUB MIX) | 2 In A Room | SKB 12in | 63 | 39 | WE SHALL OVERCOME (MIXES) | Emmanuel | Peggy Suicide 12in |
| 14 | 34 | JEALOUSY (RED ZONE MIX) | Adventures Of Stevie V | Mercury 12in promo | 64 | — | INSANITY (HURLEY'S HOUSE MIX) | The Pointer Sisters | Global Village 12in |
| 15 | 25 | LOVE THE LIFE (GUARANA DJ VERSION) | James Taylor Quartet | Urban 12in promo | 65 | — | MAKE WAY FOR THE ORIGINALS (MIXES) | Izit | Motown 12in promo |
| 16 | 7 | CAN I KICK IT? (EXTENDED BOILERHOUSE MIX) | A Tribe Called Quest | Jive 12in | 66 | 55 | JOIN THE FUTURE | Tuff Little Unit | Optimism 12in |
| 17 | 15 | MY HEART, THE BEAT | D.Shake | Cooltempo 12in | 67 | 87 | REACH FOR THE TOP (BACK WITH A VENGEANCE REMIX) | | WARP 12in promo |
| 18 | 35 | HOLD ME (VOCAL CLUB MIX) | Velvet | Tam Tam 12in white label | 68 | 70 | MORNING WILL COME (M.P.G. 12-inch) | Junior Giscombe | Mercury 12in |
| 19 | 52 | MAINLINE (CHEP'S MIX) | Tribal House | Cooltempo 12in promo | 69 | re | THAT'S THE WAY LIFE IS (MARK BRYDON'S FON FUN MIX) | | MCA 12in promo |
| 20 | 18 | DUNNO WHAT IT IS (ABOUT YOU) | The Beatmasters featuring Elaine Vassell | Rhythm King 12in promo | 70 | 47 | LOVE SO TRUE | Bomb The Bass/Tim Simenon | External 12in promo |
| 21 | — | BACK BY DOPE DEMAND (FUNKY BASS MIX) | King Bee | First Bass 12in white label | 71 | 51 | HOMICIDE/EXORCIST | Shades Of Rhythm | Rhythm King 12in |
| 22 | 32 | EVERYBODY (ALL OVER THE WORLD) | FPI Project | Rumour 12in promo | 72 | 57 | MY MY LOVER | Dee Des Brave | ZTT 12in |
| 23 | 60 | UNFINISHED SYMPATHY (PAUL OAKENFOLD MIX) | Massive Attack | Wild Bunch 12in | 73 | 54 | BEFORE WE GET STARTED/JEALOUS MC | Eric | US Movin' 12in |
| 24 | 43 | AROUND THE WAY GIRL (UNTOUCHABLES REMIX) | L.L. Cool J | Def Jam 12in promo | 74 | — | LOVE OR NOTHING | Diana Brown & Barrie K. Sharpe | Urban 12in promo |
| 25 | 16 | SCANDAL/IS IT LOVE? | The Basement Boys present Ultra Naté | Eternal 12in | 75 | — | ECSTASY (I NEED YOUR BODY) | Evil Roy | ffrr 12in promo |
| 26 | 10 | I CAN'T TAKE THE POWER (RIVA-MIX) | Off-Shore | CBS 12in | 76 | re | PAY THE PRICE (GOSPEL DANCE MIX) | | Made On Earth 12in promo |
| 27 | 11 | EVERYBODY LET'S SOMEBODY LOVE | Frank "K" featuring Wiston Office | Urban 12in | 77 | — | PRINCE OF DARKNESS | Messiah | Loco 12in white label |
| 28 | 8 | GONNA MAKE YOU SWEAT (SLAMMIN' CLUB VOCAL MIX) | C&C Music Factory featuring Freedom Williams | CBS 12in | 78 | 33 | HIPPYCHICK (REMIX) | Soho | Deja Vu 12in white label |
| 29 | 28 | WIPE THE NEEDLE/JUGGLING | The Ragga Twins | Shut Up And Dance 12in | 79 | 37 | GO SISTER | Franschene | S&M 12in |
| 30 | 94 | WEAR YOUR LOVE LIKE HEAVEN (ULTIMATUM MIX) | Definition Of Sound | Circa 12in | 80 | 36 | MYSTERIES OF LOVE (THE RED-LIGHT MIX) | LA Mix | Omen EP 12in |
| 31 | 31 | GET INTO IT (PARK YOUR CAR IN MY BRA MIX) | MC Kinky | More Protein 12in promo | 81 | — | TELL ME THAT YOU'LL WAIT | Culture Beat | A&M 12in |
| 32 | 68 | ANIMAL (PRIMEVAL INTERFACE)/SHOUT (THE COMMUNICATOR) | Man Machine | Oval/Outer Rhythm 12in | 82 | 27 | SUMMERS MAGIC (UNIT MIX) | Mark Summers | Columbia 12in white label |
| 33 | 40 | WEEKEND (CLUB MIX) | Dick | Low Spirit 12in | 83 | — | ALRIGHT (ORIGINAL MIX) | Urban Soul | 4&B'way 12in |
| 34 | 41 | PLEASE LEAVE (STEVE JERVIER MIX) | Carlton | Three Stripe 12in promo | 84 | 77 | SHARE (CLUB) | Jomanda | Cooltempo 12in promo |
| 35 | 71 | HOLD YOU TIGHT | Tara Kemp | US Big Beat 12in | 85 | 65 | OWNLEE EUE (POKA DELLIE MIX) | Kwamé And A New Beginning | Giant 12in |
| 36 | 80 | MOVE (DANCE ALL NIGHT) (SLAMMIN' 12-inch) | Slam Slam | MCA 12in promo | 86 | — | LITTLE GHETTO BOY (REMIX)/NOTHING HAS CHANGED (ALL ABOARD MIX) | | Atlantic 12in |
| 37 | — | ADRENALIN (EP): ADRENALIN/PHOENIX/THE KRAKEN/RHYTHM ZONE | N-Joi | de/Construction 12in | 87 | 76 | MINDSONG | Tomas | Talkin Loud 12in promo |
| 38 | 12 | 3 AM ETERNAL | The KLF | KLF 12in | 88 | 89 | STILL SOMETHING SPECIAL/KISSAWAY/JUNGLE EVER (FRANKIE KNUCKLES MIX) | Wop Bop | WARP 12in promo |
| 39 | 22 | IN YER FACE (IN YER FACE MIX) | 808 State | ZTT 12in | 89 | — | REACH OUT (PUMPHOUSE LIBERATION MIX) | Donna Gardier | Ten 12in white label |
| 40 | 72 | FLIGHT X (MIXES) | Paul Haig | Circa 12in | 90 | re | FACTS OF LIFE (BLEEPER MIX) | Bass Culture | Pumphouse/Virgin 12in |
| 41 | 46 | ECHO CHAMBER | Beats International | Go Beat 12in | 91 | 61 | MORE THAN I KNOW/NOT FORGOTTEN (REMIX) | Leftfield | Industrial 12in promo |
| 42 | 21 | WRAP MY BODY TIGHT | Johnny Gill | Motown 12in | 92 | 58 | MR SANDMAN (EXTENDED CLUB MIX) | Three Times Dope | Outer Rhythm 12in |
| 43 | 69 | AGAIN (URBAN MIX) | Juliet Roberts | West End 12in promo | 93 | 49 | IN WONDER (BUTLER & WALSH MIXES) | Presence | Citybeat 12in |
| 44 | 42 | LOST IN MUSIC (ULTIMATUM REMIX) | Stereo MC's | 4&B'way 12in promo | 94 | 64 | YOU USED TO SALSA | Richie Rich's Salsa House featuring Ralph Rosario | Reality 12in |
| 45 | 86 | LOVE'S HEARTBREAK | Lisa M | Polydor 12in promo | 95 | 59 | MY HOUSE IS YOUR HOUSE | Break Boys | ffrr 12in promo |
| 46 | 26 | SPREAD A LITTLE LOVE (CLUB VERSION) | Richard Rogers | BCM 12in | 96 | 45 | KEEP YOUR LOVE (CHERRY PIE MIX) | New Life | US 4th Floor 12in |
| 47 | 30 | THINKIN' ABOUT YOUR BODY (CHOCOLATE MIX) | 2 Mad | Big Life 12in | 97 | — | SAME SONG (CJ'S MIX) | Digital Underground | A&M PM 12in promo |
| 48 | 85 | LUDI (DOUBLE TROUBLE CLUB MIX) | Dream Warriors | 4&B'way 12in | 98 | re | OBEY THE RULES OF THE NIGHT | Heavy Shift | Big Life 12in promo |
| 49 | 13 | MUST BEE THE MUSIC | King Bee | Torso Dance 12in | 99 | — | ESQ/SLAVES | Rum & Black | C.T. 12in promo |
| 50 | 97 | GO GO/LIES | Oval Emotion | Canadian Hi Bias 12in | 100 | 66 | POSITIVE (MELLOW MIX) | Working Week | Shut Up And Dance 12in |
| | | | | | | | | | Ten 12in |

