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DON'T BELIEVE
THE HYPE

ALSO

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SCENE

SOHO

808 STATE
COMPETITION

THE THE

THE UK'S TOP
100 SINGLES
AND ALBUMS

THE RECORD
MIRROR/RADIO 1
CLUB CHART

N-JOI
BRITISH
TECHNO GETS
ON A
NATURAL
HIGH

Definition of Sound

BRITISH RAP BARES ITS TEETH

SCRITTI POLITTI
HOW GREEN WAS
MY COMEBACK?

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Features

**Nigel Champion,**
N-Joi

"I don't think a lot of British acts have the same depth as those Detroit boys.

But I think they should commend us for not blatantly ripping them off"

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"Look at Soul II Soul and Caron Wheeler: they were really pissed not to get the award they deserved, and so was I. I thought, Jesus Christ what do I have to do, bleach my skin?"

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● MICA PARIS

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All that's new in music

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EDITED BY JOHNNY DEE

Pet Shop Boys



THE eagerly awaited second Pet Shop Boys tour will now begin its British leg in Chris Lowe's home town of Blackpool, one of a series of dates added to those previously announced in *Record Mirror*. The tour, which promises to be even more theatrical than the last, dispensing entirely with the idea of having any musicians onstage, kicks off this week in Japan.

The extra dates are as follows: Blackpool Opera House May 27, Glasgow SECC 28, Aberdeen Exhibition Centre 29, Birmingham NEC June 1, Wembley Arena 7, Belfast Kings Hall 13, Dublin Point Depot 14.

Before the Boys are back in town, they release their version of U2's 'Where The Streets Have No Name', a double A-side with the Brothers In Rhythm remix of 'How Can You Expect To Be Taken Seriously' (which, Neil Tennant claims in next week's exclusive

Record Mirror interview, is not specifically about Sting). Both are backed on the 12-inch by new track 'Bet She's Not Your Girlfriend'.



Rappin' Is Fundamental

WE KNOW that all you hip, swinging cats are dead keen on these strange musical hybrids, so here's a new term to caress with your canines: 'doo-hop'. Yes, full marks to the man in the red sweater at the back, it is indeed a fusion of hip hop and doo-wop.



Rappin' Is Fundamental is the name of the three Brooklyn men who are baby-sitting this little lady. And what a bonny bouncing sprog their debut eponymous single is too. 'Rapping Is Fundamental', note the subtle spelling change, has been fed a healthy diet of breezy backing vocals, quirky De La Soul-ish phrasing and copious amounts of jazzy reed organ.

The three members — JR, AB Money\$ and Easy Mo Bee — have drawn from their individual r'n'b, gospel and blues backgrounds for the single, and a forthcoming album promises a whole nursery-full of similarly persuasive blighters. **D Ch**

808 State Competition

With their album 'ex.ei' released this week and their concert at Manchester G-Mex on March 16th selling out fast, it's a busy time for premier techno-heads 808 State. Now, they've released their first video compilation of their singles and their collaborations with MC Tunes. Entitled '808:9 Optical', the seven promo videos include 'Cobra Bora', 'Cübik', 'In Yer Face' and 'Tunes Splits The Atom'. Warner Music Video-ZTT have given us 10 copies to give away to the first readers who can tell us: **What is an 808?** Send your answer on the back of a goldfish to 808 State video competition, *Record Mirror*, Punch Publications, London SE99 7YJ. To arrive no later than March 15, 1991. No purchase is necessary to enter.

win!

win!

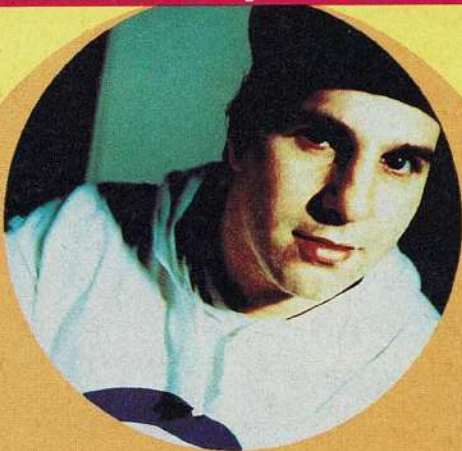
win!



Inspirational Carpets

The Inspirational Carpets, currently on their second American tour, release their single, 'Caravan', on March 18. It's a taster from their forthcoming album 'The Beast Inside', out in April. A three-track club promo is currently on the loose with remixes by Manchester DJ Justin Robertson. There should be some British dates from the Inspirals in the summer.

Love Corporation



"Love and marriage, love and marriage, go together like a horse and carriage". Old Frankie was dead right when he crooned that particular ditty. Soon the nation's clubs will be full of the sound of chiming wedding bells. Love Corporation's new single is the source and love is the message.

'Give Me Some Love', out now on Creation, is a thumping monster with a heart of gold, showered with confetti and declarations of love. The two tracks, 'Love' and 'Lovers', are the bride and groom, chauffeur-driven from the confines of the new Love Corporation LP, 'Lovers', and joined together by the Reverend Andy Weatherall. You may now kiss the dancefloor. **D Ch**

Ben Chapman

A TREND is creeping and crawling its way through Gallup land. Groups pilfer what Mr Joe Public thinks is just a whimsical ditty from a TV ad and inject it with snap, crackle and pop to get dancefloors buzzing.

Cockney-born Ben Chapman (famed for his 'Killer' remix last year) can include himself amongst this quick-fingered clique, with his latest funky delight entitled 'Erotic Animal' loaning a breezy sax solo from the crumbliest, flakiest choccy ad in the world, topped with the sexy guest larynx of Roy Galloway.

A well saucy affair.



Debbie Gibson

GROWING pains. You had 'em, I had 'em, now Debbie Gibson's got 'em. The Molly Ringwald of song is making the transition from adolescence to adulthood and she's finding it isn't easy.

Middle America used to eat up her perky little jingles, but so far they've given her 'Anything Is Possible' album and single (which features legendary Motown man Lamont Dozier as co-writer) the cold shoulder.

Debbie is philosophical: "It doesn't bother me. If you live your life by the charts, you're living a pretty sad life. I'm real proud of the album."

Perhaps her audience has grown up and become embarrassed by things they liked when they were younger (a condition we have come to call Kylie Syndrome).

"I think my name has a certain ring to it and maybe people are always going to

expect a teen record, but if they can get past the embarrassment they might buy it."

How about the image change from Girl Next Door to Gorgeous Pouting Debbie? "I have taken some photos that have been a little sexier, but that's really me poking fun at my own image."

She hopes to play some live dates in Britain during the summer, but if you can't wait, she'll be popping up in everyone's favourite high school horror show, 'Beverly Hills 90210'.

"I do a 20-second cameo appearance as myself, but I don't want to tell you the whole role because it might spoil the story."

Unfortunately, her once-mooted big screen debut 'Skirts' is on permanent hold, depriving the world of a film poster reading "See Debbie Gibson In 'Skirts'". **JB**

REM

REM release a new single, 'Losing My Religion', this week. More than two years have passed since their previous offering, a reissue of the single 'Stand'. In the meantime, we have endured the disappointing bar-room blues of the Hindu Love Gods — the band, with songwriter Warren Zevon replacing frontman and all-round genius Michael Stipe — and dreaded rumours of a change in direction.

Worry no longer, for 'Losing My Religion' is a glorious song which treads a tumbleweed-strewn path between the folksy simplicity of 'You Are The Everything' and the sublime strum found on 'Fables Of The Reconstruction'.

A new album, 'Out Of Time', which includes a collaboration with rapper KRS 1, is expected to invade our hearts and minds later this month. **D Ch**



Slim

Gaillard

JAZZ legend Slim Gaillard, featured on The Dream Warriors' B-side of their single 'Ludi', died last week, aged 75.

Once described as the world's hippest man, Slim was at the forefront of jazz for 50 years and invented the 'Vowtoroonie' language that became a Hollywood craze in the '40s.

The The

AFTER an hiatus of almost two years, The The return to the singles market with a new EP, 'Shades Of Blue'. The stand-out track is 'Jealous Of Youth', a domineering and less than celebratory look at the dour sign of the times. Following their lengthy tour of the globe, Matt Johnson's crafted songwriting is as bleak as ever, but again he depicts situations with disturbing accuracy, evoking a sweeping film noir-esque atmosphere. Heralding a new chapter for the band, this EP, and the concert video 'The The Versus The World' (filmed last year at the Albert Hall), mark their formidable return — emotive, uncompromising, and ever closer to the fore. **ND**

Contributors: James Finney, Peter Stanton, JB Bernstein, Robin Smith, Davydd Chong, Tim Nicholson, Nick Duerden



Simple Minds

Simple Minds release 'Let There Be Love', their first new single for over a year, on March 11. It's taken from their new, as yet untitled, LP, that's due in the spring, with a tour to follow.

The Radio 1 FM

Nightlife 10

- | | | |
|----|--|-------------------------|
| 1 | — WAY TO GO Fever | Tommy Boy 12-inch |
| 2 | 5 ADRENALIN EP N-Joi | deConstruction 12-inch |
| 3 | 3 LOOK UP REP | White label 12-inch |
| 4 | — WHY'D YOU DO IT Gary Vonqwest | Easy Street 12-inch |
| 5 | 4 SECRET CODE EP Jazz Documents | Nu Groove 12-inch |
| 6 | — YOU USED TO SALSA — THE REMIX
Richie Rich/Ralph Rosario | ffrr 12-inch |
| 7 | — NEW JACK HUSTLER Ice T | Wamer Brothers 12-inch |
| 8 | — PLAYING WITH KNIVES Bizarre Inc | Vinyl Solution 12-inch |
| 9 | — NIGHTLIFE Al Mack Project | Strictly Rhythm 12-inch |
| 10 | 1 Alright Urban Soul | Cooltempo 12-inch |

DDD RADIO



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

Milltown Brothers

THE Milltown Brothers release their debut LP 'Slinky' on March 11. It features 10 songs, including the top 40 hit 'Which Way Should I Jump?'. Other tracks include 'Apple Green', 'Sally-Ann', 'Real' and 'Here I Stand'. The Millies can currently be seen supporting The La's on tour.



Releases

Singles

ENIGMA: Follow-up 'Sadness' with 'Mea Culpa Part II', out on March 18. In Latin, 'Mea Culpa' means 'I'm guilty'.

LA MIX: 'We Shouldn't Hold Hands In The Dark', out March 11, featuring former Working Week vocalist Juliet Roberts.

THE BINGO BOYS: Debut single 'How To Dance', out March 11. It's already storming up the American charts.

PAPA DEE: 'Beautiful Woman (Love Supreme)', out March 4. B-side features 'The Chosen One'.

MAGIK ROUNDABOUT: Debut single, 'Everlasting Day', out this week. Album due soon.

Albums

'TOTALLY WIRED 5': Number five in a series of compilations, out this week, featuring The Apostles and The James Taylor Quartet saxman, John Willmot.

DEBBIE GIBSON: 'Anything Is Possible', released March 11. Tracks include 'One Step Ahead', 'Reverse Psychology' and 'Lead Them Home My Dreams'.

JJ: Debut album, 'JJ', out this week. Tracks include 'Denim And Blue' and 'Come Back Baby'.

Tours

JIMMY SOMERVILLE: Adds two dates to his tour, at the London Town & Country Club, April 25 and 26.

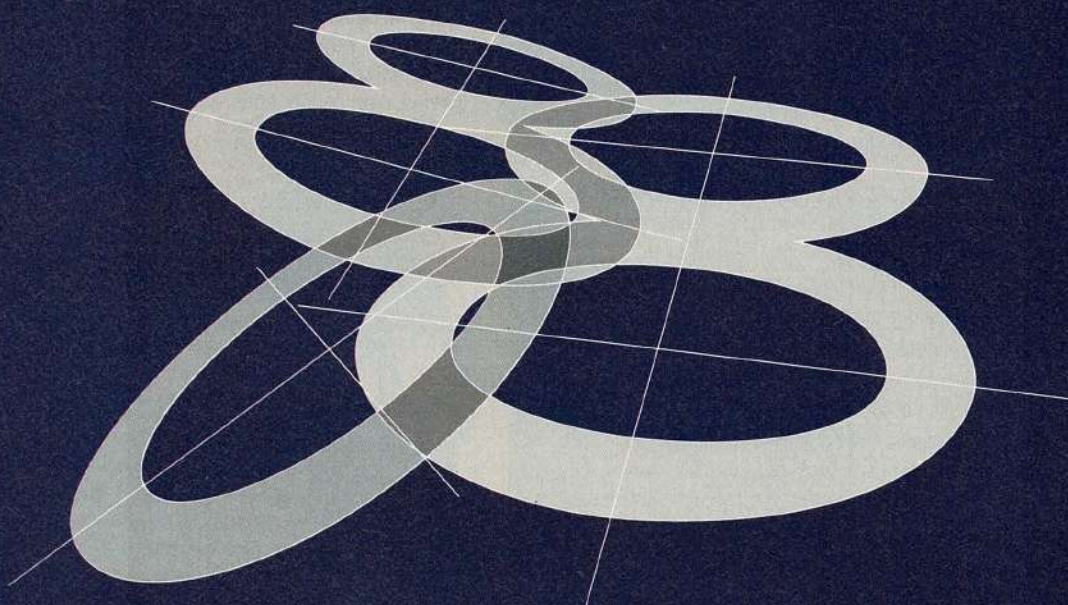
THE JAMES TAYLOR QUARTET: Newcastle University March 12, Warwick University 14, Cambridge Junction 15, Treforest Wales Polytechnic 19, Bristol Bierkeller 20, Colchester Essex University 21, Brighton Event 22, London Town & Country 23.

THE SOUTHERNAIRES: Dundee Bar Chevrolet March 20, Glasgow King Tut's 22, Aberdeen Caesars 24, Leeds Duchess Of York 25, Newcastle Jumpin' Hot Club 26, Newcastle Riverside 31.

WILL DOWNING: One-off show at the London Shaw Theatre, March 18. Tickets priced £10.

808 STATE

exiel



• Includes CÜBIK: OLYMPIC (on cd); IN YER FACE: BJORK
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stockists. • Optical 90 the video.

ZTT

They're all his own teeth, you know

Dabble

THE POP DETECTIVE

Home cooking hints with Rick Astley

He's not just a haircut you know. **This week: a jelly igloo!**

"This is something you will want to make again and again. A



packet of lemon jelly, some whipped cream, two wafer biscuits, four glacé cherries and a sprinkling of coconut are all you need to make this perfect party pudding."

B's cheeseboard

Jazzie B, Soul II Soul impresario and fashion mogul, has another all-consuming passion: the world of cheese. Each week he slits open the cling film, rips off the tin foil and peels back the wax to reveal a world not normally accessible to the deprived majority, to recommend suitable nibbles and dribbles to accompany his selection.

THIS WEEK: MINI BABYBEL

"Sleek designer packaging, man. Red cellophane and wax, right, wrapped sexily around a bit of softy cheese the size of a fifty pence. Man this is just like a rubbery Edam. It's not the most crucial cheese in this crazy world, but it's well safe in lunch boxes and as a party snack, y'know what I'm saying? Check it out with Ritz crackers and a can of Tesco's Lager."



Thought for the day

With your host
Richard Briers

"Come tighten your girth,
come slacken your rein"



Come in, sit down, make yourselves at home. There's ample room on the chintz, three-piece suite of love so come, I say, fluff up thy matching cushions, whilst I put another log on the fire. There's an apple crumble in the oven and plenty of jasmine tea in the pot, so pray rest a moment, shelter from the winter's chill and let us while away the hours with idle gossiping and intricate crochet work ● Did you know that those chart-topping **Simpsons**

aren't real people at all? No, they're ruddy cartoon characters. I'm going to get the Milli Vanilli Board Of Fair Trading onto those fraudulent popsters ● **Candyland** and **The Manic Street Preachers** were involved in a bit of a tussle when they met at their management offices the other day. In a recent interview with a rival publication, the members of Candyland slagged off the Preachers, who were none too pleased. The fight reached its climax when a **Beats International** gold disc was hurled through the window and security staff were called in ● Poor old **King Lou of The Dream Warriors**. At their recent London gig it was decided he should hide inside one of two huge, hollow wooden dice that adorned the stage and then pop out when he was introduced. 'Twas not to be. Lou couldn't get out because a bouncer called Desmond was standing on the dice and wouldn't get off. The red-faced rapper was eventually freed and Desmond will never work in this town again ● The filming of **Bell Biv DeVoe's** new video nearly ended in disaster. Three helicopters emblazoned with the band's name were used in the video and were about to land atop the Pan Am Building when a freak gust of wind caught one, nearly blowing it over the edge. Thank the Lord

that pilot could handle his chopper ● **Jim Bob** and **Fruitbat** from **Carter USM** are very keen bridge players and often make up a four with their good friends **Tanita Tikaram** and **Kim Appleby** of a Sunday evening ● The **Hard Rock Café** is to release a series of T-shirts featuring a collection of unpublished **John Lennon** drawings, released in conjunction with **Yoko One**. The drawings are entitled 'Earth', 'Light', 'Love' and 'Tears', and proceeds from the sales will go to the Spirit Foundation, a non-profit making organisation dedicated to saving the planet ● Eh, that **Vanilla Ice**. Apparently he goes



shopping for clothes before live shows to calm his nerves. On his last spree he bought five pairs of long johns, three G-strings and a pair of gardening gloves ● **Rose Windross**, the lady who used to sing with **Soul II Soul**, is forever entering competitions. From the back of cornflake packets to the football pools, she's fanatical about them, although she's never won a sodding thing ● Another of life's losers, **Michael Crawford's** comic creation Frank Spencer, from the legendary 'Some Mothers Do Have 'Em' series, is honoured by **Morrissey** in his latest single, 'Our Frank'. Mozzer's been a keen fan of the series since he was seven and has the land's biggest collection of Crawford memorabilia ● Crikey, is that the time? I can't stand here gabbing all day, I've got to mend a puncture in my hot water bottle. That's the last time I wear stilettos in bed!

GREAT POP THINGS → The VANILLA ICE story: HE WAS A MEAN BLACK DUDE FROM THE Ghetto even though he was white... BY COLIN B. MORTON and CHUCK DEATH



Vanilla Ice was brung up in the ghetto of Miami Beach. Life was tough for the young Ice, even though it was quite a nice ghetto with a fabulous coastline and excellent bathing facilities.....



The son of legendary blues singer Blind Lemon Ice, Vanilla spent most of his childhood lying around in this ghetto eating ice-cream whilst his father composed blues songs about having no job to go to...



Ice soon earned the contempt of the other kids at school because, despite the fact he was white, he was black. Held up to ridicule for his street argot, patois and ragged clothes, his mum, Mrs. Cherry Ice had him 'bussed' to Harlem.....



Here things were a little better as Vanilla found kids of his own colour except that he was white. He had difficulty mastering the art of hippey hop rapping, however. Uh-! legend has it, one fateful day..... (TO BE CONTINUED)

Malcolm and Paul from **The Wonder Stuff** at **Balaam And The Angel's** Marquee gig.



Prince and Mica Paris in Marks & Spencer, debating whether to have one or two cartons of *Crème Anglais*.

Vince Clarke of **Erasure** in Muswell Hill Broadway, standing on a corner outside a kitchen showroom wearing specs and looking as if **Andy Bell** was late.



Seal trying on a waterproof mac in C&A in Manchester. It was raining cats and dogs outside and he didn't have an umbrella.

Kenny Thomas getting into a black cab at East Croydon station and **The Farm's Peter Hooton** coming out of the Rising Star, in West Croydon, looking a little worse for wear.



The Cure's Robert Smith, looking all podgy at a cashpoint in Kensington High Street and **Benny** from the original 'Grange Hill' series, bowling down Camden High Street.

Kimsy Wilde buying a cheese and onion pastie and a cream finger from Greggs bun shop in Hackney.

Bill Wyman and **Jimmy Nail** in the Dublin Castle pub in Camden. Bill had a pint while Jimmy was sinking an orange juice.

Frankie Howard looking serious as he received a massage in Porchester baths.

*Agents: Mad Marauding Mel from King's Cross; David from Highgate; Robin Hines from Croydon; Pete and Kylie from Hackney; The Dr of Love from Muswell Hill; Syd and Beryl from Madchester; The Flying Record Posse from Kensington High Street; Rita from Camden; and young Johnnykins from Muswell Hill. If you've seen any dead groovy, happening stars in your area, let us know at Babble Star Spotting Guide, *Record Mirror*, Ludgate House, 245 Blackfriars Road, London SE1 9UZ, and we'll send you something totally useless, but fun with it, in return.

Tragic career moves of our time

Do you recognise this poor, poor, man? It may shock you to learn that this is Anthony Head, the coffee-swilling sophisticate who snogged Sharon Maughan off her feet in those Gold Blend ads. He hasn't gone to New York on business at all! He's currently playing Frank 'n' Furter in the London stage version of 'The Rocky Horror Show', hence all the Boots No.7. A granule short of a teaspoon or what?



Phil's world of wigs

"Phil should wear a **Martin Gore** of **Depeche Mode** wig, as Martin's got wonderful hair," says Sally Robinson from Sutton Coldfield, West Midlands.



FREDDIE JACKSON

THE NEW SINGLE LOVE ME DOWN

Taken From The Album:



DO ME AGAIN

SEE FREDDIE JACKSON
ON TOUR IN MARCH

- 3rd Birmingham Hippodrome
- 4th London Hammersmith Odeon
- 5th London Hammersmith Odeon
- 6th London Hammersmith Odeon
- 8th Nottingham Royal Centre
- 9th Manchester Apollo
- 10th Edinburgh Playhouse
- 12th Bristol Hippodrome



N-JOI

Doubters of the high standards of musicians learn from Essex boys **N-JOI**. Moving from their very own 'Anthem' last year, Mark and up the charts with a rush of 'Adrenalin'

N-Joi

INTERVIEW: PAUL TIERNEY

the silence



hip in dance music can the '1812 Overture' to Nigel are now moving

To a child who's learning to play the piano, parental advice is often hard to swallow. When 'Hong Kong Phooey' beckons or the lure of a game of Top Trumps is too great, the last thing on a schoolboy's mind is Bach, Beethoven or the incessant practising of scales and arpeggios. But, for keyboard players Mark Franklin and Nigel Champion, N-Joi, the success of last year's 'Anthem', and now their new EP 'Adrenalin', has its roots in those long formative years of torture.

"Nigel and I had known each other since junior school and back then, because we both played instruments, we were always the ones to give little performances at friends' houses and parties," recalls Mark, smirking to his partner. "Years later, we kept bumping into each other, always vowing that we must get together and do something."

As regulars on the thriving rave scene in their native Essex, N-Joi soaked up the urgency and excitement, and saw the potential it offered.

"We were both really into Adamski in his early days," remembers Nigel, "but we'd be watching him thinking 'We could do that'. It really got us thinking."

So convinced were they of their own ability that when the Boy Wonder was due to play in their home town, Southend, Mark took the brave step of phoning the gig's promoter.

"I just called him up and told him we wanted to support. We didn't want paying or anything; for us to be on the same bill as Adamski was enough. Basically, we wanted him to hear our stuff, because we knew it was as good as his. As it happens, one of his drum machines broke so he never turned up and that just left us to perform to a packed house. We went down a storm," he beams. "The crowd loved us."

Not as eager to bathe in the early glimmer of limelight, Nigel is keen to offer a reason for their instant appeal.

"We've done things in the traditional way by going out and playing live and then releasing a record. It's much better than putting something out and then flogging yourself to death doing senseless PAs. By playing live, we're exposing ourselves to big audiences twice, maybe three times a week."

I was going to warn them about what happened to Jim Morrison when he did the same thing, but thought better of it. Certainly, their exhausting schedule seems to have paid off. 'Anthem', with its clever sampling and bouncy, piano-driven beat just fell short of the top 40 last year and is due for a re-release.

'Adrenalin', however, is a fast and furious slice of techno that relies on nothing more than an infectious riff and breakneck pace. Mark attempts to explain the change in style.

"'Adrenalin' wasn't supposed to be the second single really. It was meant to come out before Christmas as a kind of gift to our fans, but now it's become more popular than we anticipated. I think it's because we do so many gigs and a lot of people heard it live, so we created a sort of unplanned demand for it. I don't believe in keeping things stored in the sequencer."

Mark and Nigel talk about British dance music with passion and pride. In the light of Inner City's Kevin Saunderson attacking UK acts' lack of originality, how do they feel they compare to their Stateside cousins?

"I don't think a lot of British acts have the same depth as those Detroit boys," says Nigel, leaning back and frowning, "but I think they should commend us for not blatantly ripping them off, which is what they really mean. They've got a sound that you can't easily define, something that makes them special, but then so have a lot of British acts."

Mark is less diplomatic. "I thought the last Inner City album was shit! The guy's just on his own buzz and the record didn't stand up. He

should be more broad-minded and come over and visit places like Sheffield rather than giving his comments from across the water. I can understand it if he's upset about sampling or bootlegging, but he should see it as a compliment. It's not cheapening his music."

Strong opinions, but are they valid, coming from such relative newcomers? The pair have a strong work ethic and are prepared to put in the hours needed for success. This, coupled with an ability to pull tracks that are both hardcore and radio-friendly, should soon see them in the same league as 808 State, who they support next month.

Their speech peppered with words like 'buzz' and 'vibe', and with a couple of club hits under their bumbags, the pair could be construed as nothing more than a couple of ravers on the make, more in love with a new pair of Timberlands than longevity. Mark laughs at this suggestion, but looks serious when he makes clear their aim.

"Hits are important, but we're not prepared to knock something out really quickly that will just sound shitty for the sake of it. We want to have the same heart for things in four years time as we do now and not commercialize for the sake of it. Take KLF: we've got a lot of respect for those boys because they've kept their credibility. To them, it was worth it."

And so were those early piano lessons.

"I thought the last Inner City album was shit! The guy's just on his own buzz. He should come over and visit places like Sheffield rather than giving his comments from across the water"

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WHAT WAS THE LAST FILM YOU SAW THAT MADE YOU CRY?

'Edward Scissorhands', because it was so, so, so sad.

WHO WOULD PLAY YOU IN A FILM OF YOUR LIFE?

Michael and Janet Jackson, with a deep suntan and their old noses.

WHAT'S THE MOST EMBARRASSING RECORD IN YOUR COLLECTION?

