

# RECORD MIRROR

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THE FUTURE OF MUSIC

WHO THE HELL DO JESUS JONES THINK THEY ARE?

BIG NIGHT OUT IN BERLIN WITH

# Dream Warriors

SHIP SHAPE AND BRISTOL FASHION WITH MASSIVE

THE SOURCE WITH THE CANDI GIRL

ALSO

WIN A MICHAEL JACKSON COMPUTER GAME

BANDERAS THAT PETROL EMOTION

MORRISSEY ALBUM REVIEWED

JULIE CRUISE

THE RECORD MIRROR/RADIO 1 CLUB CHART

Free EXCLUSIVE FARM

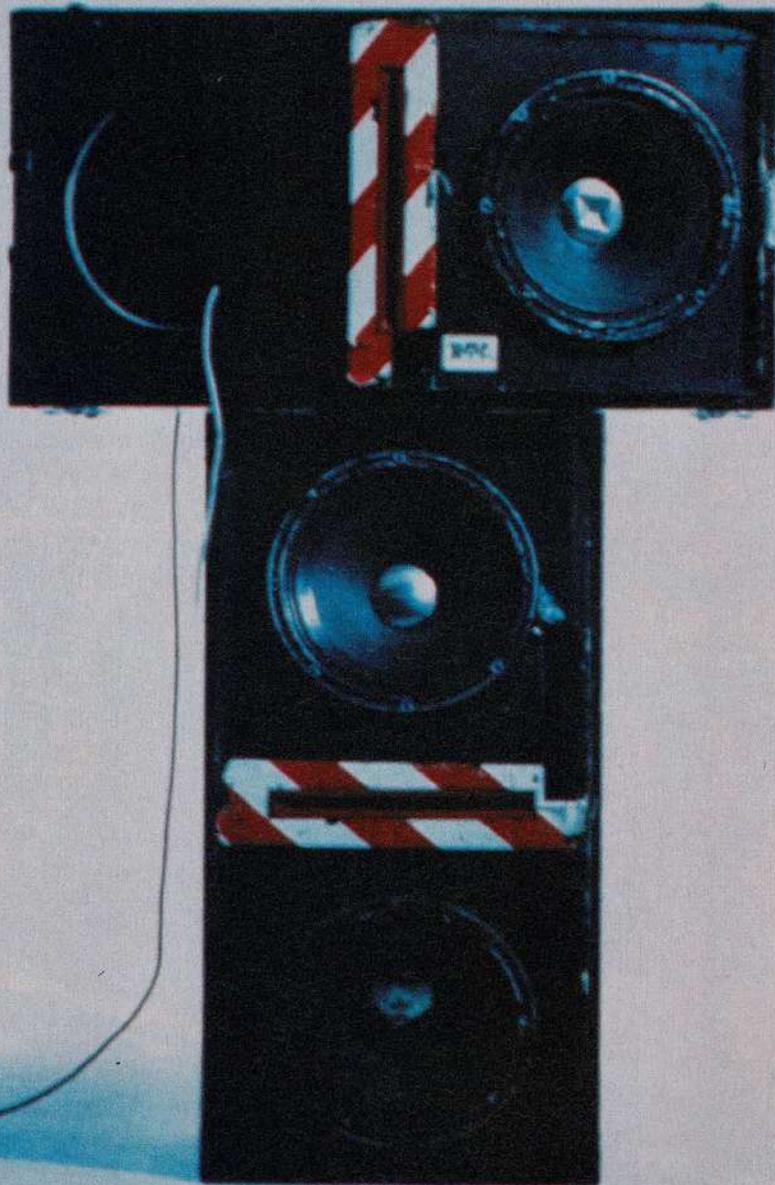


inside AND BETTY BOO SEXY POSTERCARDS



SPECIAL BUMPER ISSUE

# The KLF



**'The White Room'**  **LP - MC - CD**

*"This is what The KLF is about. Also known as The Justified Ancients of Mu Mu, furthermore known as The Jams..." (R. Lyte)*

Features

**12 BANDERAS** Two former Communards are teaming up to release one of the year's definitive dance crossover singles. But what does Banderas mean?

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**Mike Edwards, Jesus Jones**  
 "Everybody wants to be noticed, that's why I joined a band in the first place. It's a fundamental weakness in myself and other people that we need a sense of identity"  
**P24**



**3-D, Massive**  
 "A lot of adults are probably thinking Massive are just another poxy dance band."  
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All that's new in music

# Index

EDITED BY JOHNNY DEE



## Mock Turtles

**HERE** come the Turtles! But scream ye not, these are the non-mutant, non-ninja variety — honest.

The Mock Turtles are another North-west band that have grown quietly in the shadow of that there Manchester thing. After a string of well-received singles on the legendary independent label Imaginary, the Mockers finally came into the bright light with last summer's album, 'Turtle Soup'. The sheer quality of pop craftsmanship didn't escape those lovely, lovely major record companies and, as frontman Martin Coogan explains, the band found themselves quite unexpectedly staring down the barrel of a major record contract, courtesy of Siren.

"We would have stayed with Imaginary forever but for the fact that they didn't have the money to promote us as effectively."

On a personal level, the decision to go major was made easier by the fact that holding down a daytime job was threatening to, as Martin puts it, "do me head in". The Mock Turtles' guitarist had the biggest decision to make. As a regular in TV's Anglo-antipodean soap 'Families', acting provided more than a daily crust, though Martin believes he made the right decision.

"Have you seen 'Families'? It's shite, innit?"

The first fruit of the Turtle-Siren union is a single, 'Can You Dig It?', a re-recorded big fave from 'Turtle Soup'. Staying true to their pop heritage (The Monkees etc), the record gently introduces a larger listenership to a band that's been "beavering away while the hype has been going on all around".

## The Farm on

### 'Brookside'

**THIS** Monday (March 4) sees The Farm making their acting debut when they appear in Channel 4's Mersey soap 'Brookside'. The story centres around a trip made by Geoff Rodgers and his mate Bumper, who go in search of the band to try and win a pair of tickets for their gig.

Seeing The Farm on the show comes as no great surprise to most Brookie viewers. Years ago, the sadly-missed Damon Grant was a fan of the band, whilst recently Sammy Rogers has taken to



wearing little else but her beloved Farm T-shirt.

"Er, we've got a mate in the wardrobe department," admits Farm manager Kevin Sampson.

Originally, the band were scheduled to appear on the programme at one of Barry Grant's legendary 'acid house raves' but deemed it "dodgy" because they'd have to mime. In the current episodes there's no performance from the band either, but lead singer Peter Hooton has a couple of lines.

"They told us just to mumble something about rehearsing," he says.

The Farm are meanwhile keeping in with the acting fraternity: Frankie 'Ooh no missus' Howerd guests on their next video.

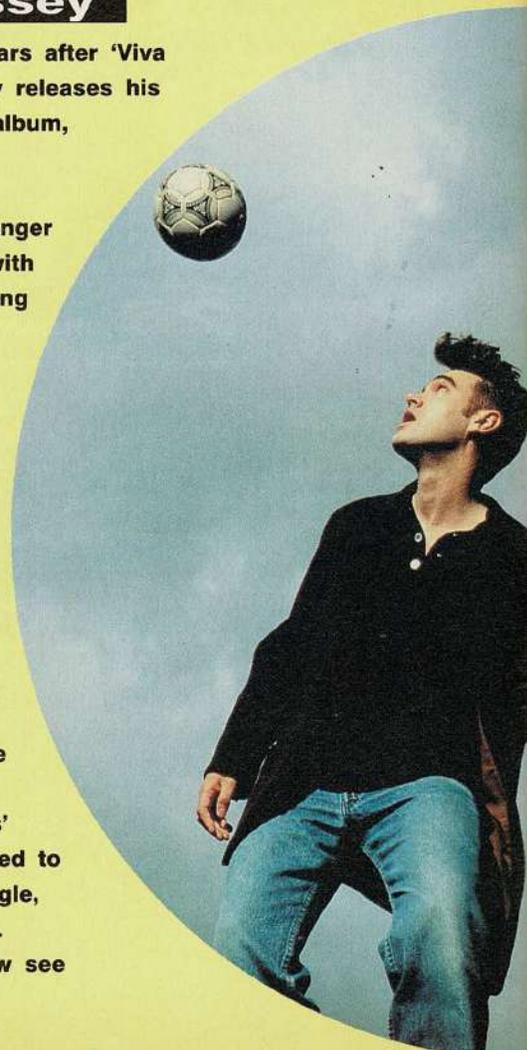
## Morrissey

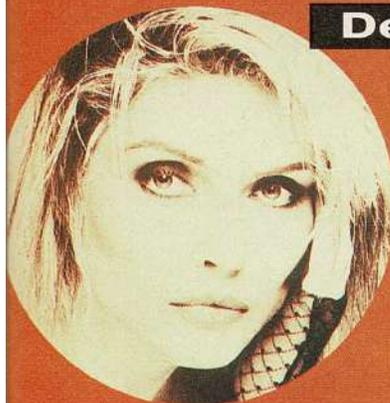
Nearly three years after 'Viva Hate', Morrissey releases his second studio album,

'Kill Uncle', on Monday. It is produced by Langer & Winstanley, with most tracks being

co-written by Moz and ex-Fairground Attraction man, Mark Nevin. Titles include 'Our Frank', 'Driving Your Girlfriend Home', 'Mute Witness', the happily titled 'There's A Place In Hell For Me And My Friends' and what's tipped to be the next single, 'Sing Your Life'.

For a full review see page 16.





## Deborah Harry Competition

**DEBORAH** Harry is one of pop's survivors. As Blondie's singer, hers was the voice fronting arguably the best singles band ever — from 'Denis', 'Heart Of Glass', 'Atomic' to 'Sunday Girl'.

With every release another classic was added to the Blondie back-catalogue. Now in her forties, but still a sex symbol, her solo career has been a bit more hit-and-miss yet still includes fine moments, such as 'French Kissin' In The USA', 'Brite Side' and 'I Want That Man'.

'The Complete Picture: The Very Best Of Deborah Harry And Blondie', spans Debbie's career from 'Rip Her To Shreds' to the recent Iggy Pop duet 'Well Did You Evah', and those sexy folk at Chrysalis Records have given us 12 CD copies to give away to you lucky people. To win, answer this question: **What was the title of Blondie's first number one single?**

Send your answer on the back of a postcard to Deborah Harry Competition, *Record Mirror*, Punch Publications, London SE99 7YJ. To arrive by March 18 1991. No purchase is necessary to enter.

## Spacemen 3

**THERE WERE** sensational stories last year claiming psychedelic indie faves Spacemen 3 had split. But February '91 sees the release of a new album on Fire Records, 'Recurring'. So what exactly has been going on at Space camp?

"Well, the album was started about a year and a half ago," explains Sonic Boom (Pete Kember, Spacemen's captain).

"It was well under way by the time the split came. It was quite amicable and we agreed to finish the album and then go

our separate ways. It got less amicable after that."

Peter and Jason Pierce (Spacemen guitarist), the key founders of Spacemen 3 in the early '80s, have aired their less than polite views on each other in public since. Now, they don't even talk to each other.

Although 'Recurring' was planned to be out last year, it hasn't been marred much by the split. They worked on the album independently and have one side each — Sonic the A-side, Jason the B. Yet 'Recurring'

and the current single from it, 'Big City (Everybody I Know Can Be Found Here)', deliver the minimalist, haunting sound typical of Spacemen 3.

Both are now working on separate projects. Jason has formed a band called Spiritualised, due to bring out an album around April. Sonic is putting together a new band.

Sonic and Jason are independently promoting the new Spacemen album. So why bother with all these complications when they both admit it's highly unlikely that Spacemen 3 will ever reform?

"I'm happy with the songs," Jason explains. "I don't want the album to go unheard; it deserves the publicity."



## Competition

Win!

Win!

Win!



**IT** will come as no surprise that the first pop star to launch his own computer game is the Peter Pan of pop, Wacko Jacko.

'Michael Jackson's Moonwalker' is a new computer game from Sega, produced in partnership with the great man himself. With graphics of Michael that some would say look more realistic than Jacko himself, you use your magic powers to defeat enemies and search for the missing children captured by the baddie, Mr Big, and his gang, as Jacko's top tunes waft from your screen. Not only have we got one for you to compete for, but the winner will get a copy of Jackson's wonderful 'Moonwalker' feature film on video. But what good's a computer game without a computer? Well, Sega will provide a new Sega Master System Games console, with sound effects and stunning graphics, which can be fitted to any TV set.

And all you have to do to win this prize is answer the question below and complete the tie-breaker in 15 words or less. Put your answers on the back of a postcard addressed to *Record Mirror* Moonwalker-Sega Competition, Punch Publications Ltd, London SE99 7YJ. The entry with the correct answer and the best tie-breaker, as judged by us, will win the Sega Master System Console, a copy of 'Michael Jackson's Moonwalker' and the movie 'Moonwalker' on VHS video.

**What was the title of Michael Jackson's first solo number one in Britain?** Now complete the tie-breaker in not more than 15 words:

**I want to moonwalk with Michael because** .....

Entries to arrive by Monday, March 18 1991.

Win!

Julee

Cruise

## video

**W**ith 'Twin Peaks' still going strong, the latest Lynch-Badalamenti-Cruise collaboration to hit the shelves is the video 'Industrial Symphony No.1'. Subtitled 'Dream Of The Broken-hearted', it features Julee Cruise in a live 'concept' performance that delves deep into the bizarre and is completely 'out of here'.

"Basically, it's about this guy who dumps his girl, and this is the disturbing dream that the girl goes through," explains Julee. "She comes out cleansed in the end, having gone through a complete catharsis. I wish I could go deeper into its meaning, but I don't think even David [Lynch] knows."

Set against a sparse and hostile background, it sees Julee suspended in mid-air

Win!



Win!

crooning wistfully while appearing relatively relaxed — despite her precarious position.

"I was pretending to look calm," she gasps, "but it was terrifying! Of course, the best thing to come out of it is that I can now say I've actually made a film with David Lynch!"

Offbeat and immensely weird maybe, but it's also visually stunning and curiously compelling. Luckily, you needn't just wonder what the hell 'Industrial Symphony No.1' is like as you can win one of 10 copies by answering this question: **What is the title of Julee Cruise's current album?** Send your answer on the back of a postcard to: Julee's Weird Video Competition, *Record Mirror*, Punch Publications, London SE99 7YJ. To arrive no later than March 18 1991. No purchase necessary to enter.

# Index

## The Beautiful South

**THE** Beautiful South, who won the Best Video Award at the BRITS for 'A Little Time', release their new single 'Let Love Speak Up Itself' on March 2.

It's taken from their album 'Choke' and the B-side features a new Paul Heaton-Dave Rotheray song 'Danielle Steele (The Enemy Within)'. Twelve-inch and CD versions also feature another new



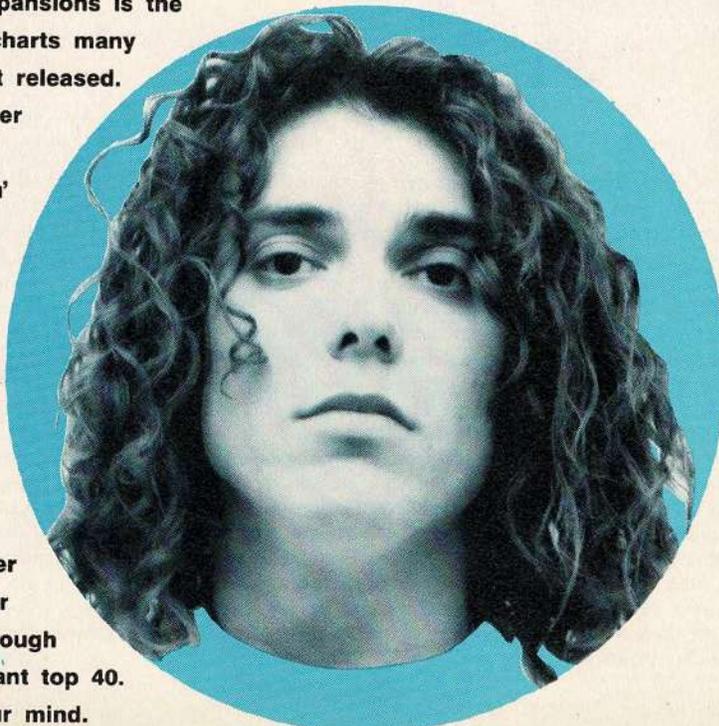
tune, 'Headbutting Husband', plus the South's version of Womack & Womack's classic 'Love Wars', recorded specially for the Elektra record label's 40th anniversary album 'Rubaiyat'.

The Beautiful South are currently lying low in Hull, where drummer Dave Stead is nursing a broken leg, the result of a stage invasion at a concert in Belgium. The Beautiful South will be back on the road in the summer.

## Xpansions

'Move Your Body' by Xpansions is the latest track to hit the charts many moons after it was first released.

The creation of Londoner Richie Malone, it was originally called 'Elevation' and appeared last year on the Optimism label, becoming a fave toon in clubs across the country. But like many dance releases at the time (Nomad, Double Dee etc), it failed to chart. Now that Arista have re-released it under its new name, the major label push has been enough to crack that all important top 40. Get ready to Xpand your mind.



6 R M



## The Clash

**THE** Clash vowed never to go on 'Top Of The Pops', but they surprisingly agreed to let their 'Should I Stay Or Should I Go?' track be used in Levi's current TV ad. Guaranteed to be a hit (if Free can make it with a chewing gum ad then The Clash should be number one), word has it that Clash lynchpin Joe Strummer washed his hands of the 'Should We Sell Or Should We Tell 'Em Where To Go?' decision and that Mick Jones gave the nod.

Better known as the hat, the grin and the funny trousers behind Big Audio Dynamite (BAD), Mick's taken the opportunity to flip the single with a track from his new incarnation BAD II. 'Rush' is a bit of a mess, but it shows that the Jones boy doesn't stand still when it comes to musical styles.

What next? A TV campaign for that "Stu-stu-studio line hair products range" featuring the group's classic 'Complete Control' perhaps?

## Competition

win!

'**ROCK**'N' Roll: The Greatest Years' is not the BBC series, rather a set of volumes of uninterrupted hits from each of the years 1970-75 (six in all) featuring Loonpants, unplugged guitars and flappy lapels in glorious eye-blistering colour.

The clips, culled from a variety of sources, range from the live rawness of Hendrix's 'Voodoo Chile' to the catchy and jolly folk rock of Steeleye Span's 'All Around My Hat'. Other highlights: 'Venus' by cool Dutch types Shocking Blue



(the original, very groovy version); 'A Whiter Shade Of Pale' from a very serious-looking Procul Harum; the bubblegum rock classic 'Sugar Baby Love' from the Rubettes (all co-ordinated white flares and berets); and the still strangely spooky but heart-rending 'Emma' by Hot Chocolate. Not to mention Stevie Wonder, Roxy Music, the Stones, the Kinks, Donny Osmond and a cast of dozens.

Well, our rockin' pal at Video Collection headquarters has kindly donated three sets of 'Rock 'N' Roll: The Greatest Years' from 1970 through to 1975 to give away, in a yellow with tangerine trim crushed velvet suit-clad competition.

All you have to do is answer this question: **Which '70s artist was 'Theme From Shaft' a hit for?**

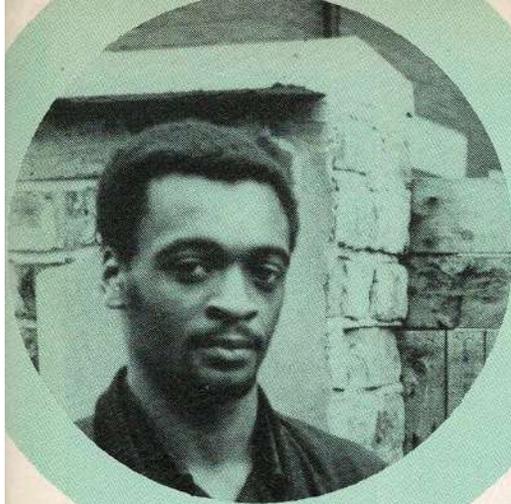
Write your answer on a nice postcard addressed to Rock 'N' Roll Competition, Record Mirror, Punch Publications Ltd, London SE99 7YJ, to arrive no later than March 18.

## MC Buzz B

MC Buzz B's single 'Never Change', initially due out on February 25, may never be released. The Manchester rapper has sampled from Bruce Hornsby's song 'The Way It Is' and BMG Records in America are threatening Buzz B's record company, Polydor, with legal action if they bring it out with the samples included.

"This has really mucked us up," says a spokesperson for Buzz B.

"Negotiations are underway, but we don't know how successful they'll be." It now looks like his next single will be 'Don't Have The Time' instead, out in April.



## Soho

**HOT** on the heels of 'Hippychick', Soho release 'Love Generation' on March 4. The B-side features 'Yippie Saves The World' while the 12-inch will have an extended version of 'New Love Generation'. 'Do Me Right' will be the bonus track on the CD single.



## George Michael

The man with the golden larynx and size 10 boots will be back with his single 'Cowboys And Angels' on March 18. It's taken from his album 'Listen Without Prejudice Volume 1', which has just gone double platinum in Britain and won the BRITs' Best Album category.

## Releases

### SINGLES

**HOLLY JOHNSON:** 'Across The Universe', out on March 4. B-side features 'Funky Paradise'.

**THE CHARLATANS:** Four-track EP featuring 'Over Rising', 'Way Up There', 'Happen To Die' and a new version of 'Opportunity', out this week.

**THE MAGIK ROUNDABOUT:** Debut single 'Everlasting Day', out on March 4. B-side features an instrumental version of the song.

**MAN MACHINE:** Third single 'Animal', out this week. Album released later this year.

**THE DURUTTI COLUMN:** Remix of their track 'Contra Indications', out as a single this week. Twiddling the knobs were Together, responsible for last year's 'Hardcore Uproar'.

**THE POWERLORDS:** Debut single from the West London rap trio, out March 4. Album to follow in the early summer.

**GARY NUMAN:** Renegade Soundwave mix of his classic track 'Are Friends Electric', featured on the B-side of the 12-inch of the single 'Heart', out on March 4.

**TRIBAL HOUSE:** Follow-up their club smash 'Motherland Africa' with 'Mainline', out on March 4.

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# COMIC RELIEF

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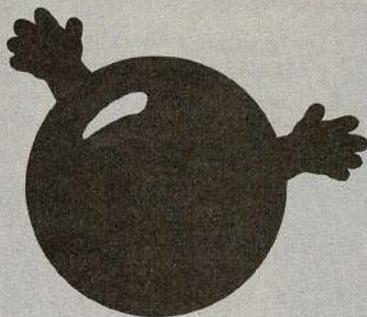
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## Releases

### ALBUMS

**JULIAN COPE:** 'Peggy Suicide', 83-minute, 19-track double album out on March 4, featuring 'Soldier Blue', 'Beautiful Love' and 'The American Lite'.

**FRAZIER CHORUS:** Second album, 'Ray', out on March 4. Features the band's last two singles 'Cloud Eight' and 'Nothing'. Other tracks include 'Walking On Air' and 'Prefer You Dead'.

### THE RAILWAY CHILDREN:

Special limited edition boxed cassette of their old 'Reunion Wilderness' album, on Factory Records. Tracks include 'Another Town', 'The First Notebook' and 'Listen On'.

### JOAN ARMATRADING:

Greatest hits album, 'The Very Best Of Joan Armatrading', out March 4.



## Electronic

Electronic's long-awaited new single, 'Get The Message', is released on March 25. Written by Johnny Marr and Bernard Sumner, it's the follow-up to 'Getting Away With It' and is taken from the duo's debut LP, out in the summer.

## Souled Out

**SOUL** II Soul's fashion empire could be taken to court by a London clothing manufacturer who claims they still owe him money for a massive clothes order.

Chris Andreou, of Imagination Fashions Ltd, alleges that he's gone bust because the company owes him over £24,000 and is threatening to sue. Soul II Soul are denying his claims.

"It is very unfortunate that Mr Andreou's business has failed, but Soul II Soul are in no way responsible for this," says Sparky, the director of Soul II Soul Shops Ltd.



## The Radio 1 FM

## Nightlife 10

- |    |  |                           |
|----|--|---------------------------|
| 1  | ALRIGHT Urban Soul                       | Polar/Cooltempo 12-inch   |
| 2  | HERE WE GO C&C Music Factory             | CBS 12-inch               |
| 3  | LOOK UP REP                              | White label 12-inch       |
| 4  | SECRET CODE EP Jazz Documents            | Nu Groove 12-inch         |
| 5  | ADRENALIN EP N-Joi                       | deConstruction 12-inch    |
| 6  | NORTH ON SOUTH STREET Herb Alpert        | A&M 12-inch               |
| 7  | THIS IS WHAT YOU CAME HERE FOR Kid Capri | Cold Chillin' EP          |
| 8  | COME ALIVE Orchestra JB                  | Rumour 12-inch            |
| 9  | COSMIC DANCE Zone Inc                    | Delphinus Delphus 12-inch |
| 10 | MINDSONG Tomas                           | Warp 12-inch              |

### DOB RADIO

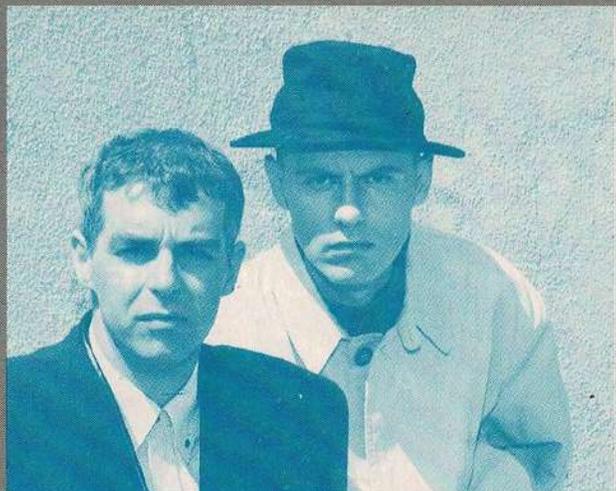


A guide to the hottest new club sounds, as featured on Pete Tong's Radio 1 FM show 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: Underground (Manchester), 23rd Precinct (Glasgow), Vinyl Zone, City Sounds and Flying (London),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

## The KLF

**THE** KLF say they need a million quid to finish off their first film, 'The White Room', but it isn't stopping them releasing the soundtrack of the movie on March 4. 'The White Room' features nine songs including 'What Time Is Love?' and 'Make It Rain'.

If released, the film will begin as Bill Drummond and Jimmy Cauty leave a party at KLF HQ, Transcentral, to girdle the globe and meet strange people. It's a road movie, but what they're really driving at remains to be seen.



## Pet Shop Boys

Pet Shop Boys return on March 11 with a double A-side single featuring a stomping Hi-NRG cover version of U2's song 'Where The Streets Have No Name', coupled with a remixed version of 'How Can You Expect To Be Taken Seriously?' from their 'Behaviour' LP. Pet Shop Boys' version of 'Where The Streets Have No Name' also contains a brief rendition of the old Andy Williams hit 'Can't Take My Eyes Off You'. Crazy, but what will Bono think?

## Tours

**MC HAMMER:** Will be playing another date at Wembley Arena on May 10.

**THE RAILWAY CHILDREN:** Add another date to their tour at Newcastle Polytechnic on March 7.

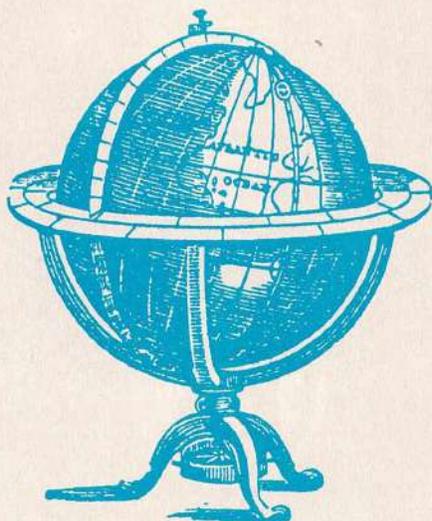
**CANDYLAND:** London Marquee March 12, Cambridge Junction 14, Norwich Waterfront 15, Bath Moles 16.

**LOMAX:** London Subterania March 1, Essex University 8, Bradford University 13, North Wales University 16, Manchester UMIST 20, Hull University 21.

**RUTHLESS RAP ASSASSINS:** Nottingham Venue February 27, Oxford Polytechnic 28, Sunderland Polytechnic March 2, Newcastle Riverside 5, Stoke Freetown Club 6, Aberdeen Pelican 8, Stirling University 9, Northampton Roadmenders 16, Birmingham University 19, Wales Polytechnic 20, London Subterania 21, Aldershot Buzz Club 22, Shrewsbury Fridge 23, Sheffield Leadmill 26, Manchester International 29.