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out this week

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Chartfile

SAD ALL OVER

●In Europe, Enigma's 'Sadness' (or 'Sadeness') single continues to make an impressive showing. This week it has added Italy and France to its list of conquests, bringing to nine the number of countries in which it has reached number one.

In Sweden, meanwhile, it has slipped to number two, surrendering top billing to Seal's 'Crazy'. The rest of the Swedish top 20 is as follows:

- 3 (2) Falling — Julee Cruise
- 4 (3) Inner Circle — Bad Boys
- 5 (4) Ice Ice Baby — Vanilla Ice
- 6 (16) Gonna Make You Sweat (Everybody Dance Now) — C&C Music Factory
- 7 (7) Mary Had A Little Boy — Snap!
- 8 (19) Wicked Game — Chris Isaak
- 9 (9) Unbelievable — EMF
- 10 (8) Justify My Love — Madonna
- 11 (5) Show Me Heaven — Maria McKee
- 12 (-) 3am Eternal — The KLF
- 13 (12) Don't Worry — Kim Appleby
- 14 (-) Do The Bartman — The Simpsons
- 15 (17) My Definition Of A Boombastic Jazz Style — The Dream Warriors
- 16 (15) Because I Love You — Stevie B
- 17 (20) Go For It — Joey B Ellis & Tynetta Hare
- 18 (13) I'll Be Your Baby Tonight — Robert Palmer & UB40
- 19 (10) Lassie — Ainbusk Singers
- 20 (-) Disappear — INXS

CHART FACTS AND FIGURES

EDITED BY ALAN JONES

UNTRUE BRIT

I have nothing against Michael Hutchence. On the contrary, I happen to think his work with INXS is the sort of stuff that could give Australian music a good name and his part in the quirky Max Q project was also highly enjoyable. But Hutchence does not make solo records so why did he win a BRIT award as the Best International Male at the expense of soloists when he was also eligible for (and won) an award with INXS in the Best Group category? Solo acts can't qualify for the group category, so it must be fairer to limit the Best International Male — or, for that matter, UK male or UK/International Female — awards to soloists.



VIDS ON THE BLOCK

●It's not only New Kids On The Block records that sell in copious quantities in America. So do their videos. According to Record Industry Association Of America (RIAA) certifications, the video is platinum 21 times over. At 50,000 sales per certification, that means that it has sold 1,050,000 copies since it was released nine months ago. 'Hangin' Tough' is platinum 23 times (1,150,000) slightly less than 'Hangin' Tough Live', which has sold over 1,200,000 copies to win platinum certification 24 times. With 'Step By Step' selling for \$19.98 and the other two videos retailing at \$14.95, NKOTB's videos alone have generated over \$50,000,000 in the States in just over a year and a half!



●FRAZIER CHORUS

VIRGIN ON SUCCESS?

●Frazier Chorus' new single, 'Walking On Air', debuted at number 67 last week. Despite impressive notices from critics, none of their five previous entries to the top 75 has reached the top 50. In 1989, 'Dream Kitchen' peaked at number 57, followed by 'Typical' (number 53) and 'Sloppy Heart' (number 73). Last year they reached number 52 with 'Cloud Eight' and number 51 with 'Nothing'.

Fellow Virgin act The Railway Children fared even worse with their first three chart entries — 'Every Beat Of The Heart', 'Music Stop' and 'So Right' peaking at 68, 66 and 68 respectively last year. The first of these three is, of course, currently doing better second time around.

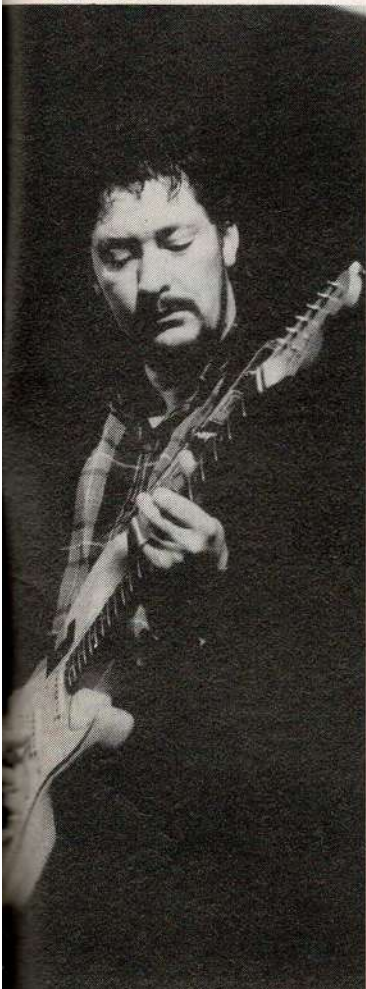
CHARTING NEW TERRITORY

●In what is the first attempt to compile a chart based on sales in any of the old Soviet Bloc countries, the Hungarian Record Company Association has sponsored the Budapest University Of Economics to collect album sales information from 24 Budapest and 26 other countrywide shops each week. This selection is drawn at random from a panel of 600 shops.

The first chart to reach me, compiled a little over a week ago, is largely dominated by local acts, with Szandi's 'Tinedzser L'Amour' at number one, followed by five further Hungarian acts.