Aerobic Jubilation No.2's 'Keep Fit With God'.

WHO OR WHAT DO YOU MOST DESPISE?

Bigots, war, people who dunk biscuits in their tea, people who sip from the saucer, people who snort when they laugh, people who sing whilst they're driving, jazz-funk and drivers of Sierra company cars.

WHAT'S YOUR FAVOURITE SMITHS SONG?

'How Soon Is This Charming Glove?'

WHO WERE YOU IN A PAST LIFE?

Gerry The Gerbil.

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

Toupe The Turk and Grebo The Greek.

WHAT ARE YOU OBSESSED BY?

The size of Leigh Gormon's [Soho's bass player] knob.

WHAT DO ALIENS LOOK LIKE?

Like us.

WHAT DO YOU LOOK LIKE?

Flat noses, round faces, black skin and Bonzai forest hairdos (shaved at the side).

WHEN DID YOU LOSE YOUR VIRGINITY?

Still waiting.

WHAT WERE YOU DOING WHEN THATCHER RESIGNED?

Swinging from the chandeliers.

HOW MUCH IS YOUR POLL TAX?

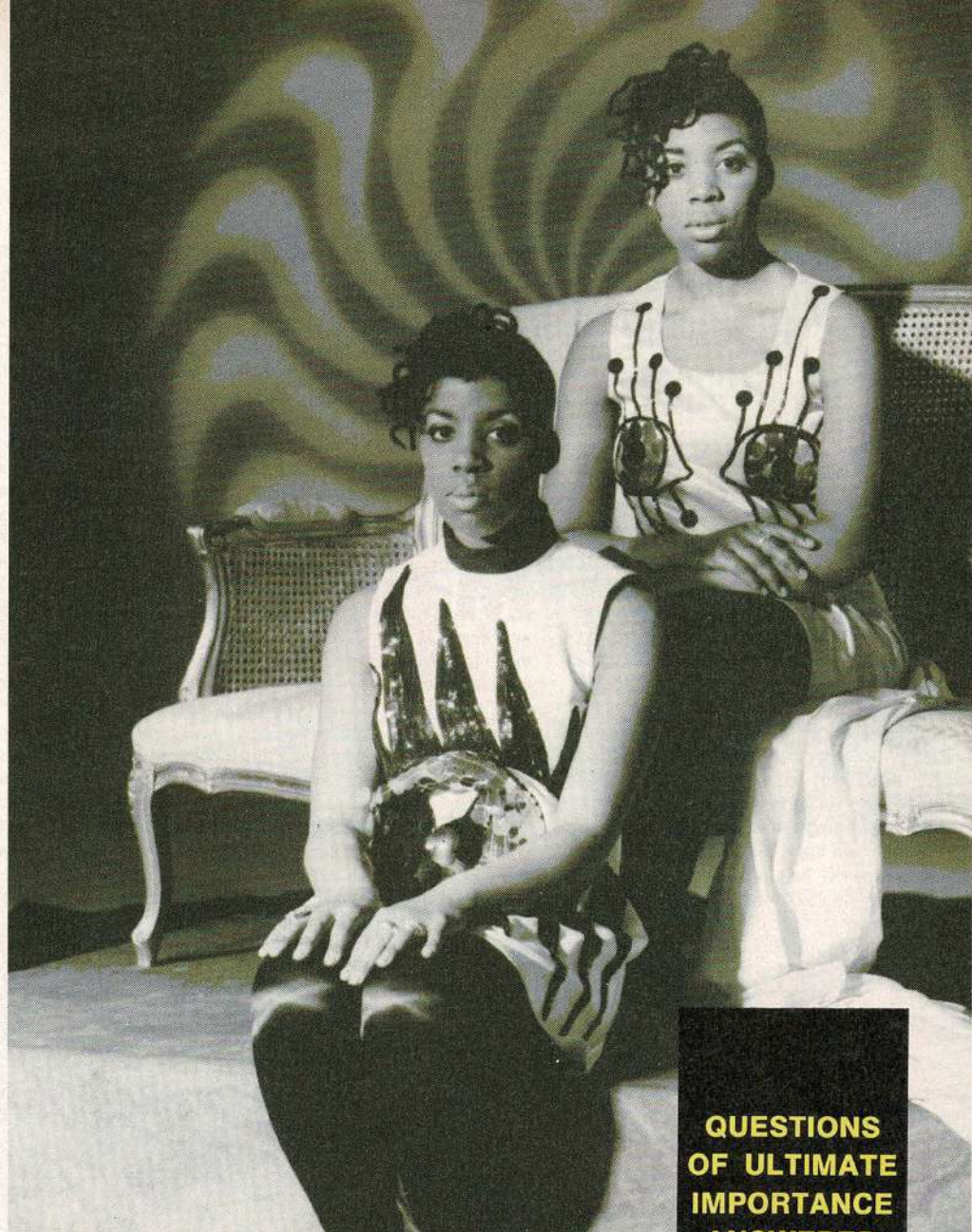
Don't know, haven't payed it yet.

WHAT WORD RHYMES WITH SATSUMA?

'Umour.

IF YOU COULD TRAVEL IN TIME, WHERE WOULD YOU GO?

Little Richard, live in New York, 1958.



"Yes, we are twins" and "No, we're not telepathic".

**QUESTIONS
OF ULTIMATE
IMPORTANCE
ANSWERED
BY SOHO**

what's the meaning of life?

WHAT WORD RHYMES WITH SATSUMA?

'Umour.

IF YOU COULD TRAVEL IN TIME, WHERE WOULD YOU GO?

Little Richard, live in New York, 1958.

WHAT HAVE YOU BEEN THINKING ABOUT LATELY?

Food.

WHAT'S THE MOST IRRITATING ADVERT ON TELLY?

Any coffee advert.

WHO'S GOING TO WIN THE FA CUP THIS YEAR?

Don't give a damn.

WHICH VITAMINS DO YOU LACK?

None. We have a fully balanced diet, therefore we do not need supplements.

WHAT ARE YOUR FAVOURITE INSULTS?

'Divvy', 'custy face' and 'useless knob-head'.

HOW WOULD YOU LIKE TO BE REMEMBERED?

Just like this.

WHAT WORDS WOULD YOU USE TO DESCRIBE JONATHAN KING?

Who is Jonathan King?

WHAT'S THE MEANING OF LIFE?

Being nice and copulation.

The logo for 'OUR PRICE music' is set against a red rectangular background. The word 'OUR' is in a smaller, white, sans-serif font, with the letter 'O' replaced by a graphic of concentric white circles. The word 'price' is in a large, white, lowercase, sans-serif font. Below 'price', the word 'music' is written in a smaller, white, lowercase, sans-serif font.

OUR price music

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the new album*

*initial quantities include **the baby album**
featuring the dance mixes
"cloud 8", "nothing",
"heaven" & "walking on air"*

*limited edition mini album,
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while stocks last at your local **OUR PRICE***

MAD ABOUT MUSIC

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Singles

REVIEWED BY ROBIN SMITH

Cowabunga

SCRITTI POLITTI 'She's A Woman'

VIRGIN

Out of action for three years, Green Gartside returns with his new chum Shabba Ranks for a skanking version of the old Beatles song. Surprisingly, the bizarre treatment works, with Shabba hammering out some rhymes with a voice capable of stunning a herd of rampaging buffalo from a distance of two miles.

THE BEAUTIFUL SOUTH 'Let Love Speak Up Itself'

GO! DISCS

A song to play on lonely Sunday afternoons when there's nobody there to share your last Rolo with, 'Let Love Speak Up Itself' is another epic ballad about love and life spilling rare sentiments all over your turntable. Cough, sniff.

MAGIK ROUNDABOUT 'Everlasting Day'

WAU! MR MODO

It looks like there is some life in New Zealand after all. Magik Roundabout are a three-piece from Auckland who've come up

with a definitive soul-funk anthem and an absolute killer chorus. Play it and the temperature will go up by 10 degrees.

TRIBAL HOUSE 'Mainline'

COOLTEMPO

Following up the pulverising club hit 'Motherland Africa', Tribal House have adopted a more mainstream feel on 'Mainline', but they've lost none of their pride or dynamic blend of ethnic sounds, modern grooves and even some good old rock 'n' roll. Crank it up and churn it out.

LISA M 'Love's Heartbreak'

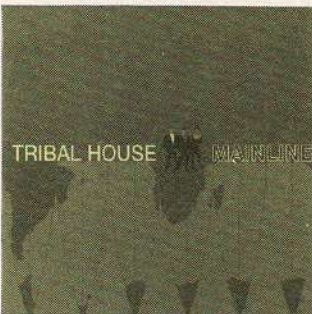
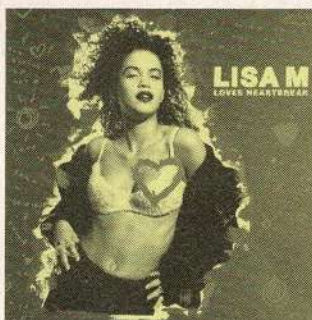
POLYDOR

19-year-old Londoner Lisa has an engaging, effortless rap style. Not too heavy and not too light, but just right, especially with that little neat tune spicing things up in the background. Big things can be expected and I'm not just talking about Lisa's picture on the sleeve.

SLAM SLAM 'Move (Dance All Night)'

MCA

Destined to be a winsome little



club groover, 'Move (Dance All Night)' is an energetic workout strangely reminiscent of Mel & Kim in their golden days together. Very appetising.

WORLD OF TWIST 'Sons Of The Stage'

CIRCA

Riding the crest of the new psychedelic wave on shiny surfboards, this is the Twisties' most commercial epic to date, all shimmering harmonies and throbbing guitar bits. Buy it and love it.

TRIP 'Miss You'

SOUTH SIDE

Yes, a cover version of that old Rolling Stones favourite delivered in a lingering gritty soul kind of groove that almost sounds better than the original. A monster hit — with the right exposure.

THE JAMES TAYLOR QUARTET 'Love The Life'

POLYDOR

Stylish as a pair of Gaultier Y-fronts, this is an irresistible slice of funky jazz and fiesty funk for discerning ears. A pity that the JTQ are still such a well kept secret, but then again, mega success might spoil them.

THE MOCK TURTLES 'Can You Dig It?'

SIREN

Indeed we can. Near perfect pop with chunky chords and a kiss of a chorus to hum all the way home. Buy it or take the next train to Squaresville.

Single of the week



SOHO 'New Love Generation' SAVAGE

Not love as in lurrvvve, but love as in luv. Another kicking little tune with the Cuff twins sounding inspired, confident and warm, backed by another of Timothy London's soulish arrangements. 'New Love Generation' isn't as instantaneous as 'Hippyckick' but it's a steady grower and the perfect accompaniment to the milder, happier days ahead. If this single was a flower it would be a daffodil.

Eat my shorts

HOLLY JOHNSON 'Across The Universe'

MCA

Not warp factor five. More like a damp rocket on Guy Fawkes night. Our Holly does his best with this rather tatty tune but it still chugs along like a trip to Batley on a wet day in November. Abort this mission.

N G U A M R A Y N

NEW SINGLE: HEART

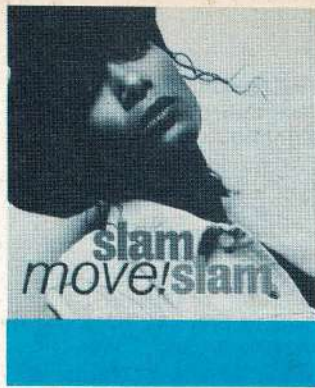
12" Features the stunning **RENEGADE SOUNDWAVE** remix of **ARE FRIENDS ELECTRIC?**

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REM
'Losing My Religion'

WARNER BROTHERS

The men with the funny trousers and bad haircuts return after a long gap, with a rambling track that starts off peculiarly like Nik Kershaw's 'Wouldn't It Be Good' and goes steadily downhill from there. The awe in which people hold REM is difficult to fathom and if Michael Stipe really is a wicked old sex god, I'm Mel Gibson.



VICTORIA WILSON JAMES
'Through'

EPIC

She's sung with Soul II Soul but there's precious little about this single to sock you between the ears. Tepid tune which couldn't even be rescued by the production skills of Jazzie B. Maybe he had an important lunch lined up.

QUEEN
'I'm Going Slightly Mad'

PARLOPHONE

More crud from Queen. Another incomprehensible single with Freddie sounding strangely like Billy Mackenzie. A terrifying thought indeed.

RICHARD ROGERS
'Spread A Little Love'

BCM

If Richard didn't try so hard to

be Alexander O'Neal we just might be on to something. Anonymous ballad which lies down and dies halfway through. A hit with people who wear Blue Stratos aftershave.

KISS LIKE THIS
'What The World Don't Know'

CHRYSLIS

Oh God, this year's Johnny Hates Jazz-Brother Beyond etc etc. Four hunks with nice haircuts spewing out a hideous ballad. This record is now lying in pieces somewhere down Blackfriars Road.

RIDE
'Today Forever'

CREATION

Ride are just another bunch of tiresome drone merchants listened to by people living in miserable bed-sits. I can find nothing to recommend this at all, so there.

CURVE
'Blindfold EP'

ANXIOUS

Any record that has four cute chimpanzees on the cover looks promising, but what a doleful, horrible noise this record is. It makes you feel as if you've walked into a lamp post and split your skull open.



EURHYTHMICS
'Love Is A Stranger'

RCA

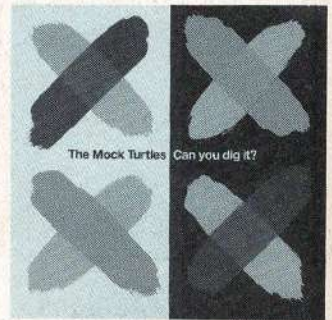
Hoary old chestnut dusted down as a taster for the greatest hits album. I've always had a bit of a blind spot about Eurythmics, finding Annie Lennox's voice as chilly as a cold north wind.



THE POWERLORDS
E-Man EP

VIRGIN

Powerlords? Bah! This bunch sound as weak as Superman being hit on the head with a chunk of green Kryptonite. Nasty rap which is all bite and no grip.



VAGABOND JOY
'We're Going Home'

SBK

With a name like that they should be a heavy metal band, but Vagabond appear to be another bunch of turgid hippies with pallid tunes. Vagabond Joy are going home and so am I. Goodbye.



J.J.

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- 10TH MARCH - LONDON, TOWN & COUNTRY CLUB (SUPPORTING THE BIG DISH)
- 11TH MARCH - PORTSMOUTH, POLYTECHNIC
- 13TH MARCH - LONDON, ASTORIA THEATRE (SUPPORTING THE RAILWAY CHILDREN)
- 15TH MARCH - SUNDERLAND, POLYTECHNIC * 16TH MARCH - NOTTINGHAM, UNIVERSITY
- 17TH MARCH - MANCHESTER, BOARDWALK
- 30TH MARCH - TOWN & COUNTRY CLUB (SUPPORTING GRAHAM PARKER)

COLUMBIA 468085 · 2/4/1

Lives

EDITED BY PHIL CHEESEMAN



STEPHEN WRIGHT

THE DREAM WARRIORS Town & Country, London

So many rap gigs include a ranting dude compère screaming "make some noise in the house" that you often feel like a nipper at a Butlin's holiday camp. Tonight is no exception.

2 x Def, the night's only British contingent, including two talented kids who look straight out of a pre-pubescent 'Fame', kick-off by winning the audience's heart within three seconds. But the cuteness only lasts a moment. **Beat Factory** members DJ Krush and MC Skad, who reveal the Toronto rap scene's hard side, and **Carla Marshall**, Toronto's own ragamuffin MC, who bubbles with glitzy rawness, step to the tempo with a medley exuding pure energy.

The Dream Warriors burst forth, King Lou oozing personality from every available orifice whilst twirling his lovingly whittled cane; meanwhile Capital Q remains coolly resplendent.

They plunge into 'Face In The Basin', followed by the ever-infectious 'Wash Your Face In My Sink', driving the masses into a pumping frenzy. Homeboy Mr HDV (who raps on The Dream Warriors' debut album 'And Now The Legacy Begins') joins them, while Sike builds up a sweaty fury on the decks.

But the cream-topping is the quirky uniqueness of 'My Definition Of A Boombastic Jazz Style' and the latest single,

'Ludi'. King Lou leaps about like a hyperactive kangaroo.

The Dream Warriors are one of the most versatile rap bands around, appealing to all — from MCs (that's 'middle class office clerks') to indie kids clad in Carter T-shirts.

Climaxing with King Lou introducing his fellow Toronto artists, instead of an expected all-family rap session, he yells "everybody say peace". Peace signs fill the air. An encore of 'My Definition...' leaves the audience warm inside and ready to party like a Moutie on heat.

Juliet Leigh

THE DYLAN'S The Boardwalk, Manchester

Ever wondered what Paul, Kevin's best friend in 'The Wonder Years', is up to these days? Well, he's alive and smilin', singing and playing bass for Sheffield band The Dylans. Of course, he's changed his name to Colin and developed a penchant for hippy heads and rock 'n' roll, but it's got to be him.

The Dylans are just one of a host of guitar bands paying homage to the '60s, but with tongues placed firmly in cheeks, this fivesome do it rather better than most.

Colin's a wacky, laid-back frontman, mumbling non-essential phrases between songs, like "We are made of wood" and "This one's for my grandma". He sings in dreamy, candy floss tones, merged with a haze of guitars and organ, whilst pounding drums and a chugging bass pull the swirl of sound into shape, adding structure to the psychedelic mélée.

Songs like 'Godlike' and 'Love Vibration' stand out from the rest, courtesy of their infectious choruses. But on the whole, The Dylans' live experience is more to do with plugging into the pleasantness of it all than remembering the tunes.

Their '60s psychedelia, pop sensibility and childlike sense of fun all adds up to a '90s incarnation of The Monkees. Can't wait for the TV series.

Chris Sharratt

A RIGHT CARRY ON! Starcoast World, Bognor Regis

Boy's Own parties are always something of an event, so the idea of a 24-hour party in a holiday camp at Bognor was just too much to resist.

Kicking off with early evening frolics in the Aquasplash — a kind of adventure playground in a swimming pool — where the

funsters' mental ages regressed, as though it were a fountain of youth, to about five, club action began in a mid-sized hall, nicely done out to create the right vibe for an all-night session.

What is it about Boy's Own bashes that sets them apart from other events? Well, the camaraderie of the crowd counts for a lot — here are 700 people gathered in the name of hedonism and determined to enjoy themselves. Add to that open-minded DJs who play all styles of music from Italo-house and hardbeat to funk and soul, and everything else falls into place.

With no PAs to interrupt the flow, the night was long and sweaty. Phil Perry, Terry Farley, Rocky & Diesel, Pete Heller and Andy Weatherall all played a healthy variety of vinyl and everybody was still rocking away by the close at 7am on Sunday.

Those who'd had too much 'pop' retired to their bunks, whilst others sought out chalet parties (Johnny Rocka's mad ska session being the most infamous) until the afternoon when music from Norman Jay and others, resumed in the main hall.

Even the best club nights are often quickly forgotten, but events like this when fun was had and new friends were made remain in the memory for years. If only all nightlife was like this.

Tim Jeffery

THE TRASH CAN SINATRAS The Roxy Los Angeles

The Trash Can Sinatras in LA may sound an unlikely prospect, but this heavy metal haven has embraced the Scottish folk heroes affectionately to its tattooed bosom. Back for a second time in almost as many months, their 'Cake' album has been devoured by a growing

THE CHARLATANS UCLA, Los Angeles

With the city wallowing in '60s nostalgia as local heroes The Doors have their story celebrated on celluloid, The Charlatans bring their own view of those halcyon daze to town.

Though confronted by a cavernous school hall with as much atmosphere as a wet night in Hull, The Charlatans manage to conjure up an hallucinogenic nirvana by means of swirling layers of organ, liberal coatings of wah-wah guitar and a visual backdrop of sensory deprivation.

In the midst of it all, the feline-featured Burgess preens himself. A fragile and charismatic figure, he wields his maraca like a possessed Jaggerian disciple. '109 Pt 2' dissolves into 'The Only One I Know' as Captain Wizzard's intestinal imagery throws up all over the back wall.

Rob Collins' organ and Jon Baker's drums instil a sense of drama and urgency into every song, as the sparsely-lit setting throws Burgess' slight frame into stark silhouette. 'Indian Rope' and 'Then' reduce America's antiseptic college set into a sea of flailing arms. Captivated and entranced, they cheer long after the dry ice melts away.

While many of his contemporaries pride themselves on their boorish behaviour, Burgess exudes a sensitive, vulnerable air of someone with more belief than bravado. Will they be making a film of The Charlatans' story in 20 years time? **Kevin Murphy**

number of Anglophiles, many of whom find themselves met by House Full signs.

With the familiar strains of Abba's 'Dancing Queen' heralding their arrival, the baggy boys shuffle onstage to loud screams. Frank Read almost looks cool in his T-shirt and pebble sunglasses, until some unrehearsed mic juggling leaves him with a limp cord and someone in the audience with a sore head.

Undaunted, they stride through 'Only Tongue Can Tell' and 'Maybe I Should Drive' with a cocky assurance. Without much visual support from the other Sinatras, the focus is on Read and a collection of incandescent pop. His tender voice steps carefully over gossamer guitars as 'The Best Man's Fall' drifts by, followed swiftly by loud cheers and the exuberance of 'Obscurity Knocks'.

Their gift for being able to move flirtatiously between their subtle and strident moods with equal conviction gives their shows a sense of contrast as they slip down a gear for 'You Make Me Feel'. They sprinkle newer tracks like 'I've Seen Everything', amongst more familiar tunes before encoring with 'Funhny'.

One more curtain call and they're gone. For a brief moment the gaudy insensitivities of this town had been humbled.

Kevin Murphy

This', their best song, wins the immediate watchers over, but it's not until 'Saturday's Angels' that the real stroke of genius comes.

Frustrated by not being able to hear the vocals or the guitar, If?'s mixer suddenly whacks up the guitar and a huge stereo riff leaps from speaker to speaker and knocks an amazed hall for six. A minute later they go off to wild cheering.

The Shamen have had better nights, and their short set hardly did them any justice. They're best caught at their own Synergy events.

The Beloved also have a difficult time, but unlike If?'s music, theirs isn't geared to playing live. Though there seems to be a number of people onstage, virtually the only thing you can hear is the beat and, if you strain, the singing. It takes a minute to recognise 'Sun Rising', longer to spot the last single, 'It's Alright Now'. As they go off there's a feeling that it's all leftover baggage from their days as a guitar band.

After that it's back to serious business: DJs. Mike Pickering, Paul Oakenfold, Nicky Holloway and local DJs lay down a selection of housey tracks from 2 In A Room's 'She's Got Me Going Crazy' and Pyschotropic's 'Hypnosis' to the subtler sounds of Velvet's 'Hold Me' and Rozalla's 'Born To Love Ya', and Slam grinds on until dawn.

Phil Cheeseman

CLAUDIA BRÜCKEN **Subterania, London**

Claudia Brücken is a puzzle. After years of baring her soul against a backdrop of angst-ridden, industrial pop, Claudia still hasn't quite made it to the other side. Try as she might, a hit has eluded her, yet she commands enough respect to pack a venue full of those eager to cheer her on. Tonight, she delivers a set that raises eyebrows and fills hearts.

From the laid-back, Balearic sway of 'Moments In Joy', to the Hi-NRG basslines of 'Fanatic', she embraces a wealth of musical styles, setting them off with steely tones and literate, imaginative lyrics.

On 'Love In Another World' and 'Absolut(e)', as structured and poppy as anything by Kylie, she stoops over the mic and stylishly blows an intelligent and profound froth of indignation into the faces of the front row.

'Kiss Like Ether' smacks heavily of 'State Of Independence', but that's no bad thing and she tackles it, a slower song, with icy assurance. The familiar highbrow strains of 'Duel' and 'P-Machinery' from her days with Propaganda meet with much applause, though the new songs fare just as well and blend in to create a well balanced and emotive evening.

A hi-tech embrace, as she would no doubt describe it.

Paul Tierney



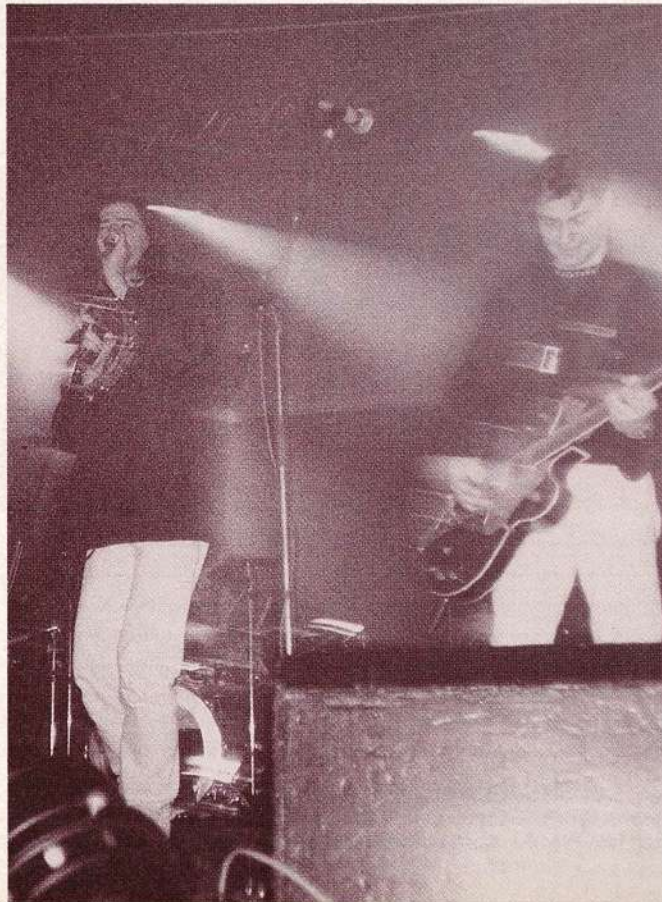
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THE BELOVED, THE SHAMEN, IF? **Slam All-Nighter, Edinburgh**

It's that fully-lit feeling where you see the bare concrete floor, the roof girders and bits of cable trailing all over the place. It's always a mistake going to the soundcheck.