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 7th Aberdeen University · 8th Glasgow King Tuts · 9th St. Andrews University · 11th Canterbury Kent University  
 12th Lampeter St.Davids University · 13th Brighton Sussex University · 14th Leicester Polytechnic · 15th Sheffield University  
 18th Portsmouth Basins · 21st London ICA · 22nd Northampton Irish Centre



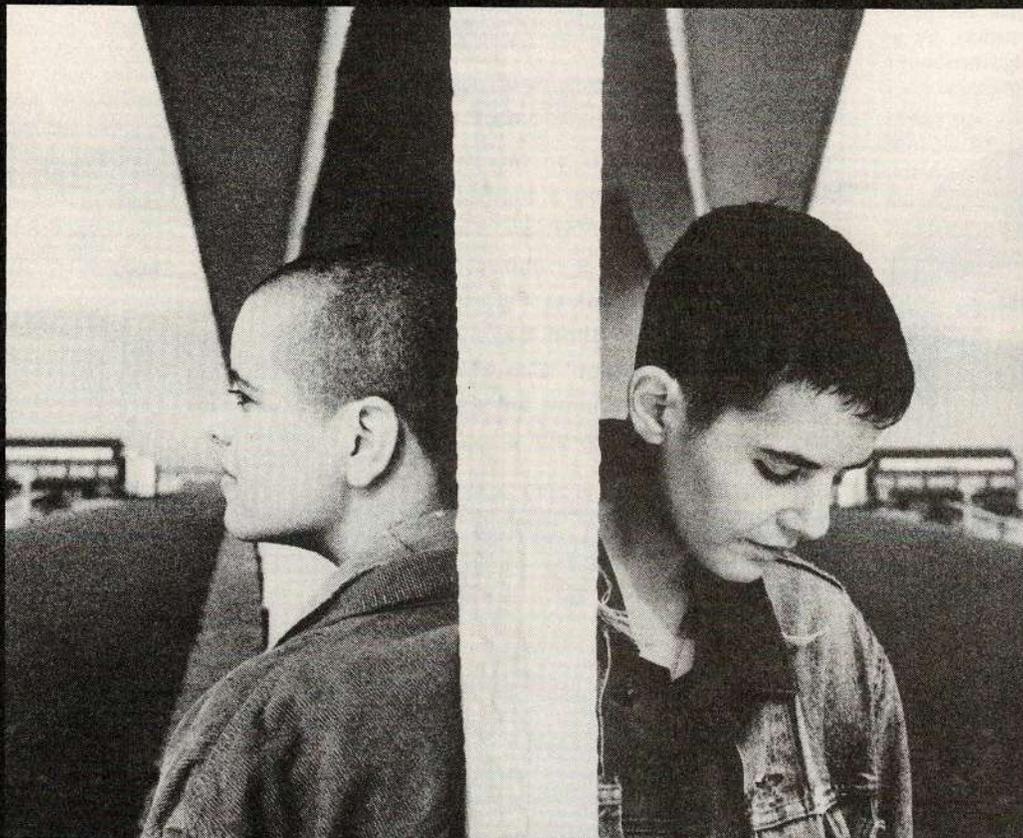
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## Festival News

**HAPPY MONDAYS** are releasing their new single, 'Loose Fit', this week and are due to headline a special Madchester festival at Elland Road Football Stadium in Leeds during the summer. We understand the line-up will include at least three other bands, although as *Record Mirror* went to press nothing more could be confirmed.

An indie-dance festival is being lined-up for Milton Keynes Bowl on midsummer's day, June 22, with at least 10 acts on the bill. But as yet who they will be is still unconfirmed.

**The Pixies** will be playing a headlining concert at the Crystal Palace Bowl on June 8. The all-day event will kick-off at 2.30pm and details of who else will be appearing should be known soon. This looks like being The Pixies' only British date for the rest of the year and tickets go on sale from usual agents from March 5.

## Hammer settlement

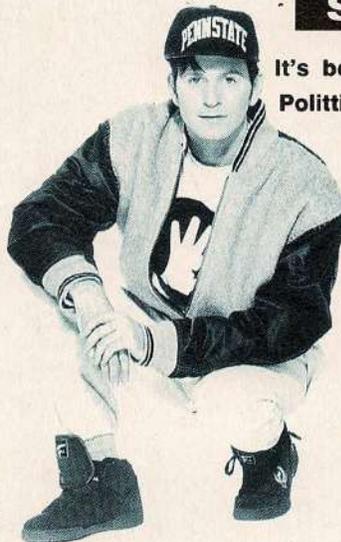
**MC** Hammer has made a financial settlement with two top American baseball players who helped launch his career. Former Oakland A's baseball players Mike Davis and Dwayne Murphy claim Hammer approached them in 1987 for a \$40,000 loan and agreed to give them a percentage of his royalties. But some of these weren't forthcoming and they threatened legal action. Hammer, though, has now agreed to pay an undisclosed sum to the duo.



## Scritti Politti

It's been three years since Scritti Politti released a single, but now Green Gartside has teamed up with Shabba Ranks to release 'She's A Woman', on March 4.

It's a reworking of the old Beatles song and 12-inch versions will feature an 'Apollo 440' remix of the song. CD versions will also feature the 12-inch mix of Scritti's 1984 hit 'Wood Beez.'



# Terry Ronald

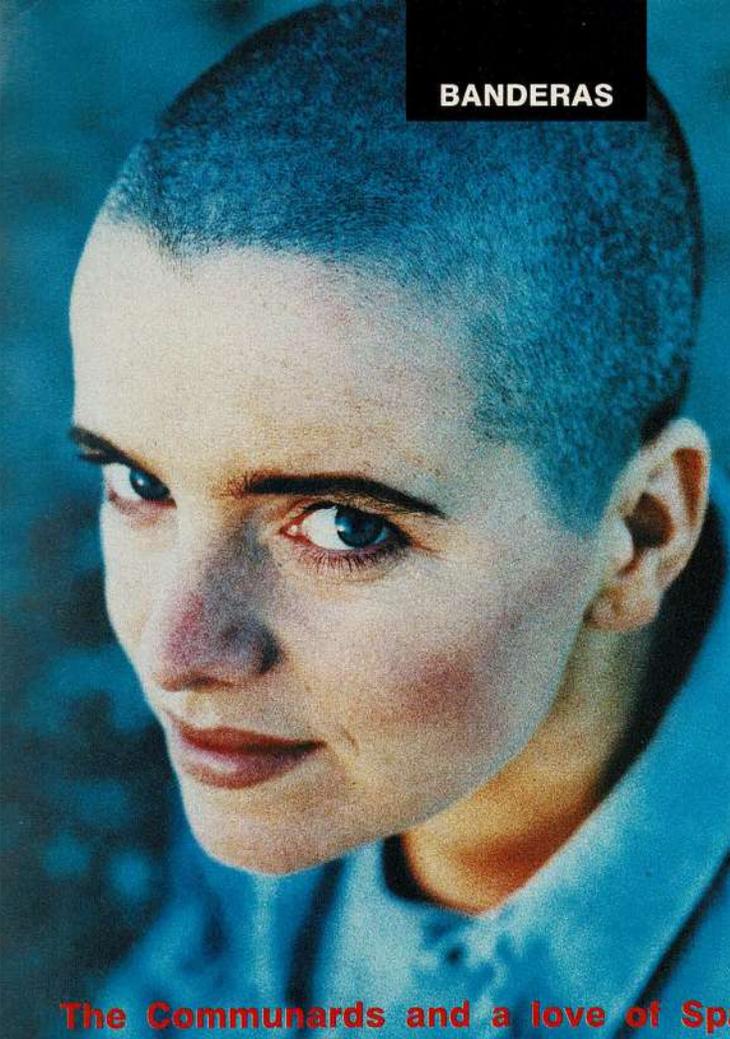
## SINGLE CHAINS OF LOVE

"A UNIQUE, SWEET, SOUL VOICE" ELLE  
"ENDEARING AND GUTSY" TIME OUT  
"NO DANCE REMIXES...JUST REAL MUSIC" RADIO ONE

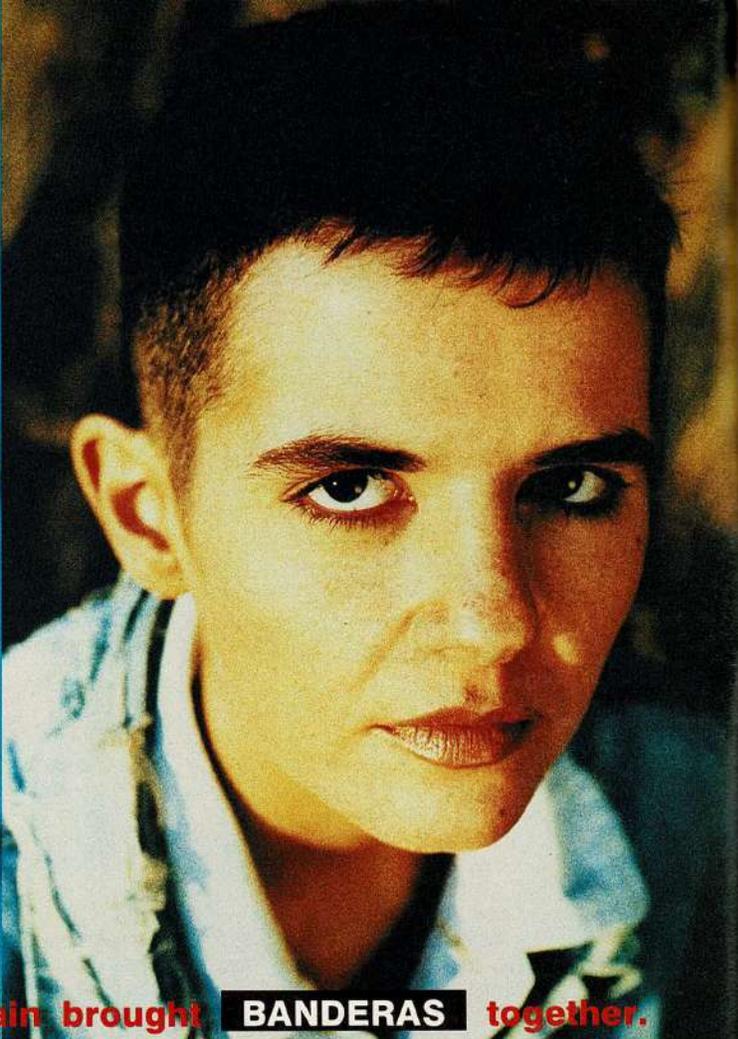
40,000 PEOPLE CAN'T BE WRONG

AS SEEN ON THE HALL & OATES TOUR

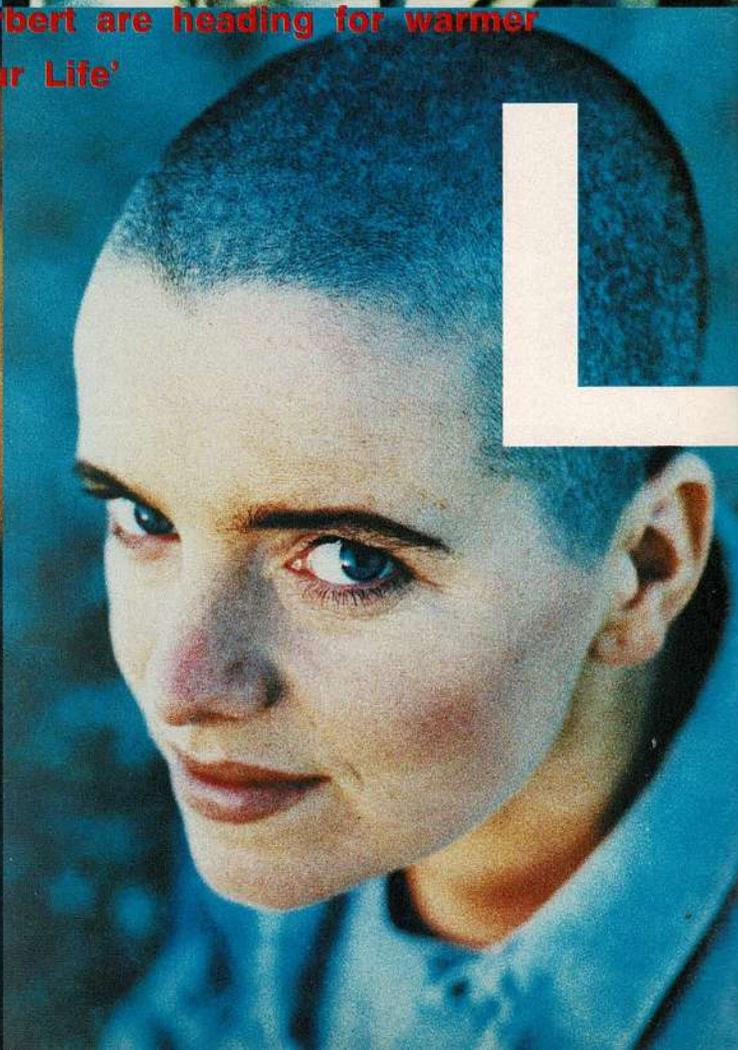
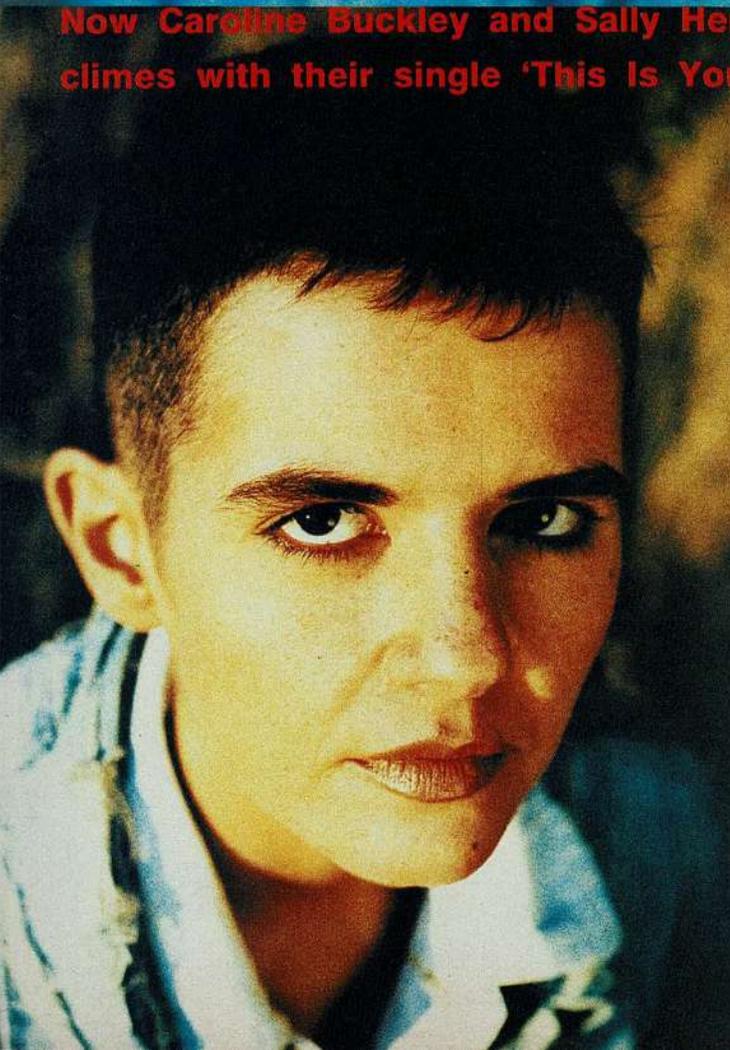
MCA



**BANDERAS**



The Communards and a love of Spain brought **BANDERAS** together. Now Caroline Buckley and Sally Herbert are heading for warmer climes with their single 'This Is Your Life'



BETTY BOO photographed by Karl Grant



**RECORD MIRROR**

The trouble with shaving your head is that everybody thinks you're Sinéad O'Connor. Cameras started flashing at the BRITS Awards when Caroline Buckley, of Banderas, got out of her car. But she took it all in her stride.

"I've had this look for about seven years — a lot longer than Sinéad," she explains. "I just don't like having long hair and I clip it every two days. A long time ago I had shoulder-length hair and I got it crimped every week. Very girly really. It's wonderful having short hair, or even no hair at all, especially in the summer."

But despite the BRITS incident, vocalist Caroline and her partner Sally Herbert, who plays violin and keyboards, really haven't had much trouble in establishing their own identity. Their debut single, 'This Is Your Life', is a bitter-sweet tale carrying the message that people should always try to achieve their full potential.

"I was reading a Fay Weldon book and there was a passage which pointed out that a lot of people sit on their arses and are content just to exist," says Caroline. "You can spend days, months and even years in a limbo. It might be a struggle, but if you really are motivated you can make it on your own terms and feel fulfilled."

Caroline knows exactly what she's talking about. Moving down to London from Edinburgh she found the streets weren't paved with gold and had to live in a dingy squat and try to bring up her baby daughter. Caroline was so poor she would break into other flats in the derelict house to nick lightbulbs. It's taken her a long time to establish a singing career. She met Sally when they both performed in The Communards, Jimmy Somerville's old group.

"The Communards picked their name because they loved France. We picked the name Banderas, which is Spanish for flags,

because we love Spain," continues Caroline. "Places like Madrid have such a great atmosphere and the architecture is beautiful. You just go there and soak it all up. We're also hoping that the Spanish will like us so much we'll have a hit there and then we can retire to somewhere warm."

"Jimmy is a wonderful person to deal with. One of the great things about him is that even when he does a cover version he puts so much of his personality into it that he almost makes it his own song. The other great thing about The Communards was that the band was a democracy. Everybody was allowed to develop their talents in their own way."

"We learned a lot with The Communards," says Sally. "It taught us to sift through a lot of the rubbish which surrounds this business. For instance, when we were looking for a deal we met some really sleazy managers who were trying to treat us in a really sexist way. A lot of that kind of behaviour still goes on for women. But fortunately the stereotypes are starting to disappear, except in America, where it seems you still have to be a rock chick to sell records. Anyway, we're too fat to act like Bananarama."

"People like Jimmy and groups like Soho should be congratulated, but the trouble is that because you have strong points you get crucified," continues Caroline. "It's happened to Sinéad O'Connor as well and I think she must be getting very tired with it."

"Jimmy has done a lot to change people's attitudes towards gay people in this country and he's raised awareness of AIDS. Even my dad, who's a very straight guy, and his mates, won't have anything said against him. They respect him."

It's not surprising that Banderas have chosen to support Jimmy on tour in March. They've also got a lot of talent working with them. Banderas are produced by Stephen 'Pet Shop Boys' Hague, and Johnny Marr and fellow Electronic member Bernard Sumner are featured playing guitar on the single.

"Sally and I are poles apart musically," continues Caroline. "Sally is a bit of a dance freak, whilst I think the Blue Nile are the most fantastic group ever invented. I also like country and western. I think there's also probably some kind of spontaneous Celtic quality in our music. There's a tradition at Scottish parties where people stand up and do a turn. My dad's speciality is 'Dellilah'. He just belts it out and I suppose I've copied him. Nothing is contrived, but I probably sound better after a few drinks."

"Caroline's very good at thinking up titles, so a lot of our song ideas are written around those," says Sally. "But there are days when we don't get a lot done. We make endless cups of coffee, watch 'Neighbours' and then the whole day is gone. Often we're very lazy, but the creativity is always there. We're good friends as well — which helps."

Banderas' debut album 'Ripe' will be out soon and features a selection of intricate tunes. There's 'Why Aren't You In Love With Me?' about a failed love affair, some straight-ahead dance songs and the fascinating track 'May This Be Your Last Sorrow'.

"I saw an Iranian funeral and as each person passed the coffin they chanted those words," explains Caroline. "The lines stuck with me and we wrote the song. I'm fascinated with religious ritual. I'm a lapsed Catholic, but the hold the church has never leaves you."

"Life, death, love. You name it, we sing about it."

# Life is just a bald-game

INTERVIEW: ROBIN SMITH

"When we were looking for a deal we met some really sleazy managers who were trying to treat us in a really sexist way. We're too fat to act like Bananarama."



REACH  
that's the way life is

Debut Single YZ562/T/C/CD



# Singles

REVIEWED BY DARREN CROOK

9 1/2 weeks



## FRANSCHENE 'Go Sister'

OMEN  
Stonkin' debut from clear-throated rapper Franny. Tumbling words and a poppy chorus with a mega 'Sista' mix on the 12-inch, that has a strong and cool ragga backing. Very English and without pretensions. "It's not where you're from, it's where you're at". Full-blooded and pounding.

## TEMPER TEMPER 'Talk Much'

TEN  
Sinuous, funky soul from slinky Mel and hunky Eric, who certainly know how to get those juices flowing with this mid-paced combination of the chart-friendly and the dancefloor. Though the seven-inch is a tad tame, the 12-inch is wicked indeed.

## GALLIANO 'Nothing Has Changed'

TALKIN' LOUD  
A summery, laid-back, vibe-laden cruise that soothes with cool messages and restful sounds. One to enjoy as the sex slaves of your choice lick Loganberry jam from your inner thigh. It works for me, anyway.

## MC KINKY 'Get Over It'

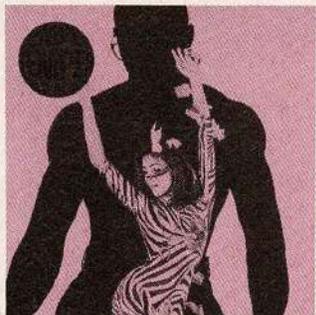
MORE PROTEIN  
This moves with an oozing grace that gives you a strong urge to gyrate your hips. A



## THE THE 'Shades Of Blue'

EPIC  
Matt wraps his tonsils once again over some classic Marr guitar. Serious songs and a singularly incisive mind on four tracks, culminating with the minimal, yearning but weary 'Dolphins'. Smart stuff.

velvety reggae dance swoon, pierced with wailing and boasting 'Mello Yello' and 'Park Your Car In My Bra' mixes. Woof woof! Ol' Jesus lends a hand and the whole affair floats through the room like a purple cloud of love. You can take tea with me anytime. Lovely.



## STEREO MCs 'Lost In Music'

4TH & BROADWAY  
Well delicious and crisp on this 'Ultimatum' remix, the Lavender Hill boys deliver white rap the like of which Vanilla Ice can only dream about. "Let the music come" all over your grateful, writhing bodies, dear sticky Record Mirrorites. Damn, yes.



## All night

## N-JOI 'Adrenalin EP'

DECONSTRUCTION  
The theme from 'Dr Who' was never like this. A splendid techno voyage over four tracks of bleeps, clicks, space and bass with plenty of thought for texture and arrangement. Good breaks and hypno beats.

## MAD BAS'TARD 'I Am The Future'

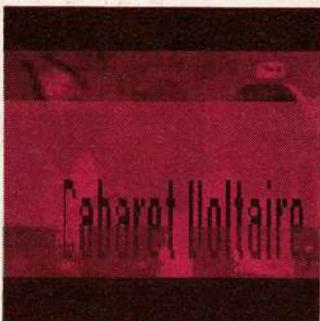
OMEN  
The 'Radio Bleep' version, which features none other than the Bulgarian radio choir if I'm not mistaken. What with a Lee 'Scratch' Perry sample, gut-busting bass and mad bleeps too, this weird one is well worth inserting (into your tape machine).

## MAN MACHINE 'Animal'/'Shout'

OUTER RHYTHM  
As the title suggests, animal grunts, groans and howls, a bit of African chanting and drumming to boot — alright if you're smashed out of your brain. 'Shout' is the superior track, chunkier beats and interesting bits and bleep pieces keeping those all-important balls bouncing.

## CABARET VOLTAIRE 'What Is Real?'

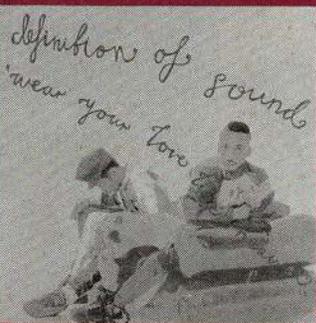
LES DISQUES DU CREPESCULE  
Long-time exponents of the minimalist squeak, bloop, bip bip style, the duo hit paydirt with this trancer, one of their best since 'Sensoria'. Mal's psycho vocals ride again, Cap'n Kirk astride his terminal. His computer terminal.



## Single of the week

### DEFINITION OF SOUND 'Wear Your Love Like Heaven'

CIRCA  
Stiff competition this week, but this lovely little bum-shuffler wiggled so endearingly it eventually made the top spot. Kevwon and The Don's follow-up to last year's masterful 'Now Is Tomorrow', it's a positive love rap with a killer chorus and a wave-it-in-your-face-in-a-friendly-manner style rhythm. The 'Extended' and 'Ultimatum' (it's those Stereo MCs again) mixes roll smoothest, adding horny harmonies. Destined to be the in-office bonking theme for a good few weeks — "In out, shake it all about. It won't last forever, let it all out". The summer shag-fest starts here. Whoops!



## NED'S ATOMIC DUSTBIN 'Happy'

FURTIVE  
Having expected a rough shambles from this bunch of raggle taggles, this turns out to be a fluffy-fuzz, powerpop anthem full of energy and jolly with it. Short, sweet and really quite suckable.

## FRONT 242 'Mixed By Fear'

RRE  
A mite too slow to convince any dance addicts that these Belgian machine artists are anything

other than po-faced. Shame. When they do get going (check their last 45, 'Tragedy For You') they're like well-oiled pumping pistons. We know a song about that don't we?

## 2 minutes

### THE CHARLATANS 'Over Rising'

SITUATION 2

Four tracks of predictable, alright-ish, kinda '60s, shimmery guitar and Hammond organ mellowness that drips for the most part, all the songs climaxing with a whimper when a bang is always far preferable. *Non?*

### PAPA DEE 'Beautiful Woman (Love Supreme)'

ARISTA

Nice rollin', toastin' tribute to "the ladies" from lusty old dog Papa. Hardly offensive, more like sex-obsessed. Tccch! Nurse, more bromide.

### DESTROY THE BOY 'Only One Night'

WHITE LIGHT

Pleasant enough indie (as in old school) guitar rock from this energetic trio who apparently, write tunes that "wriggle like eels in a neckbrace". Ah, memories.



### ELTON JOHN 'Don't Let The Sun Go Down On Me'

ROCKET

All royalties go to excellent charities and if you don't like the music you can always give yourself a rubdown with it (black vinyl, yes?). I know I did. Buy it anyway.

### DEBBIE GIBSON 'Anything Is Possible'

ATLANTIC

Accentuating her image change to bullwhip-toting leather slut, Deviant Deb mixes Butthole Surfers gunge with Revolting Cocks industrial sex as she simulates copulation with a headless priest while being flagellated by a man in a Gazza mask. My kinda gal!

Amazing but untrue.

### HALE AND PACE AND THE STONKERS/VICTORIA WOOD

#### 'The Stnk/The Smile Song'

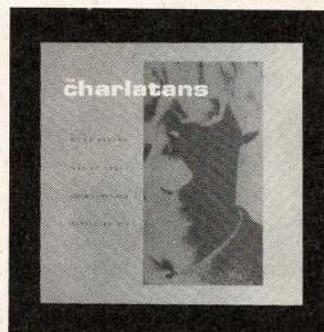
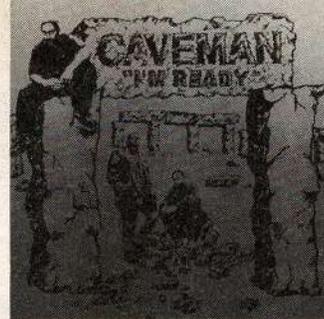
LONDON

Crapper music does not exist. Give your money to Comic Relief by all means, play frisbee with the record but do not play this sad attempt at humour anywhere near this office or its the thumbscrews on the naughty bits treatment for you.

### THE SINDECUT 'Won't Change'

VIRGIN

Just the wrong side of irritating with its offbeat timing and nagging vocal effects. Sorry, no lead in this pencil, folks.



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## Album of the week

### THE KLF 'The White Room'

KLF COMMUNICATIONS

If Guy Fawkes had woken from a deep slumber to find himself prime minister of Great Britain, the country we call home may have turned out somewhat differently. Likewise the situation Jimmy Cauty and Bill Drummond find themselves in. Having spent the last four years planting bombs in the bowels of the charts, they now find themselves in charge, eager to rewrite the law.

Obviously aware of their precarious position, 'The White Room' is, to a large extent, The KLF playing safe. Anyone whose introduction

to the JAMMS-Disco 2000-Timelords-KLF saga was via the 'stadium house' reworking of 'What Time Is Love?' last year, will be ever so pleased with this remarkably strong and cohesive LP.

Having done a thorough paint job on 'What Time...' and '3am Eternal', their other ambient classic 'Last Train To Trancentral' gets the same lick, joining a veritable throng of contenders for the next single. 'Make It Rain' and 'Church Of The KLF' complete a seamless side one.

The second side moves off at a more sedate pace, 'Build A Fire' using the 'Twin Peaks'

theme as background music to a sightseeing journey where they "stop for lunch at some taco bar, Lee Marvin on the juke box — 'Wandering Star'". 'The White Room', the ethereal theme from their perhaps never to be completed movie, drifts by, washing up on the shores of the dub-driven 'No More Tears'.

'Justified And Ancient', the calling card of The Justified Ancients Of Mu Mu, gently tops and tails the album, happily stating the obvious: "They're justified and they're ancient and they know what time is love".

I'll justify their love any day. **Tim Nicholson**

### ICECUBE 'Kill At Will'

4TH & BROADWAY

The scene: a typical morning in a South Central LA household.

"Yo, I wanted muthafuckin'

Fruit Loops not Coco Pops!"

"Lambikins got out of the wrong side of bed, did he?"