Whitney Houston is the top-ranked Westerner, standing at number seven with 'I'm Your Baby Tonight'. Other familiar titles and artists in the top 20 are Madonna's 'The Immaculate Collection' at number nine, Phil Collins' 'Serious Hits . . . Live' at number 11, Deep Purple's 'Slaves And Masters' at number 13, Chris Rea's 'The Road To Hell' at number 17 and A-ha's 'East Of The Sun, West Of The Moon' at number 19.

●CHRIS REA



●ARETHA FRANKLIN

TRUE BITS

●When pointing out that five of last week's seven newcomers to the US chart were Brits, I assumed the other two were Americans. In fact, The Bingo Boys are Austrian, leaving Shawn Christopher-Mike 'Hitman' Wilson ('Another Sleepless Night') as the only native hitmakers of the seven.

●All of the 50 best-selling singles in Japan in 1990 were by Japanese acts. The best-selling single by a foreigner was 'If We Hold On Together' by Diana Ross. Miss Ross' latest single, a duet with Al B. Sure entitled 'No Matter What You Do', is also a hit in Japan.

●Jason Donovan's 'Between The Lines' album is no longer in the top 200. It spent 26 weeks on the chart and reached number two, compared to the 54 week career of his chart topping debut 'Ten Good Reasons'.

●The latest Italian hit to chart, 'Think About . . .' by DJ H featuring Stefy, features extensive samples from Aretha Franklin's 'Rock-A-Lott' track, as did last year's Italo-house hit 'Touch Me' by The 49ers.

●It's now starting to slip, but for the past fortnight, AC/DC's 'Moneytalks' single has reached the dizzy heights of number 23 in the US Hot 100, to become their biggest hit to date. The group first scored as long ago as 1979, when 'Highway To Hell' reached number 47, and its biggest hit before 'Moneytalks' was 1980's 'You Shook Me All Night Long', which peaked at number 35.

OLDIES BUT GOLDIES

●The record collector's biggest ally in making deleted hits available has long been Old Gold and, true to form, the label's first batch of 1991 releases are liberally strewn with long forgotten and difficult to find items. Of the four albums just released by the label three are in the

Sisters' 'Alone' (number 27 in 1958) this is the album for you. A collection, it has to be admitted, that is likely to appeal mainly to the older record buyer. I mention it here as there are numerous young chart fans who collect hits from any era and bombard me with letters



●PSYCHEDELIC FURS

'Rediscover' series (mid-priced CDs and cassette releases with 24 tracks), while the other is the fourth in their successful LP/cassette/CD series 'A Kick Up The Eighties', which brings together 16 hits from the decade, again at low price, on a single soundcarrier.

The latest 'Kick Up The Eighties', entitled 'Talking Loud And Clear', includes OMD's hit of that title, plus some of the more original and creative examples of art-rock, techno rock and generally uncategorisable but enjoyable hits, drawn from the first half of the decade, including The Passions' 'I'm In Love With A German Film Star', The Psychedelic Furs' 'Pretty In Pink', Fiction Factory's 'Feels Like Heaven', The Regents' '7 Teen', XTC's little-known, but excellent, 'Love On A Farm Boy's Wages' and many more. The best 'Kick' yet.

'May You Always' focuses on the MOR hits of the Fifties. If ever you have flicked through British hit singles and thirsted for Rosemary Clooney's 'Mangos' (number 17 in 1957), the Kaye

asking about compilations of this kind.

The other two 'Rediscover' albums — 'You Ain't Seen Nothin' Yet' and 'Boogie Nights' — revisit the more familiar chart territory of the Seventies. The former brings together rock-orientated hits, including Lynyrd Skynyrd's 'Sweet Home Alabama', the Edgar Winter Group's 'Frankenstein' and Python Lee Jackson's 'In A Broken Dream', featuring Rod Stewart on vocals. 'Boogie Nights' comprises a couple of dozen commercial dance hits from the decade such as 'Shame', the astonishingly accomplished and confident debut hit by 17-year-old Evelyn 'Champagne' King; 'Turn The Music Up', The Players Association's joyful 1979 hit written in 15 minutes; 'This Is It', which Van McCoy wrote for himself but ended up giving to Melba Moore; and 'What It Is', the hustling first and only UK chart appearance of Garnet Mimms at the age of 43 in 1977, 14 years after his first major American success with the brilliant 'Cry Baby'.

charts

FEBRUARY 17 — 23 1991

U S singles

TW LW

| | | | | |
|----|----|----------------------------------|---------------------|-----------------|
| 1 | 2 | ALL THE MAN THAT I NEED | Whitney Houston | Arista |
| 2 | 1 | GWONNA MAKE YOU SWEAT | C & C Music Factory | Columbia |
| 3 | 3 | ONE MORE TRY | Timmy T. | Quality |
| 4 | 5 | SOMEDAY | Mariah Carey | Columbia |
| 5 | 6 | WHERE DOES MY HEART BEAT | Celine Dion | Epic |
| 6 | 4 | THE FIRST TIME | Surface | Columbia |
| 7 | 11 | WICKED GAME | Chris Isaak | Reprise |
| 8 | 7 | I'LL GIVE ALL MY LOVE TO YOU | Keith Sweat | Vintertainment |
| 9 | 8 | DISAPPEAR | INXS | Atlantic |
| 10 | 12 | I SAW RED | Warrant | Columbia |
| 11 | 17 | SHOW ME THE WAY | Styx | A&M |
| 12 | 15 | AROUND THE WAY GIRL | L.L. Cool J | Def Jam |
| 13 | 18 | ALL THIS TIME | Sting | A&M |
| 14 | 13 | LOVE MAKES THINGS HAPPEN | Pebbles | MCA |
| 15 | 22 | THIS HOUSE | Tracie Spencer | Capitol |
| 16 | 25 | GET HERE | Oleta Adams | Fontana |
| 17 | 26 | COMING OUT OF THE DARK | Gloria Estefan | Epic |
| 18 | 9 | PLAY THAT FUNKY MUSIC | Vanilla Ice | SBK |
| 19 | 21 | IF YOU NEEDED SOMEBODY | Bad Company | Atco |
| 20 | 10 | LOVE WILL NEVER DO (WITHOUT YOU) | Janet Jackson | A&M |
| 21 | 27 | IESHA | Another Bad Crew | Motown |
| 22 | 30 | WAITING FOR LOVE | Alias | EMI |
| 23 | 28 | DEEPER SHADE OF SOUL | Urban Dance Squad | Arista |
| 24 | 31 | SIGNS | Tesla | Geffen |
| 25 | 32 | HOLD YOU TIGHT | Tara Kemp | Giant |
| 26 | 14 | SENSITIVITY | Ralph Tresvant | MCA |
| 27 | 33 | ROUND AND ROUND | Tevin Campbell | Paisley Park |
| 28 | 16 | AFTER THE RAIN | Nelson | DGC |
| 29 | 20 | HIGH ENOUGH | Damn Yankees | Warner Brothers |
| 30 | 23 | MONEY TALKS | AC/DC | Atco |
| 31 | 35 | WAITING FOR THAT DAY | George Michael | Columbia |
| 32 | 38 | I'VE BEEN THINKING ABOUT YOU | Londonbeat | MCA |
| 33 | 19 | HEAT OF THE MOMENT | After 7 | Virgin |
| 34 | 36 | I'LL DO 4 YOU | Father M.C. | Uptown |
| 35 | 34 | IT NEVER RAINS | Toni! Toni! Tone! | Wing |
| 36 | 44 | YOU'RE IN LOVE | Wilson Phillips | SBK |
| 37 | 45 | I'LL BE BY YOUR SIDE | Stevie B | LMR |
| 38 | 24 | JUST ANOTHER DREAM | Cathy Dennis | Polydor |
| 39 | 29 | I'M NOT IN LOVE | Will To Power | Epic |
| 40 | 37 | FROM A DISTANCE | Bette Midler | Atlantic |
| 41 | 59 | RICO SUAVE | Gerardo | Interscope |
| 42 | 46 | I'VE BEEN WAITING FOR YOU | Guys Next Door | SBK |
| 43 | 65 | SADENESS PART I | Enigma | Charisma |