The Ingleston Exhibition Centre is hardly Scotland's most romantic spot, but then romance isn't on the bill tonight and, by evening, its cold shell is converted by 3D lasers, fairground rides and several thousand rabidly enthusiastic ravers whose idea of fashion accessories extends to whistles, 3D glasses and those luminous green plastic things.

Outside two people getting rid of a few surplus tickets are mobbed by a crowd thrusting Clydesdale Banknotes in their faces. It's that big an event.

If? have never played to so many, but they're lucky to have such a warm crowd as they perform a precarious juggling act between live and sequenced instruments, poor sound and even worse acoustics. Swelled to a six-piece by a bassist, a keyboard player and percussionist, they nevertheless pull some gems out of a ramshackle affair. 'A Day Like



KISS 100 FM

hey

PICTURES: JON INGLEDEW

WIN THE CHANCE TO BE A DJ FOR A DAY!

Do you spend your days listening to the voices blaring out of your radio and saying, 'I could do that'? Does Gary Davies get your goat, Simon Mayo send you silly and Jakki Brambles make you blub? Think you could do better? Well, here's your chance, courtesy of *Record Mirror* and London's most exciting radio station, *Kiss 100 FM*

RECORD MIRROR/KISS 100 FM COMPETITION

THE PRIZES

1st prize: A day in London at Kiss 100 FM, culminating in the recording of your own 10-minute spot, to be broadcast by Kiss at a later date.

2nd prize: For the two runners-up, a chance to broadcast in the heart of central London at Kiss' latest station at the bustling Trocadero Centre in Piccadilly Circus, plus lots of Kiss 100 FM and *Record Mirror* merchandise to take home.

THE COMPETITION

Kiss 100 FM, London's favourite dance music station, has agreed to give a 10-minute spot on one of their specialist shows to a new DJ. The people at Kiss are looking for new talent with the emphasis on personality and enthusiasm for music and life in general, rather than slick presentation and encyclopaedic musical knowledge.

The winner will spend a morning looking round Kiss' London headquarters, meeting the DJs and people who put the programmes together, and pre-recording their own DJ slot. As Kiss is not a mainstream pop station, entrants are expected to have an interest in the kind of music played by Kiss.

The winning broadcast will go out at a later

date on one of Kiss' specialist evening shows, which will be chosen by the judges to fit in with the musical taste and style of the winner. So if you're a house buff, you could turn up on Steve Jackson's evening show, and if you're more into soul or jazz, it'll be one of those specialist shows that your dulcet tones will grace.

But if you're not the winner, never fear, because there are two runners-up prizes of the chance to broadcast for 10 minutes on Kiss' latest station at the Trocadero shopping complex in Piccadilly Circus, in the heart of London's West End.

HOW TO ENTER

Send a tape of yourself being a DJ, maximum length 10 minutes, to the address in the special competition entry coupon at the bottom of the page. The style and content is up to you, with your idea of what a good DJ should be, but should include an introduction of some sort, plus links between records. Do not include the full records themselves, as this will waste the time you have to impress the judges and could be against copyright laws. Entries over 10 minutes long will automatically be disqualified. Unfortunately, due to administrative difficulties, we cannot return any tapes.

Entries must be on the official entry form printed in this and subsequent issues of *Record Mirror* and reach us by Saturday, March 30.

Entries will be initially judged by a *Record Mirror* panel. From these, a shortlist of 10 will be drawn up. They will then be presented to a panel of judges, comprising representatives of *Record Mirror* and Kiss 100 FM, including DJs, journalists and the station's head of programming, Grant Goddard, who will select the overall winner plus the two runners-up. The judges' decision is final.

First prize includes lunch on the day plus all travelling expenses, providing you are travelling from an address in the UK. If the winner is under 16, he or she must be accompanied by a parent or guardian. Their travelling expenses will be paid by *Record Mirror* and Kiss 100 FM as well.

Judging will take place in the second week of April. The winner will be notified by April 10 1991 and must be available to come to Kiss' north London studios to record their broadcast between April 12 and 15.

The winner, runners-up and shortlisted entries will be announced in *Record Mirror*, issue dated May 4 1991, on sale April 30. The winner's Kiss 100 FM appearance will be broadcast that same week.

Name:

Address:

Daytime telephone number:

Home telephone number:

Date of birth:

In the event of my entry being chosen as the winner I will be free to come to London to claim my prize between April 12-15 1991. I am also willing to take part in any publicity that may arise as a result of me entering this competition, as directed by the competition organisers:

(Signed)

Send entries to: **Record Mirror/Kiss 100 FM DJ Competition, Punch Publications Ltd, London SE99 7YJ.**

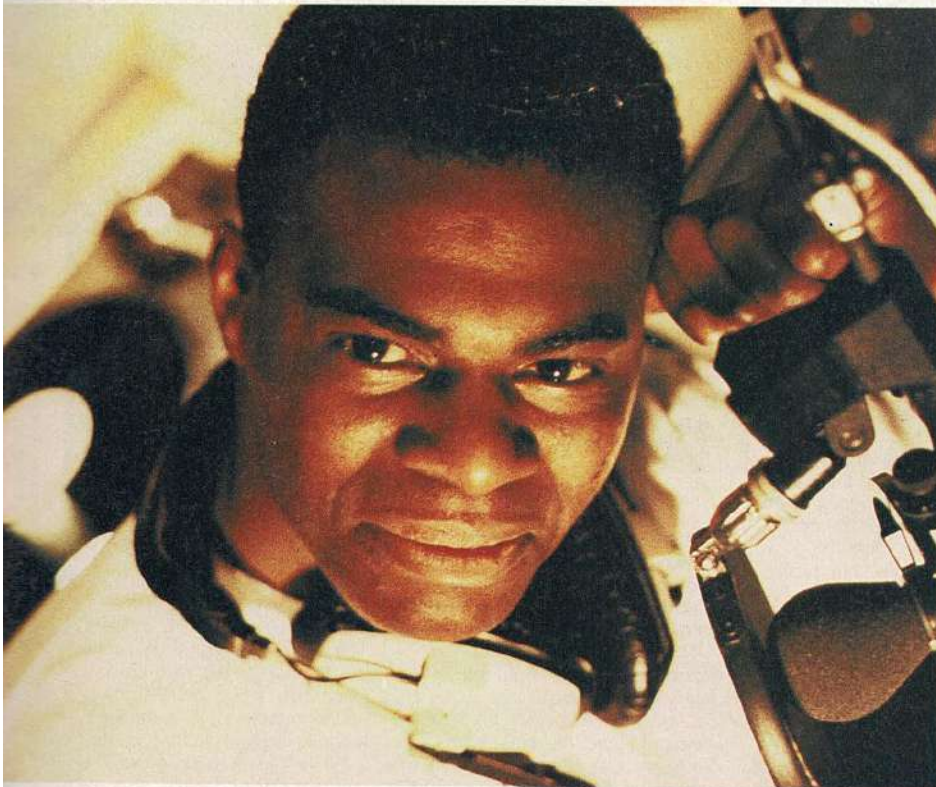
Closing date is **March 30 1991**

DJ!

INTERVIEW: GARY CROSSING



Lisa I'Anson prepares to go on air with Kiss' popular 'The Word' show



Even though Kiss has been proclaimed a success by most since its return as a legal station, it has attracted its critics. "Some people say that we're going down the pan and that we've sold out. That's rubbish. The music is more across-the-board than before, that's true. But I couldn't come on during the day, five days a week and play pure house because I know that the majority of listeners would turn off."

Steve's daily show keeps him up-to-date with the more mainstream material, taken from a playlist democratically voted by the DJs themselves, whereas on Wednesday nights he's given a free rein, house-wise.

"There's got to be a lot of atmosphere in my programme. It's got to be over-the-top and hysterical. I open up the phone lines and get the fax machine going. I get hundreds of faxes a day. I'm going to ask BT for a free fax machine because I get them so much business."

Does Steve change his character when he gets behind those turntables?

"I have to get warmed up before I do a show. I usually abuse everyone in the office and by then I'm psyched up and ready to go. I'm mad in the studio, then I come out placid."

What about nerves: how does he cope?

"I don't get nervous, because I love talking. I make loads of mistakes, but I'm human, I just joke about them. I don't believe that people want to hear word-perfect, robot-like DJs."

"Instead of thinking about all the thousands of listeners they have, some DJs think about their idols or pretend that they're just talking to one particular person. That takes the pressure off."

So what's a typical day for Steve?

"If I'm DJing at a club the night before, then I don't get home until about four o'clock in the morning. I get up early to organise my domestic affairs before going into Kiss at one o'clock to prepare my two o'clock show with my producer and my assistant. The rest of my day is given up to Kiss, either with meetings or interviews."

Steve does have other interests, when he can find the time. "I was in a group called The Garden Of Eden, with Adamski's brother Tinley and Pam Hogg the designer. We were on 'The Chart Show'; did a few TV interviews. It would have charted but, for some reason, was pulled."

Steve Jackson **So what's it like to be a DJ at**

"the station that's on everyone's lips"? We spoke to Kiss DJ Steve Jackson to find out

Six months ago, Kiss 100 FM, London's city-wide dance music station, legally put the needle on the record for the first time.

Since the 'On Air' lamp first glowed red on September 1 1990, the one-time pirate station's legitimate return to the waves proved successful beyond expectations, reaching its target of a million listeners a week this February, six months ahead of schedule.

DJ Steve Jackson has been with Kiss since it was a mere peck on the cheek and currently helps turn the tables on rival stations with his daily afternoon shows and Wednesday night house music slot. So how did he get the job?

"I started in 1986, when Kiss was still a pirate. They'd been on a few months when I was approached by Gordon Mac [Kiss' Managing Director]. He's a good friend of mine and we'd been DJing together for a few years. I was working for a station called TKO, but Kiss was more up my street, so I said 'Yes', even though back then it was only on air at the weekends."

Those swashbuckling days of piracy were uncertain times. "It was exciting, because you never knew when you would be busted and taken off the air. I would get up in the morning, turn on the radio and, if we weren't on air, I'd stay in bed."

Steve also dabbles in television and film soundtracks.

"We did the music for 'Black And Blue', a drama which starred Gary MacDonald, formerly of 'EastEnders', and won a prize for best production in the Birmingham Film Festival. We might also be doing something for Channel 4."

Surprisingly, Steve doesn't listen to the radio in his spare time "because I don't want to be influenced by anyone else's ideas. The only time I do is when I listen to Capital Sport to see how Arsenal are doing when they play away."

Oh dear, and he seemed like such a nice bloke too.

STEVE JACKSON'S ADVICE FOR THOSE ENTERING THE RECORD MIRROR/KISS 100 FM DJ FOR A DAY COMPETITION
"You should have your own style, even if you're placid and mellow. Don't copy anyone. Use your own identity and accent. Do what you want to do and if you've got nothing to say just shut up and play the music. People thought I wasn't right for daytime radio but it worked by doing it how I wanted. Bosses sometimes tell me off for doing things I shouldn't but I don't care, I just do it. I'm a bit daring, a bit close to the edge."

EDITED BY PHIL CHEESEMAN

10 Essential 9 Plum 8 Sound 7 Slinky 6 No harm done

5 So-so 4 Poor 3 Very poor 2 Dreary 1 Recycle

FRAZIER CHORUS 'Ray'

VIRGIN

Brighton's Frazier Chorus have been doggedly hanging in there ever since they almost scored a hit with 'Dream Kitchen'. But the ground shifted, dance music took off and the band have been dabbling with remixes and extended versions of their innocuous English electro pop ever since.

It's no surprise that the group records for the same label as China Crisis, OMD and The Blue Nile. They attempt to tread similar paths, but don't have the same strength of character or sense of identity. Deadpan singer Tim Freeman has a great line in straight-faced, barbed lyrics in the Terry Hall mould, but his delivery is so dull I defy anyone not to be distracted by the postman, the cat or the call of nature while listening.

The lyric sheet is a must if you're going to stick with these 10 songs, as there's little on the musical side to sustain interest.

In fact, a more unimaginative set of keyboard programmes and arrangements it would be hard to find, plodding one-paced through tales of hate, suicide and murder which may as well be about paying the electricity bill for all the emotion put into them here. Only 'Nothing' stands out and that's because it echoes Beloved's 'The Sun Rising'.

Frazier Chorus are pop robots marching dangerously towards the breaker's yard. They missed the signpost marked 'World Domination' way back down the road. **Andy Strickland**

3

CANDY FLIP 'Madstock...The Continuing Adventures of Bubblecar Fish'

DEBUT

Dippy, drippy, dozey, tweaky tumbly and ultimately utterly meaningless powder pap that disintegrates in your ears as soon as it enters them. Candy Flip, one-hit wonders in flares with unfeasibly large lippy smiles, have perfected the art of the pleasantly dull. This, their debut album, skips along airily but, in the great of scheme of things, doesn't matter one jot.

Candy Flip really are hippies without attitude, not even ashamed of the crap clothes they wear. Prior to the chart success of 'Strawberry Fields Forever' (included here and confirming its status as one of the most irritating records ever) the duo contributed dozens of instrumental tracks to anonymous but credible house compilations. Musically they still have some good sounds, but in the main it's all ruined by an insipid piss-weedy vocal.

2 Disposable crap, but nice, polite crap all the same. **Johnny Dee**

JULIAN COPE 'Peggy Suicide'

ISLAND

Is the subject of 'going down on someone' acceptable these days? Julian Cope thinks so, because that's the way he leads us into 'Peggy Suicide', with the tortured 'Pristeen'.

Cope was pop's original hero-in-a-halfshell, a lovable,

THE FARM 'Spartacus'

PRODUCE

It's Saturday night and you've borrowed your parents' car for the first time. You and your mates couldn't find the house party, the pubs shut hours ago and the collective purse won't get you into a phone box, never mind a club. Not wanting to go home, you cruise beneath the lamplight, spirit of adventure intact and 'Spartacus' on the stereo.

This, The Farm's first proper LP in seven years, is one of life's important albums that will conjure fond memories for years to come. Alright, so the Bootle boys aren't the most polished musicians around town but, as 'Groovy Train' and 'All Together Now' proved, they can't half craft canny and durable dance tunes.

A spin of 'Spartacus' shows that The Farm's creative soil isn't barren yet. Harsh Jam-Crash guitar shapes and lolloping dance rhythms rub shoulders behind Peter Hooton's laddish melodies with a left wing message. From the menacing gangster, cement boot-shuffling 'Hearts & Minds', to the Housemartins-over-India sea shanty to Liverpool, 'Tell The Story', there are fine anthems aplenty here.

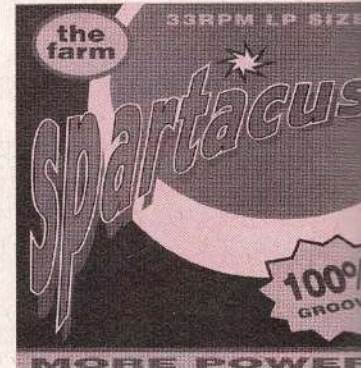
Singles aside, the pick of a bumper harvest are 'Sweet Inspiration' — an uplifting affair with Pete Wyllie giving it some gospel backing — and the rousing optimism of 'Don't Let Me Down'.

9 'Spartacus' is conclusive proof that The Farm are more than just another baggy band. It was well worth the wait. **Gary Crossing**

though eccentric, character. However, the first airing of his two-headed creation, 'Peggy Suicide', would suggest that the king has lost his crown.

Not just that, but some passing Apache indian with a homicidal dislike of self-indulgence lopped his scalp clean off, and his alter ego Squibbsy has turned his brain to lime-flavoured jelly.

But give it another spin and certain elements fall into place. The quirky minimalism of 'If You Loved Me At All', the raunchy funk of 'East Easy Rider' and the acidic bagginess of



'Leperskin' begin to emerge from the primeval sludge.

Cope still finds time to satisfy his rockin' urges successfully on 'Hanging Out And Hung Up On The Line', though in the past the image of a leather-clad Cope has felt a tad uncomfortable — like seeing Magnus Pike wear hot pants.

While the man is looking more like Psychedelic Syd every day, some of his efforts, in particular 'Safe Surfer', have become progressive rather than progressed. Just make ours a single next time, pal. **Davydd Chong**

7



808 STATE 'ex:el'

ZTT

'ex:el' is 808 State at play. The soundtrack to a party, with all the moments of elation, exhaustion and regret. The party starts with 'San Francisco', an instrumental track as easy to love as it is to forget. But wait, wasn't that the doorbell? Well, if it isn't Bernard Sumner. The 8ies send him into the kitchen, but he can't help making up a romantic little rhyme to sing to the gentle tune the boys are playing while he munches through the canapés. He calls it 'Spanish Heart'.

'Leo Leo' gets the party into full swing and, during the Latin grooves of 'Qmart', Bjork Sugarcube arrives and tries to get the 8ies' attention by shouting above the music. Bjork then pops into the kitchen to pour a glass of Irn Bru while the boys carry straight on with 'Nephatiti' and the seductive dream state of 'Lift'. Bjork likes 'Lift' so much she gets them to play it again, slightly differently, while she improvises a song. She calls it 'Ooops'.

Not wanting the guests to upstage them at their own party, the 8ies start flexing their jazzy techno muscles on 'Empire', 'In Yer Face', 'Cübik', 'Lambrusco Cowboy' and 'Techno Bell', drawing the party to a close.

Having closed the door on the last guest and haggled with a cabbie over the fare from Manchester to Reykjavic, the 8ies put on a CD of the tingly 'Olympic', clear away the glasses and think about how many songs they're going to write tomorrow. **Tim Nicholson**

behave yourself! missus!

next
Week

oooh
yes it's
the

**pet
shop
boys**

in an exclusive
mega-interview

mantronix

sticky moments I'll be bound

dj h and stefy

fnar fnar

sid james and morrissey

star in 'carry on karaoke'

also:

INNER CITY get their decks out, **XPANSIONS** on the body beautiful, **DAWN FRENCH**, **RICK ASTLEY + THE RAILWAY CHILDREN** tell us their fave jokes, plus it's your very last chance to become a **Kiss 100 FM DJ** in our top biscuit competition

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Mentioning the word 'hype' to a record company is like screaming 'Macbeth!' to an actor about to debut in front of 15,000 people: it's greeted with a frown, an instant burst of paranoia and long-winded disclaimers. You can understand their fear. Often, in the past, 'hype' has been used to describe illegal ways of getting records to chart. A polite term is 'marketing' and without it you probably wouldn't have known your favourite band exists

IMAGE

A band's look, their record sleeves and videos, have to show what they are about or, alternatively, what the record company wants them to be about. If The Farm, for example, wore Spandex trousers and had airbrushed pictures of naked women on their covers they would immediately attract the wrong audience for their music. But by sporting club fashion, The Farm appeal to people who wear the same clothes or who aspire to that look.

A lot is said about manufactured bands, but in most cases they would argue that they manufacture themselves. Below we look at four very different successful bands, currently signed to major labels.

EMF

"We've always encouraged EMF to be totally themselves," says Parlophone Records' senior product manager, Tris Penna. "They've always worn the kind of clothes they wear now. EMF haven't been hyped. The press may be in the process of doing so now because they need to sell copies of their publications, but if anyone thinks EMF are manufactured, more fool them. EMF are successful because there's something fresh and exciting about them.

"I'm like a judge on a bench really and I try to be objective. Of course, the first sleeve a band have for their single has to say something and the big EMF lettering and stretched live photo of them on the flip summed up the live feeling of the band, which is what we were after. 'Unbelievable' genuinely was in the groove as a single and people wanted that."

THE HIGH

"I wouldn't encourage The High to swing their pants with Trevor & Simon," says London Records' marketing manager, Nigel Templeman. "It wouldn't suit their image. It's great if you have Captain Sensible on your books; he's perfect for that type of thing. With The High I think things like the design on their sleeves are important, because it's the first insight into what a band are like for the public. I think it's still important that kids stick posters up on their walls like I did. The High's marketing is like a modern Pink Floyd [check out LP sleeve design] and that's exactly what they



EMF: "Make their own style"

asked us to find. When you look to do a sleeve you look for something memorable and marketable in terms of advertising and point-of-sale [eg record racks in shops] and I think that image is dead on for The High. I wouldn't like to see it get any poppier by putting photos of the band on the sleeves or anything. We also made a decision to make the singles sleeves gatefold because we figured fans of The High would appreciate value for money.

"The most important thing about 'Box Set Go' reaching the top 40 was timing. To be sure of getting a hit we had to make sure it came into a chart that wasn't as competitive in terms of average sales."

THE MILLTOWN BROTHERS

"Image is very important," says a spokesperson for A&M Records, who refused to be named. "But the one thing we didn't want to do with The Milltown Brothers was style them, which happens an awful lot. We didn't touch them in any way or try to shape or steer them in any direction. For videos they just turn up as they are. Some people need styling. Without mentioning any names, if you have a soul singer or a poppy artist you'll probably employ a stylist on photo sessions who'll also maybe go shopping with the band and help them in that way."

IRON MAIDEN

"A lot has been written and said about clever marketing regarding the Iron Maiden single ['Bring Your Daughter... To The Slaughter]," says EMI Senior Product

manager Steve Davis. "But it really wasn't that clever at all. We knew they had a huge fan base so we timed the single to come out a week after the band did shows at Wembley Arena and Birmingham NEC.

"Plus, of course, the single came out just after Christmas, effectively when there's traditionally a soft chart and it takes less record sales to get into the top 40 than the rest of the year. We aimed for it to go straight to number one and it did. After that, the fact that it was number one meant that we attracted more people — a 20 per cent increase in sales over average Iron Maiden singles — because a lot of people buy the number one record regardless of what it is. Image-wise, everyone knows what they're going to get with Iron Maiden so there were no decisions to be made there."



IRON MAIDEN: Huge fan-base

don't believe the

●THE HIGH:
Marketed "like a
modern Pink
Floyd"

STORY: TIM SOUTHWELL

ype

But what do the artists themselves feel about marketing? Some will be right behind the marketing machine and thus echo the thoughts of their record company marketeers. Others, such as Andy Couzens of The High, are a little more sceptical, especially when it's put to him that his band have opted for a 1991 Pink Floyd image.

"Did we? We never made any conscious image decisions. We just left it all to this guy we know in Manchester who's an artist. We know all about hype — people were even calling us the The Hype for the first six months 'cos we came out at that really awkward time when anyone north of Watford was getting loads of money thrown at them. Then they eventually saw what we were like and realised we weren't a big hype, but it did hold us back for a while."



COURTING THE MEDIA

So, the band has an identity and the single is recorded. But how does the record company make sure you hear and see them? Media coverage is crucial. Without being played on the radio, appearing on TV or getting written about in the music press, the expensive business of advertising is the only way you'll know that the record is out. The word on the street is that an appearance on 'Wogan' can be worth seven places in the charts; 'Top Of The Pops' and the Radio 1 'A' list likewise, so a good plugger is worth his or her weight in platinum.

TV AND RADIO

Pluggers are employed to take the records to TV and radio stations, tell programme producers about the band and attempt to get plays. The most important thing is that the producer likes the record or, at least, believes the listeners will. If not, a good line in persuasion is needed. Rumours of bribery still continue, but although some will admit it happened in the past, record companies now employ legitimate means to promote their releases.

"I'll speak to people like Gary Davies and Steve Wright and their producers, and tell them about a single, encouraging them to play it," says London Records' Billy McCloud. "You're always aiming to get a single on the Radio 1 'A' or 'B' list which guarantees you a certain number of daytime plays. It is a question of having a good sales pitch but I like to think that if a record is good enough it'll get played."

"TV's a totally different thing. Radio is immediate while TV is a structured animal. It requires more planning. The main TV shows for music are 'Top Of The Pops', 'The Chart Show', 'Wogan', 'Jonathan Ross', 'The Word' and stuff like 'Going Live'. Together with radio play, the Ross show was instrumental in breaking the Chris Isaak record, 'Wicked Game'."

Any TV is good exposure. "Getting The Milltown Brothers on 'Blue Peter' was brilliant," says the A&M spokesperson. "We were worried that it might be a bit uncool but in many ways it doesn't matter what show it is as the band exists separately from the rest of the show."

Indeed, anything on a Saturday night slot, be it 'Little And Large' or a BBC2 Arts show, is a major coup.

PRESS

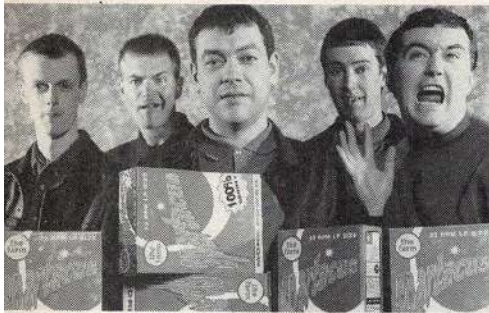
Each week, hundreds of records arrive at the *Record Mirror* offices. Not all singles can be reviewed or artists interviewed and the judgement lies with our editorial team. But how does a record company make their releases stand out from the bunch? The most common way is for the press officer to make a phonecall, although other methods of getting your band noticed are employed. A record that comes with a T-shirt or a toy, say, tends to stand out and might be opened or played first. But, even if it does get noticed, it still won't get preferential treatment. It's just been acknowledged.

Music magazines and papers are often accused of hyping bands. In nearly all cases this is not done deliberately. The Farm, for example, recently appeared on the covers of three weekly music publications in the same week. Had each magazine known this was going to happen they may have changed their minds about their front cover stars, but the content of each mag is as closely guarded a secret as who's going to win the Oscars.

CLUBLAND

Dance music is unique in that with many releases, the whole marketing process is often skipped. Records are played in clubs on pre-release and build up an eager audience awaiting their release. To these records, the initial dancefloor response is the all-important factor. Through DJ returns on records that are big in clubs, *Record*

CONTINUED ON PAGE 24



●THE FARM say no to Spandex

don't believe the

●NOMAD: Came up through the clubs



CONTINUED FROM PAGE 23

Hype

Mirror compiles its weekly *Club Chart*. The chart is instrumental in influencing radio producers who take it very seriously as a tool in predicting future hits. Therefore, DJs are subject to hype in much the same way as the press — they are mailed free discs and seemingly endless supplies of T-shirts in an attempt to get records noticed. But as any self-respecting DJ will tell you, it's the punters on the dancefloor who finally dictate what gets played.