"Hey, get yo' goddamn ass in order, bitch, or ah'm gonna go get myself a ho" (Door slams).

"Have a nice day at the studio, son."

IcCube then channelled all his anger and spite into 'Kill At Will'. The excellent 'Jackin' For Beats' slashes up Public Enemy, EPMD and Digital Underground, while peace-lovin' Sly Stone and Prince are beaten into submission by 'The Product'. Then, of course, there's the charming 'Get Off My Dick And Tell Yo Bitch To Come Here', a tender reworking of the traditional English pastoral hymn. This mini-LP follows the cordite scented trail of his last offering.

Musically, it's fast, furious and funky, but lyrically, it sucks shit through a straw.

**Davydd Chong**



### DINOSAUR JR 'Green Mind'

BLANCO Y NEGRO

A move to a major label has proved a blessing rather than a curse for American indie bands in recent years. The now-defunct Hüsker Dü improved a hundredfold on shifting to Warners, and Sonic Youth's 'Noo Yawk' art-wank is better than ever at Geffen.

Dinosaur Jr are no exception. J Mascis is still casually picking at the carcass of Neil Young's back-catalogue, adopting his nasal whine and the earthiest, most unpretentious, guitar solos around.

As the wire wool guitar skirmishes scour away at the bones of each song, the tender marrow is revealed underneath. Mascis treads the fine guitar string between harmony and discord, but always with a reassuringly comfy acoustic safety net.

'Puke And Cry' is a rattlesnake trapped in a tumble dryer. 'Muck' scratches at a roughly funky vein and 'How'd You Pin That One On Me?' is a 50-ton anvil hurtling your way. Love it to death. **Davydd Chong**

### MORRISSEY 'Kill Uncle'

HMV

You know where you stand with Morrissey: you love or loathe the man. With no chance of gaining supporters, only murder, death or coma can now rescue his flagging position in a pop world that has passed him by. With the current trend for idolising lads, not poets, what chance introspection? Critically he's considered 'redundant' and 'worthless', but any Morrissey release is still an event. It's a shame that he's seen as an artiste whose creativity is drying up because 'Kill Uncle' begs patience and an open mind.

The first listen confirms your worst fears that yes, Morrissey has gone hatty. After persisting you feel maybe, just maybe, this is OK. Finally, around the seventh play, you're in love with it. 'Our Frank', 'Sing Your Life', and 'Mute Witness' are the traditional pop numbers, whilst songs like the final trio of 'The Harsh Truth Of The Camera Eye', '(I'm) The End Of The Family Line' and 'There's A Place In Hell For Me And My Friends' find Moz wallowing quiff-deep in melancholy.

Musically, it's rather strange, and one can only point to the collaboration with Fairground Attraction's Mark Nevin and Madness' producers Langer & Winstanley. The wonderful 'King Leer' skips along to what could be a kiddies' TV theme tune from the '60s, whilst 'The Harsh Truth...' samples a skateboard and camera shutters.

Lyrically, 'Asian Rut' is the most laboured, describing a racist attack on a young Asian. Elsewhere there's more flow and even signs of optimism on the careless thrash of 'Found Found Found', irony and almost Vic Reevesian humour.

Anyone who manages to get frisbees and Tizer into a lyric is a total genius. And of course, as the man himself proclaims on 'Sing Your Life', he has "a lovely singing voice".

This album is glorious, but it'll take you a month to realise it. **Johnny Dee**

- 10 Essential
- 9 Plum
- 8 Sound
- 7 Slinky
- 6 No harm done
- 5 So-so
- 4 Poor
- 3 Very poor
- 2 Dreary
- 1 Recycle

### CHAPTER AND THE VERSE

#### 'Great Western Street'

VIRGIN

Following their acclaimed single 'Black Whip', which opens this LP, Mancunian duo Colin Thorpe and Aniff Cousins now grace the nation's eardrums with this fine selection of jazzed-up and funky sounds.

This laid-back groove is the perfect accompaniment to some serious chilling out, although there's no laziness to be found in the songwriting.

Every aspect of the album's 12 tracks is finely tuned for maximum effect. The listener is taken on a musical mystery tour as reggae and soul mix with swingbeat and jazz, with the odd rap attack giving a hard edge to the mellow flow.

Whilst the likes of The Dream Warriors namecheck Canada's 'Projects', Chapter's concern is Moss Side, Manchester. "You'd rather scream about the ozone, I scream about Moss Side 'cos it's my home", sneers the powerful rap on 'Paradim'.

As the Madchester rave becomes a distant memory, bands like Chapter And The Verse are beginning to put Manchester's black music under the spotlight. Maybe the next chapter to be written on the city

will see its importance fully recognised. With tunes as hot as these, let's hope so. **Chris Sharratt**

# STEREO MC'S

LOST IN MUSIC



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# babble

## THE POP DETECTIVE

He knows no fear. Well, perhaps a tad.



### Phil's world of wigs

"How about Phil in a Super DJ Dmitry of **Deee-Lite** wig?" says Joe Flaherty from Co Longford, Republic Of Ireland.

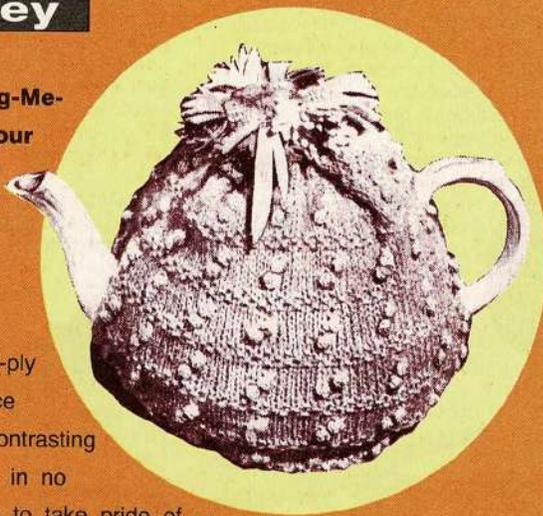
Greetings once again my little sex chickens. How are things in your respective, tastefully furnished, love coops? My feathers have never been in quite such fine fettle, thank you kindly. As for my cockscomb, well I'll leave that to your own sordid imaginations. Anyway, enough gay banter, get those shiny beaks in gossip mode, for it's time to squat down and hatch a few stories. Clucks away! ● With the leafy hint of spring on its way, Mr Stork's delivery business is booming. **Happy Mondays'** **Shaun Ryder** and his girlfriend Trisha celebrated the birth of their daughter, Jael, last week, while rapper **Monie Love** recently discovered that she was pregnant and has been asking her mate **Neneh Cherry** for advice on childbirth ● **Lisa M** received three proposals of marriage when she made a personal appearance at the Disco Mixing Championships in Port Rush, Northern Ireland. She woke the following morning to

find a bouquet of flowers and a Valentine's card outside her hotel room door, courtesy of a chap called Sean ● Perhaps they could play **Morrissey's** romantic duet, which he recorded with **Chrissie Hynde** of **The Pretenders**. Mozzer has also recorded a version of **The Jam's** 'That's Entertainment'. What will **Paul Weller** say? ● In fact **Mr Weller** recently joined **Billy Bragg**, **John Hegley**, **Alexei Sayle** and **Sylvester McCoy**, among many others, to write a letter to *The Guardian*, criticising the Labour Party and the Gulf War ● Another Mr Serious, **Matt Johnson** of **The The**, has been helping to refurbish his dad's pub in the East End of London inbetween recording new material ● Captain Comedy, **Frankie Howard**, appears in the video for **The Farm's** forthcoming single 'Don't Let Me Down'. Lying in a bath he receives a hot steamy massage from a vestal virgin. Ooh no, saucy! ● Talking of massage, soulboy **Kenny Thomas** was stopped an airport X-ray machine which revealed something suspicious. It was, in fact, his portable foot massager. How did she get into his duffle bag, that's what I want to know? ● **William Orbit** has just moved into a flat in Maida Vale and is desperately seeking furniture for it. He would like an art deco chrome and mirror display cabinet which he's willing to swap for half of his gyroscope collection or a free remix. He'd also gladly give up his second-hand Subbuteo set for an occasional table ● At **The Silencers'** recent gig in Paris to launch their new LP, they were joined by **Eurythmics** beard-face **David Stewart** for a rousing version of 'C'mon Everybody' ● **Julian Cope's** a cheeky blighter. He keeps phoning up Radio 1 and

## Home improvement hints with Rick Astley



This week, a Hug-Me-Tight cosy for your tea pot. Knitted in a tuft pattern and decorated with a spray of felt flowers.



"All you need for this is one ounce of 3-ply fingering in the main colour of your choice and one ounce of the same wool in a contrasting colour. Use No.11 and No.9 needles and in no time you will have a perfectly pretty cosy to take pride of place on your tea table.



The long awaited new release from  
**TONY! TONI! TONÉ!**  
**IT NEVER RAINS**  
**(IN SOUTHERN CALIFORNIA)**

7" • 12" • CD • MC

12" + CD feature the remixes:  
"UBIQUITY SEXY BASS MIX" and  
"BRIGHTON DAZE MIX"



claiming that he's won the cash card prize of £1000, putting on a different voice each time. As yet he's been unsuccessful ● That **Seal**, he's dead crazy he is. At a Radio 1 roadshow in Kent he caught fish in his teeth and balanced balls on his nose before an excited crowd ● **The Beautiful South** and **EMF** nearly came to blows at the BRITS the other week. At a fairground put on for the occasion, **Paul Heaton** and the team were on the bumper cars when EMF decided it was their turn and started muscling in. It took just one flash of Heaton's tattoos to send the whoopsies packing ● Talking of girlie blouses, **Power Of Dreams** are allergic to Japan. They'd only been there a few hours when two of them were struck down by stomach bugs ● If all goes to plan, **Bill** and **Jimmy** from **The KLF** will not be appearing in the video for their new single, 'Last Train To Transcentral'. They are building a model village called the Land Of Mu, inhabited by the Justified Ancients Of Mu Mu. The duo plan to make models of themselves, which will star in the video instead ● Finally, a ghost story. When ex-**Cure** man '**Lol**' **Tolhurst**'s new band **Presence** were living and rehearsing in a Devon cottage recently, singer **Gary** was woken one night by the sound of sirens and flashing blue lights. There was nowt outside and when he mentioned it the next day he was told that someone was murdered in that same room a few years back. Nobody goes there now, not since the master died. "Pull that mask off him Shaggy... It's Mr Jackson the bank manager!"

"Yeah, and I would have got away with it too, if it wasn't for you pesky kids!" Well that's it folks, I'm off for a Scooby snack. Be good!

## ★ Babble ★ star ★ spotting ★ guide ★

★Agents: Richie from Rotherhithe; Pete and Kylie from Hackney; Adam Kennedy from Herne Hill; Dr Love from Muswell Hill; Helen from Battersea; Sarah from Haverstock Hill; and Clive from Amersham. If you've seen anyone dead famous and nice in the area, let us know by sending your sightings to Babble Star Spotting Guide, *Record Mirror*, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. A smashing little something will be sent for each one we show.

★Former 'Bread' heart-throb **Peter Howitt**, test driving a typist's chair outside an office furniture shop in South Croydon.



★Here's one for the ladies: **Shakin' Stevens** in Hackney Woolworths, exchanging a pack of medium sized Y-fronts... For large ones, girls!

★Actress **Margi Clarke**, Page Three girl **Kathy Lloyd** and **Bill 'Harry Cross' Dean** jiving at The Farm concert at The State in Liverpool.



★Tim Freeman from **Frazier Chorus** walking through Kentish Town in a beige mac.

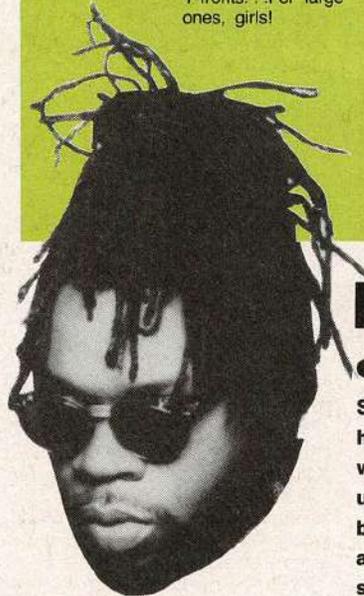
★**Londonbeat's Willy M** and his girlfriend at **Julian Clary's** stage show 'Camping At The Aldwych'. She was beckoned onstage and made to eat a plate of fondant fancies and a phallic swiss roll.



★**Pet Shop Boy Neil Tennant** at the Julie Cruise concert looking very dapper indeed.

★**Carmel** strolling through Soho with three young gentlemen and a poodle.

★**Paddy 'I eat mice me' Ashdown**, Liberal Democrats' leader, on the platform of Basingstoke station, wearing an 'I Love Kylie' T-shirt and an EMF baseball cap.



## B's cheeseboard

**Soul II Soul's Jazzy B** takes his weekly look at the wonderful world of cheese, unravelling its mysteries, breaking down its barriers and disposing with the snobbery of its purists. So if

you break out in a cold sweat at the very mention of cheese and biscuits for afters, then fear not for this man is a connoisseur. He knows his brie.

### THIS WEEK'S CHOICE: CAMEMBERT

"This is a full-fat cheese man, with a happening white crust. It's salty, it's creamy and it comes from France, man, y'know? As this groovy cheese gets ripe, it gets runny and you spread it on French bread, you know what I mean? Then wash it down with a safe red wine. A well crucial cheese for picnics, dinner parties and soirées but man, if you're trying to lose some weight, stay away from this sucker."

## Pete's poems

Brought to you via a satellite attached to the gills of a Koi carp thought to belong to top pop production man **Pete Waterman**.

### MY DEFINITION OF A FANTASTIC RAPPING DUO

Dream Warriors, you're rapping is bloomin' boombastic And makes my hips turn to elastic The Gallup Charts you've really cracked it Your kickin' LP is really hot shit

Respect is due to you King Lou And your quiet partner Capital Q You can wash your face in my sink anytime And a quick game of Ludo would be just sublime

King Lou what's on the end of your stick? Mr Q what makes you tick? Some people say you're just eccentrics But I rate you higher than Jimi Hendrix

CFM BAND  
JAZZ IT UP

FINALLY AVAILABLE  
ON 7" 12" & CD



THE REBIRTH OF COOL

## C&C MUSIC FACTORY Palladium, Los Angeles

LA's version of the Palladium bears little resemblance to London's home for retired comedians. Looking more like the Lakeside Country Club, with its sparkly curtains and candle-lit tables, it's a bizarre setting for Robert Clivilles and David Cole's Music Factory — except tonight's audience has little in common with Britain's dancefloor cognoscenti. Football shirts and baggy jeans are as common in this city as tourists in Grimsby. Loud suits, sequinned jackets and shirts open to the naval rule the roost here.

Dotted amongst the records are a couple of brief PAs, one by a local 14-year-old rapper with machine-gun delivery as indecipherable as anything British Rail could muster. I think his name was Skatemaster Larry, but then again...

Clivilles & Cole's love affair with the studio is such that neither tore themselves away to appear in person. Instead they sent tapes and their Factory workers, which was a shame as even LL Cool J bothered to turn up. They kicked off with the hit 'Gonna Make You Sweat'. Dancer-turned-rapper Freedom Williams was joined by a quartet of sharp movers, while the shapely Zelma Davis tried to stay in her outfit as they worked their way through 'Here We Go, Let's Rock 'N' Roll' and 'Live Happy'.

Whether having a C&C show without C&C constitutes misrepresentation is open to question. The show would have been better-suited to a small sweaty club, but the packed dancefloor proved everyone was loving it anyway.

Performance by proxy? These boys could be onto something.  
**Kevin Murphy**

## BLACK WOMEN IN RAP Sports Arena, LA

A festival to celebrate the role of black women in rap is a noble idea, but flawed. Firstly, as a medium suited to undermining racial and sexual stereotyping, an evening devoted solely to black women doesn't break down barriers. Secondly, judging by a half-empty stadium, it's unappealing. This show was a test run to see if there is a future for rap concerts following the gunfight at Ice Cube and Too Short's December show. By the end the only danger to your health is death by boredom.

The job of opening goes to **MC Solar**, whose lightweight style and use of 'Soul Sister' is more endearing than the monotone snarl of **Dana D**. Next up is 17-year-old local girl **Nefertiti**, whose 'Silent Mecca Revolution' has been sending out ripples. But her irresponsible parting jibe about George Bush left a bitter taste in the mouth and cries of "We don't want to get political tonight" from the apologetic MC — though a rap show without politics is like a pizza without topping.

**MC Smooth** is followed by screams and **MC Lyte**, who does a shit-kicking version of Stop The Violence Movement's 'Self Destruction'. **Yo Yo** keeps the pressure up as she delivers a cutting version of her 'Stompin' To Tha '90s'. **Nikki D** performs 'Lettin' Off Steam' with the aid of some gimpy dancers. After **MC Trouble** and KRS1's sister-in-law **Harmony** finish, I form a theory that the status of the act is proportional to their backing dancers' ability.

By the time **Queen Latifah** comes onstage everyone's too tired, bored or deaf to care.

With half the acts and twice the crowd it might have worked, but rather than highlight the

strengths of black women in rap this event merely emphasised the weakness. **Kevin Murphy**

## THE FARM The State Club, Liverpool

A 'no jeans' door policy is to a club what a satellite dish is to the outside wall of a house: it's naff, it's pointless and it shows that the prats inside have more money than sense. Denim is equated with damage and borstal-bound boys in Farahs just don't exist, mate.

Strangely, the chainstore masochists are nowhere to be found at 'The State'. Despite its smart-casual status, the venue is downright unpretentious and totally devoid of contemptuous stares. Featured in the 'Letter To Brezhnev' film, those glory days have given way to a familiar playlist and a friendly clientele.

Tonight the club plays host to the city's boys-done-good, The Farm. A gaggle of pissehead journalists rub shoulders with office girls, minor local celebs and moustachioed Scallies, all of whom battle through to get their sleeves wet at the bar.

Heads turn as Peter Hooton and his pals appear onstage. Hooton holds the mic like a pint glass, close to his chest, and leads the cavalry charge through a 30-minute set of chunky grooves and gigantic terrace style choruses. All the crowd pleasers — from 'Steppin' Stone to 'Hearts And Minds' — are lined-up and rattled off. The spanner of experience has tightened their set with every show, and they even manage to squeeze peace signs out of their fans with 'All Together Now'.

Home ground, home win.  
**Davydd Chong**

## JULEE CRUISE Palladium, London

Gliding onstage to a smooth, smoochy jazz backing, Julee puts her right hand to her ear, affects an expression that lies between agony and ecstasy and opens her mouth. What issues forth is sweet and lovely but tinged with sadness. 'I Float Alone' opens this one-off live performance.

Aided skilfully by five suitably cool musicians who recreate Angelo Badalamenti's smokey arrangements to perfection, the peroxide-bobbed pixie from beyond whispers her way through some choice material. Singles 'Falling' and 'Rockin' Back Inside My Heart', as well as 'The World Spins', are faithfully rendered, but it's the non-album material that glitters darkest — music from 'Wild At Heart', 'Industrial Symphony No.1' adding all-important texture. "I wore Blue Velvet" she sings with that strange look on her face, explaining later that she's 'In With The In Crowd' whilst doing the 'Cool Cat Walk'. Occasional violent instrumental bursts add contrast to a laid-back performance, the person in the next seat covering her ears and grimacing at one point — perversity reminiscent of — shhhh — David Lynch Ltd.

A smoochy blue celebration of eternal love as well as a jazzy requiem to the lost variety, this show was disappointingly low-key at the time but, oddly enough, haunting the next day. Love is... **Darren Crook**



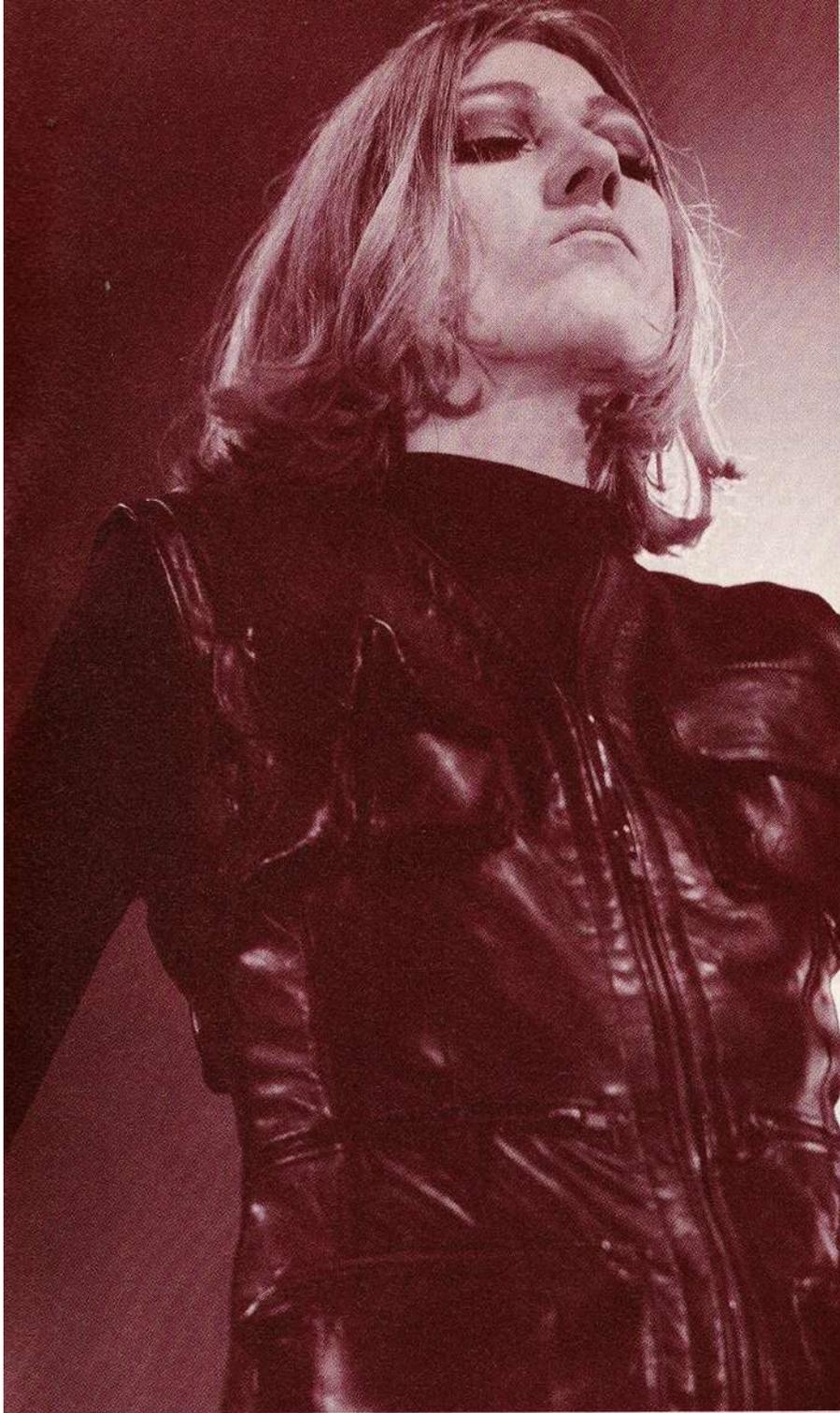


PHOTO: STEPHEN WRIGHT

**ELECTRIBE 101, FRAZIER CHORUS, SINDECUT, CANDYLAND**

Town & Country Club, London

A stage-hand strolls up to the microphone. "Sorry the band are late, they haven't returned from 'Wogan' yet."

**Candyland** have hit the big time if they're playing Tezzer's show on the strength of a few gigs and a Dime Bar of a debut single, 'Fountain Of Youth', at this moment barely kicking the chart's nether regions.

Tonight fails to convince that the **Candyman** can. Felix Tod's pleasing vocals wafts over a collection of tight and funky, yet faceless tunes as he wanders across the stage, turning back again like he's forgotten something. Indeed, any stage presence is hidden until the single, when the band come to life. As yet, **Candyland** are more **Aero** than **Quality Street**.

**Sindecut** are an exciting mix of soul, house and reggae. Their haphazard collection of dance rhythms, hip hop and bone-crushing basslines is an ideal backdrop for the various rappers and Louise's gutsy vocals, which sound like Whitney Houston with a flick knife, especially on 'Tell Me Why'.

Then it's time to swap sneakers for slippers and sink into the cosy armchair of pop that is Brighton's **Frazier Chorus**. Accompanied by Kate's flute, Tim Freeman's tuneful, whispering witticisms weave their delicate path through the fluffy 'Cloud 8', 'Sugar High' and 'Anarchy In The UK' before **Frazier Chorus** slip back into pumps for recent dancey dabbings: the lilting 'Heaven' and the current single, 'Walking On Air', a harder, reggae-tinged affair with hot buttered toasting.

After the sublime comes the soulful. **ElectrIBE 101**'s Billie Ray Martin has a voice that would charm the Lord from his cloudy perch. It soars, it plummets, it nibbles at our ear lobes and, though leaning towards '60s soul shouters like Aretha Franklin, is perfectly complemented by the wash of housey melodies that fill the venue. Billie can't have been the only one to lose herself in the music as the likes of 'Talking With Myself', 'Tell Me When The Fever Ended', 'You're Walking' and a brilliant version of **Odyssey**'s 'Inside Out' waft crowdwards. And when her frenzied dancing finishes, can it be the same person who bids us all a timid "goodnight"? **Gary Crossing**

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

LONDONBEAT No Woman No Cry

AVAILABLE ON 7", CASSETTE, 12" & CD FROM THE ALBUM "IN THE BLOOD"



**Bristol's MASSIVE**  
**dropped their**  
**Attack but**  
**are still hitting**  
**the right note**  
**with their debut**  
**LP and current**  
**single, 'Unfinished**  
**Sympathy'**

**“**I just bought this album, but they've put 'The Doors Live' in there by mistake, Jack.”

A bemused Mushroom — the member of Bristol beatmasters Massive, not the edible fungus — lounges in his café chair and reads the sleeve notes. For now, it's the closest he'll get to enjoying it.

“I was skipping through it, but all I heard was the sound of an audience cheering,” he continues, much to the amusement of fellow members 3-D and Daddy Gee. God only knows what the guy with the Doors sleeve will make of Master Ace.

But hold on, I detect an eerie — albeit tenuous — connection here. Twenty-odd years on from the horror of Jim Morrison's Vietnam, conflict has reared its ugly head yet again. And who should be slap bang in the middle of the blood, the Scuds and the media babble, but the Bristol trio before me. 'Light My Fire' has had its

flames extinguished by bureaucratic splutter and for Massive Attack, now read 'Massive'.

“It was a joint decision between us and the people around us,” explains 3-D. “The first day of the war the headlines were: 'The attacks were swift and massive'. Then, by the end of the night, it said: 'Swift and massive attack'. Those two words have surfaced during the war; it's just pure coincidence.”

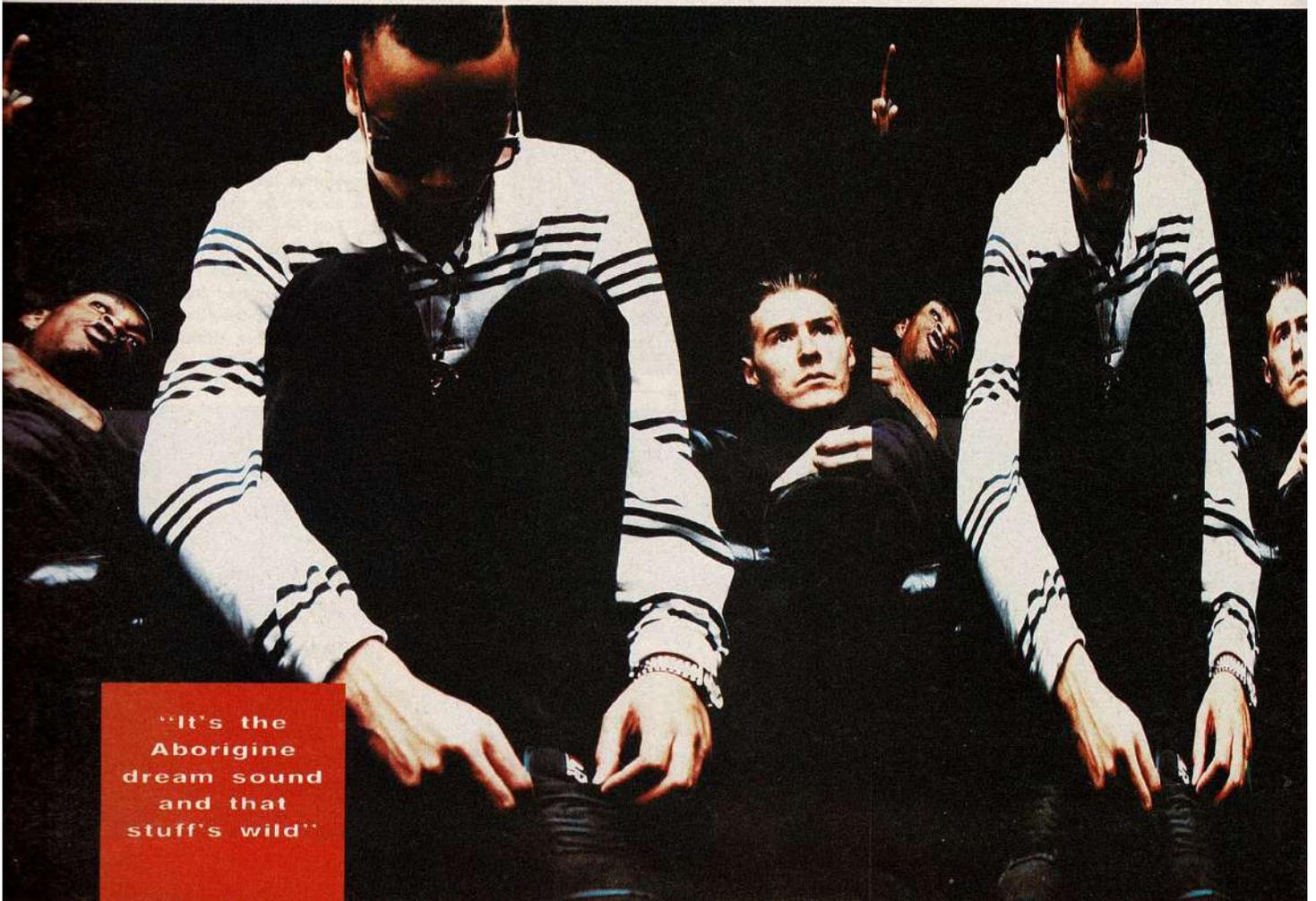
**A**rmed with a heavyweight contender for the 'album of the year' award, the trio are nevertheless on the attack. 'Massive', the album, packs the combined strength of a nine-strong tug-of-war team. Sample the cool, jazzy waters of 'Blue Lines', the gorgeously laid-back cover of William De Vaughan's 1974 classic 'Be Thankful For What You've Got', or the ambient, didgeridoo-enhanced 'Hymn Of The Big Wheel'. “It's the Aborigine dream sound and that stuff's wild,” they explain.