| | | | | |
|----|----|---------------------------|-----------------|-----------|
| 44 | 41 | DON'T HOLD BACK YOUR LOVE | Daryl Hall | Arista |
| 45 | 52 | MY SIDE OF THE BED | Susanna Hoffs | Columbia |
| 46 | 50 | SOMETHING IN MY HEART | Michelle | Ruthless |
| 47 | 51 | CHASIN' THE WIND | Chicago | Reprise |
| 48 | 53 | MOTHER'S PRIDE | George Michael | Columbia |
| 49 | 77 | MERCY MERCY ME | Robert Palmer | EMI |
| 50 | 39 | SPEND MY LIFE | Slaughter | Chrysalis |
| 51 | 47 | POWER OF LOVE | Deee-Lite | Elektra |
| 52 | 61 | RIDE THE WIND | Poison | Enigma |
| 53 | 68 | JUST THE WAY IT IS, BABY | The Rembrandts | Atco |
| 54 | 57 | SURE LOOKIN' | Donny Osmond | Capitol |
| 55 | 48 | THIS IS PONDEROUS 2 | Nu | Atlantic |
| 56 | 42 | I DON'T KNOW ANYBODY ELSE | Black Box | RCA |
| 57 | 69 | TOGETHER FOREVER | Lisette Melende | RAL |
| 58 | 75 | EASY COME EASY GO | Winger | Atlantic |
| 59 | 86 | CRY FOR HELP | Rick Astley | RCA |
| 60 | 54 | MILES AWAY | Winger | Atlantic |

*BULLETS

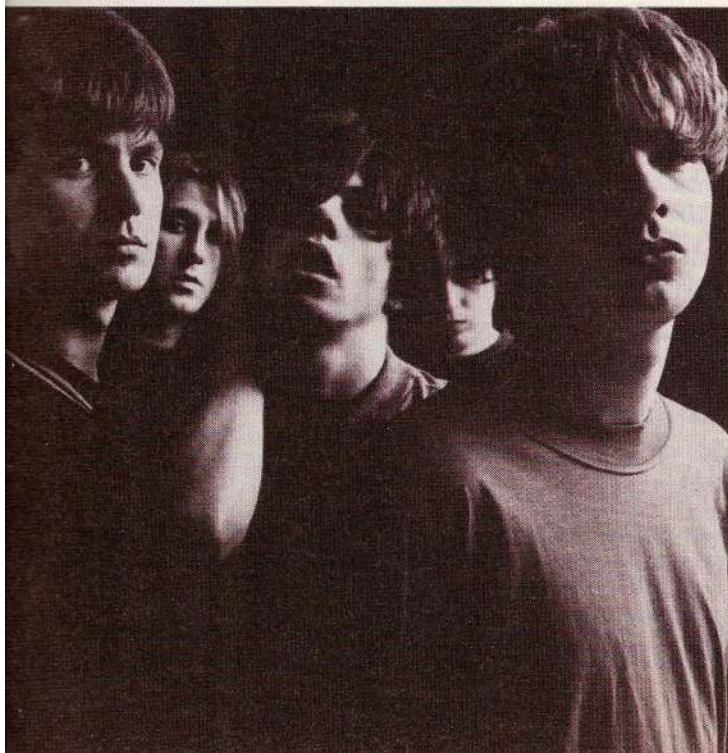
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|----|----|---|-------------------|-----------------|
| 63 | 85 | HOW TO DANCE | Bingo Boys | Atlantic |
| 66 | 83 | FUNK BOUTIQUE | The Cover Girls | Epic |
| 67 | 74 | SECRET | Heart | Capitol |
| 75 | — | BABY BABY | Amy Grant | A&M |
| 79 | 88 | GIVE IT UP | ZZ Top | Warner Brothers |
| 80 | 93 | ANOTHER SLEEPLESS NIGHT | Shawn Christopher | Arista |
| 81 | — | LET'S CHILL | Guy | Uptown |
| 83 | — | CALL IT POISON | The Escape Club | Atlantic |
| 84 | 96 | TEMPLE OF LOVE | Harriet | East West |
| 85 | — | STONE COLD GENTLEMAN | Ralph Tresvant | MCA |
| 89 | — | ALL TRUE MAN | Alexander O'Neal | Tabu |
| 90 | — | I LIKE THE WAY | Hi-Five | Jive |
| 93 | 99 | HOW CAN YOU EXPECT TO BE TAKEN SERIOUSLY? | Pet Shop Boys | EMI |
| 94 | — | I LOVE YOU | Vanilla Ice | SBK |

U S albums

TW LW

| | | | | |
|----|----|------------------------------------|----------------------------|-----------------|
| 1 | 1 | TO THE EXTREME | Vanilla Ice | SBK |
| 2 | 2 | MARIAH CAREY | Mariah Carey | Columbia |
| 3 | 10 | THE SOUL CAGES | Sting | A&M |
| 4 | 5 | PLEASE HAMMER DON'T HURT 'EM | M.C. Hammer | Capitol |
| 5 | 6 | I'M YOUR BABY TONIGHT | Whitney Houston | Arista |
| 6 | 4 | THE SIMPSONS SING THE BLUES | The Simpsons | Geffen |
| 7 | 3 | THE IMMACULATE COLLECTION | Madonna | Sire |
| 8 | 7 | WILSON PHILLIPS | Wilson Phillips | SBK |
| 9 | 9 | THE RAZORS EDGE | AC/DC | Atco |
| 10 | 8 | SOME PEOPLE'S LIVES | Bette Midler | Atlantic |
| 11 | 11 | SHAKE YOUR MONEY MAKER | The Black Crowes | Def American |
| 12 | 48 | INTO THE LIGHT | Gloria Estefan | Epic |
| 13 | 19 | GWONNA MAKE YOU SWEAT | C & C Music Factory | Columbia |
| 14 | 15 | FIVE MAN ACOUSTICAL JAM | Tesla | Geffen |
| 15 | 12 | RHYTHM OF THE SAINTS | Paul Simon | Warner Brothers |
| 16 | 13 | DAMN YANKEES | Damn Yankees | Warner Brothers |
| 17 | 14 | JANET JACKSON'S RHYTHM NATION 1814 | Janet Jackson | A&M |
| 18 | 23 | HEART SHAPED WORLD | Chris Isaak | Reprise |
| 19 | 17 | LISTEN WITHOUT PREJUDICE | George Michael | Columbia |
| 20 | 21 | THE FUTURE | Guy | MCA |
| 21 | 16 | SERIOUS HITS...LIVE! | Phil Collins | Atlantic |
| 22 | 18 | A LITTLE AIN'T ENOUGH | David Lee Roth | Warner Brothers |
| 23 | 22 | POISON | Bell Biv DeVoe | MCA |
| 24 | 25 | X | INXS | Atlantic |
| 25 | 24 | RALPH TRESVANT | Ralph Tresvant | MCA |
| 26 | 20 | AFTER THE RAIN | Nelson | DGC |
| 27 | 27 | NO FENCES | Garth Brooks | Capitol |
| 28 | 28 | FLESH AND BLOOD | Poison | Capitol |
| 29 | 30 | MAMA SAID KNOCK YOU OUT | L.L. Cool J | Def Jam |
| 30 | 26 | RECYCLER | ZZ Top | Warner Brothers |
| 31 | 38 | THIS IS AN EP RELEASE | Digital Underground | Tommy Boy |
| 32 | 29 | CHERRY PIE | Warrant | Columbia |
| 33 | 32 | TRIXTER | Trixter | Mechanic |
| 34 | 35 | STICK IT TO YA | Slaughter | Chrysalis |
| 35 | 31 | PUT YOURSELF IN MY SHOES | Clint Black | RCA |
| 36 | 36 | BUSINESS AS USUAL | EPMD | RAL |
| 37 | 37 | NO MORE GAMES/REMIX ALBUM | New Kids On The Block | Columbia |
| 38 | 33 | HEARTBREAK STATION | Cinderella | Mercury |
| 39 | 44 | I'LL GIVE ALL MY LOVE TO YOU | Keith Sweat | Vintertainment |
| 40 | 34 | RITUAL DE LO HABITUAL | Jane's Addiction | Warner Brothers |
| 41 | 47 | IN CONCERT | Carreras/Domingo/Pavarotti | London |
| 42 | 40 | AIN'T NO SHAME IN MY GAME | Candyman | Epic |