RECORD SHOPS

What's the point of hype if you can't get your record into the charts? It may sound elementary but getting your record into the shops is not as simple as it sounds. A proven chart history helps, but with new bands, shop owners are reluctant to take risk unsold stock. This is where record company sales forces come into play. Their job is to tour shops, with an emphasis on chart return shops, telling them what they're releasing and persuading them to stock those records.

Most of the scandal in past years has surrounded what goes on in the shops from where Gallup (the chart compilers) draw their top 100. Several years ago, shops kept a sales diary in which all sales were recorded at the end of each day. Accusations were made that the chart was being manipulated by record company representatives purchasing copies of their own records in order to make the charts.

"The whole system is different now," explains Gallup's John Pinder. "There are around 4,000 shops in Britain selling records and we sample just over 1,000 of them, keeping a balance between independents, specialists and multiples such as WH Smiths and Woolworths. Whenever a shop assistant sells a record, CD or

cassette, they pass a computer pen over the bar code. At the end of each day we collect that data and compile the chart."

So what's to stop people cheating?

"We have several security checks, we know the average sales levels for each shop, so if it fluctuates wildly we have to investigate. Also, if a record is selling really well in one shop and not at all in others



●MILLTOWN BROTHERS: Keep own style

that'll be picked up. We have a back-up panel of shops with no computers to see that sales in those shops were at a similar level to the chart return stores."

Despite precautions, it's easy to spot a chart return shop. If you've got two record stores in your area, one of which has numerous singles marked down to 99p and staff wearing promotional T-shirts, the other selling records at full price with no sign of promotional gimmickry, guess which one has a Gallup computer under the counter?

"In the Eighties, it used to happen that

record companies could send people round to chart return shops to 'buy-in' and it still can be done, but it's so expensive to cover all the shops necessary to have any impact," continues John Pinder. "If people are buying two copies of anything then the record shops will treat them with suspicion and, if necessary, inform us."

Officer, arrest me, for, in 1984, I did readily go into a record store and did openly, with total intent, purchase four copies of the Pale Fountains' LP 'Across The Kitchen Table' for me and me mates.

"Well, this is where the back-up comes in," explains John. "We know that, ever since Gallup began, there has been target marketing, whereby reps will concentrate on the shops in a town with computers. You can't hide the computer on the table, that's where the non-computer shops are handy."

For many stores, getting on the Gallup list is essential to their survival. One chart return shop employee we spoke to, who works for a prominent chain in the South-east, confirmed this.

"Basically the shop doesn't pay for many singles, except those on indie labels," he told us. "There are various deals the reps make, such as throwing in free copies of other artists' albums when stocking an LP by an artist they're trying to promote."

Hype does exist and is an essential part of promoting bands. But whereas in the past it was treated as a seedy part of the music industry, the details to be swept under the carpet, it's now recognised as an integral part of promoting an artist. And the major record companies' ability to do it well is one of the main reasons why most bands sign for them rather than going it alone on independent labels.

Exposure is gold dust and like any precious commodity, it's difficult to resist.



OCEAN COLOUR
SCENE

digging your Scene

INTERVIEW: NICK DUERDEN

From their stripey T-shirts
to their dreamy music

Birmingham's Ocean Colour Scene are following the great design of classic British pop. After courting the media, they're now preparing for stardom

Ocean Colour Scene are quintessentially English in manner, tone and style. It's fitting, then, that this interview takes place in a 17th century Tudor house, their management office, in not-so-sunny Birmingham. A resplendent building with the smell of must wafting through the corridors, the place is said to be haunted. How quaint.

The four-piece — Steven (guitar), Damon (bass), the sedate Oscar (drums) and Simon (vocals) — sit huddled around a portable fan heater and answer questions in a methodical, pensive and thoughtful way. And while Damon's cheeky grin and Steven's wry smile bring a little humour to proceedings, it is Simon who dominates, with all the brooding intensity of a star, sex-symbol and demi-god-in-waiting.

Last year, when they were barely six months old (as a band, not individually), they emerged with a debut single that soon surfaced as one of the year's best. 'Sway' was a shameless delight, an all-encompassing pop song high on melody. Enter Ocean Colour Scene, strolling down pop's grand and golden path.

"Actually, the single got atrocious reviews, *Record Mirror* excepted," says Simon. "Since then, it's been getting better. The song didn't chart, but it sold about 10,000 copies. We were more than happy."

Tipped for bigger things last year, Ocean Colour Scene now have the major label backing of Fontana. Their second single, an EP of four

similarly impressive tracks, could well herald a change in the band's fortunes. 'Yesterday's Today', especially, is undeniably special, giving them a definite edge over their contemporaries.

"Because of its title, everyone thought it was about delving into the past," says Simon. "But that's not what I had in mind. I see it more as fear of the unknown. It's always easier to know where you're going. And when you don't, things get slightly daunting."

Evidently, much effort goes into their songwriting. Clearly they don't throw rhyming couplets together.

"It all depends," says Simon. "I've noticed that since 'Sway' we've been doing interviews, gigs, photo shoots and television almost all of the time and we've become really close. But there's a danger that in such a position you end up writing about life on the road, which doesn't inspire the most interesting lyrics. So we've organised a time zone in which we all go off and do something completely different. I started reading a book the other day and suddenly I got all these ideas flowing out. The best lyrics are always the spontaneous ones."

The music of Ocean Colour Scene is like a trippy excursion and much has been made of the band's psychedelic leanings.

"I think that's only come about because psychedelia is on the agenda again," says Simon. "But we're not psychedelic — not in

terms of being an LSD-influenced band. We do, however, have a lot of intensities in our music. You feel as if you're in a trance, because it's all quite overwhelming, hopefully."

"All the press attention has been great," enthuses Steven, returning to earthly matters. "It's a form of flattery and it gets our name about. We want to reach as many people as we can, so any press, good or bad, helps."

Ocean Colour Scene are best savoured live. Noted as more than competent musicians with a wonderfully enigmatic front man, the main attraction is Simon's penchant for the white stripey T-shirt permanently on his back.

"It's the only top I'd be seen dead in," he laughs. "Everything else I have is a little too Sunday afternoon!" At this point, he pulls up his black pullover (very Sunday afternoon attire), to reveal a blue T-shirt with white stripes. Notice the subtle reversal.

"I think you'll appreciate that this minor change shows a burgeoning maturity within me. I think I've even influenced a few fans," he gasps. "I've seen them in similar tops!"

Steven, with a wry smile breaking into a wide grin, interjects. "Oh yeah, sure. We've also seen people turning up at our gigs in jeans. I think they got that from us as well. Oh, and the socks — don't forget the socks!"

Ocean Colour Scene: dedicated followers of fashion riding high on the crest of their own wave.

SCRITTI POLITTI

R

It's been three years since we last heard from **Scritti Politti**. Now, after a spell in hospital, Green Gartside is back, rediscovering his love of reggae by teaming up with dancehall fave Shabba Ranks

from agga to riches

INTERVIEW: PAUL TIERNEY

"Regga
really is
my great
love right
now"

Warning: making music is bad for your health. Over-exposure, in certain cases, can lead to stress, inertia, fatigue and, in extreme situations, complete withdrawal syndrome. Sufferers are advised to cut down, seek help and are hereby cautioned of its addiction.

Green Gartside of Scritti Politti will verify this. Ten years of songwriting, promotion and general musical angst all took their toll on the man who, like a sucker for punishment is back for more.

The most intriguing thing to come from Wales since Ivor and his peculiar engine, Scritti Politti were pop's greatest advocates; they were exponents of a pure sound that gelled sugar-sweet vocals onto the soaring melody of white-boy funk.

High on style and original in content, it's been three years since we heard the likes of gems such as 'Wood Beez', 'The Word Girl' and 'Oh Patti'. But fear not, he's back, bringing with him a product so fine and contemporary that it's been worth the wait.

'She's A Woman', a cover of an old Beatles B-side featuring guest toasting by Jamaica's finest, up-coming hearthrob, Shabba Ranks, is pure pop genius. So why the long wait?

"Basically, the last album, 'Provision', completely took it out of me," confesses the Green man. "The whole thing was very demanding, time-consuming and extremely expensive. I was constantly travelling backwards and forwards between here and the States, and somewhere along the line I started to go chronically adrift. I really ran myself into the ground and ended up hospitalised with acute exhaustion.

"Obviously, when I came out I wasn't really disposed to carry on, at least for a bit, so I took off for Wales, which is where I grew up, and just rested for a while."

But he didn't convalesce by lying in a darkened room with a cold flannel to his brow. Fuelled by a passion for hip hop and an increasing interest in the world of regga, regular shuttles to London and nearby Bristol satisfied a craving for vinyl. Having time to himself also gave him the chance to learn more about studio techniques.

So how did the unlikely alliance of South Wales and the West Indies take place?

"Basically, I'd been asked by Martyn Ware of Heaven 17 to contribute a track to the new BEF album [*The British Electric Foundation, who began the craze for cover versions a few years back by asking a host of celebrities and pop stars to cover seasoned classics*] and he'd suggest a few songs that I might do. The one I did for the project was an old Stevie Wonder tune, but I also persuaded him to give me a bit more studio time so that I could work on one of the other songs, that being 'She's A Woman'. This was when Shabba had come over to do his ill-fated Brixton gig, where there was a shooting, and with the auspices of a few contacts at Greensleeves and Rough Trade, I managed to get through to The Specialist, who's Shabba's manager.

"At the time he was in a room with Maxi Priest and didn't know who I was. He was like, 'Scritti who?', and it was only through Maxi giving him the score that they agreed to come and listen to the track. When they heard it they were really excited and we just cracked on from there. It was a complete culture clash — but in the best possible sense."

Critics might accuse him of jumping on a bandwagon; these days even bands like The Soup Dragons have laced their songs with the sound of patois. Many forget that Green has forged pop with reggae before. In the past he's worked with Ranking Ann, and early independent releases like 'Skank Bloc Bologna' and 'The Sweetest Girl' (later a hit for Madness) both wore reggae influences proudly on their sleeves.

"Regga really is my great love right now," he explains. "It has been for a number of years. There are some really choice cuts coming from Jamaica and in fact some good stuff coming from the UK.

"I rate Ladbroke Grove's Sweetie Irie very highly and have worked with him on what will hopefully be the next single. Sweetie told me he'd read that dancehall music is being blamed for the moral decline in Jamaica right now. I find that very sad. But it's such big business out there, very cut-throat.

"He was telling me that no one smiles in the recording studios anymore; it's very much 'Just

get me on the mic'."

Green, though, smiles broadly at the suggestion that his promotion of the art of regga does nothing but water it down.

"It's very difficult now to say what is overground or underground. There's this left-field assertion that says me working on something with Shabba Ranks diminishes and dilutes the sound. I think that's bollocks! If I like and want to do something, then I will. I'm not trying to sound like Steeie & Cleevie or Matthew & Fluxie, I'm making unashamed pop. It's not obscuring anything in the process. As far as dance music is concerned, regga sits in there sweet."

But where do The Beatles bloody well fit in then? John Paul, Ringo and George weren't exactly famed for crucial sounds were they?

"They were my first and abiding influence," he says with sincerity. "I still listen to them a lot now actually. My taste in music isn't as limiting as it might sound, you know. If I'm at home I'm likely to play 'Rubber Soul', Daddy Freddy, KLF and The Beach Boys all in the same afternoon."

This eclectic mix apart, the lush harmonies and strident beat of past hits might have led us to believe he'd take a more house-dance direction with his latest offering.

"Well, at first I wasn't too enamoured with house; that four-on-the-floor beat smacked too much of disco. I didn't think it was funky enough. Consequently, I've changed my mind and on the remixes you'll even hear a few bleeps!"

The remix is the work of semi-legendary William Orbit, of Bass-O-Matic. Did you choose who tampered with it?

"Well, when it came to the remix, it was such a tough decision. Partly, to be honest, because it's such a complete lottery. A lot of people fuck up as many times as they do things well. I've heard some awful remixes of some good tunes. It's also an horrendously over-priced exercise. God knows how it all works out? At the moment it's very much a name thing but you have to remember that you also need a song. I've got so many songs I'm playing with right now, enough for an album. Maybe I'll do a whole regga-inspired LP, who knows? God, I must be mad!"

Describing themselves as "the Picassos of rap", **DEFINITION**

Daltrey or Bob Geldof. But their new single 'W

Sound As A P

"Basically, we use our equipment like a big canvas. We throw it all on and see what happens"

DEFINITION OF SOUND can't canvas support from Roger Daltrey. 'Wear Your Love Like Heaven' appeals to more sophisticated palettes

ound



INTERVIEW: NICK DUERDEN

PICTURES: KARL GRANT

DEFINITION OF YOUTH

Irrresistible: that's the only word to describe Definition Of Sound's second single, 'Wear Your Love Like Heaven'. A Technicolor whirlpool (see video for proof) of rap-cum-dance-cum-pop, it's simply irresistible.

In fact, the band's first single, 'Now Is Tomorrow', was similarly fresh in style and equally commendable, though not everyone thought so. The band got a big thumbs down from Jools Holland's 'Juke Box Jury' celebrity panel when its video was played.

"I think you'll find that the panel is thrown in

there for entertainment value rather than for their critical opinion," says Kev Won, half of the duo, "and you always get some jaded rock star on there like Bob Geldof saying, 'Rap is not what it used to be, it's lost its edge and I've had enough of it'. Bloody hell! I've had enough of his whinging over the years — from the Boomtown Rats onwards!"

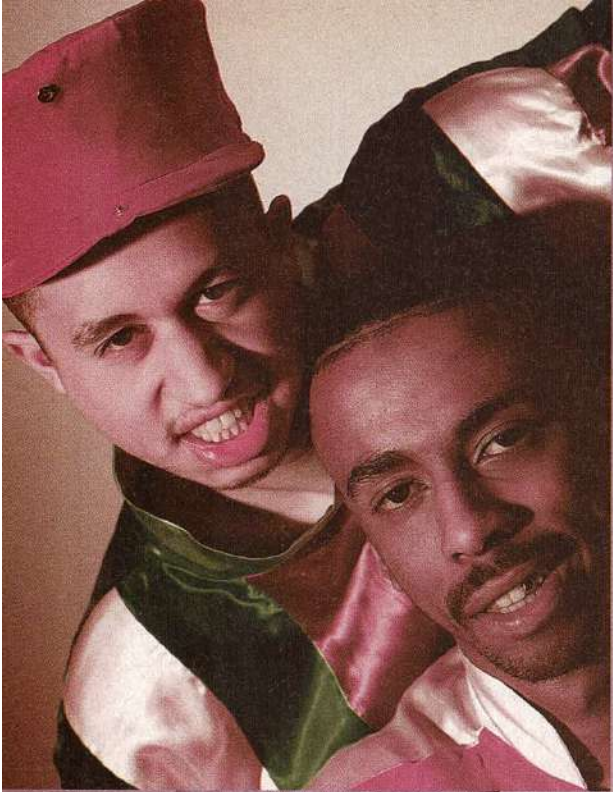
A case of sour grapes? Maybe, but in Kev Won and The Don's opinion, it's constructive criticism of the older generation, Mr Geldof included. For, when 'Now Is Tomorrow' was released late last year, it was universally

praised by all. All, except the 'Juke Box Jury' that is.

"Don't get us wrong," says The Don, entering into the discussion. "We think it's a good programme, but anyone who goes on the panel is basically there to sell themselves and crack jokes about almost all the videos just to get a laugh. Yeah, they may be funny, but it can be damaging to new bands."

"It's like Roger Daltrey on the BRITS awards the other week," says Kev. "He said he was worried that he'd have to give the Best Band award to some sampler, but fortunately The

CONTINUED ON PAGE 31 ▶



DEFINITION OF SOUND

► FROM PAGE 29

Cure won it, proving that 'rock 'n' roll is what it's all about'. God! Rock 'n' roll wasn't just about thrashing your guitars, it was always about rebellion — youth rebellion. Doesn't he realise that nowadays when a kid sits in the classroom, he doesn't sit there with an abacus, he sits there with a computer. Things move on, you know?"

"And anyway, he's not even a first-rate rock star," he continues. "If it were people like Lennon & McCartney, then you'd have to take notice 'cos they made some astounding music. I've heard that Paul McCartney thinks rap is cool. Stevie Wonder is the same, he seems to dig the whole movement. I prefer people like that — those with open minds."

"It's not like we're saying he has to go out and buy every rap record around," says the Don.

**"You always get some
jaded rock star like Bob
Geldof saying, 'Rap is not
what it used to be...I've
had enough of it'.
Bloody hell! I've had
enough of his whinging
over the years — from
the Boomtown Rats
onwards!"**

"But he should recognise that youth music reflects the times. And the times are changing."

"I used to respect The Who," adds Kev, "but if they're going to be that narrow-minded then they're just living in their own little world with their heads up their bottoms. I hope when I'm his age I'll be intelligent enough to acknowledge changes in youth music. George Clinton doesn't have a problem with it, so what's with little Daltrey? Maybe he should just stick to trout farming!"

DEFINITION OF CHAMELEON

Definition Of Sound's own brand of 'youth music' brings together an array of styles under the flexible banner of 'rap'. And their forthcoming album, 'Love And Life: A Journey With The Chameleons', proves this by delving into reggae, hip hop, blues and pop. It could succeed in bringing back a little respect to British rap which, up until now, has often been lacking.

"We did the album with a guy called Red King and I just want to say he's a really cool chap," says Kev with affection. "The whole thing is probably about a year and a half's worth of work — built up, intense emotion that just burst out!

"I'm really glad people are getting into us — that's the best part of it. We really respect the fact that people are at least giving us a chance. We've seen so many other bands emerge and not even be given an outside chance. We've been lucky, 'cos we've attracted some good criticism, especially from *Record Mirror*; you've been right behind us from the start."

Far from being a conventional rap record, 'Love And Life' boasts an eclectic appetite, breaking free from any imposing musical restrictions.

"We dislike any kind of barriers," underlines Kev. "It's like with 'Now Is Tomorrow', people were saying we shouldn't use guitars on a track like that; and with 'Wear Your Love Like Heaven' they were saying that only indie bands

should dabble in indie-dance. Why? We're out to make music — whatever category it happens to fall into. On the album we deal with all areas of music and all kinds of topics, from slavery to love to passion to self-development. Oh yeah, it's all there you know!"

With the title 'Wear Your Love Like Heaven', suggestions have been made that the duo are peace-loving hippies.

"Well, we're into peace for sure," says Kev. "Everyone should be into peace and love, and if everyone else was then we wouldn't be in such a mess now, would we? After all, peace is the mainstay of humanity. I'm not sure if we are hippies; it all depends on what you consider to be a hippy. We are into unity, intelligence and understanding, and if that sounds hippyish, then I suppose, yes, we're hippies."

DEFINITION OF SONG

Together for three years now, their previous incarnation was the acclaimed Top Billin', as which they had a spell with Phonogram. A single with '60s heroine PP Arnold emerged, but their alliance with the label was brief. Finding themselves a manager, they soon signed to Circa, before

switching to their current name 12 months ago. In that time Kev has provided guest raps with Krush and, more recently, on Maureen's chart hit 'Thinking Of You', which he dismissed as "just paying the bills".

"When we started as Definition Of Sound," says The Don, "there was a new kind of awareness in music, especially in rap. Rap was becoming more musical and inventive. A lot of ideas were being generated and we've always had the idea of mixing styles. Our feeling was not to be scared to try something new and fresh, and if you're into something, whether it reflects current trends or not, jump right in. We're a band with song structures to our raps, with a strong musical base that has the ability to appeal to all tastes.

"When the album comes out, people will probably call us a new rap group. But that's not strictly true, because there is a lot of singing on the album. A long, long time ago, music was music, and what was good was good, full stop. But now we're getting more like America. Everything is so segregated, categorised and pushed around. If we can get back to appreciating music for what it is, then we'll all be better off.

"We always strive to keep an open mind about everything," says The Don. "We listen to all kinds of music, and while we may not necessarily like all of it, we can appreciate it. That's the important factor."

DEFINITION OF SAMPLE

"Our music is reflective of our British upbringings," states Kev. "While comparisons with De La Soul have been made [*who have recently remixed 'Now Is Tomorrow' for possible re-release*] it's not strictly true."

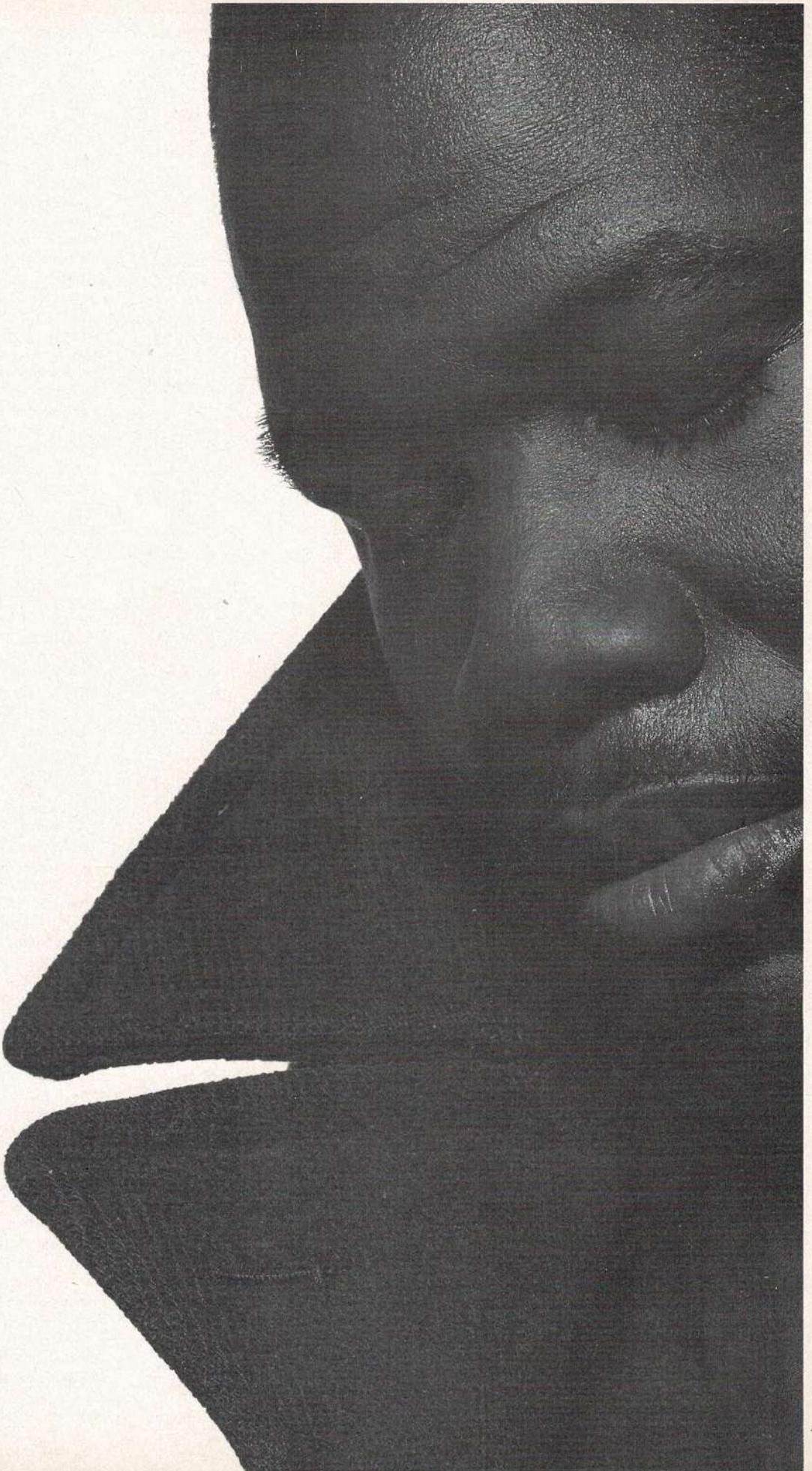
Something that does compare to The Native Tongues' musical ingenuity is their inspired use of samples. On the delightful 'Moirá Jane's Café' (B-side to their debut single) they use the guitar riff from Them's 'Gloria' to great effect and their current single utilizes an obscure melody from 'Let It All Hang Out' by The Hombres, a one-hit-wonder sensation from way back when.

"We do like to use obscure samples," says Kev. "We don't sample that much, but when we do, it's always out of respect for the artist. Like, I think Van Morrison is one of the best artists around. We like to take them [*samples*] out of their usual format and transform them radically. Basically, we use our equipment like a big canvas. We throw it all on and see what happens...the Picassos of rap!"

So, they're poised for success and stardom; and who knows, maybe even an intimate interview with Amanda de Cadenet from 'The Word'. Definition Of Sound are hurtling up the proverbial ladder with no looking back.

"When we first got together, we knew there was something," says Kev. "There was an immediate connection, some kind of good karma. We're going to try to keep our feet on the ground and our heads out of the clouds. We just want to have fun and take this as far as it will go. I suppose we're sort of ready if we get a hit, but it's like saying, 'Yeah, I'll go into the ring and fight Tyson', but when you actually get there, it's like, 'Arrghhhh!'"

Get ready to be knocked out by a boombastic definition of sound.



the world is a ghetto

WILL downing

remixed by frankie knuckles and david morales



dj directory

THE LATEST NEWS AND
REVIEWS FROM THE
DANCEFLOOR
EDITED BY TIM JEFFERY



'Come Alive' is
out on March 18
on Rumour

Orchestra JB

'GROOVIN' With Mr Bloe', Mr Bloe's harmonica-driven foot-shuffler from 1970, has burnt many a leather sole in its time. Its galloping pace whips up a fair old tornado, sucking bar-propping soulies onto the dancefloor every time.

Two decades on from the Pye original, the infectious bluesy harp melody has resurfaced on Orchestra JB's 'Come Alive'. The track captures a loaded Primal Scream-esque mood, rolling on a buoyant bassline and piano riff. The New Age hippy 'doowatchulike' feel is amplified by a splattering of seagulls and the folksy vocals, provided by one Lydia Steinman.

The JB in question is Jimmy Brown, composer and producer, whose single of last summer, 'Free Spirit', tickled both the fancies and the decks of Terry Farley, Danny Rampling and Andy Weatherall. Not only that, but it was paid the '90s dancefloor compliment by being covered on an Italian label, under the name of 'J&B Orchestra'. Sounds like an obscure '60s or '70s soul combo to me. Now that's a coincidence... **Davydd Chong**

Sonny Southon

VIA the itsy-bitsy township of Upper Hutt, New Zealand, and countless backing vocal chores for the likes of Duran Duran and cocktail funksters Shakatak, Sonny Southon has now wandered barefoot onto the dancefloor, with sand still fresh between her toes.