While the group have selected the strongest samples and most life-endangering bass sounds from dance music's great pick 'n' mix, the long player is for thinking about, rather than flailing about to. This appears all the more surprising when you consider Massive's beginnings.

As members of the now-legendary Bristol collective, The Wild Bunch — along with Nellee Hooper and MiloJohnson — 3-D, Mushroom and Gee were responsible for 'The Look Of Love', a ground-breaking Bacharach & David cover, released in 1986. Its distinctively sparse and soulful sound was later adopted by Soul II Soul and Smith & Mighty. Massive's roots are

# Larger than life

INTERVIEW: DAVYDD CHONG



“It's the  
Aborigine  
dream sound  
and that  
stuff's wild”

tangled up with the wires of a Bristol sound system, but their branches are spreading ever skyward.

"We've never felt governed by that current bpm's thing, even with the Wild Bunch releases," explains 3-D. "They were never uptempo or deliberately put out there to fit into a certain style. It's not like we want to be real musicians or a rock band or anything. We'll carry on making music we find interesting."

"Music that's interesting also means that it's got a bit of longevity to it," adds Gee.

Gee is spot-on there. The copper-topped endurance of 'Daydreaming', their major label debut of last year, has ground DJ Faceless Fodder and his clan into the dirt. No other 'dance' record looks like it or lasts like it.

The 'looks' were provided by filmmaker Baillie Walsh, whose moody black and white interpretation captures the essence of the song perfectly. So perfectly that it's virtually impossible to hear the track without envisaging the video. Greatly impressed by his contribution, the trio have enlisted Baillie for the new single, 'Unfinished Sympathy'. 3-D describes the latest offering as more of "an art-lovers' video". Its engrossing one-shot approach, with the camera following Shara Nelson — their regular vocalist — on a walk through the mean streets of an LA district, is unlikely to satisfy the short attention span of today's kids however.

"That's the problem we're going to have with our music: trying to reach an adult audience," says 3-D. "A lot of adults are probably thinking Massive Attack [*old habits die hard, eh?*] are just another poxy dance band. We obviously want to get the album heard by a lot of those

people who wouldn't normally listen to dance music because the majority of it isn't very good."

To just call 'Unfinished Sympathy' 'good' would be like calling the Crown Jewels 'a few sparkly trinkets'. We're talking about music with not just heart and soul and balls, but a full 40-piece string section. And, perhaps predictably, a remix. A sign of compromise? Not to 3-D's mind: "The reaction we had from DJs who were into us was, like, 'We really want to play something'. And we felt that, at this point, we wanted to put something out that could be played on the dancefloor. But we didn't want the original to be affected, so it was kept the same on the album."

However, Mushroom doesn't quite see remixing in the same light.

"I find it hard to disrupt a finished piece of music. When you make a piece of music, the vocals grow with the beat, the beat grows with the vocals and so on."

"But that's Massive all over," 3-D assures me. "We all disagree with each other on things. We just have to come to a kind of... It's not even like a compromise. Something just surfaces out of a battle."

And your opinion, Gee?

"Well Paul Oakenfold's just done his own interpretation of it and Nellee's brought out different elements. Whereas Oakey has sort of... Ha ha: 'Oakey!' We don't even know him. Old Oakey, eh?"

"Smokey Oakey," sings the quiet, contemplative Mushroom. "You do the Smokey Oakey and you turn around..."

"And that's what it's all about," finishes Gee.

But there's more to life than making some of the finest music around and calling each other 'Jack'. 3-D, for instance, has a passion for Subbuteo and listening to music on his limited edition Sony Budokan Walkman, while for Gee, bagels are the real deal. And Mushroom? Oh, he's investigating the perpetual motion of a spinning radio pager on the café floor. When life's this easy going, who needs London?

"Some people go 'Argh, I've got to leave Bristol'," says 3-D. "Then they go to London, but they're back in two years. Even when they're in London, they hang out in pubs full of ex-Bristol people, so it's all a bit bizarre really. I always imagine that everyone who goes away to London comes back to die in Bristol."

The Bristol vibe, huh? "Not really," he reckons. "We're more recognised in London. Down here, people just walk past you."

"Yeah," agrees Gee. "You leave Bristol and everyone's on your tip; but in Bristol, it's no big thing. They don't even like us really."

"They always ask you to buy them loads of drinks," laughs 3-D. "'Go on, you're a rich bastard, buy me a drink!'"

If there was any justice in this l'il ole world of ours, the Massive LP would go quadruple platinum and 'Unfinished Sympathy' would trek up the charts and plant a sodding great flag at the peak. But life's no bowl of bagels and Massive are content with the growing exposure.

"Hey Jack!" interrupts Mushroom. "I saw a big fold-out poster of us in one of the magazines the other day."

3-D turns to me and laughs: "I don't know. Posters? Chart positions? What's happened?"

NEW SINGLE

WRAP  
MY  
BODY  
*tight*

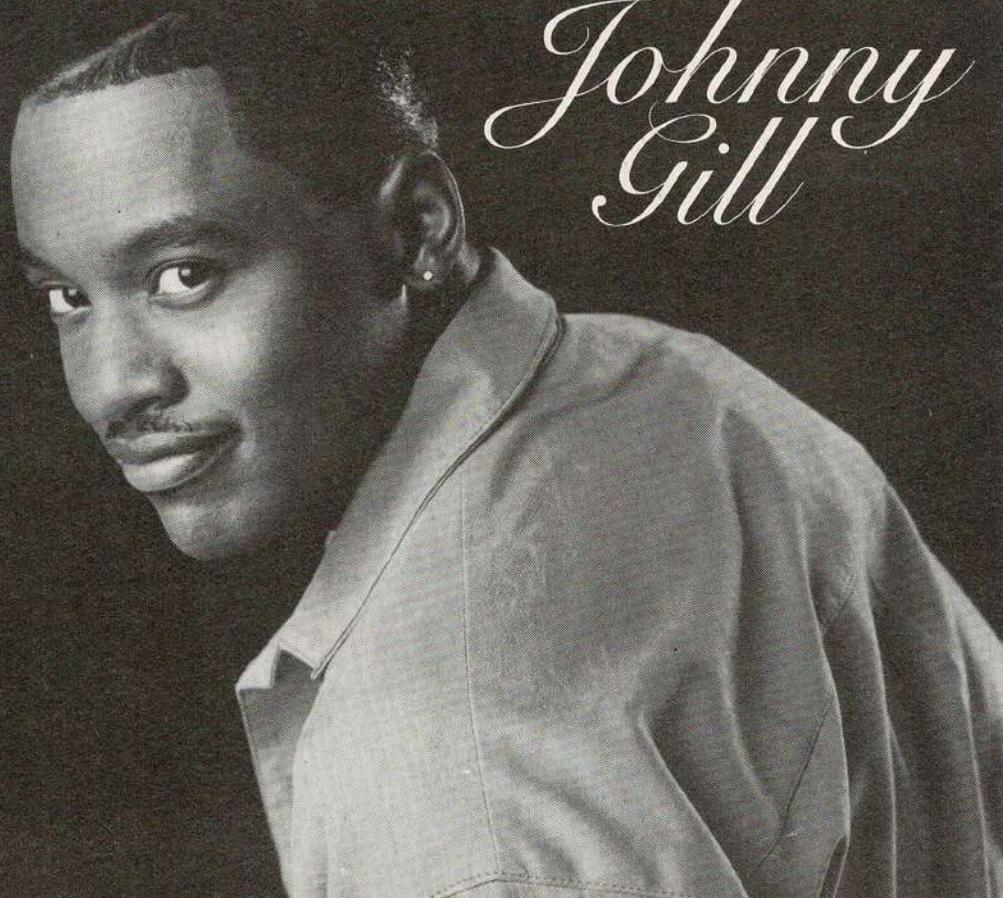
AVAILABLE ON

7" + 12" + CD + CASS

and also special  
limited edition 12"  
featuring exclusive live  
recording of MY, MY, MY



Johnny  
Gill



JESUS JONES

From being international bright young  
come over all thoughtful  
latest single 'Who



kee  
**JO**

"I've never understood all these miserable gits who complain at having to do tours and go to all these different places and stay in hotels. I absolutely love it"

things, **Jesus Jones** have  
and introspective on their

? **Where? Why?**

**INTERVIEW: TIM SOUTHWELL**

**T**here's no doubt about it: Mike Edwards is the most talkative and courteous interviewee in the world. The success of his London-based band, Jesus Jones, over the last year has induced nothing from Mike in the way of cynicism or malice. Edwards has grown in confidence and tightened his grip on the events that surround him, events that have swallowed the egos of more impressionable types in his position.

Which equips him well to deal with the scrutiny surrounding the release of Jesus Jones' new single 'Who? Where? Why?', another quick-fire burst of dance-rock (ahem) about to set the charts alight. Of course this isn't the first single to be released from the 'Doubt' LP, 'Real Real Real', 'International Bright Young Thing' and 'Right Here, Right Now' already having made a big impression.

"I'm not totally comfortable releasing another single from the LP," says Mike. "But, in our defence, it *has* been radically reworked. When people say 'This is a remix', it's often to describe

something like someone pushing up the treble on a snare drum. This is a completely restructured arrangement, which makes me feel a little easier about it."

He has not always felt comfortable with himself and Jesus Jones' direction. Many of the songs on 'Doubt' reflect a continuous sapping inner examination which plagues Edwards' soul.

"I wrote 'Who? Where? Why?' during one of my low points," he says. "What I didn't want to do was make it sound self-pitying, but it just occurred to me that when you question everything there comes a point when you say 'What is the *real* me?' We are all two people: the person we're with when we dream, and the person we pretend to be when we're with other people. It's a sort of act we put on which is very sad, but helpful in that it enables us to survive.

"It has occurred to me that the people who become completely genuine and honest about themselves are the ones who have the greatest mental and emotional difficulties.

"The reason our second LP is called 'Doubt'

is partly because when our first LP 'Liquidizer' was released, I was doing my first heavy duty interviews, with people questioning me about everything the band and I had done and were doing. After my initial spell of super confidence which followed the album first coming out, it started to turn into self-examination, doubt and a lack of self-confidence. I looked around at what we'd done and thought 'Have we just fooled everybody? Are we really that good?' I mean, I've always thought we were good and everything, but all that constant self-searching can really knock you back.

"I've always liked the idea of doubt — questioning everything, tearing things down to the bedrock of what you really believe in and building up on that afterwards. There's a note on our LP sleeve which says the songs are about doubt, hope and optimism, which seems contradictory, but if you question things enough you find a level of what you truly believe in."

**CONTINUED ON PAGE 26**

pping up with the  
**nesses**

**"There's no better way to feel a sense of identity than, when walking through this shopping centre in Liverpool, someone comes up to you saying 'You're Mike Edwards aren't you?'"**

**CONTINUED FROM PAGE 25**

**A**fter 10 minutes of this I'm beginning to feel like a student of philosophy sitting in the back row of an extremely large auditorium trying to decipher what are undoubtedly pearls of wisdom from the new Messiah. One thing that is immediately apparent, though, is that Edwards, by thinking things through so far, could easily end up believing in nothing.

"Yes, I've found that that could be a problem," he continues. "There was a point when I felt I didn't know how to feel about anything and it was then that I decided I'd better start absolutely believing in the things important to me, which is why I'm super confident again. That confidence has lasted me all through the cross-examination that's gone on up to now; and people have come at me with some pretty serious attitudes.

"It's very productive for me, it sets off my imagination in all sorts of ways and it's certainly beginning to dictate the emotion on the next album.

"I'm now determined in what I believe in. I have complete confidence — unshakable confidence. It is flexible though. I still entertain ideas I find interesting and stimulating."

That Jesus Jones have had a remarkable effect on the charts and the type of music being made by artists trying to get into the charts is undeniable. Rock-dance is now the fastest growing form of 'new' music around and, with the likes of Jesus Jones and EMF controlling the uppermost slices of the top 40, it looks certain to continue that way. All of which has not gone unnoticed by Jesus Jones' record company, Food/EMI. It has poured a small fortune into TV advertising and hype so that 1991 will be Jesus Jones' year both domestically and

internationally. Having written 'International Bright Young Thing' in order to keep his ego and those of the troops in check, it ironically looks like an international fate is sealed.

"For a long time now EMI have had this feeling that Jesus Jones were going to be really big," says Mike. "They didn't have to work it out for themselves, other people were writing it for them. But whether I had a record deal or not I'd have to have this form of release. It is cathartic. The best rock music always is, if it's to have any personality at all. I don't feel under pressure. It's understood that I'm being paid to be indulged in, which I find an hilarious situation. . . It's magnificently brilliant.

"I've never understood all these miserable gits who complain at having to do tours and go to all these different places and stay in hotels. I absolutely love it."

**F**ar from the madding crowd (in his Liverpool hotel bedroom in fact), Mike Edwards comes across as either a completely pretentious git taking us all for a ride with his fancy city boy talk of inner torment or, as I'm prepared to stake my bus fare home on, a man of great honesty and confidence who gets a kick out of realising that other people will notice and evaluate his thoughts and leanings.

"Everybody wants to be noticed," he says, "that's why I joined a band in the first place. It's a fundamental weakness in myself and other people that we need a sense of identity. There's no better way to feel a sense of identity than, when walking through this shopping centre in Liverpool, someone comes up to you saying 'You're Mike Edwards aren't you?' I enjoy the opportunities created by fame. It's not like I just say 'Yes I am Mike Edwards, now piss off you little pleb', I just stop and speak to people. You can cut through several layers of diplomacy,

"Everybody wants to be impressive — I'm selling myself to you. When fans come up to me they're effectively selling themselves to me. They want me to be fascinated by them and often I am. People want to appear as great characters — memorable, intelligent, witty, outrageous people."

Mike's control of Jesus Jones' destiny is certainly impressive.

"I dominate the proceedings, yes," he says with all the certainty of a rat-stuffed cobra. "I know exactly what I want. That doesn't mean the other people in the band are merely session musicians — I value their studio and live interpretations of things I've already laid down as songs in my bedroom very highly. I find their work very agreeable."

And so do the fans, who've taken to Jesus Jones like Paul Gascoigne to a plate of fried halibut. Stylish and hard, Jesus Jones are fast emerging as role models for a generation who seem to empathise whole-heartedly with the lyrical and musical panache that has become 'Jesus Jones — the youth culture force'.

"Jesus Jones exist not so much as stylistic leaders, but more because we've got the same ideas as the rest of our generation," says Mike. "It's just that we're in a position to be able to express those feelings quite well, often ahead of the market trends.

"In my more confident moments I do believe we have those qualities of innovation and, yes, we can be outstanding. But I attribute that to the fact that we have a lot in common with other people in our generation."

So what do you think? A pretentious twit or a visionary with a bread bin brimming with fully-baked ideas? Answers on a postcard please stating who you are, where you live and why Jesus Jones are on their way to universal fame and fortune.

keeping up with the

**JONESSES**

**WHO WOULD STAR IN A FILM OF YOUR LIFE?**  
William Shatner.

**WHAT'S THE MOST EMBARRASSING RECORD IN YOUR COLLECTION?**  
No record is too embarrassing for my collection... Boston? Rocked!... Supertramp? Poets!... Styx? Visionaries!

**WHAT SONG MAKES YOU FEEL SEXY?**  
It depends — especially on volume.

**HOW MANY MEMBERS OF THAT PETROL EMOTION DOES IT TAKE TO CHANGE A LIGHT BULB?**  
Four: one to forget to plug the lamp in; one to not realise it was today the bulb was supposed to blow; one to blame Radio 1; one to ask the sound man how to do it.

**WHAT DO YOU ALWAYS HAVE IN YOUR FRIDGE?**  
Beer, cheese, fresh veggies, peanut butter, salsa.

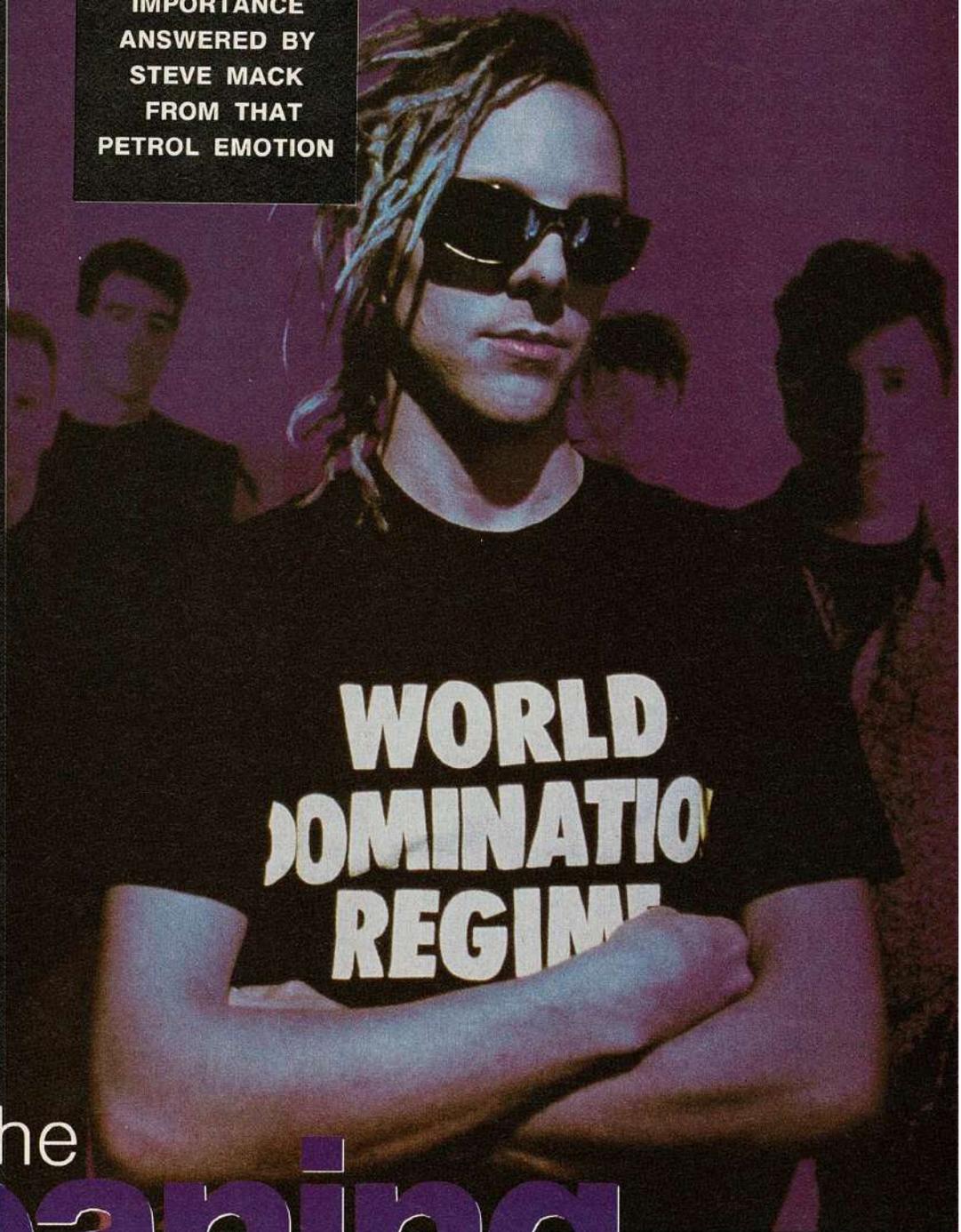
**WHEN DID YOU LOSE YOUR VIRGINITY?**  
Growing up a poor under-privileged child I never had one.

**WHO IS YOUR FASHION GURU?**  
Don Ho, Doctor Jacobi, Tracey.

**WHAT WORDS OR PHRASES DO YOU MOST OVERUSE?**  
Wow, um, ah, like... I dunno.

**WHAT PHRASES DO YOU MOST DISLIKE OTHER PEOPLE USING?**  
I don't give a flying fuck — about other people's speech habits, that is.

**QUESTIONS OF ULTIMATE IMPORTANCE ANSWERED BY STEVE MACK FROM THAT PETROL EMOTION**



# what's the meaning of life?

**WHAT WORD RHYMES WITH ORANGE?**  
The proper question is: which is more orange — a carrot or an orange? A carrot of course.

**WHAT ONE THING WOULD IMPROVE YOUR LIFE AND MAKE YOU A HAPPIER MAN?**  
A lifetime's supply of New York pizza and beer.

**WHICH SHAMPOO DO YOU USE?**  
Shower with me and find out.

**WHERE WERE YOU WHEN THATCHER RESIGNED?**  
At home relishing every moment.

**WHAT DO ALIENS LOOK LIKE?**  
I promised not to tell.

**WHAT ARE YOU OBSESSED BY?**  
Music and things you put in your mouth.

**IF YOU COULD TRAVEL IN TIME WHERE WOULD YOU GO?**  
Detroit circa 1969-70; the next series of 'Twin Peaks'; the Fender factory circa 1960.

**IF YOU WERE A CHAT SHOW HOST WHO WOULD YOU INVITE ON TO YOUR SHOW?**

Iggy Pop, Phoebe Legère, Gore Vidal, JG Ballard, French & Saunders, Lauren Hutton, Dierdre O'Donoghue, Steve Martin, Fellini, Andrew Goetz, Jim Thirwell, Babes In Toyland, Kathy Acker, Peter Bagge, Hunt Emerson, Carel Moseiwick... The list goes on. What a show!

**WHAT'S THE MEANING OF LIFE?**  
Un-death.

DREAM WARRIORS

INTERVIEW: MUR

# LU

becoming t  
and eccent  
first trip to

PICTURE: MARK CATRINS

# here we go

FITZGERALD

# di LOU

**THE DREAM WARRIORS** are fast

the most talked about rap group of the decade with their eclectic  
eclectic musical style. We joined the Canadian dreamboats on their  
the Continent for a big night out in Berlin

**"A lot of the jump-up raggamuffin that you hear coming outta the streets nowadays is usually kinda 'Hold up your hand and grab your crutch' . . . We wanted to come with more culture"**

## MIND YOUR LANGUAGE

*"Oh Man, what's it coming to when a sister doesn't even speak English!"*

Minutes earlier, The Dream Warriors had been driving through Berlin, en route to a TV interview and playback at a local graffiti gallery. In one car are Capital Q and King Lou, their endearing, gregarious manager Ivan Berry, and DJ, friend and musician Rupert Gayle (of Index fame). In the jalopy upfront are the band's press officer, Nik, your photographer and *moi*.

Two shakes of a couple of lambs' tails later, the guys enter the gallery, shaking their heads in disappointment at the language barrier. Yup, this is Berlin and as The Dream Warriors are finding out, it's another culture with a different language.

While other North American acts cancel their engagements due to the Gulf situation, Toronto's Dream Warriors decided to throw custard pies in the face of adversity and engage themselves to a two-week whistle-stop tour of Europe, promoting their album 'And Now The Legacy Begins' and the new single 'Ludi'.

'Ludi', which refers to a popular West Indian board game, is a tad different to the previous 'My Definition Of A Boombastic Jazz Style', taking its hook from Slim Smith's 'My Conversation', an early ska classic.

"'Ludi' is actually a respect song to my mother, to the family, to the Islands and to the people," reveals King Lou during a break from filming. "A lot of the jump-up raggamuffin that you hear coming outta the streets nowadays is

usually kinda, 'Hold up your hand and grab your crutch' and stuff like that. We wanted to come with more culture. Bob Marley's dead and a lot of the leaders are trying to keep the music respectful, and I'm trying to keep the music respectful just the same.

"The song was supposed to be for my mother, just for her to play around the house. Ivan came in the house and heard it and said, 'Yo! We've got to put this on the album'. So there are a lot of personal feelings there. It's a thank-you, a payback."

## WHIPPING UP A STORM

Lou does most of the talking. Capital Q is quiet to the point of shyness. The Q is short for Quiet

**CONTINUED ON PAGE 30**

# here we Ludi Lou

Storm, an appropriate name for this charming, affable, gentle-giant who clocks in at six feet something. Lou, on the other hand, is kinda kooky, like a space cadet with a degree in philosophy who lives in a world of his own. Which probably explains why he got on so well with Slim 'Jazz Legend' Gaillard, who appears on the B-side of 'Ludi', the hilarious 'Very Easy To Assemble But Hard To Take Apart'. Slim, immortalised by Jack Kerouac in 'On The Road', famed for creating his own language as captured on his hit 'Out Oroonie!' and of whom Kerouac said "To Slim, the world was one big Oroonie!", mixes brilliantly with Lou's abstract observations on life. A love of words is something they have in common. Expressing love for the new words he's constantly discovering on his travels — like 'dodgy' — Lou's lyrics frequently have a poetic air.

"Yeah, well you see a lot of the things that people write and a lot of things that people say are almost like poems, but some say it harsher than others. A lot of people think that when you get a poem it's, like, a mellow thing.

"I've heard a lot of poetry. We've got dub poets back home and you can even say that Malcolm X was a type of poet. I think poetry's just a way of expressing yourself. It's classed as poetry, it's classed as rhyme and it's classed as r'n'b singing — it's all one form of attitude, trying to express yourself."

If it's all about expression, The Dream Warriors are making a better job of it than most. Perhaps it's due to the family-style infrastructure of their label and management, Beat Factory,

which Ivan Berry lovingly refers to as "an infant Motown", but which also has parallels with the techno-family set-up by Messrs Derrick May, Kevin Saunderson and Juan Atkins in Detroit. Like the Detroit boys, The Dream Warriors had to come to Europe before they were taken seriously at home.

But home seems a million miles away as they submit themselves to a dozen interviews a day in a dozen different countries. On the way to a radio interview, Katerin, from the German record company and an East Berliner, talks about life before unification. Q and Louis ponder the realities of living in a closed society and find the concept "weird" and "freaky — like living in a goldfish bowl". Katerin expresses her fears for East Germany now that the condom on the penis of progress, the Berlin Wall, has been removed.

Were they worried about coming to Europe during this tense time? "Well, we believe in fate. If it's your turn to drop, it's your turn to drop. That's how it goes, you know. Me, I scoped out the scene; I said, basically, the War isn't happening here for one thing. And the other thing, if it's my turn to die it's my turn to die, so I said, 'Yo! I'm going. I'm not going into the middle of the Gulf to rap so that's cool,'" Lou replies philosophically. And how do they feel about the War? "Basically, I was, like, 'Why don't they all get together and play a chess game and whoever wins gets the oil?,'" says Lou, before Q cuts in and adds: "They're just fighting over oil and who owns it; they should just get together, talk about it and share it up for

everybody instead of having this world war. If there's a major war it affects everybody. I don't see the sense in it, personally."

## SWEET DREAMS

Remembering not to mention the other war, we venture out to partake in the city's nightlife. At our first stop we discover an indigenous brew known as Space Beer, meet two English girls on holiday who work for the BBC and who are quickly nicknamed BBC1 and 2, before driving to a club in a squat in East Berlin. After a succession of clubs and a drive round West Berlin by an East Berlin cabby who doesn't have a clue where he's going, we eventually finish up at a club called Orpheus, where dreams are dreamed aplenty. At every place we go tonight, Lou makes a bee-line for the DJ. He's like a sponge, open and interested and soaking up everything that's going on around him. His '...Legacy...' is more a case of 'Let's Go See' — something he readily admits.

"The whole album up to this point is what we've lived through life, from growing up as a kid to now. The next album will be a reflection of this point to the next album. You know, stuff that happens inbetween tours, interviews and meeting people."