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Chart

n e w s

BY ALAN JONES

The Simpsons' 'Do The Bartman' increased its sales substantially last week and is outselling the new number two 'I Wanna Give You Devotion' by **Nomad** by a margin of very nearly two to one, widening the lead it held a week ago.

The Nomad single thus has very little chance of reaching number one and, while **Oleta Adams** 'Get Here' has increased its sales substantially again this week, it is also not picking up as quickly as might be expected, so it looks like Bart and his family will stay at the summit for a while yet.

●It's the end of an era for **Kylie Minogue**, whose latest single 'What Do I Have To Do?' dips from its peak of number six to number seven. All of Kylie's previous 11 singles (10 solo and her 'Especially For You' duet with **Jason Donovan**) reached the top five. And **New Kids On The Block** have failed to keep their record of reaching the top 10 with each of their singles — 'Games' dipping from its peak of number 14 to number 20. The Kids previously enjoyed a run of eight top 10 hits in a row.

●'Unchained Melody' debuted at number three the week after it was released and peaked at number one. 'You've Lost That Lovin' Feeling' debuted at number 13 the week after it came out and peaked at number

three. But what about 'Just Once In My Life'? Well, the third of **The Righteous Brothers**' reissues underachieved badly this week, debuting at number 104. It's a good song (written by **Phil Spector**, **Gerry Goffin** and **Carol King**), but no more likely to be a hit now than when it was first issued in 1965.

●**MC Hammer** shoots for his fourth consecutive top 10 hit from his debut album, 'Please Hammer Don't Hurt 'Em', with 'Here Comes The Hammer'. The highest debuting single on this week's chart at number 21, it surprisingly beats 'Our Frank', the introductory hit from the upcoming **Morrissey** album, which makes its maiden chart appearance at number 26.

Written by Mozzer himself, along with **Fairground Attraction**'s **Mark Nevin**, 'Our Frank' is easily the lowest debuting of Morrissey's eight solo singles to date. In order, 'Suedehead' debuted at number six and peaked at number five, 'Everyday Is Like Sunday' debuted at 12 and peaked at nine, while his next five singles all peaked where they debuted: 'The Last Of The Famous International Playboys' at number six, 'Interesting Drug' at number nine, 'Ouija Board, Ouija Board' at number 18, 'November Spawned A Monster' at number 12 and 'Piccadilly Palare' at number 18. 'Our Frank' is more

likely to climb than not, as it was released only on seven-inch and 12-inch last week, the additional formats being held back to give it a secondary boost.

●**Deee-Lite** return to the chart this week, with a double-headed single of 'How Do You Say... Love?' and the 'Bootsified To The Nth Degree' remix of 'Groove Is In The Heart'. It's the multinational trio's third hit and the first two were double A-sides too. Their first paired the original version of 'Groove Is In The Heart' with 'What Is

Love?', while their second featured 'Power Of Love' and 'Deee-Lite Theme'.

●A few weeks ago, **Madonna** became the first female solo singer ever to have as many as nine number one hits in America. This week, **Whitney Houston** equals Madonna's record as 'All The Man That I Need' take over at the top. Both Maddy and Whitney stand a great chance of reaching number one with their next singles, which are 'Rescue Me' and 'The Star Spangled Banner' respectively.

L A T E N E W S

Sinead Storm

Chrysalis Records have circulated a copy of a letter that has been sent to the editor of *The Sun* following that paper's front page story last Friday in which it described Sinead as a "she-devil" who "openly supports the IRA". The story implied that the singer supported Saddam Hussein and that she blamed America and Britain for the Gulf War. The letter, from Chrysalis' chairman Chris Wright, complains to the paper's editor, Kelvin McKenzie, that the story was "journalism of the worst possible form".

The quotes attributed to Sinead in the piece were taken from an interview she gave to MTV Europe, broadcast on February 13. In it, Sinead said that "America and England and a lot of other countries have a history of barbaric terrorism which is no better than Saddam Hussein's" and stated "Saddam is wrong to do the things that he's doing. It's disgraceful... it's horrifying". The interview centred on Sinead's belief that wars begin because of human greed and that people should start respecting each other more. At no time did she voice support for the Iraqi leader.

This *Sun* story is the latest in a long line of pieces that have appeared in the paper attacking the singer for her political and humanitarian views. Last year they carried a story under the heading "Irish Idol Praises IRA Scum" a week after Sinead had denounced that organisation in print.

There has been more controversy surrounding Sinead O'Connor after an incident that occurred during last week's BRITS awards. Following Sinead's decision not to accept her award for Best Overseas Female performer, a video of Whitney Houston singing 'The Star Spangled Banner' was played as "a joke" — pertaining to Sinead's well-publicised objections to playing the US national anthem before one of her American shows. Both Chrysalis and Arista Records — Whitney Houston's label — have demanded an apology from the show's producer Jonathan King who claims that he did it because "Sinead takes herself much too seriously".