'I Don't Come Any Other Way' is a thunderous shuffling anthem to self-belief, set adrift in a breeze of wide-eyed neo-hippy innocence. It's already provoked inevitable yet accurate comparisons to 'Sunshine On A Rainy Day', last autumn's cloud-buster from nubile hippy chick Zoë.

Originally a gospelised a cappella centrepiece to her debut album, 'Falling Through A Cloud', the cut has been reinvented, complete with compelling beat, ample repetitive keyboard riffs and demented sampled Asian mutterings, courtesy of the jovial, and highly successful, Jolley-Harris-Jolley crew.

However, it's Sonny Southon's voice, a brooding heavy velvet affair of uncompromising power, that commands 'I Don't Come Any Other Way's' appeal.

With a self-penned album chock-full of African and Latino exoticism and soulful harmonies, this half-Samoan lungstress has resolutely justified Siren's investment in her as their great hope for the '90s. They don't come any better. **Adam Mattera**



'I Don't Come Any Other Way' is out now on Siren

BEATS

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OUT NOW



BOILERHOUSE REMIX 12"

GODXR 51

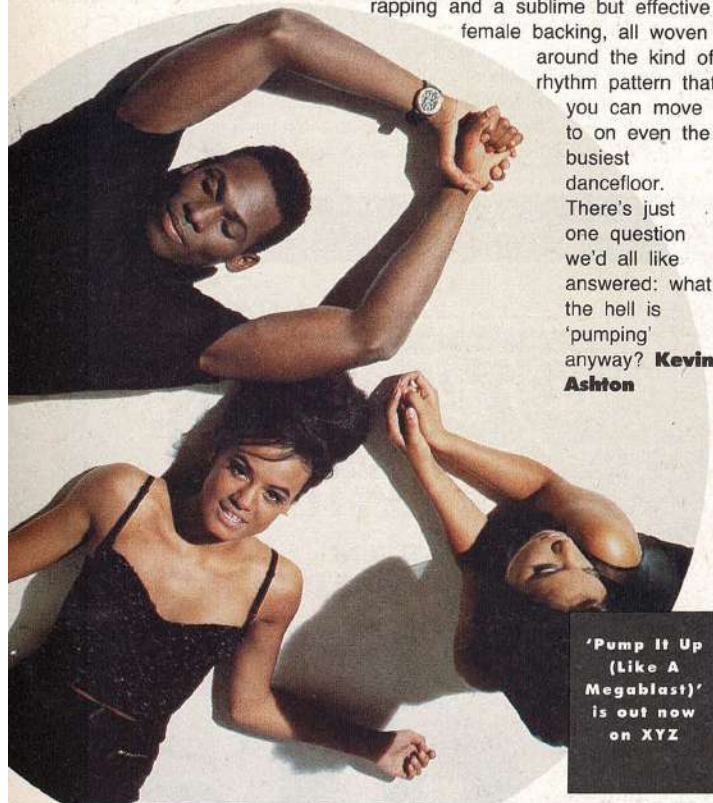
dj directory

Clubland

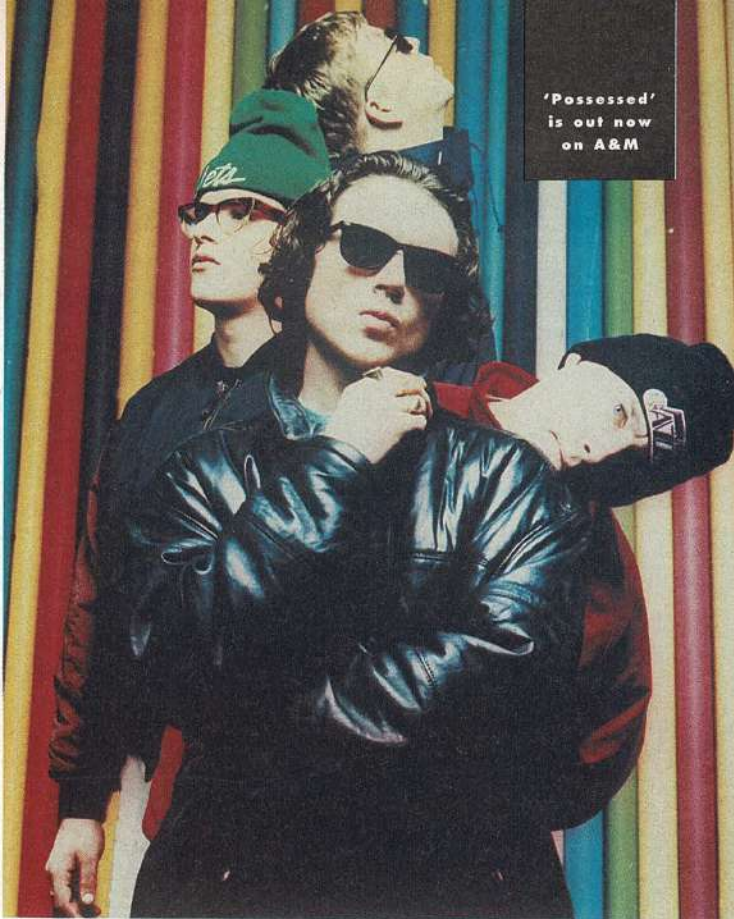
Pumping has been the thing to do for quite some time now. We've had 'Pump Me Up', 'Pump Up The Jam' and 'My DJ (Pump It Up Some)', to name but a few. Then there was 'Let's Get Busy (Pump It Up Some)' by German act Clubland, a track which has been an enduring feature of house party playlists worldwide for the last year or so.

Their new single, 'Pump It Up (Like A Megablast)', continues the theme without pretence and is predictably commercial, though in the nicest possible way. Cleanly produced, piano-led, bass-driven and annoyingly catchy, it features high-speed, maximum lung-capacity rapping and a sublime but effective

female backing, all woven around the kind of rhythm pattern that you can move to on even the busiest dancefloor. There's just one question we'd all like answered: what the hell is 'pumping' anyway? **Kevin Ashton**



'Pump It Up (Like A Megablast)' is out now on XYZ



'Possessed' is out now on A&M

Awesome 3 Being possessed is a bundle of laughs. More often than not, it makes you spit pea soup and gets your head swivelling around 360 degrees, but sometimes it can fuel the creative spirit. The latter is preferable of course. Who'd want to spend their time scrubbing the bloody carpet and getting neck ache when they could be in the studio?

Which brings us to Awesome 3's new brutal techno raver. The Mancunians' follow-up to last year's 'Hard Up', 'Possessed' layers pneumatic beats with atmospheric keyboards and lyrics based not on 'The Exorcist' but Coleridge's opium poem, 'Kubla Khan'.

However, these wild and crazy guys have altered the "Welcome to the pleasuredome" passage (which you may remember being used by Frankie Goes To Hollywood) to refer instead to the "Thunderdome", the now closed Manchester club.

Awesome 3 are Shane Hughes, Steve Gorton and Ady Moore, plus Dave Johnson who appeared on deConstruction's 'North' LP two years ago as Frequency 9 and DCB.

What's going on? First Orbital's flirtation with 'Satan' and now this lot's 'Possessed'. Well, I'll be damned. **Davydd Chong**

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Hot vinyl

This week's new club promos and remixes reviewed by James Hamilton and Juan Atkins

METROPLEX/SLASH/ INTERFACE PROMO SAMPLER EP

(White label)
The time that's elapsed since Shakir's last record has been spent on research and development and it's paid off. This track, 'Sonar 1, 2, 3', typifies for me what '90s techno is all about: the right balance of analogue and digital sound. Starting with a vintage, eerie, spacey, cybertronic high-frequency synth screech, it goes into a track that works out well. One of my favourite tracks at the moment. Also on the EP: **Playhouse Presents**' 'Mind You Don't Trip', which sounds exactly what the title says — very wild; and **Reel To Real**'s 'Sundog', not a dog getting sun-tan on a beach but a dark and moody electronic piece, kind of laid-back but with just the right amount of hype. Again from Reel To Real is 'Surkit', just a very upbeat, fast-moving techno record. (JA)

TECHNO GROOVES 'Mach 3'

(0191)
The third in this series of Dutch hardcore. Of the six tracks, the stand-out ones are 'The Cry', with an obvious Rhythim Is Rhythim 'The Dance' influence, it's a hot track that has enough going on to keep the floor interested, and 'Ladies'. This track is perfect for DJs who like to tease people with an intro and it's got a catchy female vocal, too. (JA)

STEAL 'Love Is In The Air'

(US White Label)
Mysterious track, but my personal favourite at the moment. Very intense keyboard crescendos with a rhythm track that's really cookin'. I get at least three DJs crowding around the turntable every time this gets played. Only advisable if you're into high-powered uptempo techno. (The other side has the vocal from John Paul Young's 'Love Is In The Air', hence the title.) (JA)

DATA BASS 'Trip In The Night'

(It. W Records)
Radio-tuning intro similar to that of 'Sonar

1, 2, 3', leading into a hard rhythm track with a disguised funky drummer beat and 'Depth Charge' samples, then dropping the 'LFO' bassline which allows me to play 'LFO' without actually playing it! (JA)

THE PROJECT 'Understand'

(UNYQUE)
I love this record. This shit is hot! Laid-back but by the same token very hyped, and with a good female vocal hook. You could play this in a smooth set or a really tough set — either way it works. Looks like it's from London, but you can't tell from the track — it could be from anywhere. (JA)

MASTER OC AND DJ DANO 'No-Where'

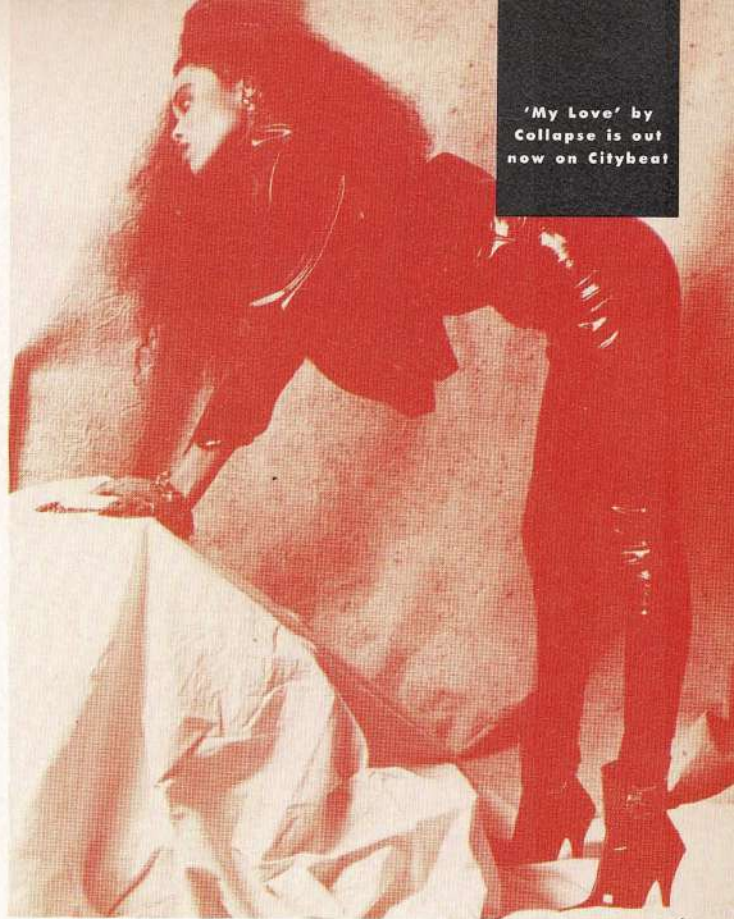
(WHITE)
The label could be Rave 2000, but it's not really very clear. Another track from Amsterdam, eerie and dark, that works well late in the night with plenty of fog. If you're truly into techno, this is your cup of tea. That vocal sample sounds like the one from Rave 2001's 'Seduce Me'. (JA)

STUKAS 'You Make Me Feel So Good'

(Bxtard Mix)
(IT. BEAT CLUB)
This reminds me of uptempo Belgian new beat. If you can get past the rap, this track will work. Despite the hotch-potch of clichéd samples, ie the 'You Make Me Feel So Good' vocal and the sirens, for some reason this record still works for me. (JA)

ENERGIZE 'Report To The Dancefloor'

Robert Gordon Remix
(NETWORK)
I haven't actually played this record to an audience yet, so I don't know what sort of reaction it'll get, but I'll probably use it in a hard techno set. Basically it's a hyped-up version of the original, which had a much more electro feel. Oddly enough, it reminds me of 'Blow This House Down', which was a track I didn't care for — but everyone else did! (JA) ▶



'My Love' by Collapse is out now on Citybeat

Collapse

This changing of names business is going to have to stop if the latest example is any indication of how silly it's going to get. 'My Love' by Claps appeared on the Italian Media label (possibly the label that started all this Euro frenzy a couple of years back with Capella's 'Helyom Halib') in December. It got the usual round of plays from Italo-friendly DJs. Fair enough.

But when Citybeat picked up the track, the artists' name became the proud owner of an additional o-l-e, and Collapse it was. Why, we wondered? How could applause be in any way offensive? But hold on, have a look at the picture of the young woman who purportedly supplies the catchy little vocal hookline on the track. Is it all coming into place? Thought so. Whatever, 'My Love', with its sampled techno strings but lightweight, happy feel is one of those typically infectious tracks that won't leave your mind for days after you last heard it out. And somehow it survives the test despite a completely unnecessary rap and the token heard-it-everywhere-before sample — "Hear the drummer get wicked". But then there is a 49ers connection, so what do you expect, taste? Phil Cheeseman

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dj directory

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Now all you need are copies of Sonia's greatest hits volumes I and II, and you're away — but you'll have to provide *them* yourself!

For more details, write to Early Riser Disco Centre, 50 Beulah Road, London E17 9LE, or telephone them on 081-520 3401

Hot vinyl

continued

DIRTY MIND 'What Time Is It?'

(IT ITALIAN STYLE)

A definite Euro-techno flavour, kind of bouncy, and it'll work well for any DJ that plays this style of music. I think I would personally like this more than the crowd, but what I like tends to override! (JA)

The Remix Of RICHIE RICH'S SALSA HOUSE (featuring Ralphie Rosario)

'You Used To Salsa' (122 $\frac{3}{4}$ bpm)
(frr FX 156)

'Evil' Eddie Richards (Jolly Roger that was) had the bright idea of "doing a Candi Staton" and combining Richie Rich's 'Salsa House' with Ralphie Rosario's 'You Used To Hold Me'. This pounding, jangling, scurrying and wailing result snuck out as a limited white label before the boys at frr (who own the rights to the tracks) heard it and liked it so much that they gave Eddie a deal and put it out properly! Richie Rich's unremixed original 'Salsa House' will follow on a second 12-inch (despite frr's initial pressing being wrongly labelled to show it as flip already), this first one in fact being flipped by Ralphie Rosario's catchy Xavier Gold (a girl) wailed and scolded, hi-hat pshta pshta-ed ultra vigorously bounding original 'You Used To Hold Me' (123 $\frac{1}{4}$ bpm). The Source, True Faith, now this — what next? (JH)

TRUE FAITH featuring Bridgett Grace with FINAL CUT 'Take Me Away'

(Network NWKT 20, via Pinnacle)

Everyone by now must surely know that this Bridgett (her correct spelling) wailed 1989 Detroit house track has been, as previously detailed, notoriously adapted and bootlegged in several guises. This first official UK release of Final Cut's genuine article is here in three treatments, the A-side's Kaos 'Definition Of Love' jangling piano started, beat skippingly surging then bubbly percolating Pinned Up Mix (122 $\frac{1}{2}$ -122 $\frac{1}{4}$ bpm) being a new shorter version of the initially promoed legal remake of the Pin Up Girls label's bootleg remix, flipped by a low frequency oscillation punctuated quietly tapping and bleeping Nexus 21 Remix (122 $\frac{3}{4}$ bpm), plus an original nervily galloping and scurrying Extended House Mix (121 $\frac{3}{4}$ bpm). (JH)

WOP BOP TORLEDO

'Kissaway' (89bpm)

(Ten Records TENX 363)

It seems that, despite being white labelled (as by Wop Bop) and sounding superb, 'Still Something Special' is considered to be just *too* sophisticated for release right now and instead we get the ambiguously husky Marianne Morgan's also attractive although far less exceptional, breathily lisped timeless sweetly sultry swayer (a pity it fades so abruptly).



DEFINITION OF SOUND

'WEAR YOUR LOVE LIKE HEAVEN'
RADIO, LIVE AND KINGDOM COME MIXES
PLUS... "DON'T KNOW NOETHIN' 'BOU DAISIES"
LIMITED EDITION CD. STREET DATE 11 MARCH



flipped by the Frankie Knuckles & Dave Morales remixed jungle noises introed/outroed clicking and throbbing 'Jungle Fever (Exotic Version)' (115bpm), not the promoed mix, plus the Marianne gurgled gentle then pent-up jiggly 'Take Me While The Going's Good (Daktari Mix)' (100bpm), all helped by some excellent searing sax. The good news is that 'Still Something Special' will be follow-up. (JH)

AWESOME 3
'Possessed' (Obsessed)

(126 $\frac{3}{4}$ bpm)
(A&M/PM AMY 734)
Due commercially in a fortnight, this tinkling moodily introed then 808 State-ish churning synths squeaked, bleeped and droned, 'Kubla Khan' paraphrasing ironic Manchester raver seems destined to be overshadowed by the flip's 'Pin-Up Girls' (125 $\frac{3}{4}$ bpm), Dave Johnson, Steve Gorton, Shane Hughes & Alan Burke's own cleanly shuffling and jangling adaptation of the Pin Up Girl Remix of 'Take Me Away' 'Definition Of Love', in Pin Down, Dub and Voxappella versions. (JH)

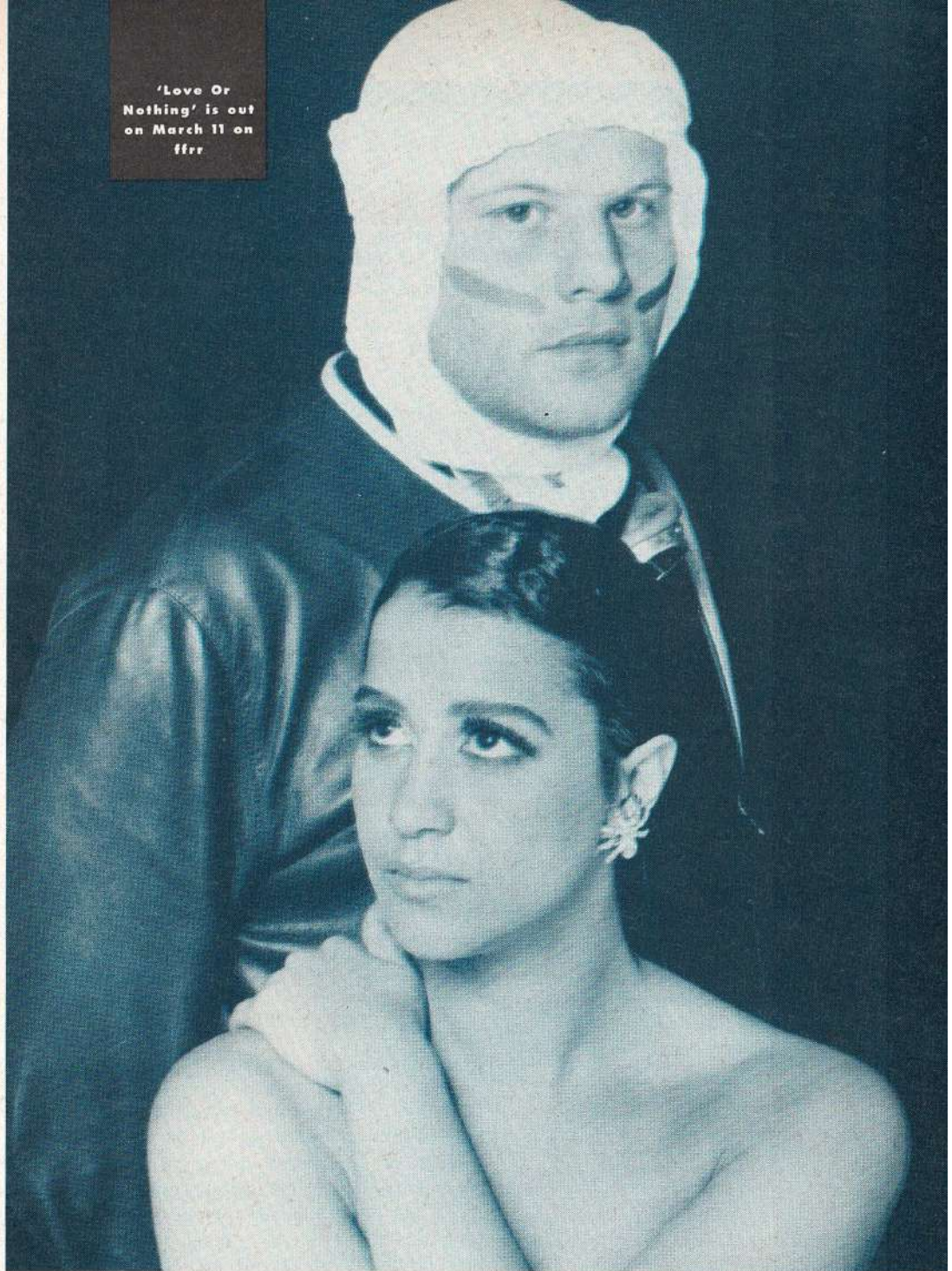
CREATIVE THIEVES
'Nasty Rhythm (The Remixes)'

(119 $\frac{1}{2}$ bpm)
(Stress SST 3, via Spartan)
Given two contrasting treatments, this gradually builds with slow strings then disjointed crashes before finally surging jerkily along through painful sounding gutterally rasped female "take me to the top" repetition as a Black Box-type house jangler in its P.K.A. Remix, which amusingly breaks with a begrudging "You want a what?" "A piano solo" "No, OK!" and then tinklingly obliges with same, while babbling brook effects and dramatic synth start the AA-side's alternative fluttery chugging electro Sasha's M.F.I. Mix, with an intensely exciting distorted fierce stuttery climax easing back down again into a brook and birdsong finale. The track actually began as a Brothers In Rhythm created more mundane synth introed spurting Italo-style bouncer with bleeps (122 $\frac{1}{2}$ bpm) that was coupled on white label by the gentler shuffling instrumental **X IN EFFECT 'Down To Earth'** (118 $\frac{1}{2}$ bpm) (SSP 2) to promote their parent 'D-Stress Volume 1' compilation album. (JH)

XPANSIONS
'Move Your Body (Elevation) (1991 Remix)' (121 $\frac{3}{4}$ bpm)

(Optimism Records/Arista 614 141)
Not only retitled since it was a floorfiller last year but also now remixed by Graeme Park, this jerkily bashing disco and house clichés combining moronically simple, deadly effective, trotting little thumper loses its nagging "move your body" repetition to become a much more breezily swinging and throbbing Dub with nice quavery synth effects on the classier flip. (JH) ▶

'Love Or Nothing' is out on March 11 on frr



Diana Brown and Barrie K. Sharpe

Diana Brown and Barrie K. Sharpe have had it tough. Having given up food for funk, and signed away their souls for the sake of the ultimate groove, they still can't grasp the recognition they blatantly deserve.