Worn out, I leave for the arms of Morpheus round about six in the morning. Lou stays on, but is up bright-eyed to do yet another interview at 10 the next morning.

Bleary-eyed, I stumble out of bed. Did we have too much to dream last night? Nah, what a Ludi-crous suggestion.

**"Malcolm X  
was a type of  
poet. I think  
poetry's just  
a way of  
expressing  
yourself"**

go  
DU



# Creation

In the first of an occasional series profiling dance music's most inspired record labels, we look at a fairly recent convert: indie legend **Creation**



● PRIMAL SCREAM

### Six-String Strummers

Creation's dawn broke, anonymously enough, sometime around the latter half of 1983. But as the releases continued, it quickly became the archetypal indie label.

Brainchild of flame-haired motormouth Alan McGee and the quieter Dick Green, it became a creative outlet for the duo and home to a multitude of six-string strummers with no place else to go.

"We originally had this club, the Living Room, where we showcased a load of great new bands, none of whom could get signed," says Dick, whose tastes boldly go where others fear to tread. "So we decided to invest the money we made from the club into setting up our own label, and put out the music we like."

Enrolling the lowly likes of The Legend! and the Jasmine Minks at first, the label rapidly grew in stature and output, and it was the signing of The Jesus And Mary Chain that cemented their position at the forefront for guitar-based bands. Creation had arrived.

### Philosophy

"I suppose our main philosophy was to continue putting out the type of music we wanted to hear, without compromise," says Dick. "Yes there was risk involved, but our insight has since paid off. OK, there may have been a few off-the-wall signings," he admits, "but in general we're proud of what we've done."

Another significant signing, House Of Love, further elevated the label's profile. Soon after they were able to match their credibility with much needed financial muscle.

### (I'm Not Your) Stepping Stone

The success of the Mary Chain and House Of Love meant their stay at Creation was short-lived, the Big Money promises from the major companies proving too hard to resist. But Dick maintains that they weren't used as a stepping stone.

"No, not at all. JAMC left at a time when we couldn't offer them the financial advances they needed," he says. "But to see them enjoy chart success was great because that was always our eventual aim. Things are quite different now because we're currently in the position where we can cater amply for all our bands." Ties were never completely severed, though, and McGee continued to manage both bands after they left.

### All Aboard The Groovy Train

Perhaps the most significant event in Creation's history is also its most recent. At the turn of 1990, something rather unexpected was beginning to stir in its loins. The once whimsical Primal Scream underwent open-heart surgery and 'Loaded' was the magnificent result. A mutant dance monster, it was so impressive that it prompted at least half the label's roster to quickly follow suit.

"It seemed more sudden than it actually was," assures Dick. "We'd been looking into dance for some time. Initially our idea was to set up a sister label specifically for dance. But then we realised that Creation has always been all encompassing, so we changed nothing. The fact that we can have Danny Rampling and My Bloody Valentine on the same label is just brilliant."

The recent 'Keeping The Faith' compilation is the perfect example of just how successful this new chapter has been, bringing together the likes of Hypnotone, Fluke and World Unite alongside the recently transformed Primal Scream and My Bloody Valentine.

"It took people a while to adjust, but this has been an essential development," Dick continues. "This whole guitar thing has been great for both indie and dance. It's brought the two together, converted peoples' tastes and has made them more open-minded about music and its possibilities."

This is just the beginning of Creation's new phase. 1990 proved to be their most successful year yet, and with a bursting-at-the-seams schedule for '91, a prosperous future seems assured.

The archetypal indie label has come a long way. In nearly eight years it has broadened both trousers and opinions, and knocked down all the barriers. Keep the faith.



● DANNY RAMPLING

digital  
underground  
same song  
4 track 12" e.p.  
out next week



# dj directory

## Hot vinyl

Reviewed by James Hamilton and Tim Jeffery

### BLACK BOX 'Strike It Up'

(GGM 9120)

This is typical, commercial Italo house with all the usual ingredients: catchy keyboard melodies, piano, sampled female vocals and a rap. In four mixes with an additional 'Trainapolla', it's good enough to fill any dancefloor but it's hardly memorable. The B-side mixes — 'Original' and 'Hardcore' — at least have some original brassy punchy blasts pumping away in the intro but really we've heard all this before. Given that Black Box have enjoyed substantial chart success

you'd have thought DJ Lellewel and his bunch would be experimenting with something new, but it seems they're just sticking to a formula. Shame. (TJ)

### JAM JAM 'Everybody (Watcha Gonna Do)'

(Italian World Of Music MIX512)

It's funny how just a slight shift in emphasis can make all the difference. Just like the Black Box track, this also has all the Italo house hallmarks, but somehow it sounds fresh and exciting. Based around the "Hey, ooh, wat'cha

say, c'mon" vocal sample this will guarantee to have your floor rocking right from the funky intro, and the piano lines and "Everybody" vocals are catchy enough to make this a real winner. The A-side features the obligatory dull Euro rap, so it's best to go for the B-side which omits it. Then you can have fun finding your own a cappella bits to give it that something extra. (TJ)

### TERRACE 'In-Motion'

(Djax DJAXUP123)

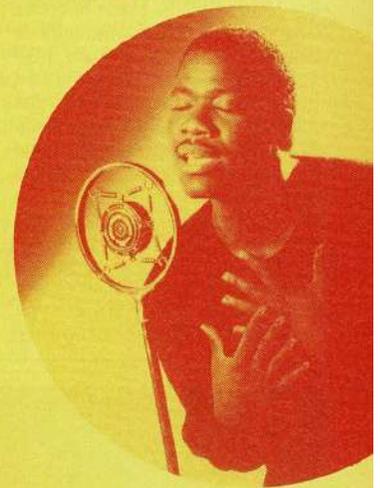
Wow, just try listening to this with the bass turned up and just feel your dinner curdle. If there's one thing that Europeans are good at it's taking US techno, adding their own little quirks and coming up with hardcore dance tracks of the highest calibre. This is actually a five tracker of which in 'In-Motion' follows the D-Shake path of rave house, whilst the real rumbling gets going on 'Seventh City' which has a bass synth so deep it makes you shake. On the flip, 'Bewitched' and 'Gratitot' are also useful house tempo cuts. The pressing quality of these Euro releases is also so good you can really crank up the volume and watch your audience get pinned to the wall. Fabulous. (TJ)

## Will

## Downing

Just when you think Will Downing's joined the legions of 'lurve' singers like Luther Vandross and Freddie Jackson, out he comes with one of the most splendid pieces of vinyl so far this year.

'The World Is A Ghetto' — yes, a new version of the War oldie, for all you groove fanatics — comes in half a dozen mixes by Morales & Knuckles that



do credit to Will's excellent rendition of this classic club cut. Where there's a Will, there's a way, as they say.

'The World Is A Ghetto' is released on March 4 with the album 'A Dream Fulfilled' due on March 25

### James Hamilton's

## Beats & Pieces

**GEE STREET** has been saved as a label in its own right after being signed to a six year worldwide licensing deal with **Island** by the latter's legendary founder, **Chris Blackwell**, guaranteeing financial backing to further develop its acts like the **Outlaw Posse**, **Queen Latifah**, **Richie Rich**, **PM Dawn**, plus of course the **Stereo MC's**, who are already signed to Island's **4th & B'way** logo (Incidentally, the commercial release of their 'Lost In Music' is stickered, not with the usual 'Parental Guidance Advised, Explicit Lyrics' warning, but with 'Spiritual Guidance Advised, Explicit Concepts' — like it!) ... **Frances Nero's** 'Footsteps Following Me', the **Ian Levine** produced **Sister Sledge**-style underground soul 'sleeper', huge for months, has been picked up from Ian's own **Motorcity** label for reissue on **Debut** as a harder more contemporary remix by **Massivo** member **Steve McCutcheon** ... 'What

Is This Thing Called Love?', the standout from his 'All True Man' album, will be **Alexander O'Neal's** new single ... **Jazz FM's** actual founder and guiding light, **David Lee** has now left his job as the station's musical director (but remains a shareholder and company director) in a revamp of its programming style ... **Kiss 100 fm** in London is following its New York inspiration, **WKRS (Kiss FM)**, by recruiting top British dance music remixers-producers to create exclusive 'master mixes' of established dance classics for airplay on the station (and, no doubt, possible future commercial release?) — remixers/producers interested in getting involved should contact Lindsay Wesker on 071-700 6100 ... **Mark Kavanagh** has launched a sponsorship financed, free news sheet for Irish DJs and dance fans, **Remix**, billed as "Ireland's only independent dance update", distributed by record shops in Dublin and Belfast or

by mail, in return for a large (A4 size) stamped self addressed envelope, direct from Mark at 50 Granitefield, Dun Laoghaire, Co. Dublin — with its second edition due this Friday, the first issue datelined February 9 was only a four page folded single sheet, but it was certainly up to (if not well ahead of) date and future ones are sure to grow ... **MC Jammy Hammy** returns to vinyl with a guest appearance, recorded via telephone answering machine, on the next **Nexus 21** single, another "instantly massive UK techno rave stomper, in two mixes!" ... **Faith** Sundays (9pm to midnight) have started at Bristol's **The Tube** in Frogmore Street, with drum and bass selectors **Daddy G**, **Tin Tin**, **Nick Warren**, **Deli G**, **Paul Morrissey**, **Dr Jam** and **Steve Aspey** spinning funk-soul-house-rap ... **Tricky Disco's** long awaited follow-up, out in April, will be called 'House Fly' — shades of 'The Bee'? ... **AS IT GROOVES!**

adventures of  
**STEVIE**  
 V  
 U S Y  
**REMIX**  
 OUT THIS WEEK  


# dj directory

## Hot vinyl

continued

### WILL DOWNING

#### 'The World Is A Ghetto'

(4th & B'way WILL1)

It takes a brave man to tackle such a revered War oldie but remember that it was Will who covered 'A Love Supreme' in such style. This double pack promo features seven Knuckles & Morales mixes, all of which include fabulous piano and keyboard work and long atmospheric intros, the best of which can be found on the 'Universal Mix' and the 'Red Zone Mix'. The 'Ghetto Club Mix' and 'Harlem Club Mix' feature more of the actual song, whilst the 'Dreamy' mix is well, er, dreamy. There are also 'Album' and 'Radio' mixes, though how many of the above will appear on the finished copies we'll have to wait and see. There's really no excuse for any DJ not playing this: a classic song,

a classic voice and classic mixes for all. (TJ)

### KENNY LARKIN

#### 'Integration/Colony/Metropolis/Colonize'

(Champion CHAMP 12274)

A four-track EP of sparse but effective instrumentals, this is varied enough to appeal to a wider audience than just the techno freaks that will race for it. 'Integration' is the obvious floorfiller, starting with a vibrating buzzsaw bassline before launching into a mid-tempo hustling groove that starts and stops and is decorated with some typical Detroit keyboard noises. 'Colony' is more bleep-orientated, whilst 'Metropolis' is your average spacey tech house that doesn't really go anywhere. 'Colonize' is probably the most original and unusual track: a rolling funky rhythm at a mid-tempo

## F i n d i n g P

For those of you off to **The Main Event** this weekend, **Jammy Hammy** provides this essential route guide. Forget the **AA**, **Record Mirror** will get you there faster!

**THE MAIN EVENT** this weekend at Butlin's **Starcoast World** (on the A497 midway between Criccieth and Pwllheli) is worth reaching by 6pm, in daylight, no matter which route you take as the final 70 or so miles in Wales will be both spectacular to look at and tricky to follow in the dark. Allow at least four and a half hours of non-stop fast driving for the 250-275 miles from London (remember that the new **M40** goes right to the **M42** motorway box around Birmingham, easing traffic on the M1/M6 and making both routes viable now), the most direct way being to branch off the **M6** just after Birmingham (exit 10A) on the **M54**, past Telford (impressive hill, the Wrekin, on left), continuing on the single carriageway **A5** around **Shrewsbury**

(dramatic distant hills on left near Nesscliff) and past Oswestry through **Llangollen**, where there's stunning scenery for 15 miles. Continuing on the **A5** (twisty, beware) past Cerrigydrudion ("stones of the druids") into the real mountains, just short of **Betws-y-coed** be sure to follow the **A5** sharp to the left over a bridge instead of going straight on the **A470**. Six miles after **Betws-y-coed**, at the hamlet of **Capel Curig**, hang another sharp left off the **A5** onto the **A4086**, down over a little bridge and along a bleak mountain valley for four miles to the **Pen-y-Gwryd** Hotel. Here, you can sidetrack off to the right over the **Pass of Llanberis** (with the bulk of **Snowdon** rising on your left) down to **Caernarfon**, but the most direct route continues on the **A498** to **Beddgelert**, where it turns sharp left over the river (home made ice cream shop on right!). After just over a mile, keep following the **A498** towards **Porthmadog**, or, if it's a nice day and you're in plenty of time (only 15 miles to go), you have the option of turning off left across the river on the **A4085** for five miles to **Penrhyndeudraeth** and then right on the **A487** towards **Porthmadog** (alongside

pace laced with a moody organ solo. None of the tracks have enough character to stand out on their own but this is a useful EP. (TJ)

### THE BINGO BOYS

#### 'How To Dance'

(East West A7756)

This is a lot of fun. Opening with an American-accented voice in dead pan '50s style that explains how to dance — "step left, step right" etc — it skips

and jumps in a bright piano-house rhythm with sing-a-long choruses and a female rap, borrowing bits of Chic and dropping in all kinds of keyboard action along the way. Very catchy and very cleverly produced, this could well be a top five chart hit. The A-side is deliberately commercial, whilst the B-side's 'Ambient NY' mix cools out a little into a progressive groove for more underground audiences without losing its liveliness. (TJ)

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Jam  
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# W L L H E L I

the famous Ffestiniog Railway), turning off to the left for a look at Portmeirion, the attractively exotic fantasy village where TV's **'The Prisoner'** was filmed in 1966 (there's an admission charge). Back on the A487, across a toll bridge and through Porthmadog, branch left on the **A497** to Criccieth, or, if you stayed on the **A498**, when you reach **Tremadog** in fact ignore signs for Porthmadog and likewise head for **Criccieth**, briefly right on the **A487** then left to join the **A497**. Five miles past Criccieth is Starcoast World. Alternatively, if you are travelling from further north or would prefer dual carriageway driving for just about all but the last 33 miles, proceed as previously for Prestatyn on the **M56** (sharp left, coming from the south, off M6 at exit 20), carrying straight on past **Queensferry** and staying on the **A55** through **Colwyn Bay** (a sightseeing side trip to Llandudno is recommended: at the far west end of the elegant seafront squeeze into the very last road to the left, Church Walks, and then first sharp right to climb almost vertically up Great Ormes Head for one of the most breathtaking views in the world!). Still on the A55, over the bridge past the castle and walled town of

**Conwy**, 17 miles later (this is the end of the dual carriageway) either slide off on the **A4087** and **A487** to **Caernarfon** alongside the Menai Strait or carry on another three miles to the island of Anglesey over the Britannia Bridge, immediately taking the slip road to turn right on the **A4080** and stopping after half a mile to enjoy the classic view of Telford's 1826 Menai Suspension Bridge with Snowdonia behind it. If you like that and there's the time, carry on through the town of Menai Bridge along the coast on the **A545** to Beaumaris for further fabulous views, or return over the actual suspension bridge to join the **A487** for Caernarfon, where King Edward I's magnificent castle and the battlemented waterfront are also well worth the tiny detour. Continuing on the A487, three miles past Caernarfon fork right on the **A499** down the Lleyl Peninsular all the way to **Pwllheli** (although those with maps will spot some short cuts through **Abererch**), turning left on the **A497** towards Criccieth for three miles to Starcoast World. Pwllheli, by the way, is pronounced with much gargling of phlegm as "Poothh-elly". Happy motoring!

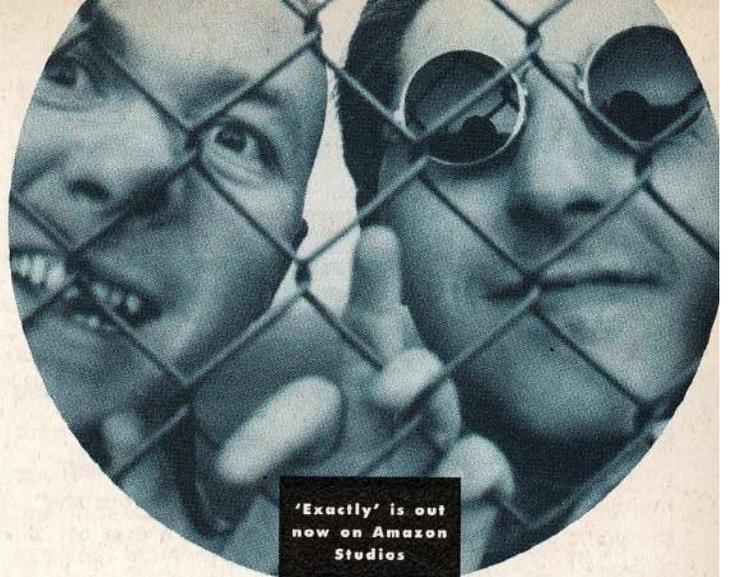
## GARY CLAIL

### 'Human Nature'/Rumours Of War'

(PerfectIO HUM1)

This could be the one that finally breaks Gary Clail into the mainstream. Just like 'Beef', it neatly treads the line between Clail's raucous noise and a decidedly dancefloor-friendly rhythm. An overloaded On-U bass, wiry organ and snarling guitars combine with Billy Graham rantings and sampled vocals

to create a real beast of a tune. 'Human Nature' rolls along at a mid-tempo pace which will suit all crowds, though I suspect that Clail's traditional followers will opt for the more reggaefied 'Rumours Of War' on the flip, which is more akin to his blistering live sets. Whatever, this is a powerful piece of plastic, not to be missed by those who want a glimpse at the future of music. (TJ)



'Exactly' is out now on Amazon Studios

## The Safehouse

"HIGH-velocity dance for a new age of raveheads," scream Liverpool duo, The Safehouse. Are they raving mad?

Their first release, 'Exactly', is issued through Amazon Studios, with just 1500 copies pressed up and available through selected outlets only. It's a tingling tune set to tantalize the feet and mesmerize the mind in many a club around the country. Mixing house grooves with an array of synth surges and bizarre vocal samples, it's a skilful blend with a fair share of old favourites rearing their not-so-ugly heads amongst the layers of sound.

The duo consists of Mark and Tommy, refugees from Liverpool's '88 house explosion, who are now firmly entrenched in the business of generating their own distinctive house vibe. Hedonists to the last, 'Exactly' comes complete with a recurring message to all the madheads out there: "Be exactly as you'd like it to be". **Chris Sharratt**



# LISA M

## LOVES HEARTBREAK

NEW SINGLE AVAILABLE FROM HMV AND ALL GOOD RECORDS STORES



# dj directory

## Gang Starr

Although Gang Starr's new single encourages naff rappers to 'Take A Rest', it'll be a while before the Brooklyn duo can put their feet up with a cup of cocoa.

Having mounted the club charts with ease, DJ Premier and Guru Keith EE are poised to do the same nationally with their particular blend of old school jazz breaks and incisive rap.

Rapper Guru is already well-known for the laid-back



vocal style which found Gang Starr promoted to a place on the movie soundtrack for Spike Lee's 'Mo' Better Blues'. The resulting single, 'Jazz Thing', was one that got away last year, but jazz-meets-rap is now finding favour among those bored with bleeps.

'Take A Rest' demonstrates the typical Gang Starr groove, with a merciless hoodlum drum riff that quotes 'Rapper's Delight' and a tasty remix courtesy of CJ Mackintosh. It's an expert achievement that'll have record shops working overtime. **Richie Blackmore**

'Take A Rest' is out now on Cooltempo Records



'Peace (In The Middle East)' by Apollo XI is out now on WAU! Mr Modo

## Apollo XI

**SPACE**the final frontier. Being a Timelord by association, The Orb's good Doctor Alex Paterson goes under cover as Apollo XI and travels back to 1969. The Doctor, together with his alien pals, takes a small step for man and a giant leap for mankind as his Tardis orbits the Earth in search of peace in the Sea of Tranquility.

Joined by fellow Orb inhabitants Thrash and Andy Falconer, Sunsonic's Ben Watkins and a visitor by the name of Tim Williams, the Doctor responds to calls for an Orb bid for 'Peace (In The Middle East)' by releasing a record by that very name.

In an effort to link the destruction of the ozone layer, the destruction of our purses through the Poll Tax and the destruction of the Persian Gulf, the Doctor boldly goes where no musician has gone before and finds out what it would be like if he were in Neil Armstrong's shoes.

Ushered in with a flurry of percussive shivers, the Apollo XI moon landing prompts the White House to proclaim that "it inspires us to redouble our efforts to bring peace and tranquility to Earth."

So what happened?

# INNERCITY

Two Americans, an acoustic guitar  
and a trumpet

## TILL WE MEET AGAIN

REMIX: REESE IN RIO AND DETROIT MIXES  
(forms record 2 of gatefold set)  
also on 7", CD and 12" gatefold

ten  
records

Marketed by AVL

continued

**CANDI & THE BACKBEAT**  
**'The World Just Keeps On Turning'**

(IRS CANDIT1)

Never heard of this bunch and don't know much about them either, apart from that they're Canadian, but this has the potential to be a massive chart hit. It's a really well-produced funky swingbeat groove with a rumbling bassline and female vocals reminiscent of early Madonna. It's the song that makes or breaks tracks like this and that's why if 'The World Just Keeps On Turning' was picked up and played by commercial DJs and radio jocks it would go all the way. Its dead catchy chorus is instant and recurs through all the four mixes on this excellent 12-inch. **(TJ)**

**THE MUNCH BUNCH**  
**'Chocolate City'**

(White Label)

A white label that seems to be selling well in London. It includes three similar mixes which craft together '70s funky break beats, samples and brassy bits into an effective collage that will appeal to crowds that go for a more traditional sound. It's not terribly adventurous or different from some of the similar bootlegs that were circulating in the 'rare groove' era but there's definitely something appealing about it. **(TJ)**

**INNOCENCE**  
**'Remember The Day'**

(Cooltempo COOLX 226)

Originally scheduled for mid-February release, but only just promoed, so probably not out fully for a little while yet, this moody slow organ, sax and vibrant electric piano notes-started then funkily jiggling subdued cool sweet Gee Morris-cooed jogger is perhaps even more attractive and

atmospheric than usual, in Final (106bpm), percussively clapping bassy Dub (105¼bpm), and rhythmlessly drifting languid Ambient Mixes. Could it be the one to finally give them the crossover hit that their massive dancefloor popularity suggests is now long overdue? **(JH)**

**DICK**

**'Weekend'** (125½bpm)

(Low Spirit/yō-bro 12 YOBR 17, via Total/BMG)

WestBam's real life brother DJ Dick bursts onto the scene with an excitingly frantic, rampaging and rattling raver punctuated by self publicising shouts and bursts of phonetic rap, in a Club Mix followed continuously by its Beats, flipped by fractionally slower Instrumental and, linked through an electro lull, Zombie Mix versions, guaranteed to leave dancers breathless! **(JH)**

**LISA M**

**'Love's Heartbreak'** (104¾bpm)

(Polydor PZ 125)

Out this week but promoed with just one track, possibly flipped commercially by the seven incher's electric piano bubbled catchily loping 'Love Bug' (120½bpm), this excellent continuously scratching slithery CJ Mackintosh remixed, Phil Chill produced rapping Brixton girl's simple strong jiggly chugger has a nice telephone effect halfway and some counterpointing conversational male rap, plus a naggingly repeated jaunty little horn riff that's instantly familiar (except I can't place it!). The promo label, incidentally, says it's 112bpm — surely shome mishtake? **(JH)**

**MASSIVE**

**'Unfinished Sympathy'**

(Wild Bunch Records WBPR 2, via Circa)

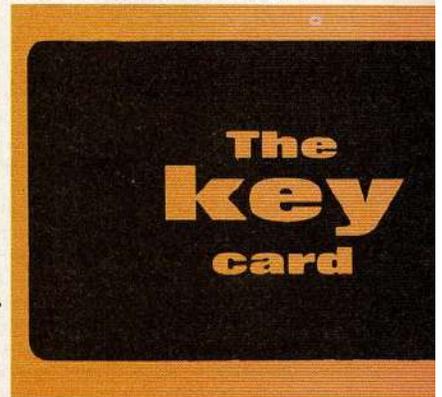
Promoed as by Massive Attack, but

**Key Card**

London clubbers now have their own hotline to the best dancefloor action, thanks to a new card system. The idea is that you present your Key Card at the door of the club and save a bit of cash on the entry fee.

You find out which clubs are involved in this scheme by ringing an 0898 number, which then tells you where you can get a discount each evening. Membership costs £20 a year, or £10 if another member introduces you.

Unfortunately, the Key Card won't guarantee you get past the gorillas on the door and the chances are that any savings you make on getting into a club will be wiped out by the cost of calling the 0898 number. But what the heck, it'll certainly impress people at cocktail parties. For details call 071 376 3460. **Richie Blackmore**



**Underground Solution**

**THERE'S** little doubting that New York label Strictly Rhythm has quietly become just about the hippest label in house circles over the last six months. Someone has even started a club of the same name and used the label logo on their flyers. The strange thing is that few people can actually name any of their tracks.

'Luv Dancin'', by Underground Solution featuring Jasmine, could be the one to change all that. Its simple, insistent bassline, tinkling bells and a snatch of Loose Joints' ambiguously-titled 'Is It All Over My Face?' made it the kind of tune that put DJs under severe duress from people beating a path to their boxes to find out 'What that brilliant record is, mate?' from the moment it came out last November.

Now Underground Solution's Roger Sanchez (previous history unknown) has drafted in singer Jasmine (likewise), who lets rip with a superb vocal that really does the track justice, for a brand new remix that takes the word 'uplifting' sky high. If our record companies aren't quite as silly as we think they are, this little peach will be on a UK release sharpish.

And if they need to speak to Roger, he'll be over with fellow artists Todd Terry and DJ Money Penny for a Strictly Rhythm tour calling at: Manchester Eureka, April 3; Blackpool Eureka, April 4; Glasgow Subclub, April 5; and Aberdeen Fever, April 6. **Phil Cheeseman**

'Luv Dancin' is out now on US Strictly Rhythm

7/12 and CD out now



**Galliano**  
nothing has changed

mar/1 nottingham venus. mar/2 manchester soundgarden. mar/3 gwynyd 'the main event'. mar/9 newcastle arts centre. mar/14 leicester spectrum centre. mar/16 london underworld.

# dj directory

## Hot vinyl

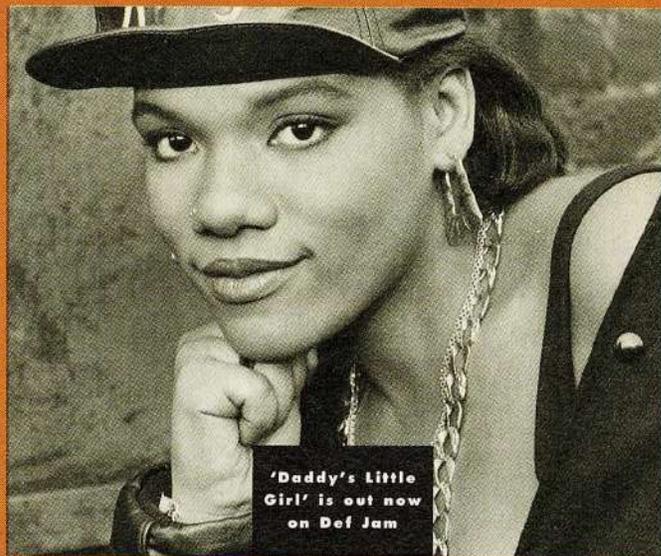
continued

released with a name change (not to be confused with Massimo) in deference to the Gulf War, this haunting lush strings and Shara Nelson swirled melodic lovely swayer was white labelled in a pattering Paul Oakenfold Mix and Instrumental Mix (113½bpm), flipped by its jigglier Original and Instrumental Version (119½bpm), while a more recent separate piano plinked then again strings swamped slightly more chunkily shuffling **Nellee Hooper 12" Mix** (119bpm) (WBPR 2) reunites Bristol's original Wild Bunch crew, with its Nellee Hooper Instrumental Mix plus the previous Original too. The effect of every version is subtly subdued, atmospheric rather than rhythmic. (JH)

### CLIVE GRIFFIN

'Reach For The Top' (95¾bpm)  
(Mercury STEP 512)

Started by handclaps and "reaching for the top" repetition ahead of the funkily jiggling beat in its main commercial Back With A Vengeance Re-Mix with additional production by S+P Jervier, this authentically soulful seventies style huskily wailed wriggly jogger fair jumps along with pent-up passion (and yet more wah wah guitar, definitely the sound of now again!), flipped by a more percussive jazzy guitar picked quieter Mellow Mix with additional production by Chris Bangs, plus co-producers Joe Dworniak, Dave Clayton & Clive Griffin's starker plinky piano and squeaky strings stabbed original mix (97¾bpm). Out separately is a totally different raw break beats jiggled dubwise **Funky Beats Remix** (95¾bpm) (STEP 512) that bears little relationship to the classy actual song, flipped however by another joltingly tapping vocal sparse S+P Mix



'Daddy's Little Girl' is out now on Def Jam

(95¾bpm) plus the previous original. (JH)

### KING BEE

'Back By Dope Demand' (113½bpm)

(1st Bass/Big One RUFF 6X, via Rough Trade)  
Yet another reissue of a dancefloor hit from last June that didn't sell as well then as it might have, this bumpily jiggling angry rap chugger is again in its Funky Bass and scratching choppy Straight Up Mixes, now fractionally slower, both with a sitar, brass and (subsequently repeated) guitar intro that sounds like some variation on '19th Nervous

Breakdown', flipped on a 33⅓rpm four tracker again by the hip house 'Feel The Flow' in just its jaunty Yellow Magic Orchestra based Club Mix (122bpm), plus also now the studio chat introed Watts 103rd Street Rhythm Band and other riffs woven bumpily jogging 'Oral Excitement' (110½bpm). (JH)

### DIGITAL UNDERGROUND

'Same Song' (103½bpm)

(Big Life BLR 40T, via Rough Trade)

The conversationally mumbling zany rappers' recent import 'This is An EP Release' six tracker has here been adapted and split up, with Part 2 to

## Living Colour

**THERE'S** nothing new about a rock band being subjected to a particularly impressive remix — it's happened to INXS, Fleetwood Mac, Fine Young Cannibals and dozens of others — but it's still taken us some time to notice that the Soulpower remix versions of Living Colour's 'Love Rears Its Ugly Head' are two very dangerous pieces of dancefloor deconstruction.