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| | | | |
|----|----|---|--------------------|
| 1 | 1 | (I WANNA GIVE YOU) DEVOTION Nomad feat MC Mikee Freedom | Rumour |
| 2 | 3 | YOU GOT THE LOVE The Source feat Candi Staton | Truelove |
| 3 | 4 | IN YERFACE 808 State | ZTT |
| 4 | 2 | J.A.M. ETERNAL The KLF | KLF Communications |
| 5 | — | LOVE WALKED IN Thunder | EMI |
| 6 | — | OUR FRANK Morrissey | HMV |
| 7 | 9 | DO THE BARTMAN The Simpsons | Geffen |
| 8 | 8 | OUTSTANDING Kenny Thomas | Cooltempo |
| 9 | 11 | THINK ABOUT... DJH featuring Stefy | RCA |
| 10 | — | ELEVATION Xpansions | Optimism |
| 11 | 5 | ONLY YOU Praise | Epic |
| 12 | 6 | WIGGLE IT 2 In A Room | SBK |
| 13 | 15 | GET HERE Oleta Adams | Fontana |
| 14 | 10 | I BELIEVE EMF | Parlophone |
| 15 | — | HERE COMES THE HAMMER MC Hammer | Capitol |
| 16 | — | APPARENTLY NOTHIN' The Young Disciples | Talkin' Loud |
| 17 | — | UNFINISHED SYMPATHY Massive | Wild Bunch |
| 18 | — | CRAZY Seal | ZTT |
| 19 | 17 | IT'S TOO LATE Quartz introducing Dina Carroll | Mercury |
| 20 | 12 | HIPPYCHICK Soho | 4th & Broadway |