Their new single, 'Love Or Nothing', is a dead funky affair, driven by some mean wah-wah clavinet work. Its superior B-side, 'Don't Cross The Tracks', revisits Maceo territory and threatens to shake its butt clean off. So don't let this one suffer the same fate as 'The Masterplan' and 'Sun Worshipers'; life's too short to make mistakes. **Davydd Chong**

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Hot vinyl

continued

HAPPY MONDAYS

'Loose Fit' (97bpm)

(Factory FAC 312, via Pinnacle)

Coupling a couple of album tracks, both remixed by Paul Oakenfold & Steve Osborne, this Zippo cigarette lighter introed then almost self parodyingly funky drummed and guitar jangled rumbling jiggly sombre jogger is flipped by the anxious girl moaned and acoustic guitar jittered tapping huskily whispered 'Bob's Yer Uncle' (110bpm), nicely orchestrated as it builds subtle bassy power. (JH)

C & C MUSIC FACTORY presents Freedom Williams and Zelma Davis 'Here We Go'

(US Columbia 44 73689)

Instantly infectious in its uptempo hip house B-side treatment, this again Snap!-ishly rapped and chorussed follow-up to 'Gonna Make You Sweat' is however A-sided as a raw synth chords stabbed lurching shrill jitterer in its The Clivillés/Cole Rockin' In '91 Mix (113½bpm), with an instrumental last part and brief sweet a cappella Zelma

Sings, the flip's much friskier reedy organ jabbed wriggly leaping The Rockin' In '91 Dub (123½bpm) continuing without interruption as The Cole/Clivillés House Mix. UK release in a fortnight (Columbia 656755 6) appears to be following the same, slightly truncated, format (the House Mix here 123bpm) without switching the sides, which seems a mistake. (JH)

VICTORIA WILSON-JAMES 'Through'

(Epic 656655 6)

The sometime Soul II Soul singer's Jazzie B-produced debut single from an upcoming solo album is this gently scolding jogger, at times uncertainly pitched in its piano and strings jolted jiggling typical Jazzie's Single Mix (102½bpm), or stripped down in Frankie Knuckles' better, more calmly strolling, long Classic Club Mix and similarly mesmeric instrumental Drop Deep Dub remixes (102bpm), while also included on the promo — but only out commercially as seven-inch coupling to Jazzie's Single Mix — is a

strings-stabbed starkly lurching Frankie's Single Mix (102bpm). (JH)

MESSIAH

'Prince Of Darkness' (128¾bpm)

(Deja Vu Recordings DJV 005, via Rough Trade) Introed and punctuated throughout by "when I have understanding of computers, I shall be the supreme being" and further pronouncements from presumably some satanic movie or other, Mark Davies & Ali Ghani's chuggingly throbbing and surgingly sinister but undeniably breezy bleeper is flipped by the less frequently though similarly punctuated different percolating 'I Am Evil' (129bpm), a coupling that could sell well. (JH)

ERIC B. & RAKIM

'Mahogany' (98½bpm)

(US MCA Records MCA12 53997)

The hottest rap import for a while, this jiggly shuffling tale about the manipulative ways in which a schemeing groupie gave syllables popping Rakim a good time is in Extended Remix and more tightly syncopated Beat Bass & Rakim Versions, flipped by the bassily rumbled gruff fast talking 'No Omega' (116½bpm), in Extended Remix and Instrumental Versions. (JH)

ROCKY V (featuring JOEY B. ELLIS and TYNETTA HARE)

'Go For It! (Heart And Fire)'

(110½bpm)

(Bust It/Capitol 12CL 601)

From the MC Hammer co-created 'Rocky V' soundtrack and launching his own label, this similarly rapped jittery smacking lurcher has a guitar sample from Survivor's 'Eye Of The Tiger' (an earlier 'Rocky' theme tune) incorporated into its beefy beat, in an LP Version, Instrumental and more jerkily frenetic slippery scratching Club Mix With Stallone (not that Sly is very evident). (JH)

AFTER 7

'Heat Of The Moment'

(Virgin America VJST 7)

Created by LA & Babyface for the hot soul trio comprised of LA's cousin and Babyface's two brothers, this recent US pop hit was also their debut 1989 release, reissued here too in its brightly jiggling swingbeat 12" One World Remix (100½bpm), more ponderously lurching Extended Heat Version (101bpm) and jittery rolling Album Version (100bpm). (JH)

DEE DEE BRAVE

'My My Lover' (120bpm)

(Champion CHAMP 12-273)

Produced by the Teulé assisting Kerri 'Kaoz 6.23' Chandler, this stridently nasal girl's repetitive cooing and wailing simple brisk garage strider is in Kerri's episodically surging Kaoz Again Mix and bassier Original Mix (120½bpm), while on the beefier B-side are Glen 'Paradise' Pickney's pipes-tootled then sturdily whomping Just Like Paradise (with less title line repetition and more Madonna-ish muttering) as well as David Camacho's 1986 house style instrumental Camacho Pumping Mix, recently hot on import, now out here. (JH)

LIQUID OXYGEN

'I See The Madness' (124¾bpm)

(Champion CHAMP 12-260, via BMG)

Created in various capacities by Ray Love, Frankie 'Bones' & Tommy Musto, this title line and vocodered "ecstasy is nice" repeating bubbly galloper is a bit of a bleeper (it's a bit of LFO if anything!) in Bonesbreak Mastermix and just the "ecstasy" repeating more twittery The XTC-Press Mix versions, coupled with the fully bleeping but rather stop-start 'Get On Up And Dance' in Liquid and girls chorussed less jerky Frankie Bones Mixes (121¾bpm). (JH)



MANTRONIX 'Step To Me (Do Me)' (102bpm)

(US Capitol V-15670)

Featuring nasal new girl Jade Trini rather than rapper Bryce Luvah, this Kurtis Mantronik produced bumpily jolting subdued jiggly tripper, more jogger than swingbeat, is in Extended Version, Dub To Me, slow starting LP Version, and a brighter Radio Edit (102½bpm), coupled with the Isley Bros whoop prodded jittery old Bryce rapped 'Tonight Is Right (LP Version)' (118¾bpm), plus separate minute long trailer type 'samples' from their upcoming new album's attractively drifting 'Well I Guess You' (91½bpm) and 'Don't Go Messin' With My Heart', this Dave Bright produced latter in fact being out here instead as the UK issued A-side.

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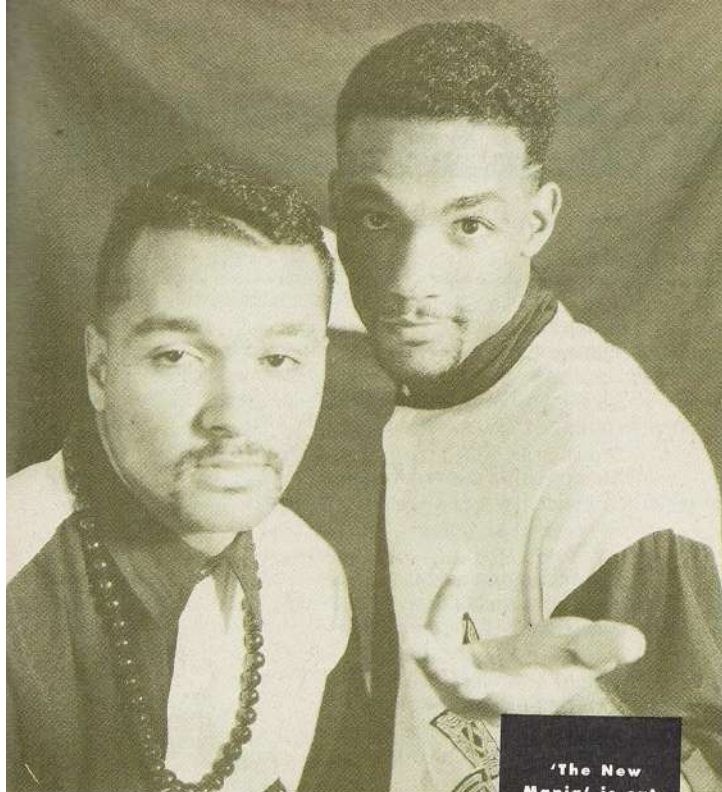
NEW SINGLE

tell me
that you wait



EPC 656531





'The New Mania' is out now on Altrax

Self Defence

Another day, another bunch of tracks from that newest of converts to dance music — Canada. Or that's the way it seems. Having laid the ground with all those wonderful Big Shot releases a couple of years ago and now building on it with The Dream Warriors and the Hi-Bias label, Toronto is garnering itself some serious attention.

The latest addition is the new Altrax label, which began life with Self Defence's excellent smooth house track 'Let's Do This', late last year, which further emphasises the Canadian dexterity at taking the New York deep disco-house sound and stamping a new identity upon it.

Self Defence, you'll be surprised to learn, are primarily a rap group. Their second single, 'The New Mania', is a bottom-heavy slice of old school-style rap that's effortlessly as good as anything currently coming from New York or LA. On top of that, it's been adopted by the Japanese arm of NEC as the soundtrack to their new video game, 'Bonk'.

Bonk. I ask you, what kind of name for a game is that? **Phil Cheeseman**

James Hamilton's

Beats & Pieces

COLIN DALE has been using **Bridgett Grace's** a cappella from **True Faith** featuring **Final Cut's** 'Take Me Away' as an intro to his **'Abstract Dance'** Sunday night show on London's **Kiss 100 fm** for the last six months. It adds to the previously detailed list one other rare (and, he says, best) version, a white label of the original on **Paragon** with seven mixes, including two techno remixes. . . **Chapter & The Verse's** terrific jiggly jumping jazz rap 'Black Whip' (106½bpm) reveals its pre-November origin with a reference to *'Thatcher'*, but its newer Part two-like less subtle, busier more enthusiastic **The R&B Mix** (Rham! VRSTX 1) overlays this with an updated *'Major, I'm watching you'*, too. . . **Paul Haig's** 'Flight X' (118bpm) was promoted and initially released as a funky pure percussion groove in the **Boilerhouse** boys' relatively plain School Mix and Give The D.J. A Break (Circa Records YRXTX 47), but is now also out with an added staccato rap by **Doopie** of the **She Rockers** as **Paul Haig** featuring **The Voice Of Reason** in the boys' more fully textured bassily bounding New School Mix (YRRR 47), flipped by their piano jangled similarly bounding Music School Instrumental plus (presumably the original?) its synth jittered and washed much less freely flowing **Mantronik** Mix. . . **Franschene's** commercial 12-inch of 'Go Sister' substitutes a jittery scratching 'Not Half Baked' instrumental (124bpm) instead of the white label's buffalo gals introed alternative vocal mix (which doubtless will reappear as either the forthcoming JFX or Hip Hop Remix), the original Hip Hop Mix being retitled as 'Go Sista (12" Vocal Mix)'. . . **Deee-Lite's** 'How Do You Say. . . Love' is after all, in fact, out as only a song lacking **Pal Joey** Dub. . . **The Creations** featuring **Debbie Sharp's** 'Pay The Price' (118½bpm) — not the 1967 **Al Kent** oldie — was originally promoted with the suggestion that it might be on a new label called **Loco** but is, in fact, out now on the main **Tam Tam Records** logo (TTT 42, via Sony Music). . . **Innocence's** 'Remember The Day' proves to be out next week, while **Tribal House's** 'Mainline' is out now, a mournful guy and girl moaned wriggly rambling strider with a steadily loping bassline prodded by some **Matt Bianco** like *'let's go'*, in **Chep's** Mix, sparser **Chep's** Dub Mix (119½bpm) and sinewy **Winston's** Mix (119bpm) versions. . . **Steve Hodge** (Truro) reckons the guitar intro on **MC Kinky's** 'Get Over It' sounds like

T.Rex's 'Cadillac', flip of the 1972 hit 'Telegram Sam'. . . **Young Disciples'** 'Apparently Nothin' (102½bpm) sounds like it borrows its tuned tympani from **Chuck Jackson**. . . **André Jacobs** concedes that his neighbour **Mark Ryder** did precede him by etching details into label-less vinyl, but points out that it was, in fact, an earlier **Clubland** featuring **Quartz** Swedish pressing that inspired him (the first to do so in Britain) to etch label details and messages actually *between the tracks* of his **D-Zone** Records releases, something Mark is now doing too — OK? . . . Woodford Green-based **Bannerama** (read that carefully, *not* Bananarama!) both hire out ready made, and made to order customised, massive wall hanging banners of the sort that **Nicky Holloway** first popularised years ago. Ideal instant decor for raves and the like: details on 081 505 6041. . . **David Morales** and **Frankie Knuckles** guest at Soho's revamped **The Milk Bar** this Wednesday (6). . . **Sindecut** and others appear with **DJs Master Tone, Youngblood** and **Dauntless** at the one-off **Love** this Thursday (7) in Yeovil's **The Studios**. . . Weymouth's big **Bleepmouth Weekender 1991 No. 1**, snowed off last month, is rescheduled for this weekend (8/9/10) at **Maximes**, with **N-Joi, Nexus 21, Nightmares On Wax, A Homeboy, A Hippie & A Funki Dredd, DJs Rule, Shades Of Rhythm, Asmo, Ubik** and other acts plus **DJs Darren Lee, Kevin Scott, Bob Povey, Johnny Walker, Fabio & Groove Rider, North & South, Martyn 'The Hat', Phil Perry, DJ Dance, Sean Holmes, Paul Gotel, Mac** and many more, spread over Friday night/Saturday afternoon and night/Sunday afternoon — full booking and accommodation details on 0202 546093. . . BBC1-TV's **'Holiday 91'** featured **Butlin's Starcoast World** last week, days before **The Main Event** weekender there). . . **Andy Baker** is busy Thurs/Fri/Saturdays at **Rhyl's Roxanne's** on the Promenade, with specialist dance Fridays really firin'. . . **Zammo, Jimmy Mack** and **Wayne Dunbar** run **The Rhumba Club** Fridays (10pm onwards) at Perth's **Roxanne's**. . . **Praise's** 'Only You' (90½bpm), the music from the telly ad for **Fiat's** Tempra, having further confirmed that TV commercials can sell records (if not cars), how long will it be before those **Winalot** dogs barking 'She Loves You' — much more fun! — make it into the chart too? . . . **AS IT GROOVES!**

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MCA

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Hot vinyl

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MINISTRY OF FEAR 'E.P. With No Name'

(Contagious Records CONT 001, via Movement Soul/Soul Trader)

Debuting a new Dance Zone Records label, this Unlimited Source created bleep five tracker is pressed in milky clear vinyl, with the booming bass frequency thrummed skittery striding 'Remix With No Name' (123½bpm), plopping and tapping 'Track With No Name' (122¾bpm), dryly throbbing

'Original Cliché' (125¾bpm), friskily twittering 'Hotpoint' (124½bpm) and — record distributor/Kiss 100 fm DJ Tony Monson dedicated? — monotonous jittery chugging 'Monzon' (124½bpm). (JH)

CARON WHEELER

'Don't Quit' (59/29½bpm)

(RCA PT 44260)

The Jimmy 'Senya' Haynes created attractive strings and blooping tabla



BEE GEES

'Secret Love (LP Version)' (129¾bpm)

(Warner Bros W0014T)

A useful 'secret weapon' for mobile DJs, this sounds like a cross between Billy Joel's 'Uptown Girl' (129bpm) and Diana Ross's 'Chain Reaction' (127½bpm), and should work like a dream with either (ideally, it needs a remix with beefier intro and instrumental outro to mix *between* both), so let's hope it's a hit! (JH)

Cool Cuts

- 1 **FIND 'EM FOOL 'EM FORGET 'EM/I LIKE IT** S'Express **Rhythm King**
Oo-er, Mark Moore goes all slow and funky for his long awaited new single. Fab and groovy house on the B side with 'I Like It' too
- 2 **HUMAN NATURE** Gary Clail **Perfecto**
- 3 (NEW) **HERE WE GO** C&C Music Factory **Columbia**
Clivillés & Cole do it again. Foot-stomping, chart-busting mayhem
- 4 **SHE'S A WOMAN** Scritti Politti featuring Shabba Ranks **Virgin**
- 5 (NEW) **YOU USED TO SALSA** Richie Rich **ffrr**
Based on the bootleg of the same name and featuring Ralph Rosario
- 6 **THE WORLD IS A GHETTO** Will Downing **4th & B'way**
- 7 (NEW) **CAN'T HELP MYSELF** 2 Brothers On The 4th Floor **Zyx**
This weeks Euro sensation, featuring 'I Don't Wanna Be A Freak But I Can't Help Myself'
- 8 **GOO GOO BARABAJAGAL** The Love-In **F.A.W.T.A. Scream**
- 9 **MUSN'T GRUMBLE** Ariel **Echo Logik**
- 10 (NEW) **RING MY BELL** Monie Love & Adeva **Cooltempo**
Not the Anita Ward oldie but a terrific rap vs garage classic
- 11 **MAKE THAT MOVE** Marvin D **Optimism**
- 12 (NEW) **LOOK UP WHAT'S GOIN' ON** Rep **White Label**
A jazzy oldie updated with Nineties beats. Very infectious
- 13 **EVERYBODY (WATCHA GONNA DO)** Jam Jam **World Of Music**
- 14 **FALLING** One Eyed Jack's **White Label**
- 15 (NEW) **LIFE AND DEATH** World Of Twist **Circa**
Chunky, funky indie dance — the B-side of their equally hot new single 'Sons Of The Stage'. These guys are destined to be huge
- 16 (NEW) **TARANTELLA** La Camorr **White Label**
Another one of those building piano/sample tracks you just can't ignore
- 17 **SAME SONG** Digital Underground **Big Life**
- 18 **KINDA GROOVY** Cool 2 **White Label**
- 19 (NEW) **GOOD TIME** Sin featuring Claudja Barry **Pulse 8**
Bright Euro house track, currently doing the business Stateside and set to do the same here
- 20 **CHOCOLATE CITY** The Munch Bunch **White Label**



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'NOW WHO'S GOT THE POWER'

continued

backed slow weaving radio ballad from her album is coupled by a much quieter sparse new The Livin' Bella Mix, plus the David Morales remixed staccato "hold the beat, stop the beat, drop the beat" guy-started then lushly pattering attractive 'Livin' In The Light (Morales Mix)' (102½bpm), and a largely rhythm track lacking 'UK Blak Reprise' (102½bpm). Nice music, but not necessary for dancefloors. (JH)

E.U.

'Ain't Found The Right One Yet'

(US Virgin 0-96383)

Jauntily sung but somberly tempoed, this David Morales & Danny Krivit remixed drily thumped deliberate slow though sometimes jiggly go go lurcher is liveliest in its tightly vocal David's Edit (100¼bpm) and Ivan Goff's authentically go go original Ivan's Mix (98bpm), also with David Morales 12" (100¼bpm), David's Dub, and fractionally faster David's Bonus Beats too, coupled as a six tracker with the jolting staccato chanted jittery 'Hotcakes (LP Version)' (99¼bpm). (JH)

MADONNA

'Crazy For You (Remix)' (95bpm)

(Sire/Warner Bros W0008T)

Instead of the remixed 'Rescue Me' that's out in the US, culled here from her

'The Immaculate Collection' album of remixed hits is Shep Pettibone and Michael Hutchinson's somberly swaying revamp of this old pop slowie, originally from teh soundtrack for the film 'Vision Quest', coupled for dancers with Shep Pettibone Remixes of the jiggly bumping 'Keep It Together' (104¾bpm) and a classic from the earlier 'You Can Dance' remixed hits collection, the stuttery started jauntily jolting 'Into The Groove' (116½-116¾bpm). (JH)

ICE CUBE

'Kill At Will'

(4th + B'way/Priority Records BRLM 572)

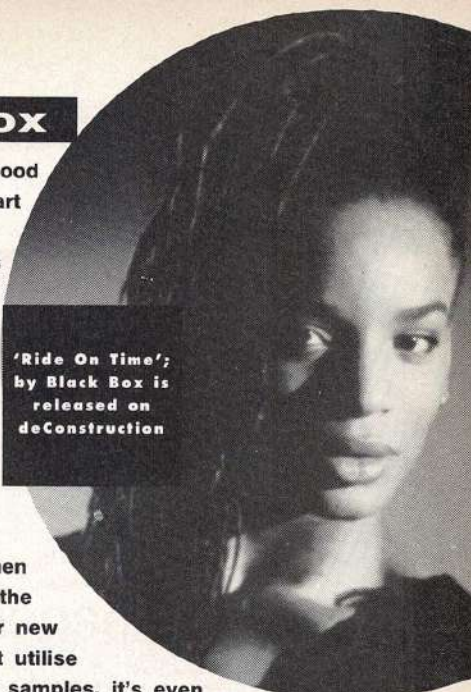
AmeriKKKa's most wanted, the foul mouthed angry N.W.A. rapper's six 'n' a bit track mini album has the "Los Angeles, gang capital of the nation" documentary quote introed, violently churning Chuck D guesting 'Endangered Species (Tales From The Darkside) (Remix)' (108bpm), similarly churning 'The Product' (110½bpm), street confrontation introed then sampled breaks weaving 'Jackin' For Beats' (104¼bpm), languidly but chillingly narrated 'Dead Homiez' (84¼bpm), romantically worded jolting 'Get Off My Dick And Tell Yo Bitch To Come Here (Remix)' (97¼bpm), and respects due namechecking 'I Gotta Say What Up!!!' (88¼bpm). (JH)

Black Box

Knowing what you're good at is at least half the art of staying alive in today's music business and past masters at doing that and only that are Italian magpies Black Box.

If 'Ride On Time', with its blatantly ripped-off vocals and all-miming, all-dancing model girl, proved somewhat audacious then goodness knows what the world will think of their new single. Not only does it utilise exactly the same vocal samples, it's even got the same name! Their cunning plan may have been to avoid cashflow problems in later life by releasing a '1999 remix' eight years early, but the new 'Ride On Time' (originally called 'Bright On Time' but then changed back for "legal reasons") is more than just a premature ejaculation with a backbeat. The sound of summer '89 chugs and surges like something Batman & Robin used to eat up bad-guys to, and US produced bootleg versions are already flooding specialist record stores. Money for old rope it might be, but you've got to admire their cheek: after all, this time they're stealing from themselves. Kevin Ashton

'Ride On Time'; by Black Box is released on deConstruction



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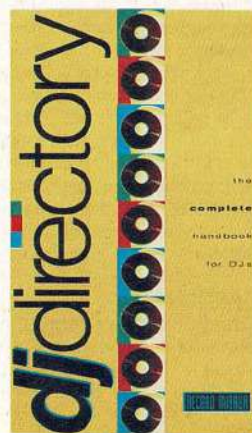
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dj directory



2 Tuff

You'd all better build yourselves an ark pretty darn quick, because we're in for a heavy flood of jazz-rap tracks. Long recognised by first class acts such as Gang Starr and Galliano as a source of inspiration and innovation, jazz is now ripe for exploitation by second raters.

'Jazz Thang', the new single from east London rap crew 2 Tuff, out on Intrigue, passes the quality control test. Lazily swinging on a tide of finger clicks and a boisterous bassline, it's a real summer groove. The scat vocal line is as contagious as hell and more insistent than a kid nephew with a new computer. I guarantee you'll be singing it at bus stops.

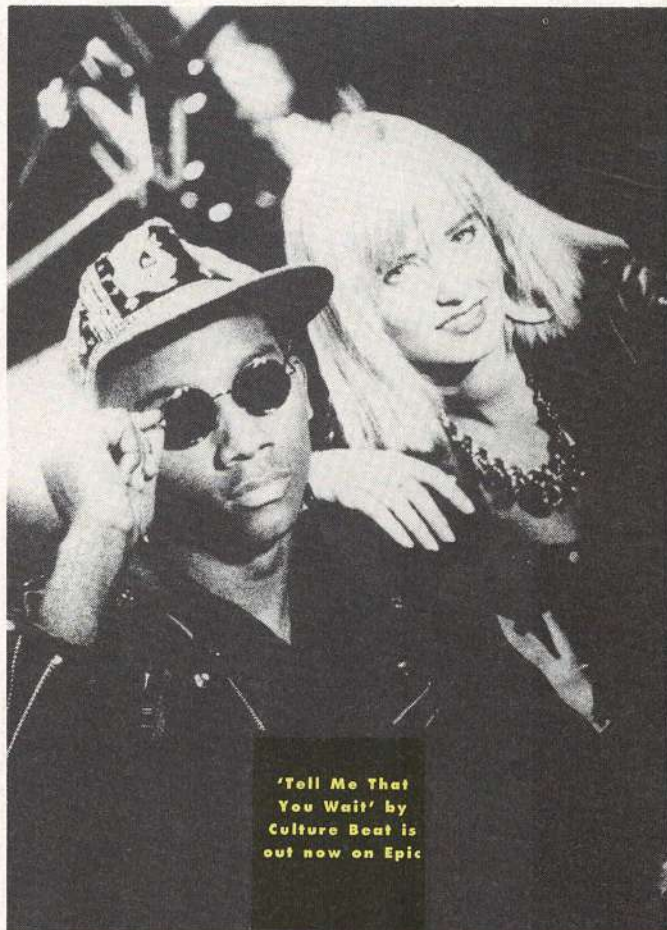
One small sour point is the inclusion of those bloody cowbells from 'The Power', but there's no time to grumble 'cos those waters have started rising. Fetch the bathtub, mother! **Davydd Chong**

'Jazz Thang' is
out now on
Intrigue

Culture Beat

THERE was more than a little controversy when Culture Beat's 'Tell Me That You Wait' entered our bribery-proof and rather prestigious *Cool Cuts* chart a few weeks ago. 'Excellent' was the word we used at the time and now we're going to defend our position by pointing out, at the risk of sounding like Terry Venables, that 'Tell Me That You Wait' is a record of two halves. Those who listened only to side A, 'The Airline Mix', will recall a relatively naff Milli Vanilli-meets-Peter, Paul and Mary (or was it Rod, Jane and Freddy?) 'leaving on a jet-plane'-inspired piece of pop-corn.

Those who investigated the B-side's 'Airdrome Club Mix', however, will have discovered a collision of an entirely different kind, with techno-reggae basslines, Soul II Soul rhythm patterns and something of a 'Twilight Zone' menace combining to create Euro rap with unusual depth and addictability. Needless to say it's to this side that you should go if you want to discover what the best German dance music is about these days, and it's our sincere opinion that you won't be disappointed. **Kevin Ashton**

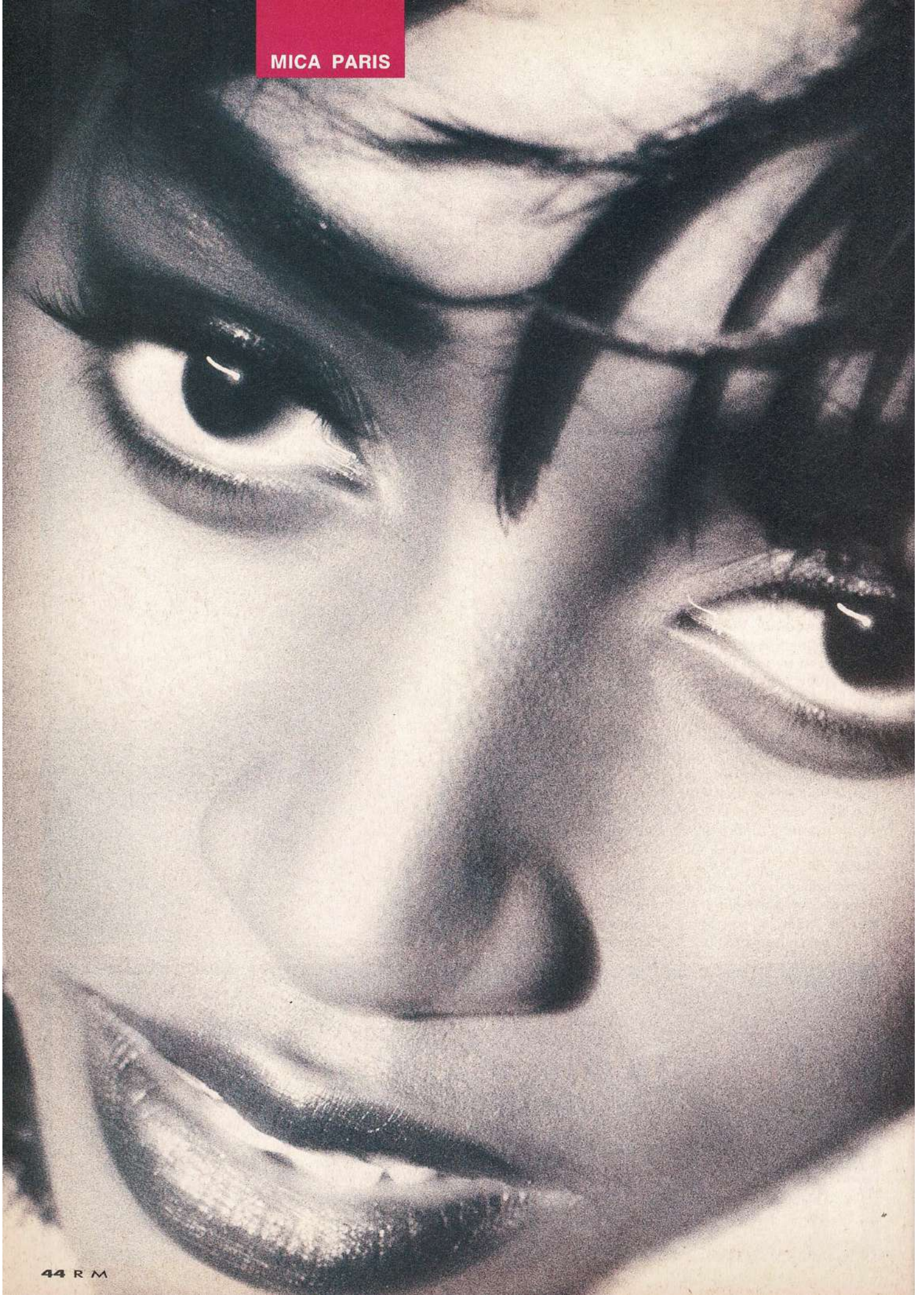


'Tell Me That
You Wait' by
Culture Beat is
out now on Epic

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



MICA PARIS



When **MICA PARIS** shared a stage with Prince at one of his after-show parties, it was clear she had arrived. 'If I Love U 2 Nite' is the first fruit of this professional friendship, and a lovely thing it is 2

FROM BROCKWELL PARK TO BROOKLYN

Just where has Mica Paris been for the last year? The last we heard, she'd gone off to America and made it big with the showbiz crowd, living it up, with endless Campari and Lucozades, and as many caviare bagels as she could stomach — couldn't give a twizzle stick for the struggling Limeys she'd left behind. Just goes to show how success can turn a humble south London girl into a prima donna of Englebert Humpertink proportions — and we're not talking waistline here.