The standard extended version is a tense, hard, faintly purple slice of slow-tempo funk and the hip hop flip features all those qualities plus freestyle transformer work and backwards bits *par excellence*. Unity in motion is a rare thing but 'Love Rears Its Ugly Head' has been remixed to incorporate all the best elements of rock, rap and funk and shouldn't be missed. **Kevin Ashton**

The Soulpower Remixes of 'Love Rears Its Ugly Head' are out now on Epic



*'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

## Nikki D

**ALTHOUGH** she was responsible for one of last year's best song titles ('Up The Ante On The Panties'), the only distinguishing feature thus far in the career of Nikki D is that she is Def Jam's only female rapper.

Signed five years ago and kept pretty much on ice by her label, Nikki's only real exposure until now has come from her appearance on Alyson Williams' 'My Love Is So Raw'. Her solo debut, 'Lettin' Off Steam', was pretty blah.

Maybe it's company policy to lower audience expectations and then hit 'em with a killer when their guard is down, because Nikki's new one, 'Daddy's Little Girl', is some piece of work. Declaiming over the tried and tested DNA-Suzanne Vega 'Tom's Diner' break, Nikki tells a cautionary tale about a sweet young thing who goes wild when the sun goes down and her Daddy's out of town.

It starts off as a celebration of lewdness and loudness, then Nikki changes tack midway without drawing breath, to leave her subject sadder and wiser. An album follows soon.

Isn't it ironic that the most profound, and probably the most profitable, lyric Suzanne Vega has ever written is the one that goes "Doo Doo Doo Doo Doo Doo Doo Doo"? **JB Bernstein**

follow, the UK's lead track (languidly muttering about, among other topics, wearing a jim hat and taking a leak!) building an increasingly infectious jiggly groove in its new CJ Mackintosh remixed Around The World Mix, with jazzy organ in the last half, flipped by the argumentative lurching 'Arguin' On The Funk' (104bpm), "here comes the bride" piano prodded 'Tie The Knot' (93 1/4bpm), and Cream era

Clapton-ish guitar underpinned 'The Way We Swing (Remix)' (88bpm). **(JH)**

### DEFINITION OF SOUND

#### 'Wear Your Love Like Heaven'

(Circa Records YRT 61, via Virgin)

Out this week, but in exactly what form is uncertain as it was promoted as a twinpack in six mixes, rapping Don & KevWon's jauntily lurching fidgety

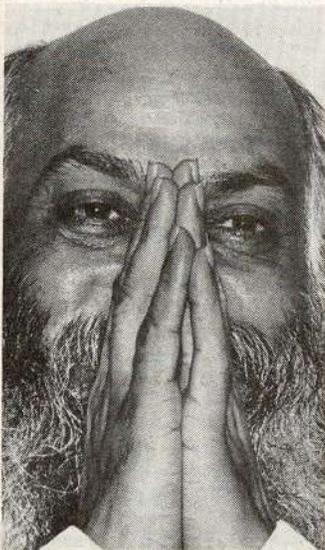
### THE CHOSEN FEW

#### 'Revolution Of The Heart'

(122 1/2bpm)

(Fabulous Records FABU 001T, via APT)

Stickered as being by the Chosen Ones but referred to in all accompanying bumf as being by the Chosen Few (it's out commercially this week, so hopefully somebody's made up their mind!), this tabla blooped cantering bright breezy bleeper is overdubbed by Indian mystic Osho's philosophical "rejoice" utterances, with a demystified instrumental flip. **(JH)**



## Cool Cuts

- 1 **THE WORLD IS A GHETTO** Will Downing **4th & B'way**
- 2 (NEW) **SHE'S A WOMAN** Scritti Politti featuring Shabba Ranks **Virgin**  
What a combination and what a track. A blistering groove for all seasons
- 3 (NEW) **HUMAN NATURE** Gary Clail **PerfectO**  
The long awaited follow-up to last year's 'Beef' and destined for chart action
- 4 **FALLING** One Eyed Jack's **White Label**
- 5 (NEW) **EVERYBODY (WATCHA GONNA DO)** Jam Jam **World Of Music**  
Italian house music with a funky edge and utterly contagious. Watcha say c'mon?
- 6 **SAME SONG** Digital Underground **Big Life**
- 7 (NEW) **MAKE THAT MOVE** Marvin D **Optimism**  
An awesome hip hop house happening in a devastating mix. Make that move right now
- 8 **HYPERREAL** The Shamen **One Little Indian**
- 9 **KINDA GROOVY** Cool 2 **White Label**
- 10 (NEW) **MUSN'T GRUMBLE** Ariel **Echo Logik**  
A fascinating piano and rhythm track that builds and builds — similar in feel to last year's 'Moodswings'
- 11 **LOVE** Love Corporation **Creation**
- 12 (NEW) **CRAZY TECHNO** Crazy Techno **White Label**  
A excellent techno bootleg mix that borrows heavily from Earth People, amongst others
- 13 **KARMA IS THE SIGN** Da Yeene **Swemix**
- 14 **MAKE IT RAIN/NO MORE TEARS** KLF **KLF Communications**
- 15 (NEW) **CHOCOLATE CITY** Munch Bunch **White Label**  
Another hot bootleg, this time constructed with JB-style funky breaks
- 16 (NEW) **GOO GOO BARABAJAGAL** The Love-In **F.A.W.T.A Scream**  
Would you believe a cover of an old Donovan-Jeff Beck hit? Fantastic
- 17 **INTEGRATION** Kenny Larkin **Champion**
- 18 **KEY SPIRIT/SWING THING** Raging Rockers **Ruby Red**
- 19 (NEW) **LOVE OR NOTHING** Diana Brown & Barrie K Sharpe **ffrr**  
London's 'groundbeat' purveyors with another cool funky tune
- 20 **COME ALIVE** Orchestra JB **Rumour**



City Sounds



Thanks to City Sounds, 8 Proctor St London; Flying, Kensington Market, Kensington High St London W8; Zoom, 188 Camden High St, London NW1

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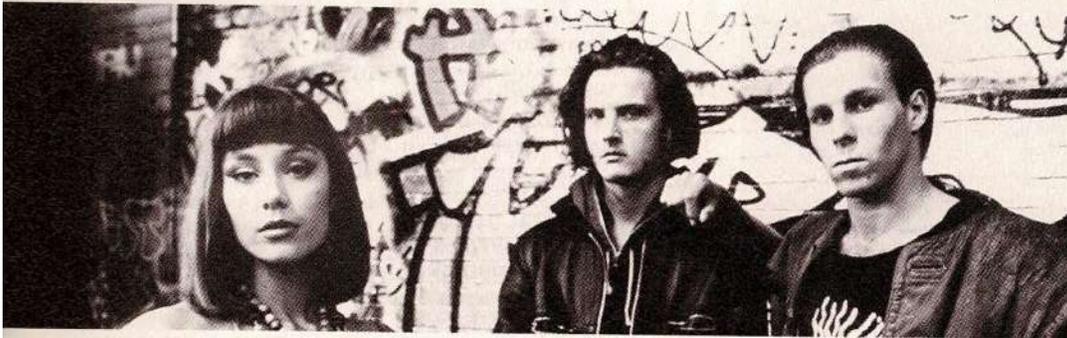
# dj directory

## Hot vinyl

continued

bounder was in a 'Soul Makossa' wah wah bass burlbed Ultimatum Mix and Ultimatum Instrumental Mix (119 $\frac{3}{4}$ bpm), coupled also by the daisy age satirising jiggly mumbling 'I Don't Know Nothin' 'Bout Daisies' (113bpm) on one disc, while on the other was a 'Cigareets, Whuskey, And Wild, Wild Women' introed then nervy fatback

Mix is dully thumping for ages before the monotonous slowly metamorphoses into a mesmeric slinkily throbbing languid groove with Jay rapping and Lana wailing in turn, while the flip's totally different Airdrome Club Mix is a jet 'plane effects introed then 'Sexual Healing' started, very much more immediate jittery swaying attractive breathily crooned proper song with an "I'm-a leavin', on a jet 'plane" chorus, the more commercial side for sure. (JH)



### PRESENCE

'In Wonder' (117 $\frac{1}{2}$ bpm)

(Reality LOLXC 1, via Pinnacle)

The Cure's former keyboardist Lol Tolhurst launches his new group with this Chris Butler & Craig Walsh remixed rattling congas and jangling organ driven funkily jumping jiggler, a good groove with an unfunky white boy vocal though, instrumentally flipped however by a differently treated even jumpier, saxes honked more beefily percussive Milli Mix (118bpm), both sides worth checking. (JH)

### HYBRID

'Twisted Tambourine' (118bpm)

(Megablast MEGA 502, via Pacific)

Originating from a white label last September, the Mancunians' now released follow-up to 'Hypnotisin' is a bass frequencies started then plaintive girl wailed "sometimes I feel like throwing my head up in the air" repeating tinkly jiggler in its Club Remix, or a raves aimed totally different much harder and better guys rapped "rock the discotheque" repeating frenetic jitterer in its Original Version, with the latter's flashes of 'Crosstown Traffic' guitar emphasised more in a similar Radio Edit (118 $\frac{1}{4}$ bpm), coupled also by the "I'm in love with you" girl repeated frantic sparse galloping 'A Sample Of My Love' (130bpm). (JH)

### L.L. COOL J

'Around The Way Girl'

(Def Jam recordings 656608 8)

The import hit that here was used (not in its best mixes) as the coupling for

### N-JOI 'Adrenalin EP'

(de/Construction Records PT 44344)

The rush released good value follow-up to 'Anthem', likely to be a very fast seller right now. This strong bleep four tracker has the "Hey, you want to get this place?" shouting started and punctuated Belgian style frantically buzzing and raving 'Adrenalin' (128 $\frac{1}{2}$ bpm), cantering techno 'The Kraken' (124 $\frac{1}{2}$ bpm), percussive squiggly 'Rhythm Zone' (125 $\frac{1}{4}$ bpm), plus the strange 'Phoenix' (125bpm), likewise tightly jittering before it fades to silence halfway and restarts differently as a slow then bounding 'French Kiss'-ish synth thrummer. (JH)

drum driven Dream Warriors-ish Extended Live Version based on mid-sixties rock guitar riffs and West Coast harmonies, with its Seven Inch edit (so maybe this is the first commercial treatment?), and a similar but guitar-less more beefily jittering Uptown Sound version (all 120 $\frac{1}{2}$ bpm). Read all about it in next week's RM interview with them. (JH)

### CULTURE BEAT featuring LANA E. & JAY SUPREME

'Tell Me That You Wait' (97 $\frac{3}{4}$ bpm)

(Epic 656531 6)

From Darmstadt, Germany, with a title that makes sense but isn't quite how we would express it, this in the Liberace introed and outroed Airline

YOU'VE HEARD THE REST,  
NOW CHILL OUT TO THE BEST

THE REMIX OF  
**RICHIE RICH'S**  
**Salsa House**  
FEATURING RALPHI ROSARIO

"You Used To Salsa"  
b/w  
"Salsa House"  
(Original Mix)

NOW OUT

## Zzone Inc

**AT LAST** someone's doing it the other way 'round. Yep, after seeing just about every bunch of grubby, guitar-wielding, long-haired oik on the block hijack some dance beats, it's a pleasure to detect a little touch of real guitar and bass on Zzone Inc's 'Cosmic Dance'. The track starts yet another new label, the Oh'Zone offshoot Delphinus Delphis (dolphin to those of us without a grounding in Latin). It combines a soulful vocal from Epoch 90's Mustapha Ali, a slap-bass on an unfashionably high part of the spectrum and a retro-disco style house backing track, to cock a snook at just about every currently fashionable style going.

Zzone Inc is unsurprisingly the London production team of Jazzy M and Julian Jonah, who aren't what you might call new hands. With Delphinus Delphis they've struck a rare seam of class that even stretches to a highly tasteful label design. But where are the sonar bleeps eh? Oh, never mind. **Phil Cheeseman**

'Cosmic Dance' is  
out now on  
Delphinus Delphis

'Mama Said Knock You Out' but even so always carried the weight, this nicely worded attractive jogger is at last now out properly in its own right, its five-track promo having the import's Mary Jane Girls 'All Night Long' influenced chunkily rolling Untouchables Remix (105½bpm), likely to work well with Kenny Thomas's 'Outstanding', a new jolting Marley Rub (100bpm) that's more like the original LP Version, plus new UK remixed good jumpier jaunty swingbeat Jerv's 12" Rub Mix (100bpm), lighter much less powerful Crypt 12" and Dub Mixes (100¼bpm). (JH)

#### N-R-GEE POSSE

'N-R-Gee' (123¼bpm)

(D-Zone Records DANCE 007, via SRD)  
The latest bleeper from André Jacobs' hot logo is a scurrying, pausing and spurting percussive wriggler with fuzzily booming bass (or maybe that's just my speakers!) and a repeatedly spelt out title line, flipped by the differently titled, although similar piping and thrumming 'The Final Word' (123bpm), except with repeated (but unrepeatable!) obscenities thrown in instead of a title line this time. (JH)

#### LISTEN UP

'Listen Up'

(Qwest Records' W0010T/SAM 744, via WEA)  
Possibly not due commercially until the summer release of the Quincy Jones biography film, this tie-in all star tribute to Quincy (not in fact a Quincy Jones record) by Siedah Garrett, Karyn White, Tevin Campbell, James Ingram, Al B. Sure!, El DeBarge, Ray Charles, The Winans, Ice T, Melle Mel and Big Daddy Kane, is an at first thudding then more loosely cantering, unison wailed, girls warbled, guys whispered, declaimed and rapped gospel-ish soul strider in its Raw Dance Remix (117bpm), or a totally different afro jazz instrumental in its exotically throbbing shorter Mabuye Afro Jazz Mix (116bpm), so far only on promo — already for some time now, rather as was the earlier Ice T, Melle Mel, Big Daddy Kane and Kool Moe Dee rapped juddery jiggling 'Back On The Block (Mellow Radio Mix)' (104¼bpm), which came out eventually just as the B-side to the Tevin Campbell, Siedah Garrett and

## Temper Temper

Even if all they had going for them was that terrific name, Temper Temper would still be worth a mention. However, they've also got a ton of talent and one of the sharpest debut albums of the year so far. A Manchester band who can write songs? Unbelievable but true. Melanie Williams and Eric Gooden, who make up Temper Temper, spent some time in Chicago working with the likes of Jessie Saunders before returning home and attempting to make music that wasn't strait-jacketed by the rigid demands of the dancefloor.

Their material boasts a wide range of influences and emotions, torching it up like Teena Marie on tracks like 'First Impressions' and 'Like We Used To', and tearing lumps out of each other on the Womack & Womack-ish 'It's All Outta Lovin' You'. The first fruits of their labour can be heard on the upcoming single, 'Talk Much', aided and abetted by the obligatory David Morales remix.

The album is due in April and it's worth getting worked up about. JB Bernstein

Chaka Khan sung chorally backed moody slow surging **QUINCY JONES 'The Places You Find Love'** (42½bpm) (Qwest Records W0001T). (JH)

#### LEE MARROW

'To Go Crazy (in the 20th century)' (124¼bpm)

(Italian World Of Music/DiscoMagic MIX 495)  
Repeating "round and round, upside down, livin' my life underneath the ground" before its James Brown grunts prodded frantic Italo pop rap is pushed along by an incongruous "Goliath will set you free, to go crazy in the twentieth centu-ree" chant, this vigorous simple catchy pounding hip house bouncer is in a Mix Version flipped by its Instrumental Version, City Version, and a slightly slower less urgent Extended Version (123¼bpm). Even more incongruously, for some reason the sleeve illustration features a picture of Arthur Askey! (JH)

#### BEVERLEE

'Set Me Free'

(German Dance Street DST 1029-12)  
Catchily wailed by Beverlee Wallace with some bursts of rap by Sachmo, this 'Gary Dee' Malke/'Johnny Five' Frage/Danny Garcia produced nervily pounding derivative but bright stuttery

Italo house-type jangler samples "there's not a problem that I can't fix" during its main break, in both Tribe Mix (120½bpm) and faster still quite vocal Instrumental (122½bpm) versions, flipped by the funky drum tapped meandering dull 'Keep On' (105¾bpm), due for UK release soon on ZYX Records. (JH)

#### SUB-SUB

'Spaceface' (121bpm)

(JAJ 001, via 061-928 4303)

Only so far apparently on the group's own self-financed white label from Manchester, this "my god, it's full of stars" started noisy brash buzzing, washing and jangling keyboards bleeper is a bit low-tech in comparison with the more sophisticated bleep productions to which we're becoming accustomed, but no less effective for all that, flipped by the washing machine gurgled percussively thrashing 'Ekto-Jam-Sub' (114½bpm). (JH)

#### TONY! TONI! TONÉ!

'It Never Rains (In Southern California)' (79¼bpm)

(Wing Records/Polydor WINGX 10)

Nothing to do with Albert Hammond's 1972 US smash of the same name, this slinkily jolting slow sweet soul



'Talk Much' is out now on Ten

jogger has been remixed by our own DJ Streets Ahead with Wah Wah Watson on guitar, Cornelius Mimms (of past Controllers fame) on bass and rising new US name Ryan McKnight on keyboards, in pleasantly old fashioned seventies style Ubiquity Sexy Bass and sexually healing Brighton Daze Mixes, plus the group's own more brassily orchestrated All The Way Live Mix. But it pours, it pours! (JH)

#### MAUREEN

'Mesmerise Me'

(Urban URBX 68)

Maureen Walsh rapidly returns with another Rockhouse production, this time back in mellow soulful style on a tuneful pleasant old fashioned pop/MoR aimed singalong swayer, brass, strings and wah wah backed in its rolling Expression Mix (102bpm), or flipped by a (credited) Eagles-inspired different chunkier jiggling strange One Of These Basslines Mix (101bpm). (JH)

# DREAM WARRIORS

## ludi

the alternative 12" remix by

double.trouble

also features

my definition of a  
boombastic jazz style

(young disciples remix)

and

wash your face in my sink

(12 BRX 206)

4TH

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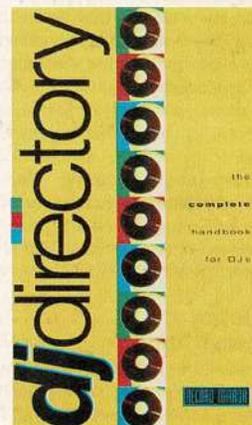
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# Letters

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

## IN A STATE

■I'm writing to point out a fact about 808 State. They keep on releasing B-sides as A-side tracks! To give examples:

Record 1: (A) 'Pacific';

(B) 'Cobra Bora'

Record 2: (A) 'Cobra Bora';

(B) 'Ancodia & Cübic'

Record 3: (A) 'Cübic' (US Mix);

(B) 'In Yer Face'

Record 4: (A) 'In Yer Face';

(B) 'Leo Leo'

Note only the US import had 'In Yer Face' on the B-side.

Also the promo of 'Cübic Olympic' had the track 'Eurotrack' (or 'In Yer Face' with a changed name!). So I predict 'Leo Leo' to be their next release! Do I win a prize for spotting this?

Gi '808' Lewis

●Do you spot trains too?

## GET YOUR HITS OUT FOR THE LADS (IN THE GULF)

■So I won't be able to see a Whitney Houston concert here because of the Gulf War. I'll try to pick up the pieces and get on with my life.

Anyway, what makes Miss Houston think a terrorist would bother with an overrated, under-talented poseur like herself?

And if she alienates any more of her fans she'll soon disappear without trace, regardless of Saddam Hussein.

Mark Butler, Knightsbridge

●If you dislike our Whitney that much, then you should be grateful that she's not touring.

Picking her out for criticism seems unfair seeing as virtually every US artist has cancelled or delayed UK dates.

## LA DI DA

■Tunnel vision and Phil Cheeseman seem so right together. Maybe they should settle down and reproduce lots of beat-frenzied gorgonzola.

The bee in my bonnet originates from Cheeseman's incredibly narrow-minded 'review' of the latest cut from The La's, 'Feelin'' (Record Mirror, Singles, February 9). How this guy got past the first hurdle — the application form at RM Towers — defeats me totally. All resident dance monster Cheesey can stretch his limited imagination to is oohing and

aahing at the likes of 808 State, Xon, Young Disciples et al. Spot the connection? That's right: the decent reviews were inevitably paired with dance tracks. To present the ultimate accolade, "Well 'ard", to several such records is contrived.

Anne Thompson, Waterloo, Liverpool

●Phil replies: "All I said is the world doesn't need another Kinks. Aren't you being a touch sensitive?"

Keep your wig on Missus, some of us here at Record Mirror Towers love the lovely classic Beatles-esque La's.

## Letter of the week

### SHORTIES

■I'm writing in to complain about the lack of short letters in Record Mirror. Thankyou.

Claire Short, Aldershot

●We agree, you're short, smart-arsed letters are urgently required, so that we can write short, trite replies.

### Letter of the week

The letter of the week wins a current top 40 album

# ICE CUBE

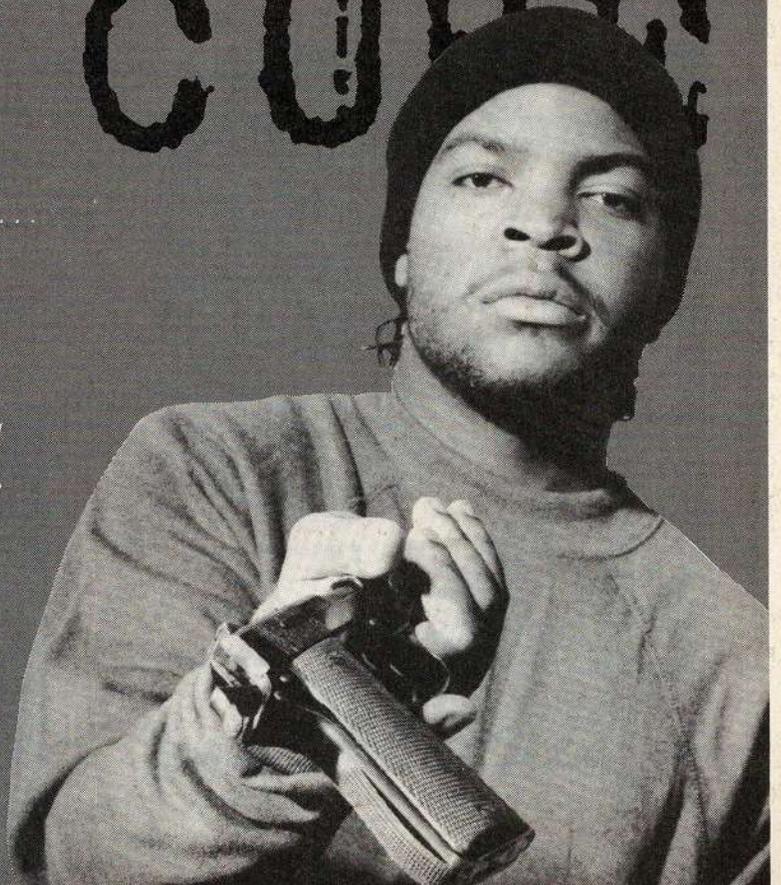
TALES FROM THE DARKSIDE....

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AND 'GET OFF MY D\*\*\*'  
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Tracing **THE SOURCE**

Featuring Candi Staton's single back to its source, we catch up with two people with a strange story to tell

# May the **source** be with you

**INTERVIEW: PHIL CHEESEMAN**

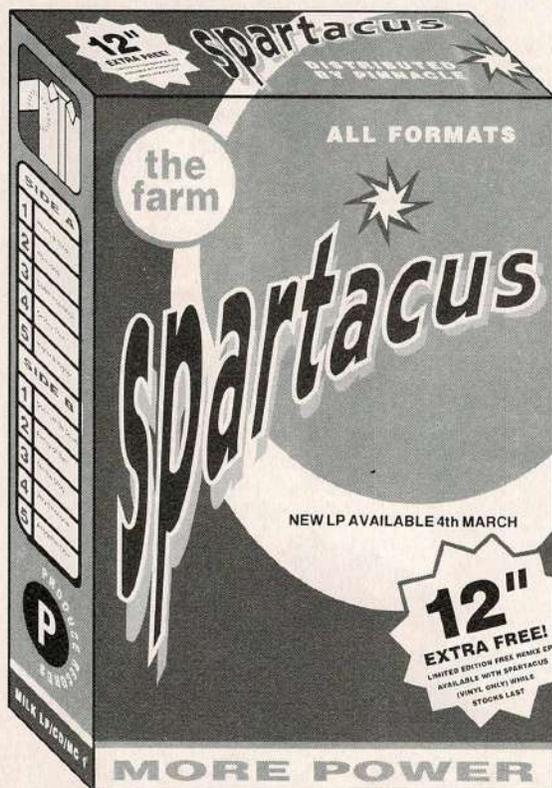
It's payday for Jamie Principle. As The Source Featuring Candi Staton's 'You Got The Love' scales undreamt-of heights in the charts, the man who wrote the music is, after years, finally on the way to seeing some return on his creation.

Way out of the realms of even the most imaginative scam-monger, the story of 'You Got The Love' is strange almost beyond belief. The record that's resulted in smiles and happiness all-round began life as just another a cappella mix by a club DJ, which was such a success that the creator of the mix, DJ Aaron, of London's Solaris, was approached with a view to putting out a few bootlegs. This was ironic as the backing track, Jamie Principle's 'Your Love' (already a firm club favourite in 1989) had already been twice put out illegally in the States.

'Your Love' by Truelove, as the new bootleg became known, quickly sold out, leaving the label's John Truelove with the idea of somehow sorting it all out for a legal release. One trip to Chicago and a substantial amount of jaw-jaw later, 'Your Love' was remade instrument for instrument and renamed as 'You Got The Love', the name of the track from which Candi Staton's vocal was taken.

"It's taken me by surprise," says Jamie with a hint of understatement. Ripped off by all and sundry and suffering from disinterest in his music since the minor success of 1988's 'Baby Wants To Ride', he's kept faith in himself to the point of a freshly completed album deal with the new Polygram offshoot, Smash.

"I like the record, but it's kind of weird, I don't

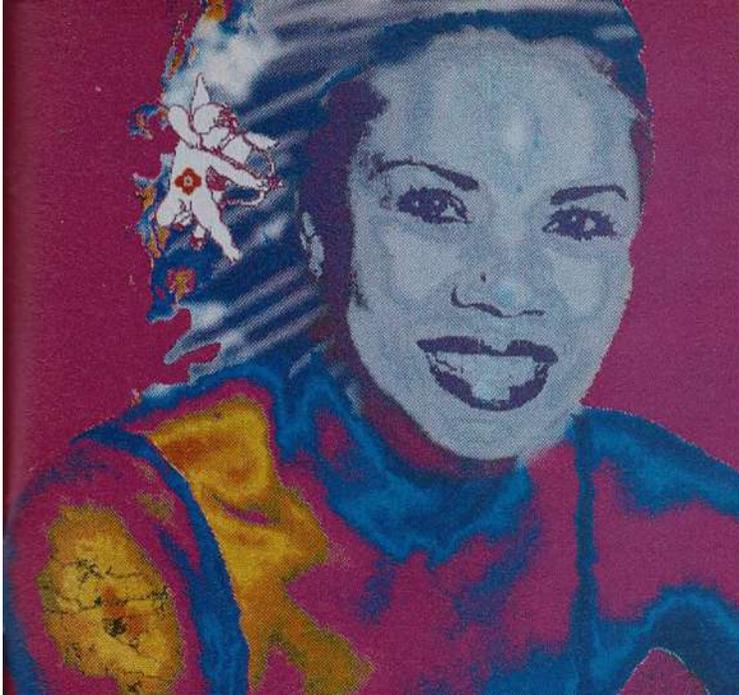


I'm really surprised it's doing so well, but I haven't heard it yet.