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100% RADIO



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



FEBRUARY 17 — 23 1991

UK SINGLES UK ALBUMS

| TW LW W/C | | | TW LW W/C | | | | | | |
|-----------|----|----|---|----------------------|----|----|----|---|-------------------------|
| 1 | 1 | 5 | DO THE BARTMAN The Simpsons | Geffen | 1 | 1 | 2 | INNUENDO Queen | Parlophone |
| 2 | 3 | 4 | (I WANNA GIVE YOU) DEVOTION Nomad featuring MC Mikee Freedom | Rumour | 2 | 2 | 2 | INTO THE LIGHT Gloria Estefan | Epic |
| 3 | 2 | 6 | 3 A.M. ETERNAL KLF feat The Children | KLF Communications | 3 | 13 | 24 | LISTEN WITHOUT PREJUDICE VOL 1 George Michael | ☆☆☆☆☆ Epic |
| 4 | 7 | 7 | GET HERE Olata Adams | Fontana | 4 | 3 | 5 | WICKED GAME Chris Isaak | □ Reprise |
| 5 | 4 | 4 | ONLY YOU Praise | SBK | 5 | 4 | 16 | THE VERY BEST OF ELTON JOHN Elton John | ☆☆☆☆☆ Rocket |
| 6 | 5 | 5 | WIGGLE IT 2 In A Room | PWL | 6 | 6 | 31 | RUNAWAY HORSES Belinda Carlisle | ☆☆☆☆☆ Virgin |
| 7 | 6 | 4 | WHAT DO I HAVE TO DO Kylie Minogue | True Love | 7 | 5 | 14 | THE IMMACULATE COLLECTION Madonna | ☆☆☆☆☆ Sire |
| 8 | 12 | 4 | YOU GOT THE LOVE The Source feat Candi Staton | ZTT | 8 | 8 | 8 | DEDICATION—THE VERY BEST OF THIN LIZZY Thin Lizzy | Vertigo |
| 9 | 16 | 2 | IN YER FACE 808 State | Parlophone | 9 | 11 | 15 | I'M YOUR BABY TONIGHT Whitney Houston | ☆☆☆☆☆ Arista |
| 10 | 10 | 3 | G.L.A.D Kim Appleby | Parlophone | 10 | 7 | 10 | MCMXCA.D Enigma | □ Virgin International |
| 11 | 17 | 3 | ALL RIGHT NOW Free | Island | 11 | 22 | 4 | THE SIMPSONS SING THE BLUES The Simpsons | Geffen |
| 12 | 8 | 4 | I BELIEVE EMF | Parlophone | 12 | 9 | 3 | DOUBT Jesus Jones | Food |
| 13 | 18 | 5 | OUTSTANDING Kenny Thomas | Cooltempo | 13 | 16 | 14 | THE SINGLES COLLECTION 1984/1990 Jimmy Somerville/Bronski Beat/Communards | London |
| 14 | 13 | 4 | PLAY THAT FUNKY MUSIC Vanilla Ice | SBK | 14 | 10 | 4 | ALL TRUE MAN Alexander O'Neal | □ Tabu |
| 15 | 9 | 7 | HIPPY CHICK Soho | S&M | 15 | 15 | 15 | DON'T EXPLAIN Robert Palmer | ☆☆☆☆☆ EMI |
| 16 | 15 | 12 | CRAZY Seal | ZTT | 16 | 23 | 31 | PLEASE HAMMER DON'T HURT 'EM MC Hammer | ☆☆☆☆☆ Capitol |
| 17 | 21 | 4 | BLUE HOTEL Chris Isaak | Reprise | 17 | 14 | 15 | SERIOUS HITS...LIVE! Phil Collins | ☆☆☆☆☆ Virgin |
| 18 | 24 | 5 | GOOD TIMES Jimmy Barnes & INXS | Atlantic | 18 | 28 | 26 | IN CONCERT Luciano Pavarotti/Placido Domingo/J Carreras | ☆☆☆☆☆ Decca |
| 19 | 11 | 5 | CRY FOR HELP Rick Astley | RCA | 19 | 12 | 4 | THE SOUL CAGES Sting | ☆☆☆☆☆ A&M |
| 20 | 14 | 3 | GAMES New Kids On The Block | Columbia | 20 | 26 | 21 | X INXS | ☆☆☆☆☆ Mercury |
| 21 | — | 1 | HERE COMES THE HAMMER MC Hammer | Capitol | 21 | 21 | 11 | TO THE EXTREME Vanilla Ice | ☆☆☆☆☆ SBK |
| 22 | — | 1 | LOVE WALKED IN Thunder | EMI | 22 | 17 | 10 | GREATEST HITS 1977-1990 The Stranglers | ☆☆☆☆☆ Epic |
| 23 | 36 | 2 | ALBERGE Chris Rea | East West | 23 | 35 | 16 | CHOKO The Beautiful South | ☆☆☆☆☆ Go! Discs |
| 24 | 28 | 6 | EVERY BEAT OF THE HEART The Railway Children | Virgin | 24 | 18 | 2 | AND NOW THE LEGACY BEGINS Dream Warriors | ☆☆☆☆☆ 4th & B'way |
| 25 | 32 | 2 | THINK ABOUT... [DJ] featuring Stefy | RCA | 25 | — | 1 | THE ESSENTIAL JOSE CARRERAS Jose Carreras | ☆☆☆☆☆ Philips |
| 26 | — | 1 | OUR FRANK Morrissey | HMV | 26 | 27 | 50 | SOUL PROVIDER Michael Bolton | ☆☆☆☆☆ Columbia |
| 27 | 20 | 11 | SADNESS PART I Enigma | Virgin International | 27 | 32 | 15 | PILLS 'N' THRILLS AND BELLY ACHES Happy Mondays | ☆☆☆☆☆ Factory |
| 28 | — | 6 | MOVE YOUR BODY (ELEVATION) Xpansions | Optimism | 28 | 33 | 18 | THE COLLECTION Barry White | ☆☆☆☆☆ MCA |
| 29 | 19 | 11 | GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW) C&C Music Factory (feat. Freedom Williams) | Columbia | 29 | 24 | 6 | SWEET DREAMS Patsy Cline | ☆☆☆☆☆ Slash |
| 30 | 33 | 4 | LOVE REARS ITS UGLY HEAD Living Colour | Epic | 30 | 20 | 2 | LIVE AT THE BRITTON ACADEMY Faith No More | ☆☆☆☆☆ East West |
| 31 | 40 | 2 | HEAL THE PAIN George Michael | Epic | 31 | 53 | 19 | ROCKING ALL OVER THE YEARS Status Quo | ☆☆☆☆☆ Warner Brothers |
| 32 | 37 | 3 | BEAUTIFUL LOVE Julian Cope | Island | 32 | 19 | 2 | EVERYBODY'S ANGEL Tanita Tikaram | ☆☆☆☆☆ East West |
| 33 | 42 | 2 | GO FOR IT! (HEART AND FIRE) Rocky V/Joey B Ellis & Tynetta Hare | Bust It | 33 | 29 | 14 | RHYTHM OF LOVE Kylie Minogue | ☆☆☆☆☆ Arista |
| 34 | 25 | 4 | THE NIGHT FEVER MEGAMIX Mixmasters | IQ | 34 | 25 | 33 | WORLD POWER Snap! | ☆☆☆☆☆ Polydor |
| 35 | — | 1 | BECAUSE I LOVE YOU (THE POSTMAN SONG) Stevie B | Polydor | 35 | 35 | 15 | MUSIC FROM TWIN PEAKS Angelo Badalamenti/Julee Cruise/Variou | □ Warner Brothers |
| 36 | 27 | 5 | SUMMERS MAGIC Mark Summers | 4th & B'way | 36 | — | 1 | RALPH TRESVANT Ralph Tresvant | ☆☆☆☆☆ MCA |
| 37 | 23 | 8 | MERCY MERCY ME—I WANT YOU Robert Palmer | EMI | 37 | 48 | 53 | THE ROAD TO HELL Chris Rea | ☆☆☆☆☆ East West |
| 38 | 38 | 4 | WHICH WAY SHOULD I JUMP? The Milltown Brothers | A&M | 38 | 39 | 18 | THE RHYTHM OF THE SAINTS Paul Simon | ☆☆☆☆☆ Warner Brothers |
| 39 | 22 | 6 | CAN I KICK IT? A Tribe Called Quest | Jive | 39 | 40 | 12 | STARRY NIGHT Julio Iglesias | ☆☆☆☆☆ Columbia |
| 40 | 30 | 7 | SENSITIVITY Ralph Tresvant | MCA | 40 | 34 | 12 | VERY BEST OF THE RIGHTEOUS BROTHERS The Righteous Brothers | ☆☆☆☆☆ Verve |
| 41 | 26 | 10 | I CAN'T TAKE THE POWER Off-Shore | Columbia | 41 | 31 | 13 | MIXED UP The Cure | ☆☆☆☆☆ Fiction |
| 42 | 44 | 4 | IT'S TOO LATE Quartz introducing Dina Carroll | Mercury | 42 | 61 | 15 | SATELLITES The Big Dish | ☆☆☆☆☆ East West |
| 43 | 51 | 2 | FEELIN' The La's | Go! Discs | 43 | — | 1 | KIM APPLEBY Kim Appleby | ☆☆☆☆☆ Parlophone |
| 44 | 43 | 3 | THINKIN' ABOUT YOUR BODY 2 Mad | Big Life | 44 | 65 | 10 | I DO NOT WANT WHAT I HAVEN'T GOT Sinead O'Connor | ☆☆☆☆☆ Parlophone |
| 45 | 39 | 5 | THE KING IS HALF UNDRRESSED Jellyfish | Charisma US | 45 | 42 | 49 | WE ARE IN LOVE Harry Connick Jr | ☆☆☆☆☆ Columbia |
| 46 | 31 | 5 | INNUENDO Queen | Parlophone | 46 | 57 | 23 | A LITTLE AIN'T ENOUGH David Lee Roth | ☆☆☆☆☆ Warner Brothers |
| 47 | 29 | 2 | TO HERE KNOWS WHEN My Bloody Valentine | Creation | 47 | 30 | 5 | MARIAH CAREY Mariah Carey | ☆☆☆☆☆ Columbia |
| 48 | 35 | 2 | COMING OUT OF THE DARK Gloria Estefan | Epic | 48 | 52 | 24 | BOOMANIA Betty Boo | ☆☆☆☆☆ Rhythm King |
| 49 | 39 | 3 | TINGLE That Petrol Emotion | Virgin | 49 | 63 | 23 | SHAKING THE TREE—GOLDEN GREATS Peter Gabriel | ☆☆☆☆☆ Virgin |
| 50 | 34 | 4 | SMALL TOWN BOY (1991 REMIX) Jimmy Somerville with Bronski Beat | London | 50 | 36 | 13 | VIVALDI FOUR SEASONS Nigel Kennedy/ECO | ☆☆☆☆☆ EMI |
| 51 | — | 1 | UNFINISHED SYMPATHY Massive | Wild Bird | 51 | 40 | 67 | LOOK SHARP! Roxette | ☆☆☆☆☆ EMI |
| 52 | — | 1 | HOW DO YOU SAY...LOVE/GROOVE IS IN... Deee-Lite | Elektra | 52 | 44 | 48 | JORDAN: THE COMEBACK Prefab Sprout | ☆☆☆☆☆ Kitchen Ware |
| 53 | — | 1 | TILL WE MEET AGAIN Inner City | Ten | 53 | 50 | 37 | BELIEF Innocence | ☆☆☆☆☆ Cooltempo |
| 54 | 53 | 3 | DON'T QUIT Caron Wheeler | RCA | 54 | 43 | 17 | GANGSTERS OF THE GROOVE 90S MIX Heatwave | ☆☆☆☆☆ Telstar |
| 55 | — | 1 | APPARENTLY NO THIN' The Young Disciples | Talkin' Loud | 55 | 45 | 16 | ...BUT SERIOUSLY Phil Collins | ☆☆☆☆☆ Virgin |
| 56 | 41 | 12 | ALL TOGETHER NOW The Farm | Produce | 56 | 60 | 65 | THE LA'S The La's | ☆☆☆☆☆ Go! Discs |
| 57 | — | 1 | WRAP MY BODY TIGHT Johnny Gill | Motown | 57 | 58 | 17 | WAKING HOURS Del Amitri | ☆☆☆☆☆ A&M |
| 58 | — | 1 | IF I LOVE U NITE Mica Paris | 4th & B'way | 58 | 41 | 44 | LABOUR OF LOVE II UB40 | ☆☆☆☆☆ DEP International |
| 59 | — | 2 | THE ONE AND ONLY Chesney Hawkes | Chrysalis | 59 | 41 | 44 | ENLIGHTENMENT Van Morrison | ☆☆☆☆☆ Polydor |
| 60 | 67 | 2 | WALKING ON AIR Frazier Chorus | Virgin | 60 | 49 | 64 | SLEEPING WITH THE PAST Elton John | ☆☆☆☆☆ Rocket |
| 61 | 55 | 4 | IF THIS IS LOVE JJ | Columbia | 61 | 66 | 12 | VIOLATOR Depeche Mode | ☆☆☆☆☆ Mute |
| 62 | 46 | 23 | (I'VE HAD) THE TIME OF MY LIFE Bill Medley & Jennifer Warnes | RCA | 62 | — | 42 | FOREIGN AFFAIR Tina Turner | ☆☆☆☆☆ Capitol |
| 63 | — | 1 | TAKE A REST Gang Starr | Cooltempo | 63 | — | 30 | DREAMLAND Black Box | ☆☆☆☆☆ deConstruction |
| 64 | 57 | 7 | INTERNATIONAL BRIGHT YOUNG THING Jesus Jones | Food | 64 | 72 | 74 | THE ESSENTIAL PAVAROTTI Luciano Pavarotti | ☆☆☆☆☆ Decca |
| 65 | 54 | 10 | ALL THE MAN THAT I NEED Whitney Houston | Arista | 65 | 46 | 26 | SLIPPERY WHEN WET Bon Jovi | ☆☆☆☆☆ Vertigo |
| 66 | 56 | 3 | LOVE AND PAIN Carlton | 3 Stripe | 66 | 56 | 88 | REMASTERS Led Zeppelin | ☆☆☆☆☆ Atlantic |
| 67 | 52 | 4 | BONEYARD Little Angels | Polydor | 67 | 56 | 88 | THE BEST OF UB40 VOL 1 UB40 | ☆☆☆☆☆ Virgin |
| 68 | 50 | 10 | THE GREASE MEGAMIX John Travolta/Olivia Newton John | Polydor | 68 | 55 | 17 | ORCHESTRA! Sir Georg Solti & Dudley Moore | ☆☆☆☆☆ Decca |
| 69 | — | 1 | BOW DOWN MISTER Jesus Loves You | More Protein | 69 | 59 | 77 | 1916 Motorhead | ☆☆☆☆☆ Epic |
| 70 | 59 | 3 | LOVE IS THE MESSAGE Love Inca feat MC Noise | Love | 70 | 54 | 5 | THE CREAM OF ERIC CLAPTON Eric Clapton/Cream | ☆☆☆☆☆ Polydor |
| 71 | — | 1 | IS IT LOVE? The Basement Boys present Ultra Nate | Eternal | 71 | 51 | 4 | NEW LIGHT THROUGH OLD WINDOWS Chris Rea | ☆☆☆☆☆ East West |
| 72 | 47 | 6 | FORGET ME NOTS Tongue 'N' Cheek | Syncope | 72 | 73 | 95 | STANDING ON A BEACH—THE SINGLES Cure | ☆☆☆☆☆ Polydor |
| 73 | — | 1 | THIS IS YOUR LIFE Banderas | London | 73 | — | 34 | SOME FRIENDLY The Charlatans | ☆☆☆☆☆ Situation Two |
| 74 | 48 | 5 | SOMEDAY Mariah Carey | Columbia | 74 | — | 17 | | |
| 75 | 45 | 10 | SUMMER RAIN Belinda Carlisle | Virgin | | | | | |
| 76 | 70 | 2 | OPEN UP YOUR MIND (LET ME IN) The Real People | Columbia | | | | | |
| 77 | 62 | 3 | CONGO SQUARE Great White | Capitol | | | | | |
| 78 | 82 | 2 | ROCKIN' BACK INSIDE MY HEART Julee Cruise | Warner Brothers | | | | | |
| 79 | — | 1 | SECRET Heart | Capitol | | | | | |
| 80 | 58 | 1 | THE WAY YOU DO THE THINGS YOU DO UB40 | DEP International | | | | | |
| 81 | 61 | 2 | BABY DON'T CRY Lalah Hathaway | Virgin America | | | | | |
| 82 | 60 | 3 | ICE ICE BABY Vanilla Ice | SBK | | | | | |
| 83 | 85 | 2 | DON'T TRY TO TELL ME Wendy & Lisa | Virgin | | | | | |
| 84 | — | 1 | DUNNO WHAT IT IS (ABOUT YOU) The Beatmasters | Rhythm King | | | | | |
| 85 | 65 | 3 | BABY PLEASE DON'T GO Them | London | | | | | |
| 86 | — | 1 | NOW WE ARE MARRIED Goodbye Mr Mackenzie | Radioactive | | | | | |
| 87 | — | 1 | FOUNTAIN O' YOUTH Candyland | Non Fiction | | | | | |
| 88 | 63 | 1 | KISS LIKE ETHER Claudia Bruckton | Island | | | | | |
| 89 | 68 | 1 | ALL TRUE MAN Alexander O'Neal | Tabu | | | | | |
| 90 | 74 | 1 | MAGIC STYLE The Badman | Citybeat | | | | | |
| 91 | 69 | 1 | REPORT TO THE DANCE FLOOR Ensigne | Network | | | | | |
| 92 | 87 | 1 | WE ARE IN LOVE Harry Connick Jr | Columbia | | | | | |
| 93 | 71 | 1 | PROOF Paul Simon | Music For Nations | | | | | |
| 94 | 89 | 1 | UNREAL WORLD The Godfathers | Warner Brothers | | | | | |
| 95 | 83 | 1 | BLOODSPORT FOR ALL Carter The | Epic | | | | | |
| 96 | — | 1 | Unstoppable Sex Machine | | | | | | |
| 97 | 95 | 1 | HOLDING ON Beverley Craven | Rough Trade | | | | | |
| 98 | — | 1 | HEART ON MY SLEEVE Gallagher & Lyle | Epic | | | | | |
| 99 | 80 | 1 | REACH FOR THE TOP Clive Griffin | A&M | | | | | |
| 100 | 81 | 1 | MORNING WILL COME Junior Giscombe | Mercury | | | | | |