Remember her first breakthrough into the British charts, 'My One Temptation', and all that lovely English Rose stuff that followed? Well, it's all different now. She's back with a new LP, 'Contribution', and a single penned by Prince called 'If I Love U 2 Nite', a funky contender an ocean removed from the sweet pop ballads we'd come to associate with Mica. Funny what a taste of apple pie and a wardrobe full of Gucci can do for a girl.

"Listen, right," she retorts. "I'm British and proud of it. I have to go to America a lot because people over there like what I'm doing and my producers are out there. They were completely unknown before they worked with me. Their names are Camus Mare Celli and Andres Levin. I'd had several offers to produce the LP and loads of demos but I just wasn't convinced. Then I heard about these two guys from Brooklyn who'd just finished college. These guys are dope, man. They have this special sound — not too hard and not too soft. A vibe which really grooves.

"I really hate that Jimmy Jam and Teddy Riley thing, because when you hear one of their artists you know it's one of their stars. If that sort of thing keeps going the way it is, then singers will end up being like a bass part. They'll fly in the voice and see you later.

"I know I've chosen difficult routes and

people get pissed off with me 'cos they just wish I'd stick to that slow, ballady crap, but that's not me. I still love that stuff, you give me a good ballad and I'll tear it apart. But I'm 21, I've gotta grow."

IF MY FRIENDS COULD SEE ME NOW

Growing up in public does have its compensations, like rubbing shoulders with people you'd always dreamed of collaborating with — and Mica Paris has worked with them all, lovey. Album credits go to Bobby Womack, Rakim, Nile Rodgers and Mantronik. And then there's the little matter of Prince writing her current single 'If I Love U 2 Nite'.

"The thing with Prince happened after that Camden Palace concert a couple of years ago," she says. "He was playing to an audience of media people and pop stars and he asked me onstage with him. It was really funny 'cos I had these new shoes on and my feet were killing me so I started trying to get them off. Prince is looking down, waiting for me to join him and it looks like I'm trying to hide or something, and he says 'Don't you sing?' All very embarrassing. Anyway, I got up and sang 'Just My Imagination', which I thankfully knew the chorus to. I mean, I didn't know the words, it came out before I was born.

"After that I didn't see him for a while, but suddenly I kept bumping into him in different places. Eventually I was in this club in LA called Paradise 24 and someone said, 'Prince is over there' and all I could see was this part of the club sectioned off by two huge bouncers. I went over and was, like, knocking on this human door saying 'Is Prince in there?' He let me in and we had a really good talk about music and stuff. He spoke a lot, but he was really quiet if you see what I mean. A really normal and in control guy. A couple of weeks later, he phoned me up and I just couldn't believe it. He said he had four songs for me and the rest you know."

Sensibly, Mica has not opted to do a Prince-working of this song and 'If I Love 2 Nite' fits snugly on to the 'Contribution' LP.

"I've only contributed two songs on the LP," she continues. "I'm no great lyricist but I do find that I write really well with other people. I'm writing with The Young Disciples next week and I'm really excited about that — they're brilliant. I've also written stuff with Omar and I'd like to do stuff with Paul Johnson and George Michael. He's one of the best white singers to come out of Britain for ages. It really pisses me off that he's so played down here." *

TRUE BRIT

Here we get a quick lash of the infamous Mica tongue. A tongue that has upset people from Trumpton to Tinseltown. But so far, Mica has been a model of charm and wisdom, breaking sweat only to defend her shaky reputation.

"Everyone thought I was a real bitch when I first came out," she says. "But I'm not a bitch at all. I know what I want and I always have done. Sometimes I really have to work on people to convince them that I'm OK and musicians are really surprised by me a lot of the time.

"One thing that does bug me though is the music industry's attitude to black people here — especially the BRITS awards. When my first LP came out I got nominated for an award and was flattered, but the following year I was ignored and that seems to be the case for black acts. Look at Soul II Soul and Caron Wheeler: they were really pissed not to get the award they deserved, and so was I. I thought, 'Jesus Christ what do I have to do, bleach my skin?'

"I'm not dissin' Lisa Stansfield 'cos she's good but how can people like Betty Boo get awards when there's real talent about? The awards themselves aren't important, but the principle of it is. This is the country where I was born and I love it here, but at the same time there's a lot which totally pisses me off."

"How can people like Betty Boo get awards when there's real talent about?"

parisian Nites

INTERVIEW: TIM SOUTHWELL

Letters

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

DEAR NEIL TENNANT...

■An image for the Pet Shop Boys' next 12-inch cover:

Neil Tennant's suits are OK, but how about adding some dirty rubber boots to them, while Chris Lowe is seen umbrella-fighting in the background?

Paul, Frankfurt, Germany

●What a strange lot you Pet Shop Boys fans are.

ALL CHANGE

■As an avid reader of your delightful magazine, I am rather distressed at the current 'trendy' layout of *Record Mirror*. I am all for progress, and do believe in a change for the better and all that, but on opening my latest copy I was rather confused at the disjointed way in which it was all set out. I love dance music and I'm glad it features strongly in *RM*, but all the dance pieces are dispersed willy-nilly through the mag.

It's not like the old days when everything was in neat little sections, but despite all that I shall carry on purchasing your mag regardless. *Record Mirror* is still top of the pile, and as for the occasional critic who writes in demanding more coverage of metal bands, they should: 1) not bother writing in; 2) go out and buy *Kerrang!*.

Elsie

■Whilst on my weekly ramble through the pages of *Record Mirror*, I discovered the new *DJ Directory Section*. As I am a DJ myself, I decided to take a close look. I'm probably not the first to congratulate you on what is an incredible transformation from what was an already highly informative and

interesting part of your mag, to an even better, easier-to-follow section.

As a regular reader and club DJ, the new format of the section, with easier-to-focus-on reviews, charts, etc is an absolute must for any DJ or even anyone interested in dance music. Congratulations are in order.

One small complaint is the failure to mention the Northern club scene, which is as good — if not better — than anywhere else. We're not the shit-kickers most people take us for, but very up-to-date followers of up-to-date dance music. Rather than being in a time warp, the North is not to be laughed at and despite what some people say it's definitely not grim up North.

Eddie 'C', Annabels, Carlisle

■Just a quick question on the new look *Record Mirror*. Why have you got rid of the television and radio programme listings which used to be in the *This Week* section?

It was one of the first things I would turn to in the magazine.

Robin Hines, Croydon

●Thanks for all your letters about the changes we've been making on *Record Mirror*. Most say you're pleased with what we're doing and all your comments, good and bad, are being taken into account.

The reason we dropped the TV listings is that with the changes in the law regarding the BBC and ITV's duopoly on their schedules, it would have cost us a fortune to carry on printing them. Being the cheapskates that we are, we thought we'd leave it to the TV Times and Radio Times, and spend the money down the pub instead. Sorry.



●PET SHOP BOYS: Very pour

Letter of the week

RIP IT UP

■Although Anne from London is right in saying people should be open minded when it comes to music (*Record Mirror*, *Letters*, February 9) the booing off of Lindy Layton at the Kiss FM launch show was not due to a "leave our music alone" attitude amongst the crowd; it was an expression of annoyance towards the people of relatively average talent who seem to get quick and easy success from exploiting/covering (delete as applicable) songs and styles that were invented by black people, eg: rock 'n' roll — Elvis; house — Black Box; reggae — MC Kinky and Mikee Freedom; and rap — Vanilla Ice.

I am not saying that Lindy Layton is a racist; she is just an example of how the music industry promotes white people rather than equally, or more, talented black people. To quote from the sleeve of 'Ripping Up The Industry', by Black Radical (MKII): "There is a saying among black musicians that is articulated in many ways: 'We make it they take it.'" Witness *RM*'s recent 'Great Debate' feature, with only white speakers — an overwhelming oversight when black DJs and musicians such as Caveman, Richie Rich and Definition Of Sound are around.

So please remember that contributions to racial harmony have to come from white people as well as black people. As far as the "leave our music alone" situation goes, dance music in Britain wouldn't be as productive without Nellee Hooper, Simon Law, Dave Dorrell, CJ Mackintosh, Tim Westwood, Pete Tong, Nomad, The Beatmasters etc. As long as the music is good, colour will not come into it — in most cases!

RLF, Brighton, Sussex

The Letter of the week wins a current top 40 album

THE BEATMASTERS

dunno what it is (about you)

remix out now

LEFTR44T

THE

club chart

TM

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

RADIO



RECORD MIRROR

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

TW LW

1	1	(I WANNA GIVE YOU) DEVOTION featuring MC Mikee Freedom Nomad	Rumour 12in	53	57	LUDDI (DOUBLE TROUBLE CLUB MIX) Dream Warriors	4&B'way 12in
				54	76	IN WONDER (BUTLER & WALSH MIXES) Presence	Reality 12in
2	3	APPARENTLY NOTHIN' Young Disciples	Talkin Loud 12in	55	45	WRAP MY BODY TIGHT (12" REMAKE VERSION) Johnny Gill	Motown 12in
3	4	YOU GOT THE LOVE (MIXES) The Source featuring Candi Staton	Truelove 12in			NOTHING HAS CHANGED (ALL ABOARD MIX)/LITTLE GHETTO BOY	Talkin Loud 12in
4	2	LOVE IS THE MESSAGE (LOVE LOVE LOVE MIX) Love Inc. featuring MC Noise	Love 12in	57	54	INSANITY (HURLEY'S HOUSE MIX) Pointer Sisters	Motown 12in promo
				58	—	GIVE ME LOVE/EROTIC ANIMALS Ben Chapman	de/Construction 12in promo
5	6	ALRIGHT (ORIGINAL MIX) Urban Soul	Cooltempo 12in promo	59	72	GO GO/LIES Oval Emotion	Canadian Hi Bias 12in
6	32	TAKE ME AWAY True Faith featuring Bridgette Grace with Final Cut	Network 12in	60	26	SCANDAL/IS IT LOVE? The Basement Boys present Ultra Naté	Eternal 12in
7	8	THINK ABOUT... D.J.H. featuring Stefy	RCA 12in	61	—	TALK MUCH (BLIND MICE MIX) Temper Temper	Ten 12in promo
8	24	UNFINISHED SYMPATHY (PAUL OAKENFOLD MIX) Massive	Wild Bunch 12in	62	39	MAKE IT RAIN/NO MORE TEARS The KLF	KLF Communications 12in promo
9	7	IT'S TOO LATE Quartz	Mercury 12in	63	58	FLIGHT X (SCHOOL MIX) Paul Haig	Circa 12in
10	10	TILL WE MEET AGAIN Inner City	Ten 12in	64	55	GET INTO IT (PARK YOUR CAR IN MY BRA MIX) MC Kinky	More Protein 12in
11	5	TAKE A REST (REMIXED BY C.J. MACKINTOSH) Gang Starr	Cooltempo 12in	65	66	LOVE'S GOT A FEELING (WHEN THE GOING GETS TOUGH MIX)	Profile 12in
12	16	MY LOVE (ATMOSPHERA MIX) Collapse	Citybeat 12in			Neutron 9000	
13	20	REMEMBER THE DAY (FINAL MIX) Innocence	Cooltempo 12in promo	66	84	GROOVE IS IN THE HEART (BOOTSIFIED TO THE NTH DEGREE) Dee-Lite	Elektra 12in
14	35	HUMAN NATURE (ON THE MIX) Gary Clail On-U Sound System	Perfecto 12in promo	67	—	COME INTO MY HEART (MIXES) I World	ffrr 12in promo
15	12	HOLD ME (VOCAL CLUB MIX) Velvet	Tam Tam 12in	68	61	LOOSE FIT/BOB'S YER UNCLE (REMIX FASHION) Happy Mondays	Factory 12in
16	14	SAME SONG Digital Underground	Tommy Boy/Big Life 12in	69	68	REACH FOR THE TOP (BACK WITH A VENGEANCE REMIX) Clive Griffin	Mercury 12in
17	18	HOLD YOU TIGHT Tara Kemp	US Big Beat 12in				
18	89	MOVE YOUR BODY (ELEVATION) (MIXES) Xpansions	Optimism 12in	70	78	IF I LOVE U 2 NITE (NELLEE'S CLUB U 2 NITE MIX) Mica Paris	4th&B'way 12in
19	37	LOST IN MUSIC (ULTIMATUM REMIX) Stereo MC's	4&B'way 12in promo	71	73	BOW DOWN MISTER (SITARI BIZARRI MIX) Jesus Loves You	More Protein 12in
20	30	BACK BY DOPE DEMAND (FUNKY BASS MIX) King Bee	First Bass 12in white label	72	52	WEEKEND (CLUB MIX) Dick	Low Spirit 12in
21	9	OUTSTANDING (MORE BEEF MIX) Kenny Thomas	Cooltempo 12in	73	41	ANIMAL (PRIMEVAL INTERFACE) Man Machine	Oval/Outer Rhythm 12in
22	—	RING MY BELL (TOUCHDOWN MIX) Monie Love v's Adeva	Cooltempo 12in promo	74	53	AROUND THE WAY GIRL (UNTOUCHABLES REMIX) LL Cool J	Def Jam 12in promo
23	42	DON'T GO MESSIN' WITH MY HEART (ALBUM VERSION) Mantronix	Capitol 12in				
24	15	LOVE THE LIFE (GUARANA DJ VERSION) James Taylor Quartet	Urban 12in promo	75	44	TELL ME THAT YOU'LL WAIT Culture Beat featuring Lana E & J Supreme	Epic 12in
25	34	THROUGH Victoria Wilson-James	Epic 12in	76	—	VERY EMOTIONAL (REMIXED BY TERRY FARLEY/PETE HELLER) The Farm	Produce 12in promo
26	—	GIVE ME (CLUB MIX) Greed	D-Zone 12in				
27	33	ADRENALIN/THE KRACKEN/RHYTHM ZONE/PHOENIX N-Joi	deConstruction 12in	77	—	TAKE ME AWAY Sweet Mercy featuring Natasha	Ten 12in
28	11	MAINLINE (CHEP'S MIX) Tribal House	Cooltempo 12in promo	78	—	NO WOMAN NO CRY (THE ROCKY MIX) Londonbeat	AnXious 12in
29	43	LOVE OR NOTHING Diana Brown & Barrie K. Sharpe	ffrr 12in	79	—	LOVE IS A STRANGER (MIXES) Eurythmics	RCA 12in
30	25	MOVE (DANCE ALL NIGHT) (SLAMMIN' 12") Slam Slam	MCA 12in promo	80	—	WHAT EVIL LURKS The Prodigy	XL Recordings 12in
31	28	WEAR YOUR LOVE LIKE HEAVEN (ULTIMATUM MIX) Definition Of Sound	Circa 12in	81	29	GONNA MAKE YOU SWEAT (SLAMMIN' CLUB VOCAL MIX) C&C Music Factory	Columbia 12in
						featuring Freedom Williams	Dutch Streetbeats 12in
32	—	HERE WE GO (REMIXES) C&C Music Factory	Columbia 12in white label	82	—	QUADROPHENIA (REMIX) Quadrophenia	Vinyl Solution 12in
33	21	EVERYBODY (ALL OVER THE WORLD) (DANCE VERSION) FPI Project	Rumour 12in	83	—	PLAYING WITH KNIVES Bizarre Inc.	US Other Side 12in
				84	Re	WE ARE UNITY Umosia	Island 12in
34	22	I'M READY Caveman	Profile 12in	85	80	LOVE L.U.V. (BEAUTIFUL LOVE) Julian Cope	Urban 12in
35	23	DUNNO WHAT IT IS (ABOUT YOU) The Beatmasters featuring Elaine Vassell	Rhythm King 12in	86	59	EVERYBODY LET'S SOMEBODY LOVE (CLUB MIX) Frank "K" featuring Wiston Office	Megablatt 12in
36	—	GOT YOU WHERE I WANT (501 MIX) Marva Hicks	Wing 12in promo	87	64	TWISTED TAMBOURINE Hibrid	Ultimate 12in
37	17	JEALOUSY (RED ZONE MIX) Adventures Of Stevie V	Mercury 12in				
38	31	NASTY RHYTHM (P.K.A. REMIX) Creative Thieves	Stress 12in white label	88	—	BARABAJAGAL (LOVE IS HOT) P.U.M.P. (Purple Under Melted Pink)	Warner Brothers 12in promo
39	91	THE WICKEDEST SOUND (DON GORGON MIX) Rebel MC (featuring Tenor Fly)	Desire 12in				
				89	Re	LISTEN UP (RAW DANCE REMIX) Quincy Jones	12in white label
40	27	POSSESSED/PIN UP GIRL (TAKE ME AWAY) Awesome 3	A&M PM 12in promo	90	—	THE FLY Poly Magoo	
41	63	ECHO CHAMBER Beats International	Go Beat 12in promo	91	97	PAY THE PRICE (GOSPEL DANCE MIX)	Loco 12in white label
42	19	BLACK WHIP Chapter And The Verse	Virgin 12in			The Creations featuring Debbie Sharp	KLF 12in
43	13	WIGGLE IT (THE CLUB MIX) 2 In A Room	SKB 12in	92	47	3 AM ETERNAL (LIVE AT THE S.S.L.) The KLF	Raw Bass 12in
44	48	DADDY'S LITTLE GIRL Nikki D	Def Jam 12in promo	93	56	TAKE ME AWAY Jay Mondl	ffrr 12in
45	60	FAMILY OF PEOPLE (EXTENDED FAMILY MIX) Quest For Excellence	Republic 12in	94	—	NEVER GET OUT THE BOAT (THE BANGIN' REMIX) The Aloof	Italian Style 12in
				95	—	FOR YOUR LOVE Anita Adams	Siren 12in
46	75	COME ALIVE (MIXES)/FREE SPIRIT Orchestra JB	Rumour 12in promo	96	—	CAN YOU DIG IT? (VOCAL MIX) The Mock Turtles	Music Of Live 12in
47	50	IN YER FACE (IN YER FACE MIX) 808 State	ZTT 12in	97	—	BOOM (EXTENDED ORGANISED MIX) B.O.O.M.	Love 12in
48	38	THE WORLD IS A GHETTO (MIXES) Will Downing	4&B'way 12in promo	98	92	YOU CAN'T ALWAYS GET WHAT YOU WANT (STONED LOVE MIX) Roman	Outer Rhythm 12in
49	—	STRIKE IT UP (MIXES) Black Box	Italian Groove Groove Melody 12in				
50	49	LOVE'S HEARTBREAK Lisa M	Polydor 12in promo	99	85	MORE THAN I KNOW/NOT FORGOTTEN (REMIX) Leftfield	Italian Media 12in
51	36	LOVE ME FOREVER OR LOVE ME NOT Trilogy	WEA 12in	100	—	DEEP IN MY HEART Club House	London 12in
52	40	GIVE ME SOME LOVE (ANDY WEATHERALL MIX) Love Corporation	Creation 12in	100	—	THIS IS YOUR LIFE (MIXES) Bandera	London 12in
				100	—	CHUNG KUO (REVISITED) Addams & Gee	12in white label

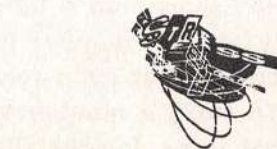
NASTY RHYTHM

by CREATIVE THIEVES

THE TRACK THAT'S TOPPED ALL THE RIGHT CHARTS AVAILABLE ON 12" AT LAST.....

- OUT MARCH 4TH : P.K.A. Remix / Original Mix / 'Throwdown'

- OUT MARCH 11TH : SASHA Remix / P.K.A. Intropella / Shaboo Trance Mix



SLAVES TO THE RHYTHM...

Chartfile

CHART FACTS AND FIGURES
BY ALAN JONES

QUEEN IN EXILE

Queen's 'Innuendo' single managed to cling on for dear chart life last week. Consequently, it avoided equalling the record for fewest weeks on chart — five — for a number one hit, as established by Iron Maiden's 'Bring Your Daughter...To The Slaughter'. 'Innuendo' has now disappeared, however, and is one of only three number one singles to spend six weeks



on the chart, following Jive Bunny And The Mastermixers' 'Let's Party' and Band Aid II's 'Do They Know It's Christmas?'.

As well as having a very brief chart career, 'Innuendo' has registered a very low sales total. Not only have recent number two and three hits sold more copies, but even records like 'What Do I Have To Do?', a number six hit for Kylie Minogue. That track, incidentally, could well become Ms Minogue's first single not to win a silver disc, awarded for sales of 200,000.

AUBERGE IN

NINE months elapsed between **Oleta Adams'** 'Circle Of One' album first being released and making its sensational climb to the top of the chart, but it's a cruel world and, after only a week in pole position, it has been replaced at number one by **Chris Rea's** 'Auberge'.

'Auberge' is Rea's second number one album. His last, 'The Road To Hell', topped the chart for three weeks in 1989, selling over 1,200,000 to become his biggest-seller.

His latest number one album is a welcome present for Middlesborough boy Rea, who celebrated his 40th birthday on Monday. Meanwhile, another Geordie who will be 40 later this year, has the American chart summits in his sights. That man is **Sting**.

The former Police man has been a more successful singles artist in America than here. In the UK, he's still waiting for his first top 10 solo hit, while in the States he has had four: his current 'All This Time' (six and rising); 'If You Love Somebody Set Them Free' (number three,

DISTANT THUNDER

PERHAPS the big success story at last year's Donington Festival, **Thunder** have lifted five singles off their album 'Backstreet Symphony', and while all have reached the top 40, none has crossed the threshold of the top 20.

The introductory 'Dirty Love' peaked at number 32 a year ago and was followed by 'Backstreet Symphony' (25), 'Gimme Some Lovin'" (36), 'She's So Fine' (34) and the current hit, 'Love Walked In', which came tantalizingly close to providing the group's top 20 breakthrough last week, climbing to number 21. Sadly, it is now in decline.

The 'Backstreet Symphony' album, released almost a year ago, has recharted in the wake of each of their hits, and also has a peak position of 21.

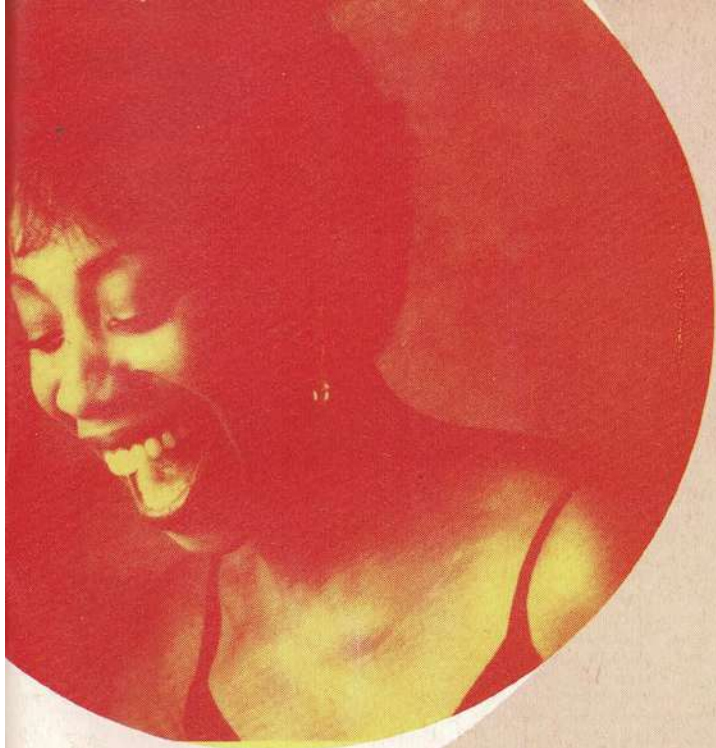
SILLY GAMES

'NO More Games/The Remix Album' charted last week to become the fifth **New Kids On The Block** album to reach the top 20 in a little over a year — but they are on a downward curve.

The album checked in at number 20, compared to the number 13 peak of their last album, 'Merry, Merry Christmas', and the number six peak of 'New Kids On The Block'.

It may be that NKOTB are already past their peak as teen idols, but perhaps the fact that their young fans have been offered nine singles (in 44 different editions) and five albums in 14 months has made them more selective. In the circumstances, it would not be surprising if some ignored the reissued, remixed and/or seasonal songs that have made up their last three album releases.





1985); 'Fortress Around Your Heart' (number eight, 1985); and 'We'll Be Together' (number seven, 1987).

Despite this, Sting has had two number one albums in the UK, but none in America,

though his debut solo LP, 'The Dream Of The Blue Turtles', climbed as high as number two Stateside in 1985. His latest album, 'The Soul Cages', looks likely to break his duck within the next couple of weeks.