RECORD MIRROR

**THE FARM** photographed by Tessa Hallman and Vikki Jackman



know how to explain how I feel. But I am glad I was contacted! I wrote 'Your Love' such a long time ago that I can't even remember the year. But it was before I could buy a drum machine, because I had to play real drums on it. In fact it was all real instruments played live. Hang on I've got it here. . . I copyrighted it in 1982."

That's an incredibly long time ago.

"Well, I think it came out in 1985. When I did 'Your Love' I was just writing stuff and playing it in the house because I wasn't into the music that was going on at the time. Frankie [Knuckles] discovered me through a friend and he started playing the track at the Powerplant.

"I guess it feels good now, because when he used to play it, all the people in the club would sing along. But when it first came out on Persona Records, it wasn't the one with Frankie's mix. That was the one which Trax Records and then DJ International (both Chicago labels) took and credited to Frankie. There was a lot of confusion, but Frankie and I resolved everything between us in the end. It's

just unfortunate that there are people who take advantage of artists. I guess it's a money thing. The court system in Chicago is so messed up that people are getting away with murder."

Unlike Jamie, Candi has at least had some recognition for her talents in the past. The 1976 early disco classic 'Young Hearts Run Free' was a top 10 hit in the UK, followed the next year by 'Nights On Broadway'. Though now based in Atlanta, Georgia, 'You Got The Love' was recorded in, you guessed it, Chicago. Now a gospel and religious singer who tours churches and chapels, she recalls the bizarre circumstances in which she did the track.

"This song was for a video about a man, I think his name was Ron High, who was trying to lose weight. He weighed something like 850lbs — I mean you've never seen anybody this big. I was approached to do the video and tell the story. But I never saw the video, so I don't know what eventually happened."

How about the new version with Jamie's track. Do you like it?

"I'm really surprised it's doing so well, but I haven't heard it yet! I think there's one on the way to me though. I'm really pleased about it, though if I was singing raunchy lyrics I wouldn't be too pleased. I haven't been doing secular music for eight years. Before that I was into alcohol and drugs — especially alcohol. I had a change of heart and kicked the habit and that's when I started singing gospel. You know, I think I met Jamie about five years ago in Chicago when I was doing The Source." Jamie doesn't remember the liaison.

"I don't recall meeting her. But I'm not surprised, there was someone going around saying he was Jamie Principle, I don't go out that much, and he was performing and passing himself off as me. I only found out when someone asked me if I was performing one night, so I went along to check it out. Chicago's a strange place."

Who knows. Maybe one day soon someone'll get the two of them closer together than a piece of plastic ever could.

NEXT WEEK



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**get over it**

**קטנתהוילתה**

האם זה דבר אהבה או דבר מיין? האם זה דבר אהבה או דבר מיין? האם זה דבר אהבה או דבר מיין? האם זה דבר אהבה או דבר מיין?



# THE club chart



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

RADIO 1



COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 500 DJ RETURNS

TW LW

1	1	(I WANNA GIVE YOU) DEVOTION	Nomad	Rumour 12in	50	39	IN YER FACE (IN YER FACE MIX)	808 State	ZTT 12in
2	3	LOVE IS THE MESSAGE (LOVE LOVE LOVE MIX)	Love Inc. featuring MC Noise	Love 12in	51	16	CAN I KICK IT? A Tribe Called Quest		Jive 12in
3	2	APPARENTLY NOTHIN'	Young Disciples	Talkin Loud 12in	52	33	WEEKEND (CLUB MIX)	Dick	Low Spirit 12in
4	4	YOU GOT THE LOVE (MIXES)	The Source featuring Candi Staton	Truelove 12in	53	24	AROUND THE WAY GIRL (UNTOUCHABLES REMIX)	LL Cool J	Def Jam 12in
5	5	TAKE A REST (REMIXED BY C.J. MACKINTOSH)	Gang Starr	Cooltempo 12in	54	64	INSANITY (HURLEY'S HOUSE MIX)	The Pointer Sisters	Motown 12in promo
6	83	ALRIGHT (ORIGINAL MIX)	Urban Soul	Cooltempo 12in promo	55	31	GET INTO IT (PARK YOUR CAR IN MY BRA MIX)	MC Kinky	More Protein 12in
7	6	IT'S TOO LATE	Quartz feat. Dina Carroll	Mercury 12in	56	54	TAKE ME AWAY	Jay MonDi	Raw Bass 12in
8	8	THINK ABOUT . . .	D.J.H. featuring Stefy	RCA 12in	57	48	LUDI (DOUBLE TROUBLE CLUB MIX)	Dream Warriors	4&B'way 12in
9	7	OUTSTANDING (THE MORE BEEF MIX)	Kenny Thomas	Cooltempo 12in	58	40	FLIGHT X (SCHOOL MIX)	Paul Haig	Circa 12in promo
10	10	TILL WE MEET AGAIN	Inner City	Ten 12in	59	27	EVERYBODY LET'S SOMEBODY LOVE (CLUB MIX)	Frank "K" featuring Wiston Office	Urban 12in
11	19	MAINLINE (CHEP'S MIX)	Tribal House	Cooltempo 12in promo	60	re	FAMILY OF PEOPLE (MIXES)	Quest For Excellence	Republic 12in promo
12	18	HOLD ME (VOCAL CLUB MIX)	Velvet	Tam Tam 12in white label	61	53	LOOSE FIT/BOB'S YER UNCLE (REMIX FASHION)		Factory 12in
13	13	WIGGLE IT (THE CLUB MIX) 2 In A Room		SKB 12in	62	66	JOIN THE FUTURE	Tuff Little Unit	WARP 12in promo
14	97	SAME SONG (AROUND THE WORLD MIX)			63	41	ECHO CHAMBER	Beats International	Go Beat 12in
		Digital Underground	Tommy Boy/Big Life 12in promo		64	31	TWISTED TAMBOURINE	Hibrid	Megablaster 12in
15	15	LOVE THE LIFE (GUARANA DJ VERSION)	James Taylor Quartet	Urban 12in promo	65	57	HEAT OF THE MOMENT (12-inch ONE WORLD REMIX)		Virgin America 12in
16	12	MY LOVE (ATMOSPHERA MIX)	Collapse	Citybeat 12in	66	—	LOVE'S GOT A FEELING (WHEN THE GOING GETS TOUGH MIX)		Profile 12in promo
17	14	JEALOUSY (RED ZONE MIX)	Adventures Of Stevie V	Mercury 12in	67	99	ESQ/SLAVES	Rum & Black	Shut Up And Dance 12in
18	35	HOLD YOU TIGHT	Tara Kemp	US Big Beat 12in	68	67	REACH FOR THE TOP (BACK WITH A VENGEANCE REMIX)		Mercury 12in
19	9	BLACK WHIP	Chapter And The Verse	Virgin 12in	69	26	I CAN'T TAKE THE POWER (RIVA-MIX)	Off-Shore	Columbia 12in
20	—	REMEMBER THE DAY (FINAL MIX)	Innocence	Cooltempo 12in promo	70	94	YOU USED TO SALSA	Richie Rich's Salsa House featuring Ralph Rosario	ffrr 12in promo
21	22	EVERYBODY (ALL OVER THE WORLD) (DANCE VERSION)	FPI Project	Rumour 12in promo	71	82	SUMMERS MAGIC (UNIT MIX)	Mark Summers	4&B'way 12in
22	11	I'M READY	Caveman	Profile 12in promo	72	50	GO GO/LIES	Oval Emotion	Canadian Hi Bias 12in
23	20	DUNNO WHAT IT IS (ABOUT YOU)	The Beatmasters featuring Elaine Vassell	Rhythm King 12in promo	73	52	BOW DOWN MISTER (SITARI BIZARRI MIX)		More Protein 12in
24	23	UNFINISHED SYMPATHY (PAUL OAKENFOLD MIX)	Massive Attack	Wild Bunch 12in	74	61	SENSITIVITY (EXTENDED VERSION)	Ralph Tresvant	MCA 12in
25	36	MOVE (DANCE ALL NIGHT) (SLAMMIN' 12-inch)	Slam Slam	MCA 12in promo	75	—	COME ALIVE	Orchestra JB	Rumour 12in promo
26	25	SCANDAL/IS IT LOVE?	The Basement Boys present Ultra Nate	Eternal 12in	76	93	IN WONDER (BUTLER & WALSH MIXES)	Presence	Reality 12in
27	—	POSSESSED/PIN UP GIRL	Awesome 3	A&M PM 12in promo	77	34	PLEASE LEAVE (STEVE JERVIER MIX)	Carlton	Three Stripe 12in
28	30	WEAR YOUR LOVE LIKE HEAVEN (ULTIMATUM MIX)			78	—	IF I LOVE U 2 NITE (NELLEE'S CLUB U 2 NITE MIX)	Mica Paris	Big Life 12in
29	28	GONNA MAKE YOU SWEAT (SLAMMIN' CLUB VOCAL MIX)	C&C Music Factory	Columbia 12in	79	47	THINKIN' ABOUT YOUR BODY 2	Mad	Big Life 12in
		featuring Freedom Williams			80	62	LOVE L.U.V. (BEAUTIFUL LOVE)	Julian Cope	Island 12in
30	21	BACK BY DOPE DEMAND (FUNKY BASS MIX)	King Bee	First Bass 12in white label	81	46	SPREAD A LITTLE LOVE (CLUB VERSION)	Richard Rogers	BCM 12in
31	—	NASTY RHYTHM (P.K.A. REMIX)	Creative Thieves	Stress 12in white label	82	59	KID GET HYPED (VOCAL MIX)	Deskee	Big One 12in
32	—	TAKE ME AWAY	True Faith featuring Bridgette Grace with Final Cut	Network 12in	83	17	MY HEART, THE BEAT	D.Shake	Cooltempo 12in
33	37	ADRENALIN (EP) N-Joi		deConstruction 12in	84	—	HOW DO YOU SAY (A DELICIOUS PAL JOEY DUB)/GROOVE IS IN THE HEART		Elektra 12in
34	—	THROUGH	Victoria Wilson James	Epic 12in white label	85	91	MORE THAN I KNOW/NOT FORGOTTEN (REMIX)	Leffield	Outer Rhythm 12in
35	—	HUMAN NATURE	Gary Clail	Perfecto 12in promo	86	78	HIPPYCHICK (REMIX) (STEVE PROCTOR MIX)	Soho	S&M 12in
36	58	LOVE ME FOREVER OR LOVE ME NOT			87	re	MAGIC STYLE (AROUNDABOUT MIX)	The Badman	Citybeat 12in
		Trilogy	WEA 12in		88	77	PRINCE OF DARKNESS	Messiah	Deja Vu 12in white label
37	44	LOST IN MUSIC (ULTIMATUM REMIX)	Stereo MC's	4&B'way 12in promo	89	—	MOVE YOUR BODY (ELEVATION) (1991 REMIX)	Xpansions	Optimism 12in
38	—	THE WORLD IS A GHETTO (MIXES)	Will Downing	4&B'way 12in promo	90	—	IT NEVER RAINS (IN SOUTHERN CALIFORNIA)	Tony! Toni! Tone! featuring Tenor Fly	Wing 12in promo
39	—	MAKE IT RAIN/NO MORE TEARS	The KLF	KLF Communications 12in promo	91	—	THE WICKEDEST SOUND (DON GORGON MIX)		Desire 12in
40	—	GIVE ME SOME LOVE (ANDY WEATHERALL MIX)			92	—	YOU CAN'T ALWAYS GET WHAT YOU WANT (STONED LOVE MIX)		Love 12in promo
		Love Corporation	Creation 12in promo		93	—	OUT THERE	Friends Of Matthew	MCN 12in
41	32	ANIMAL (PRIMEVAL INTERFACE)/SHOUT			94	89	REACH OUT (PUMPHOUSE LIBERATION MIX)	Donna Gardier	Virgin 12in
		(PRIMARY CONTACT)	Man Machine	Oval/Outer Rhythm 12in promo	95	29	WIPE THE NEEDLE/JUGGLING	The Ragga Twins	Shut Up And Dance 12in
42	—	DON'T GO MESSIN' WITH MY HEART (ALBUM VERSION)	Mantronix	Capitol 12in	96	re	JAZZ IT UP (MIXES)	CFM Band	4th&B'way 12in
43	74	LOVE OR NOTHING	Diana Brown & Barrie K. Sharpe	ffrr 12in promo	97	76	PAY THE PRICE (GOSPEL DANCE MIX)		Loco 12in white label
44	81	TELL ME THAT YOU'LL WAIT	Culture Beat featuring Lana E & J Supreme	Epic 12in	98	63	WE SHALL OVERCOME (MIXES)	Emmanuel	Global Village 12in
45	42	WRAP MY BODY TIGHT (12-inch REMAKE VERSION)	Johnny Gill	Motown 12in	99	49	MUST BEE THE MUSIC	King Bee	Torso Dance 12in
46	86	NOTHING HAS CHANGED (ALL ABOARD MIX)/LITTLE GHETTO BOY			100	43	AGAIN (URBAN MIX)	Juliet Roberts	Eternal 12in promo
		Galliano	Talkin Loud						
47	38	3 AM ETERNAL (LIVE AT THE SSL)	The KLF	KLF Communications 12in					
48	—	DADDY'S GIRL (MAIN MIX)	Nikki D	Def Jam 12in promo					
49	45	LOVE'S HEARTBREAK	Lisa M	Polydor 12in promo					

## "I'M READY"

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# Neutron 9000

'Love's got a feeling'

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All Formats Prof 331



# Chartfile

CHART FACTS AND FIGURES  
EDITED BY ALAN JONES



CHRIS ISAAK

## NOT BAD AT ALL

**M**ichael Jackson's 'Bad' album has finally topped three million sales, being certified platinum for the 10th time on February 13.

It's only the second album to sell over three million copies in the UK. The first was Dire Straits' 'Brothers In Arms', which reached the figure on November 11 1987.

The third album to break the barrier is likely to be another by Jackson, 'Thriller', which has sold 2,966,000 copies. At its current rate of progress, it would take another year or so, but if and when Jacko ever delivers a new album, it would certainly have a knock-on effect on his back catalogue, including 'Thriller'. The only album capable of beating 'Thriller' to the target is Phil Collins' '... But Seriously', which has reached 2,500,000 with indecent haste, but is now selling only about 2,500 copies a week.

The only single to top three million sales is, of course, Band Aid's 'Do They Know It's Christmas?'.



MICHAEL JACKSON

## CHART ATTACK

As the American top 40 compiled by *Radio & Records* magazine continues to gain ground here (a two hour countdown hosted by Benny Brown is aired by many independent local radio stations, while Radio 1 treats its listeners to a shorter summary of the movers and shakers) several readers have written expressing bewilderment that it is so different from the chart carried by rival US trade publication *Billboard*, and *Record Mirror*.

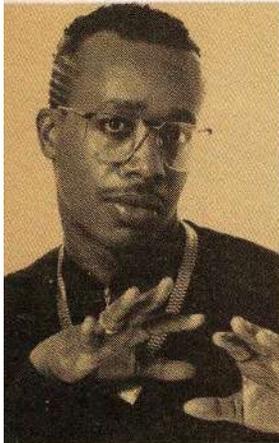
Robert Ingram, from Kennishead, Glasgow, notes that the *Radio & Records* chart is "two weeks ahead of *Billboard*", and Anthony Burke from Blanchardstown, Dublin notes that Madonna's 'Rescue Me' has been in the *Radio & Records* chart for weeks, but not *Billboard*'s. Ditto The Simpsons' 'Do The Bartman'. Martin Williams from Woodthorpe, Nottingham, chips in with a question about why, if the *Billboard* chart is the US standard, it does not feature more prominently here?

To take the last point first, in 1975 *Billboard* allowed Paul Gambaccini to countdown their chart every Saturday on Radio 1, and others. Some time later, a company called Watermark, (who had been using the *Billboard* chart on a non exclusive basis themselves since 1970 for their American top 40 show, presented by Casey Kaysem) obtained exclusive radio rights to the chart from *Billboard*, with the solitary exception of Gambo and Radio 1. Once Gambo left the Beeb, their rights (and his) lapsed, with the result that both switched to the *Radio & Records* chart. Gambo's show was eventually sponsored by Pepsi and taken over by Benny Brown. Many stations that carried Kaysem's *Billboard* chart rundown switched to Brown's show because by so doing they earned a considerable sum from Pepsi's sponsorship. Casey himself left Watermark and was

OMC HAMMER

## HAMMER THE HAMMER

'Here Comes The Hammer' was the highest debuting single on the UK chart last week, entering at number 21. It seems likely to become the fourth consecutive top 10 hit off his album, 'Please Hammer Don't Hurt 'Em'. But in America, where he had a similar run of success with 'U Can't Touch This', 'Have You Seen Her' and 'Pray', 'Here Comes The Hammer' has caused quite an upset, apparently peaking at number 54. *Billboard* correspondent Paul Grein notes dryly that "Hammer has set a lot of records [in America] in the last year, but here's one he could have lived without. 'Here Comes the Hammer' is the least successful single ever with a million dollar video".



## INSTANT CREEDABILITY

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ARIEL  
sea of beats

CREED 8 T

rhythm is a mystery E.P. CREED 11 T

PHASE  
lmf mixes

CREED 9 T

FRENCH CONNECTION  
i don't even care anymore

CREED 10 T

CREED RECORDS

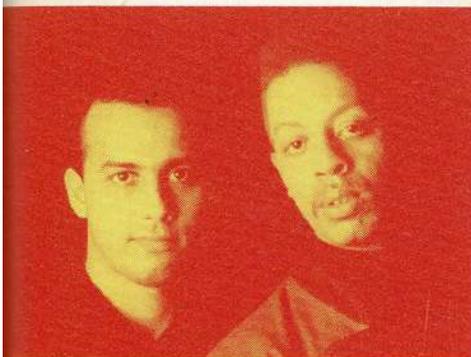
replaced by Shadoe Stevens, who still presents what is undoubtedly the most listened to chart show on planet earth.

The difference between the *Billboard* and Radio & Records charts is that *Radio & Records*' is simply an airplay chart, based on the most played tracks on top 40 radio stations, regardless of whether or not they have been released as singles. *Billboard* charts only titles released as singles, and includes both airplay and sales in its computations, the former being the major contributor to overall points totals by records at the bottom end of the chart, while sales count for more (but not as much as many think they should) at the top.

In addition to publishing an overall top 100, *Billboard* also prints a top 40 sales and a top 40 airplay chart, though only the first of these receives any publicity.

America's number one, as ranked by *Billboard*, is frequently not the country's best-selling single. Last week it was, but just for the sake of comparison, here's last week's top 10 with their sales and airplay chart position in brackets

- 1 'All The Man That I Need' — Whitney Houston (Sales: 1, Airplay: 1)
- 2 'Gonna Make You Sweat' — C&C Music



**●C&C MUSIC FACTORY**

- Factory (2, 4)
- 3 'One More Try' — Timmy T (3, 5)
- 4 'Someday' — Mariah Carey (5, 2)
- 5 'Where Does My Heart Beat Now?' — Celine Dion (9, 3)
- 6 'The First Time' — Surface (17, 6)
- 7 'Wicked Game' — Chris Isaak (4, 17)
- 8 'I'll Give All My Love To You' — Keith Sweat (6, 19)
- 9 'Disappear' — INXS (11, 9)
- 10 'I Saw Red' — Warrant (12, 11)

**A PIZZA THE ACTION**

●After the first wave of Italo-house, which brought Black Box, The 49ers and others to prominence, there was a period when little of any consequence came out of Italy. That's changed recently, and last week as many as 23 of the 200 most popular records on British dancefloors were from Italy. Surprisingly, the resurgence has had less effect on the Italian chart than our own. The latest Italian singles listing (they only compile a top 25) includes only seven national acts, of whom just three are dance acts: DJ Lelewel (of Black Box), FPI Project and D Twins:

- 1 (1) 'Sad(e)ness' — Enigma
- 2 (3) 'Attenti Al Lupo' — DJ Lelewel
- 3 (6) 'Ti Spacco La Faccia' — Gabibbo
- 4 (2) 'I've Been Thinking About You' — Londonbeat
- 5 (4) 'Interminatamente' — Raf
- 6 (7) 'Justify My Love' — Madonna
- 7 (5) 'All This Time' — Sting
- 8 (9) 'I'm Your Baby Tonight' — Whitney Houston
- 9 (8) 'Innuendo' — Queen
- 10 (10) 'Keep On Running' — Milli Vanilli
- 11 (12) 'A Better Love' — Londonbeat
- 12 (11) 'Cry For Help' — Rick Astley
- 13 (14) 'To Love Somebody' — Jimmy Somerville
- 14 (15) 'It Takes Two' — Rod Stewart & Tina Turner
- 15 (17) 'Everybody' — FPI Project
- 16 (13) 'Are You Dreaming?' — Twenty 4 Seven
- 17 (21) 'Crazy' — Seal
- 18 (22) 'Ballando Soca Dance' — Raffaella Carrà
- 19 (18) 'Cult Of Snap!' — Snap!
- 20 (—) 'Oh Signorina' — Salvi/Cuccarini/Columbro
- 21 (24) 'Freedom' — George Michael
- 22 (25) 'I Will Survive' — Gloria Gaynor
- 23 (—) 'Falling' — D Twins
- 24 (23) 'Ice Ice Baby' — Vanilla Ice
- 25 (—) 'Solsbury Hill' — Peter Gabriel

**KENNY, PATSY & VANILLY**

●"Charts mean nothing to me...I'm just happy that people buy my records!" So said Kenny Rogers when he was a regular hitmaker in the '70s, but even he would probably be pleased that two chart records he has held for a long time have recently survived challenges — one here and one in America.



**●PATSY CLINE**

In Britain, Patsy Cline's 30-year-old recording of 'Crazy' climbed as high as number 14 recently, narrowly missing out on becoming the first country recording to reach the top 10 since Kenny's 'Islands In The Stream' duet with Dolly Parton, a number seven hit a little over seven years ago.

Meanwhile in America, the continuing success of Vanilla Ice's 'Ice Ice Baby' album appears to have foiled Madonna's attempts to top the chart with 'The Immaculate Collection'. The forthcoming release of 'Rescue Me' could yet lift 'The Immaculate Collection' to number one, but as things stand, Rogers' 1980 'Greatest Hits' album remains the last individual artiste compilation to reach number one. In the same period, numerous similar albums have reached number one in the UK.

**B** **BROTHER MAKES** **3**  
**DO YOU WANNA DANCE**  
 New York's fastest moving record  
**OUT NOW**  
**FEATURES 2-IN-A-ROOM**



MARKETED BY AVL

# charts

February 24 — March 2

## U S singles

### TW LW

1	1	ALL THE MAN THAT I NEED	Whitney Houston
2	4	SOMEDAY	Mariah Carey
3	3	ONE MORE TRY	Timmy T.
4	5	WHERE DOES MY HEART BEAT	Celine Dion
5	2	GONNA MAKE YOU SWEAT	C & C Music Factory
6	7	WICKED GAME	Chris Isaak
7	11	SHOW ME THE WAY	Styx
8	13	ALL THIS TIME	Sting
9	12	AROUND THE WAY GIRL	L.L. Cool J
10	17	COMING OUT OF THE DARK	Gloria Estefan
11	6	THE FIRST TIME	Surface
12	10	ISAW RED	Warrant
13	15	THIS HOUSE	Tracie Spencer
14	16	GET HERE	Oleta Adams
15	-	RESCUE ME	Madonna
16	19	IF YOU NEEDED SOMEBODY	Bad Company
17	22	WAITING FOR LOVE	Alias
18	21	IESHA	Another Bad Crew
19	25	HOLD YOU TIGHT	Tara Kemp
20	24	SIGNS	Tesla
21	23	DEEPER SHADE OF SOUL	Urban Dance Squad
22	14	LOVE MAKES THINGS HAPPEN	Pebbles
23	8	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat
24	27	ROUND AND ROUND	Tevin Campbell
25	32	I'VE BEEN THINKING ABOUT YOU	Londonbeat
26	9	DISAPPEAR IN XS	
27	31	WAITING FOR THAT DAY	George Michael
28	34	I'LL DO 4 YOU	Father M.C.
29	36	YOU'RE IN LOVE	Wilson Phillips
30	20	LOVE WILL NEVER DO (WITHOUT YOU)	Janet Jackson
31	37	I'LL BE BY YOUR SIDE	Stevie B
32	18	PLAY THAT FUNKY MUSIC	Vanilla Ice
33	29	HIGH ENOUGH	Damn Yankees
34	41	RICO SUAVE	Gerardo
35	43	SADENESS PART I	Enigma
36	28	AFTER THE RAIN	Nelson
37	26	SENSITIVITY	Ralph Tresvant
38	46	SOMETHING IN MY HEART	Michel'le
39	49	MERCY MERCY ME	Robert Palmer
40	45	MY SIDE OF THE BED	Susanna Hoffs
41	30	MONEY TALKS	AC/DC
42	47	CHASIN' THE WIND	Chicago
43	33	HEAT OF THE MOMENT	After 7
44	59	CRY FOR HELP	Rick Astley
45	35	IT NEVER RAINS	Toni! Toni! Toni!
46	48	MOTHER'S PRIDE	George Michael
47	38	JUST ANOTHER DREAM	Cathy Dennis
48	75	BABY BABY	Amy Grant
49	53	JUST THE WAY IT IS, BABY	The Rembrandts
50	40	FROM A DISTANCE	Bette Midler
51	52	RIDE THE WIND	Poison
52	39	I'M NOT IN LOVE	Will To Power
53	57	TOGETHER FOREVER	Lisette Melende
54	63	HOW TO DANCE	Bingo Boys
55	54	SURE LOOKIN'	Donny Osmond
56	58	EASY COME EASY GO	Winger
57	-	JOYRIDE	Roxette
58	50	SPEND MY LIFE	Slaughter
59	66	FUNK BOUTIQUE	The Cover Girls

Arista
Columbia
Quality
Epic
Columbia
Reprise
A&M
A&M
Def Jam
Epic
Columbia
Columbia
Capitol
Fontana
Sire
Atco
EMI
Motown
Giant
Geffen
Arista
MCA
Vintertainment
Paisley Park
MCA
Atlantic
Columbia
Uptown
SBK
A&M
LMR
SBK
Warner Brothers
Interscope
Charisma
DGC
MCA
Ruthless
EMI
Columbia
Atco
Reprise
Virgin
RCA
Wing
Columbia
Polydor
A&M
Atco
Atlantic
Enigma
Epic
RAL
Atlantic
Capitol
Atlantic
EMI
Chrysalis
Epic

60 83 CALL IT POISON The Escape Club

Atlantic

### BULLETS

68	84	TEMPLE OF LOVE	Harriet
69	85	STONE COLD GENTLEMAN	Ralph Tresvant
71	81	LET'S CHILL	Guy
72	80	ANOTHER SLEEPLESS NIGHT	Shawn Christopher
73	90	I LIKE THE WAY	Hi-Five
76	94	I LOVE YOU	Vanilla Ice
78	-	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis
81	89	ALL TRUE MAN	Alexander O'Neal
82	-	HERE WE GO	C&C Music Factory
89	-	IN YOUR ARMS	Little Caesar
96	-	THAT'S WHY	The Party
98	-	MADE UP MY MIND	SaFire

East West
MCA
Uptown
Arista
Jive
SBK
Polydor
Tabu
Columbia
DGC
Hollywood
Mercury

### NORTHSIDE

## U S albums

### TW LW

1	2	MARIAH CAREY	Mariah Carey
2	1	TO THE EXTREME	Vanilla Ice
3	3	THE SOUL CAGES	Sting
4	4	PLEASE HAMMER DON'T HURT 'EM	M.C. Hammer
5	5	I'M YOUR BABY TONIGHT	Whitney Houston
6	8	WILSON PHILLIPS	Wilson Phillips
7	12	INTO THE LIGHT	Gloria Estefan
8	6	THE SIMPSONS SING THE BLUES	The Simpsons
9	7	THE IMMACULATE COLLECTION	Madonna
10	10	SOME PEOPLE'S LIVES	Bette Midler
11	9	THE RAZORS EDGE	AC/DC
12	11	SHAKE YOUR MONEY MAKER	The Black Crowes
13	13	GONNA MAKE YOU SWEAT	C&C Music Factory
14	14	FIVE MAN ACOUSTICAL JAM	Tesla
15	15	RHYTHM OF THE SAINTS	Paul Simon
16	18	HEART SHAPED WORLD	Chris Isaak
17	17	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson
18	16	DAMN YANKEES	Damn Yankees
19	19	LISTEN WITHOUT PREJUDICE	George Michael
20	24	X INXS	
21	20	THE FUTURE	Guy
22	21	SERIOUS HITS...LIVE!	Phil Collins
23	23	POISON	Bell Biv DeVoe
24	22	A LITTLE AIN'T ENOUGH	David Lee Roth
25	26	AFTER THE RAIN	Nelson
26	29	MAMA SAID KNOCK YOU OUT	L.L. Cool J
27	27	NO FENCES	Garth Brooks
28	25	RALPH TRESVANT	Ralph Tresvant
29	28	FLESH AND BLOOD	Poison
30	-	INNUENDO	Queen
31	31	THIS IS AN EP RELEASE	Digital Underground
32	30	RECYCLER	ZZ Top
33	33	TRIXTER	Trixter
34	32	CHERRY PIE	Warrant
35	35	PUT YOURSELF IN MY SHOES	Clint Black
36	41	IN CONCERT	Carreras/Domingo/Pavarotti
37	34	STICK IT TO YA	Slaughter
38	39	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat
39	44	WE ARE IN LOVE	Harry Connick Jr