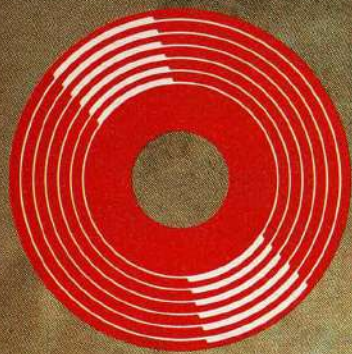
→ Indicates artist/artists are scheduled to appear on this week's 'Top Of The Pops'

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

TOP 20 COMPILATION ALBUMS

| TW LW | | TW LW | |
|-------|----|-------|----|
| 1 | — | 1 | — |
| 2 | 6 | 2 | 6 |
| 3 | 1 | 3 | 1 |
| 4 | 2 | 4 | 2 |
| 5 | 3 | 5 | 3 |
| 6 | — | 6 | — |
| 7 | 7 | 7 | 7 |
| 8 | 9 | 8 | 9 |
| 9 | 5 | 9 | 5 |
| 10 | 10 | 10 | 10 |
| 11 | 8 | 11 | 8 |
| 12 | 4 | 12 | 4 |
| 13 | 13 | 13 | 13 |
| 14 | 12 | 14 | 12 |
| 15 | 11 | 15 | 11 |
| 16 | 18 | 16 | 18 |
| 17 | 14 | 17 | 14 |
| 18 | 15 | 18 | 15 |
| 19 | — | 19 | — |
| 20 | 20 | 20 | 20 |

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



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