SOME YEARS ARE BIGGER THAN OTHERS

SEVERAL readers have written enquiring why the recent year-end top 100 singles chart that appeared in *Record Mirror* does not tally with the best-sellers of 1990 broadcast by Radio 1 on New Year's Eve, which subsequently appeared in the BBC's own teen music weekly.

The answer, quite simply, is that though the Radio 1 tabulation was also compiled by Gallup, it was tailored to the BBC's needs. That is to say, in order for them to prepare a programme for December 31, the chart has a 'cut-off' point before Christmas, and it missed the heaviest sales week of the whole year. It therefore discriminated against 10 current hits. The chart published by *Record Mirror* included the whole year's sales, and is the one record companies regard as the definitive list of the year's biggest singles hits.

On a similar theme, a couple of readers have asked why *Billboard's* year-end tabulations are based on a bogus 'year' that runs from November to October. The answer is money. All of *Billboard's* many year-end charts are carried in a special supplement stitched into the regular Christmas edition of the paper, and the supplement is financed by record companies and publishers taking advertisements congratulating their artists and themselves on their achievements. If *Billboard* simply announced year-end charts based on the calendar year in the final issue of the year, they would have no time to chase that all-important advertising revenue.



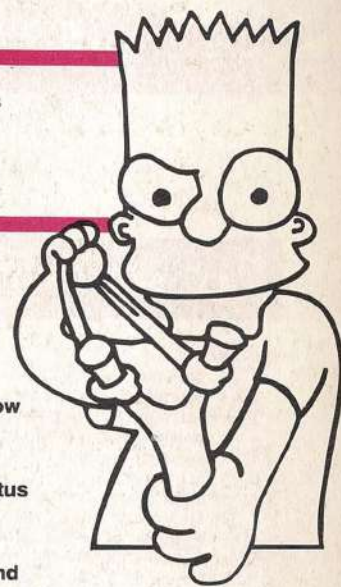
SHORT CUTS

●The Simpsons' 'Do The Bartman' is the best-selling single of the year, overtaking The KLF's '3AM Eternal'.

●Back in the chart with 'Chain Reaction' — sorry, 'Secret Love' — The Bee Gees register their first hit single since 1989, and their 30th in all.

Barry, Robin and Maurice have now registered hits in four different decades — the '60s, '70s, '80s and '90s. That's not unique (look at Status Quo and The Rolling Stones, for example) but it is quite an achievement, particularly as each and every one of those songs was self-penned.

Their latest hit takes the brothers Gibb past the 29-hit tally attained by the previous most successful family act, The Everly Brothers.



●Debuting at number 53 may sound like something of a disaster if applied to Queen's 'Innuendo' album in the UK, but for America that's a more than respectable showing, partly because the US chart is less prone to high new entries than our own anyway, and also because Queen are generally less successful there.

But in entering the American chart at that position a fortnight ago, Queen were making their highest debut in a decade. The last Queen album to enter higher was 1980's 'The Game', which zapped onto the listings at number 20. 'Innuendo' surprisingly falls to number 33 this week but may still become their first top 20 LP since that time.



●Reissued on LP and cassette, and released for the first time on compact disc, the 'Grease' soundtrack returned to the chart last week after an absence of over 10 years. It sold well enough last week to have claimed 31st place in the overall album chart that it topped for the final 13 weeks of 1978 but, since multi-artist albums are now exiled in their own chart, it had to be content with eighth place in that listing instead.



charts

March 3 — March 9 1991

US singles

TW LW

1	2	SOMEDAY Mariah Carey
2	3	ONE MORE TRY Timmy T.
3	1	ALL THE MAN THAT I NEED Whitney Houston
4	4	WHERE DOES MY HEART BEAT Celine Dion
5	7	SHOW ME THE WAY Styx
6	8	ALL THIS TIME Sting
7	5	GONNA MAKE YOU SWEAT C & C Music Factory
8	13	THIS HOUSE Tracie Spencer
9	10	COMING OUT OF THE DARK Gloria Estefan
10	6	WICKED GAME Chris Isaak
11	14	GET HERE Oleta Adams
12	9	AROUND THE WAY GIRL L.L. Cool J
13	19	HOLD YOU TIGHT Tara Kemp
14	15	RESCUE ME Madonna
15	17	WAITING FOR LOVE Alias
16	20	SIGNS Tesla
17	18	IESHA Another Bad Crew
18	25	I'VE BEEN THINKING ABOUT YOU Londonbeat
19	29	YOU'RE IN LOVE Wilson Phillips
20	16	IF YOU NEEDED SOMEBODY Bad Company
21	24	ROUND AND ROUND Tevin Campbell
22	11	THE FIRST TIME Surface
23	35	SADENESS PART I Enigma
24	34	RICO SUAVE Gerardo
25	28	I'LL DO 4 YOU Father M.C.
26	31	I'LL BE BY YOUR SIDE Stevie B
27	12	I SAW RED Warrant
28	21	DEEPER SHADE OF SOUL Urban Dance Squad
29	23	I'LL GIVE ALL MY LOVE TO YOU Keith Sweat
30	39	MERCY MERCY ME Robert Palmer
31	27	WAITING FOR THAT DAY George Michael
32	-	STARSPANGLED BANNER Whitney Houston
33	48	BABY BABY Amy Grant
34	38	SOMETHING IN MY HEART Michelle
35	22	LOVE MAKES THINGS HAPPEN Pebbles
36	44	CRY FOR HELP Rick Astley
37	40	MY SIDE OF THE BED Susanna Hoffs
38	26	DISAPPEAR INXS
39	42	CHASIN' THE WIND Chicago
40	30	LOVE WILL NEVER DO (WITHOUT YOU) Janet Jackson
41	57	JOYRIDE Roxette
42	49	JUST THE WAY IT IS, BABY The Rembrandts
43	33	HIGH ENOUGH Damn Yankees
44	54	HOW TO DANCE Bingo Boys
45	53	TOGETHER FOREVER Lisette Melende
46	32	PLAY THAT FUNKY MUSIC Vanilla Ice
47	73	I LIKE THE WAY (THE KISSING GAME) Hi-Five
48	51	RIDE THE WIND Poison
49	46	MOTHER'S PRIDE George Michael
50	36	AFTER THE RAIN Nelson
51	56	EASY COME EASY GO Winger
52	78	TOUCH ME (ALL NIGHT LONG) Cathy Dennis
53	60	CALL IT POISON The Escape Club
54	-	GIVE PEACE A CHANCE The Peace Choir
55	59	FUNK BOUTIQUE The Cover Girls
56	82	HERE WE GO C&C Music Factory
57	47	JUST ANOTHER DREAM Cathy Dennis
58	43	HEAT OF THE MOMENT After 7
59	41	MONEY TALKS AC/DC
60	-	WRITTEN ALL OVER YOUR FACE Rude Boys

•BULLETS

61	69	STONE COLD GENTLEMAN Ralph Tresvant
62	68	TEMPLE OF LOVE Harriet
65	71	LET'S CHILL Guy
73	81	ALL TRUE MAN Alexander O'Neal
77	96	THAT'S WHY The Party
78	-	I TOUCH MYSELF Divinyls
79	-	CALL IT ROCK N' ROLL Great White
81	-	MORE THAN EVER Nelson
83	89	IN YOUR ARMS Little Caesar
84	98	MADE UP MY MIND SaFire
86	-	DON'T TREAT ME BAD Firehouse
94	-	HIGHWIRE Rolling Stones
97	-	OOH THIS I NEED Elisa Fiorillo
98	-	BABY'S COMING BACK Jellyfish

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

MCA
East West
Uptown
Tabu
Hollywood
Virgin
Capitol
DGC
DGC
Mercury
Epic
Columbia
Chrysalis
Charisma

US albums

TW LW

1	1	MARIAH CAREY Mariah Carey
2	2	TO THE EXTREME Vanilla Ice
3	3	THE SOUL CAGES Sting
4	5	I'M YOUR BABY TONIGHT Whitney Houston
5	7	INTO THE LIGHT GLoria Estefan
6	6	WILSON PHILLIPS Wilson Phillips
7	4	PLEASE HAMMER DON'T HURT 'EM M.C. Hammer
8	12	SHAKE YOUR MONEY MAKER The Black Crowes
9	10	SOME PEOPLE'S LIVES Bette Midler
10	9	THE IMMACULATE COLLECTION Madonna
11	13	GONNA MAKE YOU SWEAT C&C Music Factory
12	8	THE SIMPSONS SING THE BLUES The Simpsons
13	11	THE RAZORS EDGE AC/DC
14	16	HEART SHAPED WORLD Chris Isaak
15	14	FIVE MAN ACOUSTICAL JAM Tesla
16	20	X INXS
17	17	JANET JACKSON'S RHYTHM NATION 1814 Janet Jackson
18	15	RHYTHM OF THE SAINTS Paul Simon
19	21	THE FUTURE Guy
20	18	DAMN YANKEES Damn Yankees
21	22	SERIOUS HITS...LIVE! Phil Collins
22	23	POISON Bell Biv DeVoe
23	19	LISTEN WITHOUT PREJUDICE George Michael
24	27	NO FENCES Garth Brooks
25	50	EMPIRE Queensryche
26	26	MAMA SAID KNOCK YOU OUT L.L. Cool J
27	25	AFTER THE RAIN Nelson
28	33	TRIXTER Trixter
29	29	FLESH AND BLOOD Poison
30	39	WE ARE IN LOVE Harry Connick Jr
31	31	THIS IS AN EP RELEASE Digital Underground
32	30	INNUENDO Queen
33	28	RALPH TRESVANT Ralph Tresvant
34	32	RECYCLER ZZ Top
35	24	A LITTLE AIN'T ENOUGH David Lee Roth
36	35	PUT YOURSELF IN MY SHOES Clint Black
37	34	CHERRY PIE Warrant
38	36	IN CONCERT Carreras/Domingo/Pavarotti
39	38	I'LL GIVE ALL MY LOVE TO YOU Keith Sweat
40	41	NO MORE GAMES/REMIX ALBUM New Kids On The Block
41	42	HEARTBREAK STATION Cinderella
42	37	STICK IT TO YA Slaughter
43	-	CIRCLE OF ONE Oleta Adams
44	48	BACK FROM RIO Roger McGuinn
45	43	RITUAL DE LO HABITUAL Jane's Addiction
46	49	PRETTY WOMAN Original Soundtrack
47	-	MCMXC A.D. Enigma
48	44	WORLD CLIQUE Deee-Lite
49	45	KILL AT WILL Ice Cube
50	-	SHAKING THE TREE - GOLDEN GREATS Peter Gabriel

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

•LL COOL J: US albums, number 26





●THE SOUP DRAGONS: Indie albums, number 17

U S r 'n' b singles

TW LW

1	1	ALL THE MAN THAT I NEED	Whitney Houston	Arista
2	3	WRITTEN ALL OVER YOUR FACE	Rude Boys	Atlantic
3	10	I LIKE THE WAY (THE KISSING GAME)	Hi-Five	Jive
4	5	ALL SEASON	LeVert	Atlantic
5	6	DON'T LET ME DOWN	O'Jays	EMI
6	11	SOMEDAY	Mariah Carey	Columbia
7	13	ALL TRUE MAN	Alexander O'Neal	Tabu
8	7	THIS HOUSE	Tracie Spencer	Capitol
9	8	FAIRY TALES	Anita Baker	Elektra
10	15	DO ME AGAIN	Freddie Jackson	Capitol
11	14	HOLD YOU TIGHT	Tara Kemp	Giant
12	2	SOMETHING IN MY HEART	Michel'le	Ruthless
13	18	WRAP MY BODY TIGHT	Johnny Gill	Motown
14	23	LET'S CHILL	Guy	Uptown
15	19	HERE COMES THE HAMMER	M.C. Hammer	Capitol
16	4	WHEN WILL I SEE YOU SMILE	Bell Biv DeVoe	MCA
17	21	STONE COLD GENTLEMAN	Ralph Tresvant	MCA
18	12	IESHA	Another Bad Crew	Motown
19	22	GOLD DIGGER	EPMD	RAL
20	9	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
21	25	ANOTHER LIKE MY LOVER	Jasmine Guy	Warner Brothers
22	27	GETTING BACK INTO LOVE	Gerald Alston	Motown
23	28	ALL OF ME	Big Daddy Kane	Cold Chillin'
24	29	IT'S A SHAME (MY SISTER)	Monie Love	Warner Brothers
25	17	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat	Vintertainment
26	34	IS IT GOOD TO YOU	Whispers	Capitol
27	20	GET HERE	Oleta Adams	Fontana
28	37	NEVER BEEN IN LOVE BEFORE	Marva Hicks	Polydor
29	33	ANOTHER SLEEPLESS NIGHT	Shawn Christopher	Arista
30	24	I CAN'T TELL YOU WHY	Howard Hewett	Elektra
31	16	HEAD OVER HEELS	Tony Terry	Epic
32	-	NO MATTER WHAT YOU DO	Diana Ross & A1 B Sure!	Warner Brothers
33	31	I WILL ALWAYS LOVE YOU	Troop	Atlantic
34	-	TEMPLE OF LOVE	Harriet	East West
35	38	DO YOU WANT ME	Salt-N-Pepa	Next Plateau
36	-	MY HEART IS FAILING ME	Riff	SBK
37	40	DOESN'T THAT MEAN SOMETHING	Geoff McBride	Arista
38	-	TELL ME	The Wooten Brothers	A&M
39	-	THANX FOR THE FUNK	The Boys	Motown
40	-	ALL I WANT IS YOU	Surface	Columbia

Indie singles

TW LW

1	1	3 AM ETERNAL	KLF	KLF Communication
2	4	FOUNTAIN O' YOUTH	Candyland	Non Fiction
3	-	MORNINGRISE	Slowdive	Creation

4	2	TO HERE KNOWS WHEN	My Bloody Valentine	Creation
5	3	ALL TOGETHER NOW	The Farm	Produce
6	-	DRIVE THAT FAST	Kitchens Of Distinction	One Little Indian
7	-	SNAG	Bleach	Way Cool
8	5	COUNTING BACKWARDS	Throwing Muses	4AD
9	6	BLOODSPORT FOR ALL	Carter USM	Rough Trade
10	10	ENJOY THE SILENCE	Depeche Mode	Mute
11	-	THE SUN'S GOING TO SHINE FOR ME	The Wendys	Factory
12	-	IN WONDER	Presence	Reality
13	8	EVERYBODY NEEDS SOMEBODY	Birdland	Lazy
14	9	MOTOWN JUNK	Manic Street Preachers	Heavenly
15	13	MADCHESTER RAVE ON	Happy Mondays	Factory
16	7	BIG CITY	Spacemen 3	Fire
17	12	STEP ON	Happy Mondays	Factory
18	11	KINKY AFRO	Happy Mondays	Factory
19	15	FALL EP	Ride	Creation
20	14	SITUATION (REMIX)	Yazoo	Mute
21	18	GROOVY TRAIN	The Farm	Produce
22	24	MAKE IT MINE	The Shamen	One Little Indian
23	19	RIDE EP	Ride	Creation
24	27	SALLY CINNAMON	The Stone Roses	FM Revolver
25	16	GODLIKE	The Dylans	Situation Two
26	20	MY RISING STAR	Northside	Factory
27	22	PLAY EP	Ride	Creation
28	25	RUBBISH	Carter USM	Big Cat
29	-	DOLPHINS AND THE SHARKS	Crime And The City Solution	Mute
30	17	THE ONLY ONE I KNOW	The Charlatans	Situation Two

Indie albums

TW LW

1	-	30 SOMETHING	Carter USM	Rough Trade
2	-	THE REAL RAMONA	Throwing Muses	4AD
3	1	PILLS 'N' THRILLS AND BELLYACHES	Happy Mondays	Factory
4	-	BIRDLAND	Birdland	Lazy
5	2	VIOLATOR	Depeche Mode	Mute
6	4	SOME FRIENDLY	The Charlatans	Situation Two
7	6	THE STONE ROSES	The Stone Roses	Silvertone
8	5	NOWHERE	Ride	Creation
9	7	KEEPING THE FAITH	Various	Creation
10	3	I01 DAMNATIONS	Carter USM	Big Cat
11	12	EN-TACT	The Shamen	One Little Indian
12	14	BITE	Ned's Atomic Dustbin	Rough Trade
13	10	BUMMED	Happy Mondays	Factory
14	18	THE TECHNO ROSE OF BLIGHTY	Fluke	Creation
15	-	LIFE	Inspir Carpets	Cow/Mute
16	17	INTERNATIONAL	Various	Mute
17	15	LOVEGOD	The Soup Dragons	Raw TV/Big Life
18	11	I01	Depeche Mode	Mute
19	8	THE SINGLES 81-85	Depeche Mode	Mute
20	13	BOSSANOVA	Pixies	4AD

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
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Chart news

BY ALAN JONES

Madonna's remix of 'Crazy For You' was the best-selling single for much of last week, but was eventually overtaken by **The Clash**'s 'Should I Stay Or Should I Go?'

The first single by The Clash to reach the top 10, the nine-year-old song becomes one of the oldest recordings to reach number one in chart history, beaten only by Jackie Wilson's 'Reet Petite', Ben E King's 'Stand By Me', The Hollies' 'He Ain't Heavy, He's My Brother', MASH's 'Theme From M*A*S*H', The Steve Miller Band's 'The Joker' and The Righteous Brothers' 'Unchained Melody'.

'Should I Stay Or Should I Go?' is the second single to reach number one after featuring in a TV ad for Levi's 501 jeans, following the aforementioned Ben E King hit, 'Stand By Me.'

Had 'Crazy For You' reached the top, Madonna would have become the first artist to have two number one singles in the '90s. She was the top act of the '80s, with six number ones.

●It's third time lucky for **Ned's Atomic Dustbin**, whose latest single, 'Happy', debuts at number 16 this week. Last year, a couple of singles charted, though neither was exactly a big success: 'Kill Your Television' peaked at number 53; its follow-up 'Until You Find Out' reached 51.

●**Xpansions**' 'Move Your Body (Elevation)' climbs to number seven

this week, a 42-place improvement on its 1990 chart peak. Its success has tempted BMG, who released the record, to resurrect a trio of also-rans from the dance fraternity, namely Alison Limerick's 'Where Love Lives' and Mike 'Hitman' Wilson's 'Another Sleepless Night', both of which originally peaked outside the top 75, and N-Joi's 'Anthem', which stalled at number 45. Expect to find them in a top 40 near you soon, which is exactly where you can find **LL Cool J**'s 'Around The Way Girl' this week. It debuts at anchor position in the top 40, a place higher than it climbed when originally released as a double

A-side with 'Mama Said Knock You Out' a mere three months ago. **Warrant**'s 'Cherry Pie', which peaked at number 59 last November, is likely to be less successful on reissue and returns to the chart at number 60 this week.

●As mentioned in *Chartfile* (page 48) **Chris Rea**'s 'Auberge' album makes its chart debut at number one this week. In fact, it was the chart champ by a massive margin, selling over three times as many as the number two album by Oleta Adams and, indeed, more copies than the rest of the top five added together.

Most of Rea's fans own compact disc players — well over half of all copies of 'Auberge' sold last week were on CD. Vinyl, on the other hand, accounted for less than one sale in every nine.

'Auberge' sold sufficient copies



NED'S ATOMIC DUSTBIN

last week (100,000) to earn an immediate gold disc, but the single of the same name suffered from the album's release, dipping from number 16 to number 25.

●If it's 1991, it must be time for an album from **Joni Mitchell**. The Canadian singer-songwriter has settled down to an "album every three years" cycle, delivering her first four Geffen label releases in 1982, 1985, 1988 and 1991.

This year's model, entitled 'Night Ride Home', debuts at number 25 this week, thus becoming her highest charting disc since 1979's 'Mingus'. A chart regular for 21 years, Joni used to be less frugal with her releases, and has charted a total of 13 albums in all.

●A succession of house hits made Italy the fourth biggest provider of UK hits last year, behind the UK, the USA and Australia. One of the earliest and biggest hits was **FPI Project**'s 'Rich In Paradise'. They return to the chart this week with their latest single 'Everybody (All Around The World)'.

●**Mariah Carey** has the number one album and the number one single in America this week. She's the first artist to simultaneously top both lists since Sinéad O'Connor did so almost a year ago. 'Someday' is the third number one from her self-titled debut album, following 'Vision Of Love', which spent four weeks at number one last August and 'Love Takes Time', number one for three weeks in October-November. Her album is selling at an ever-increasing rate, and recently topped four million sales.

Meanwhile, **Whitney Houston**, with whom Mariah is often compared, gets off to a rapid start in her quest for a ninth number one hit. Her recording of the American national anthem, 'The Star Spangled Banner', debuts at number 32 in a wave of patriotism fuelled by the Gulf War.

The war is also a major factor in the success of two other new entries: the Peace Choir's 'Give Peace A Chance' and the Rolling Stones' 'Highwire'.

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TWELVE INCH

TW LW

1	1	YOU GOT THE LOVE The Source featuring Candi Staton	True Love
2	—	HAPPY Ned's Atomic Dustbin	Furtive
3	3	(MOVE YOUR BODY) ELEVATION Xpansions	Optimism
4	—	OVER RISING The Charlatans	Situation Two
5	5	ADRENALIN (EP) N-Joi	deConstruction
6	2	(I WANNA GIVE YOU) DEVOTION Nomad featuring MC Mikee Freedom	Rumour
7	6	CRAZY FOR YOU (REMIX) Madonna	Sire
8	7	SHOULD I STAY OR SHOULD I GO? The Clash	Columbia
9	8	UNFINISHED SYMPATHY Massive	Wildunch
10	—	LOOSE FIT Happy Mondays	Factory
11	4	IN YER FACE 808 State	ZTT
12	10	OUTSTANDING Kenny Thomas	Cooltempo
13	17	DON'T GOMESSIN' WITH MY HEART Mantronix	Capital
14	—	YOU USED TO SALSA Richie Rich's Salsa House	ffrr
15	13	TAKE ME AWAY True Faith with Final Cut	Network
16	20	IT'S TOO LATE Quartz introducing Dina Carroll	Jive
17	—	AROUND THE WAY GIRL LL Cool J	Def Jam
18	11	THINK ABOUT... DJH featuring Stefy	RCA
19	—	LOSING MY RELIGION REM	Warner Brothers
20	—	LUDI Dream Warriors	4th & Broadway

THE Gallup chart



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



March 3 — March 9 1991

UK SINGLES UK ALBUMS

TW LW W/C			TW LW W/C		
1	5	2	1	1	1
2	2	2	2	4	1
3	1	7	3	3	26
4	3	6	4	10	16
5	3	6	5	2	4
6	18	3	6	5	18
7	10	8	7	6	6
8	8	5	8	4	7
9	6	9	9	16	2
10	—	1	10	7	4
11	7	8	11	11	4
12	9	4	12	18	5
13	12	7	13	23	12
14	19	6	14	14	17
15	—	1	15	12	33
16	—	1	16	9	2
17	31	3	17	8	2
18	—	1	18	19	17
19	15	3	19	21	12
20	23	4	20	64	2
21	40	6	21	13	33
22	39	2	22	22	28
23	32	2	23	20	17
24	34	2	24	35	3
25	16	4	25	—	1
26	—	1	26	25	16
27	13	6	27	29	17
28	11	7	28	15	2
29	22	4	29	31	23
30	21	3	30	28	17
31	20	7	31	30	6
32	45	4	32	17	2
33	44	3	33	24	13
34	17	5	33	27	6
35	14	2	34	34	17
36	41	2	35	34	4
37	55	3	36	33	4
38	53	2	37	32	2
39	42	2	38	41	55
40	—	1	39	38	52
41	—	1	40	26	2
42	25	6	41	37	18
43	24	6	42	39	20
44	67	2	43	—	1
45	27	14	44	43	8
46	—	1	45	42	14
47	29	8	46	—	1
48	35	2	47	40	16
49	26	9	48	56	39
50	33	5	49	65	15
51	—	1	50	52	13
52	—	1	51	45	35
53	51	2	52	49	26
54	—	1	53	36	2
55	—	1	54	48	4
56	—	1	55	63	7
57	43	3	56	55	69
58	—	1	57	58	17
59	36	7	58	50	25
60	—	1	59	46	3
61	58	2	60	67	67
62	37	4	61	69	50
63	36	7	62	51	20
64	28	6	63	74	66
65	—	1	64	47	12
66	—	1	65	71	52
67	60	2	66	—	1
68	57	2	67	60	19
69	30	3	68	72	79
70	62	2	69	54	4
71	—	1	70	53	2
72	—	3	70	57	51
73	66	5	71	—	75
74	64	2	72	75	28
75	56	2	73	75	28
76	47	7	74	68	18
77	54	7	75	66	15
78	—	1			
79	—	1			
80	—	1			
81	—	1			
82	61	—			
83	—	—			
84	—	—			
85	—	—			
86	—	—			
87	78	—			
88	—	—			
89	87	—			
90	—	—			
91	96	—			
92	—	—			
93	94	—			
94	—	—			
95	—	—			
96	80	—			
97	—	—			
98	86	—			
99	—	—			
100	—	—			

TOP 20 COMPILATION ALBUMS

TW LW		
1	1	AWESOME!! Various
2	4	UNCHAINED MELODIES Various
3	2	SOUL REFLECTION Various
4	3	THE LOST BOYS (OST) Various
5	5	MISSING YOU 2 — AN ALBUM OF LOVE Various
6	9	THINKING OF YOU... Various
7	6	PRETTY WOMAN (OST) Various
8	8	GREASE Original Soundtrack
9	10	DIRTY DANCING (OST) Various
10	7	BRITS 1991 — MAGIC OF BRITISH MUSIC Various
11	11	ROCKY V (OST) Various
12	13	VERY BEST OF GREATEST LOVE Various
13	15	ROCK 'N' ROLL LOVE SONGS Various
14	12	SMOKEY ROBINSON WRITER & PERFORMER Various
15	14	DEEP HEAT 9 NINTH LIFE — KISS THE BLISS Various
16	16	NOW! THAT'S WHAT I CALL MUSIC 18 Various
17	20	CLASSIC EXPERIENCE II Various
18	—	THE CLASSIC EXPERIENCE Various
19	19	THAT LOVING FEELING VOL 3 Various
20	—	TOP GUN (OST) Various

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