Columbia
SBK
A&M
Capitol
Arista
SBK
Epic
Geffen
Sire
Atlantic
Atco
Def American
Columbia
Geffen
Warner Brothers
Reprise
A&M
Warner Bros
Columbia
Atlantic
MCA
Atlantic
MCA
Warner Bros
DGC
Def Jam
Capitol
MCA
Capitol
Hollywood
Tommy Boy
Warner Brothers
Mechanic
Columbia
RCA
London
Chrysalis
Vintertainment
Columbia

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- 41 37 NO MORE GAMES/REMIX ALBUM New Kids On The Block
- 42 38 HEARTBREAK STATION Cinderella
- 43 40 RITUAL DE LO HABITUAL Jane's Addiction
- 44 43 WORLD CLIQUE Deee-Lite
- 45 45 KILL AT WILL Ice Cube
- 46 42 AIN'T NO SHAME IN MY GAME Candyman
- 47 46 THE REVIVAL Tony! Toni! Tone!
- 48 49 BACK FROM RIO Roger McGuinn
- 49 47 PRETTY WOMAN Original Soundtrack
- 50 48 EMPIRE Queensryche

- RAL
- Columbia
- Mercury
- Warner Bros
- Elektra
- Priority
- Epic
- Wing
- Arista
- EMI
- EMI

- 6 6 BLOODSPORT FOR ALL Carter USM
- 7 5 BIG CITY Spacemen 3
- 8 7 EVERYBODY NEEDS SOMEBODY Birdland
- 9 8 MOTOWN JUNK Manic Street Preachers
- 10 - ENJOY THE SILENCE Depeche Mode
- 11 14 KINKY AFRO Happy Mondays
- 12 12 STEP ON Happy Mondays
- 13 13 MADCHESTER RAVE ON Happy Mondays
- 14 10 SITUATION (REMIX) Yazoo
- 15 15 FALL EP Ride
- 16 9 GODLIKE The Dylans
- 17 16 THE ONLY ONE I KNOW The Charlatans
- 18 21 GROOVY TRAIN The Farm
- 19 20 RIDE EP Ride
- 20 18 MY RISING STAR Northside
- 21 11 STILL FEEL THE RAIN Steez
- 22 - PLAY EP Ride
- 23 24 ISLAND HEAD EP Inspiral Carpets
- 24 26 MAKE IT MINE The Shamen
- 25 29 RUBBISH Carter USM
- 26 - LOADED Primal Scream
- 27 - SALLY CINNAMON Stone Roses
- 28 - SHALL WE TAKE A TRIP? Northside
- 29 30 THEN The Charlatans
- 30 - FOOL'S GOLD The Stone Roses

- Rough Trade
- Fire
- Lazy
- Heavenly
- Mute
- Factory
- Factory
- Factory
- Mute
- Creation
- Situation Two
- Situation Two
- Produce
- Creation
- Factory
- Some Bizarre
- Creation
- Cow/Mute
- One Little Indian
- Big Cat
- Creation
- FM Revolver
- Factory
- Situation Two
- Silvertone

## US r'n'b singles

### TW LW

- 1 2 ALL THE MAN THAT I NEEDED Whitney Houston
- 2 4 SOMETHING IN MY HEART Michell'e
- 3 5 WRITTEN ALL OVER YOUR FACE Rude Boys
- 4 3 WHEN WILL I SEE YOU SMILE Bell Biv DeVoe
- 5 8 ALL SEASON LeVert
- 6 12 DON'T LET ME DOWN O'Jays
- 7 9 THIS HOUSE Tracie Spencer
- 8 10 FAIRY TALES Anita Baker
- 9 1 GONNA MAKE YOU SWEAT C&C Music Factory
- 10 14 I LIKE THE WAY Hi-Five
- 11 15 SOMEDAY Mariah Carey
- 12 7 IESHA Another Bad Crew
- 13 17 ALL TRUE MAN Alexander O'Neal
- 14 18 HOLD YOU TIGHT Tara Kemp
- 15 19 DO ME AGAIN Freddie Jackson
- 16 13 HEAD OVER HEELS Tony Terry
- 17 6 I'LL GIVE ALL MY LOVE TO YOU Keith Sweat
- 18 23 WRAP MY BODY TIGHT Johnny Gill
- 19 21 HERE COMES THE HAMMER M.C. Hammer
- 20 11 GET HERE Oleta Adams
- 21 26 STONE COLD GENTLEMAN Ralph Tresvant
- 22 29 GOLD DIGGER EPMD
- 23 28 LET'S CHILL Guy
- 24 24 I CAN'T TELL YOU WHY Howard Hewett
- 25 30 ANOTHER LIKE MY LOVER Jasmine Guy
- 26 16 I DON'T KNOW ANYBODY ELSE Black Box
- 27 31 GETTING BACK INTO LOVE Gerald Alston
- 28 32 ALL OF ME Big Daddy Kane
- 29 35 IT'S A SHAME (MY SISTER) Monie Love
- 30 33 COME ON, LET'S MOVE IT Special Ed
- 31 34 I WILL ALWAYS LOVE YOU Troop
- 32 22 LOVE MAKES THINGS HAPPEN Pebbles
- 33 40 ANOTHER SLEEPLESS NIGHT Shawn Christopher
- 34 39 IS IT GOOD TO YOU Whispers
- 35 27 AROUND THE WAY GIRL L.L. Cool J
- 36 20 YOU DON'T HAVE TO WORRY En Vogue
- 37 - NEVER BEEN IN LOVE BEFORE Marva Hicks
- 38 - DO YOU WANT ME Salt-N-Pepa
- 39 37 LET ME SHOW YOU The Black Flame
- 40 - DOESN'T THAT MEAN SOMETHING Geoff McBride

- Arista
- Ruthless
- Atlantic
- MCA
- Atlantic
- EMI
- Capitol
- Elektra
- Columbia
- Jive
- Columbia
- Motown
- Tabu
- Giant
- Capitol
- Epic
- Vintertainment
- Motown
- Capitol
- Fontana
- MCA
- RAL
- Uptown
- Elektra
- Warner Bros
- RCA
- Motown
- Cold Chillin
- Warner Bros
- Profile
- Atlantic
- MCA
- Arista
- Capitol
- Def Jam
- Atlantic
- Polydor
- Next Plate
- OBR
- Arista



©NORTHSIDE

## Indie singles

### TW LW

- 1 1 3 AM ETERNAL KLF
- 2 2 TO HERE KNOWS WHEN My Bloody Valentine
- 3 3 ALL TOGETHER NOW The Farm
- 4 - FOUNTAIN O' YOUTH Candyland
- 5 4 COUNTING BACKWARDS Throwing Muses

- KLF Communication
- Creation
- Produce
- Non Fiction
- 4AD

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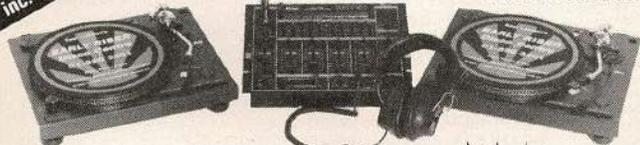
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# Chart

## news

BY ALAN JONES

**M**adonna makes remarkable chart debuts in Britain and America this week, with different singles.

In the UK, the remix of 'Crazy For You' debuts at number two; in 1985, its debut position was only number 25. The new version is lifted from 'The Immaculate Collection', the Madonna compilation that has already sold over 1,800,000 copies. It's the 14th single by Madonna to debut in the top 10, a figure no other act can match.

Meanwhile, 'Rescue Me', another track from 'The Immaculate Collection', makes one of the highest ever debuts on the Hot 100 in America, smashing its way onto the chart at number 15.

In the whole of the chart's history (it dates back to 1958 in its current form) the only records to debut higher are 'Mrs Brown You've Got A Lovely Daughter', a number 12 debut by Herman's Hermits in 1965, and a trio of Beatles smashes: 'Hey Jude' (number 10, 1968); 'Get Back' (number 10, 1969); and 'Let It Be', which entered at number six, 21 years ago last week. The previous highest new entry by a female solo star was 'Sweet Sweet Baby (Since You've Been Gone)', an Aretha Franklin single that first appeared at number 31 in 1968, and the highest by an American was the number 20 debut of Michael Jackson's 'Thriller' in 1984.

● Back in the UK, the Clash have the week's other major new entry,

debuting at number five with 'Should I Stay Or Should I Go?'. Shaping up as a probable number one, the record was originally a number 17 hit in 1982, and is the latest in the ongoing series of hits precipitated by advertisements for Levi 501 jeans.

It's the first ever top 10 hit for the Clash, after nearly 14 years. No act in chart history has had more hits than them before first reaching the Top 10.

It was originally intended that the Clash single should be a double A-sided hit with BAD II's 'Rush', but the latter track does not appear on one of the two CD single pressings of 'Should I Stay Or Should I Go?' and has therefore been relegated to a supporting role. The CD that doesn't feature 'Rush' was released on Monday in a limited edition of 10,000. Housed in a tin, it features the Clash hits 'London Calling', 'Train In Vain' and 'I Fought The Law', as well as 'Should I Stay Or Should I Go?'.

● Oleta Adams' 'Circle Of One' makes album chart history this week, becoming the first long player ever to re-enter the chart at number one. The album, which was released and deleted twice before being reissued last week, originally peaked at number 49 last May.

Its sales last week undoubtedly helped to force her current hit single 'Get Here' to dip from its peak position of number four to number six.



● MADONNA

● Reissues, remixes and remakes continue to tighten their grip on the chart. Of this week's top 10, only one is not one of these. Straightforward re-releases come from the Clash, KLF and Xpansions, while the current hits from Madonna, The Source and Free are all remixes. Nomad's hit was inspired by Ten City's 'Devotion', Oleta Adams' is a remake of a Brenda Russell song and 808 State's 'In Yer Face' is a partial remake of their own 'Olympic'. The only new and original hit in the top 10, therefore, is 'Do The Bartman'.

● Finding a top 40 hit with a singer less competent than Vanilla Ice is difficult. In his defence, it has to be said that Ice's 'talent' lies in rapping and his attempt to sing on 'Play That Funky Music', though ill-advised, is short. Enter Stevie B, who somehow managed to spend four weeks at the top of the American singles chart with 'Because I Love You (The Postman Song)'. Debuting last week at number 35, it surges to number 18 this week. The single demonstrates only how bad a singer Mr B is. Drowning in echo from the very outset, his frequently off-key

vocals waiver from barely acceptable, though poor, to downright appalling. I expect his career as a chart star will be mercifully short, though 'Because I Love You' is becoming a fairly major hit.

● Mariah Carey's self-titled debut album finally climbs to the top of the US album chart this week, its 36th on the listings. Meanwhile, the third single from the album, 'Someday', looks set to follow its predecessors 'Vision Of Love' and 'Love Takes Time' to the chart summit.

● Echo & The Bunnymen's 'People Are Strange' re-enters the chart at number 41, three years after it peaked at number 29. It's the second hit in the chart to be lifted from the belatedly successful soundtrack to the movie 'The Lost Boys'. The first, another member of the remake club (it was originally recorded by the Easybeats in the '60s), is Jimmy Barnes and INXS' 'Good Times', which dips a couple of notches from last week's peak position of 18.

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## ● TWELVE INCH

### TW LW

1	2	<b>YOU GOT THE LOVE</b> The Source feat Candi Staton	Truelove
2	1	<b>(I WANNAGIVE YOU) DEVOTION</b> Nomad feat MC Mikee Freedom	Rumour
3	10	<b>(MOVE YOURBODY) ELEVATION</b> Xpansions	Optimism
4	3	<b>IN YER FACE</b> 808 State	ZTT
5	—	<b>ADRENALIN (EP)</b> N-Joi	deConstruction
6	—	<b>CRAZY FOR YOU (REMIX)</b> Madonna	Sire
7	—	<b>SHOULD I STAY OR SHOULD I GO</b> The Clash	Columbia
8	17	<b>UNFINISHED SYMPATHY</b> Massive	Wild Bunch/Circa
9	4	<b>3am ETERNAL</b> The KLF	KLF Communications
10	8	<b>OUTSTANDING</b> Kenny Thomas	Cooltempo
11	9	<b>THINK ABOUT...</b> DJH featuring Stefy	RCA
12	7	<b>DO THE BARTMAN</b> The Simpsons	Geffen
13	—	<b>TAKE ME AWAY</b> True Faith with Final Cut	Network
14	5	<b>LOVE WALKED IN</b> Thunder	EMI
15	16	<b>APPARENTLY NOTHIN'</b> The Young Disciples	Talkin' Loud
16	—	<b>FREE 'N' EASY</b> The Almighty	Polydor
17	—	<b>DON'T GOMESSIN' WITH MY HEART</b> Mantronix	Capitol
18	13	<b>GET HERE</b> Oleta Adams	Fontana
19	—	<b>IF I LOVE U 2 NITE</b> Mica Paris	4th & Broadway
20	19	<b>IT'S TOO LATE</b> Quartz introducing Dina Carroll	Mercury

# THE gallup chart



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



February 24 — March 2

## UK SINGLES

TW	LW	W/C	Artist	Label
1	1	6	DO THE BARTMAN The Simpsons	Geffen
2	—	1	CRAZY FOR YOU (REMIX) Madonna	Sire
3	2	5	(I WANNA GIVE YOU) DEYOTON Nomad featuring MC Mikee Freedom	Rumour
4	8	5	YOU GOT TO LOVE THE Source feat Candi Staton	True Love
5	—	1	SHOULD I STAY OR SHOULD I GO The Clash	Columbia
6	4	8	GET HERE Oleta Adams	Fontana
7	3	7	3am ETERNAL KLF feat The Children Of The Revolution	KLF Communications
8	11	4	ALL RIGHT NOW Free	Island
9	9	3	IN YOUR FACE 808 State	ZTT
10	28	7	MOVE YOUR BODY (ELEVATION) Xpansions	Optimism
11	6	6	WIGGLE IT 2 In A Room	SBK
12	13	6	OUTSTANDING Kenny Thomas	Cooltempo
13	7	5	WHAT DO I HAVE TO DO Kylie Minogue	PWL
14	5	5	ONLY YOU Praise	Epic
15	21	2	HERE COMES THE HAMMER MC Hammer	Capitol
16	23	3	AUBERGE Chris Rea	East West
17	10	4	G.L.A.D Kim Appleby	Parlophone
18	35	2	LOVE REARS ITS UGLY HEAD Living Colour	Polydor
19	30	5	GOOD TIMES Jimmy Barnes & INXS	Epic
20	18	6	LOVE WALKED IN Thunder	Atlantic
21	22	2	THINK ABOUT... DJ featuring Stefy	EMI
22	25	3	GO FOR IT! (HEART AND FIRE) Rocky V/Joey B Ellis & Tyneeta Hare	RCA
24	12	5	I BELIEVE EMF	Bust It
25	17	5	BLUE HOTEL Chris Isaak	Parlophone
26	15	8	HIPPY CHICK Soho	Reprise
27	16	13	CRAZY Seal	S&M
28	14	5	PLAY THAT FUNKY MUSIC Vanilla Ice	ZTT
29	24	7	EVERY BEAT OF THE HEART The Railway Children	SBK
30	26	2	OUR FRANK Morrissey	Virgin
31	51	2	UNFINISHED SYMPATHY Massive	HMV
32	—	1	ADRENALIN (EP) N-Joi	Wild Bunch/Circa
33	32	4	BEAUTIFUL LOVE Julian Cope	deConstruction
34	—	1	WHO? WHERE? WHY? Jesus Jones	Island
35	—	1	FREE 'N' EASY The Almighty	Food
36	19	6	CRY FOR HELP Rick Astley	Polydor
37	31	3	HEAL THE PAIN George Michael	RCA
38	20	4	GAMES New Kids On The Block	Epic
39	—	1	DON'T GO HESSIN' WITH MY HEART Mantronix	Columbia
40	42	5	IT'S TOO LATE Quartz introducing Dina Carroll	Capitol
41	—	1	PEOPLE ARE STRANGE Echo & The Bunnymen	Mercury
42	—	1	LUDI Dream Warriors	East West
43	58	2	IF I LOVE U 2 NITE Mica Paris	4th & B'way
44	73	2	THIS IS YOUR LIFE Banderas	London
45	59	3	THE ONE AND ONLY Chesney Hawkes	Chrysalis
46	55	2	APPARENTLY NOTHIN' The Young Disciples	Talkin' Loud
47	53	2	TILL WE MEET AGAIN Inner City	Ten
48	27	12	SADNESS PART 1 Enigma	Virgin International
49	29	12	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW) C&C Music Factory (feat. Freedom Williams)	4th & B'way
50	36	6	SUMMERS' MAGIC Mark Summers	Columbia
51	—	1	TAKE ME AWAY True Faith/Bridgette Grace with Final Cut	4th & B'way
52	38	5	WHICH WAY SHOULD I JUMP? The Milltown Brothers	Network
53	—	1	SECRET LOVE Bee Gees	A&M
54	—	1	SHADES OF BLUE (EP) The The	Warner Brothers
55	69	2	BOW DOWN NITE Jesus Loves You	Epic
56	—	1	KIDS OF THE CENTURY Helloween	More Protein
57	—	1	LOVE CONQUERS ALL Deep Purple	EMI
58	—	1	JEALOUSY Adventures Of Stevie V	RCA
59	43	3	FEELIN' The La's	Mercury
60	—	1	ECHO CHAMBER Beats International	Go! Discs
61	57	2	WRAP MY BODY TIGHT Johnny Gill	Go! Beat
62	—	1	WHEN I WAS YOUNG River City People	Motown
63	44	4	THINKIN' ABOUT YOUR BODY 2 Mad	EMI
64	—	1	NO WOMAN NO CRY Londonbeat	Big Life
65	39	7	CAN I KICK IT? A Tribe Called Quest	Anxious
66	—	4	ROCKIN' BACK INSIDE MY HEART Julee Cruise	Jive
67	—	1	MY SIDE OF THE BED Susanna Hoffs	Warner Brothers
68	40	8	SENSITIVITY Ralph Tresvant	Columbia
69	37	9	MERCY MERCY ME — I WANT YOU Robert Palmer	MCA
70	46	6	INNUENDO Queen	EMI
71	34	5	THE NIGHT EVERMEGAMIX Mikemasters	Parlophone
72	52	2	HOW DO YOU SAY... LOVE/GROOVE IS IN... Deee-Lite	IQ
73	49	4	TINGLE That Petrol Emotion	Elektra
74	41	11	I CAN'T TAKE THE POWER Off-Shore	Virgin
75	45	6	THE KING IS HALF UNRESSED Jellyfish	Virgin
76	87	—	FOUNTAIN O' YOUTH Candyland	Columbia
77	61	—	IF THIS IS LOVE	Charisma US
78	—	—	MESMERISE ME Maureen	Non Fiction
79	60	—	WALKING ON AIR Frazier Chorus	Columbia
80	86	—	NOW WE ARE MARRIED Goodbye Mr Mackenzie	Urban
81	63	—	TAKE A REST Gang Starr	Virgin
82	84	—	DUNNO WHAT IT IS (ABOUT YOU) The Beatmasters	Radioactive
83	—	—	MORNINGRISE Slowdive	Cooltempo
84	71	—	IS IT LOVE?/SCANDAL The Basement Boys present Ultra Nate	Rhythm King
85	54	—	DON'T QUIT Caron Wheeler	Creation
86	—	—	BBD (I THOUGHT IT WAS ME?) Bell Biv DeVoe	Eternal
87	—	—	IF ALL TO PIECES Patsy Cline	RCA
88	79	—	SECRET Heart	MCA
89	64	—	INTERNATIONAL BRIGHT YOUNG THING Jesus Jones	MCA
90	—	—	MY LOVE Collaps	Capitol
91	76	—	OPEN UP YOUR MIND (LET ME IN) The Real People	Food
92	92	—	WE ARE IN LOVE Harry Connick Jr	Citybeat
93	83	—	DON'T TRY TO TELL ME Wendy & Lisa	Columbia
94	—	—	DRIVE THAT FAST Kitchens Of Distinction	Columbia
95	—	—	BEAUTIFUL DISASTER Cheap And Nasty	Virgin
96	—	—	LOVE AND AFFECTION (REMIX) Joan Armatrading	One Little Indian
97	—	—	SERVE TEA, THEN MURDER/MICE IN THE PRESENCE... Hardnoise	China
98	66	—	LOVE AND PAIN Carlton	A&M
99	—	—	HEAT OF THE MOMENT After 7	Music Of Life
100	—	—	SEA OF LOVE Phil Phillips & The Twilight/Marty Wilde	3 Stripe

TW	LW	W/C	Artist	Label
1	—	3	CIRCLE OF ONE Oleta Adams	Fontana
2	1	3	INNUENDO Queen	Parlophone
3	3	25	LISTEN WITHOUT PREJUDICE VOL I George Michael	☆ Epic
4	4	6	WICKED GAME Chris Isaak	□ Reprise
5	5	17	THE VERY BEST OF ELTON JOHN Elton John	☆☆☆ Rocket
6	11	5	THE SIMPSONS SING THE BLUES The Simpsons	Geffen
7	2	3	INTO THE LIGHT Gloria Estefan	Epic
8	—	1	30 SOMETHING Carter The Unstoppable Sex Machine	Rough Trade
9	—	1	FREE Rick Astley	RCA
10	7	15	THE IMMACULATE COLLECTION Madonna	☆☆☆☆ Sire
11	8	3	DEDICATION — THE VERY BEST OF THIN LIZZY Thin Lizzy	Vertigo
12	16	32	PLEASE HAMMER DON'T HURT 'EM MC Hammer	☆ Capitol
13	6	32	RUNAWAY HORSES Belinda Carlisle	☆ Virgin
14	17	16	SERIOUS SHITS... LIVE! Phil Collins	☆☆ Virgin
15	—	1	NO MORE GAMES/THE REMIX ALBUM New Kids On The Block	Columbia
16	—	1	THE BEST OF FREE — ALL RIGHT NOW Free	□ Island
17	—	1	YOUNG GODS Little Angels	Polydor
18	12	4	DOUBT Jesus Jones	□ Food
19	35	16	THE VERY BEST OF THE BEE GEES The Bee Gees	☆ Polydor
20	9	16	I'M YOUR BABY TONIGHT Whitney Houston	☆ Arista
21	10	11	MCMXC A.D. Enigma	□ Virgin International
22	18	27	IN CONCERT Luciano Pavarotti/Placido Domingo/J Carreras	☆☆☆☆ Decca
23	22	11	GREATEST HITS 1977-1990 The Scorpions	☆ Epic
24	21	12	TO THE EXTREME Vanilla Ice	☆ SBK
25	13	15	THE SINGLES COLLECTION 1984/1990 Jimmy Somerville/Bronski Beat/Communards	London
26	—	1	THE REAL RAMONA Throwing Muses	4AD
27	14	5	ALL TRUE MAN Alexander O'Neal	□ Tabu
28	15	16	DON'T EXPLAIN Robert Palmer	□ EMI
29	36	16	MUSIC FROM TWIN PEAKS Angelo Badalamenti/Julee Cruise/Variou	□ Warner Brothers
30	19	5	THE SOUL CAGES Sting	□ A&M
31	20	22	X INXS	☆ Mercury
32	31	20	ROCKING ALL OVER THE YEARS Status Quo	☆☆ Vertigo
33	24	3	AND NOW THE LEGACY BEGINS Dream Warriors	4th & B'way
34	27	16	PILLS 'N' THRILLS AND BELLY ACHES Happy Mondays	Factory
35	25	2	THE ESSENTIAL JOSE CARRERAS Jose Carreras	Philips
36	—	1	GREEN MIND Dinosaur Jr	Bianco Y Negro
37	23	17	CHOKO The Beautiful South	☆ Go! Discs
38	26	51	SOUL PROVIDER Michael Bolton	☆☆ Columbia
39	28	19	THE COLLECTION Barry White	☆ Mercury
40	33	15	RHYTHM OF LOVE Kylie Minogue	□ PWL
41	38	54	THE ROAD TO HELL Chris Rea	☆☆☆☆ East West
42	40	13	STARRY NIGHT Julio Iglesias	□ Columbia
43	29	7	SWEET DREAMS Patsy Cline	□ MCA
44	34	34	BIRDLAND Birdland	Lazy
45	34	—	WORLD POWER Snap!	☆ Arista
46	37	2	RALPH TRESVANT Ralph Tresvant	□ MCA
47	44	11	KIM APPELBY Kim Appleby	□ Parlophone
48	30	3	LIVE AT THE BRITXON ACADEMY Faith No More	Slash
49	48	25	MARIAH CAREY Mariah Carey	□ Columbia
50	45	24	WE ARE IN LOVE Harry Connick Jr	□ Warner Brothers
51	39	19	THE RHYTHM OF THE SAINTS Paul Simon	☆☆ Warner Brothers
52	—	12	BACKSTREET SYMPHONY Thunder	□ EMI
53	—	1	BEVERLY CRAVEN Beverly Craven	Columbia
54	32	3	EVERYBODY'S ANGEL Tanita Tikaram	East West
55	51	68	VIVALDI! FOUR SEASONS Nigel Kennedy/ECO	☆☆ EMI
56	53	38	LOOK SHARP! Roxette	☆☆ EMI
57	45	50	IDO NOT WANT WHAT I HAVEN'T GOT Sinead O'Connor	☆☆ Ensign
58	42	16	MIXED UP The Cure	□ Fiction
59	—	1	FIVE MAN ACOUSTICAL JAM Tesla	Geffen
60	57	18	THE LA'S The La's	□ Go! Discs
61	43	2	SATELLITES The Big Dish	East West
62	49	24	BOOMANIA Betty Boo	□ Rhythm King
63	47	6	ALITTLE BIT TENOUGH David Lee Roth	East West
64	—	1	INSPECTOR MORSE — ORIGINAL MUSIC FROM ITV SERIES Barrington Pheloung	□ Warner Brothers
65	41	14	VERY BEST OF THE RIGHTEOUS BROTHERS The Righteous Brothers	Virgin
66	50	14	SHAKING THE TREE — GOLDEN GREATS Peter Gabriel	☆ Verve
67	57	66	... BUT SERIOUSLY Phil Collins	☆☆☆☆☆ Virgin
68	55	17	BELIEF Innocence	☆☆☆☆☆ Virgin
69	52	49	ONLY YESTERDAY Carpenters	□ Cooltempo
70	67	89	SLIPPERY WHEN WET Bon Jovi	☆☆☆☆ A&M
71	66	51	THE ESSENTIAL PAVAROTTI Luciano Pavarotti	☆☆☆☆ Decca
72	69	78	THE BEST OF UB40 VOL I UB40	☆☆ Virgin
73	—	1	WIGGLE IT 2 In A Room	SBK
74	60	65	LABOUR OF LOVE II UB40	☆☆ DEP International
75	65	27	DREAMLAND Black Box	□ deConstruction

## TOP 20 COMPILATION ALBUMS

TW	LW	Artist	Label
1	1	AWESOME!! Various	□ EMI
2	2	SOUL REFLECTION Various	□ Heart & Soul
3	3	THE LOST BOYS (OST) Various	□ Atlantic
4	6	UNCHAINED MELODIES Various	Telstar
5	4	MISSING YOU 2 — AN ALBUM OF LOVE Various	EMI
6	7	PRETTY WOMAN (OST) Various	☆ EMI USA
7	8	BRIT'S 1991 — MAGIC OF BRITISH MUSIC Various	□ Telstar BPI
8	—	GREASE Original Soundtrack	Polydor
9	5	THINKING OF YOU... Various	Columbia
10	9	DIRTY DANCING (OST) Various	☆☆☆☆ RCA
11	13	ROCKY V (OST) Various	Bust It
12	11	SMOKEY ROBINSON WRITER & PERFORMER Various	Dino
13	10	VERY BEST OF GREATEST LOVE Various	□ Telstar
14	12	DEEP HEAT 9 NINTH LIFE — KISS THE BLISS Various	Telstar
15	14	ROCK 'N' ROLL LOVE SONGS Various	Dino
16	15	NOW! THAT'S WHAT I CALL MUSIC 18 Various	☆☆ EMI/Virgin
17	—	THE ULTIMATE BLUES COLLECTION Various	Castle Communications
18	17	GREATEST LOVE 4 Various	□ Telstar
19	16	THAT LOVING FEELING VOL 3 Various	Dino
20	—	CLASSIC EXPERIENCE II Various	□ EMI

→ 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)

☆☆☆ 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.

## Reach Out

The new single  
and follow-up to "I'll Be There"

"Virgin's superb virtuoso and finest exponent  
of the soul vocal, returns to add a bit of bliss  
to the decks, that'll melt in your ears and go  
gooey all over your soul-head tastebuds.

One of the best offerings so far this year"

*Mix Mag Update*

**JOYINA GARDNER**

On tour with  
**Freddie Jackson**  
in March

- 3 Birmingham** Hippodrome
- 4 London** Hammersmith Odeon
- 5 London** Hammersmith Odeon
- 8 Nottingham** Royal Centre
- 9 Manchester** Apollo
- 10 Edinburgh** Playhouse
- 12 Bristol** Hippodrome

