

RECORD MIRROR

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T H E F U T U R E O F M U S I C

CAVEMAN
SERIOUS CLUBBERS

ITALO HOUSE
THE SOUND THAT
REFUSED TO DIE

**THE MOCK
TURTLES**
DIG THE NEW
HEROES

**ALISON
LIMERICK**
GOOD RHYMES!

ALSO

WIN! COPIES OF
PRINCE'S 'GRAFFITI
BRIDGE'

PARIS ANGELS

REDHEAD KINGPIN

POP AGAINST
HOMOPHOBIA

BIG MOUTH STRIKES AGAIN

Transvision Vamp

THE RECORD MIRROR/RADIO 1 CLUB CHART

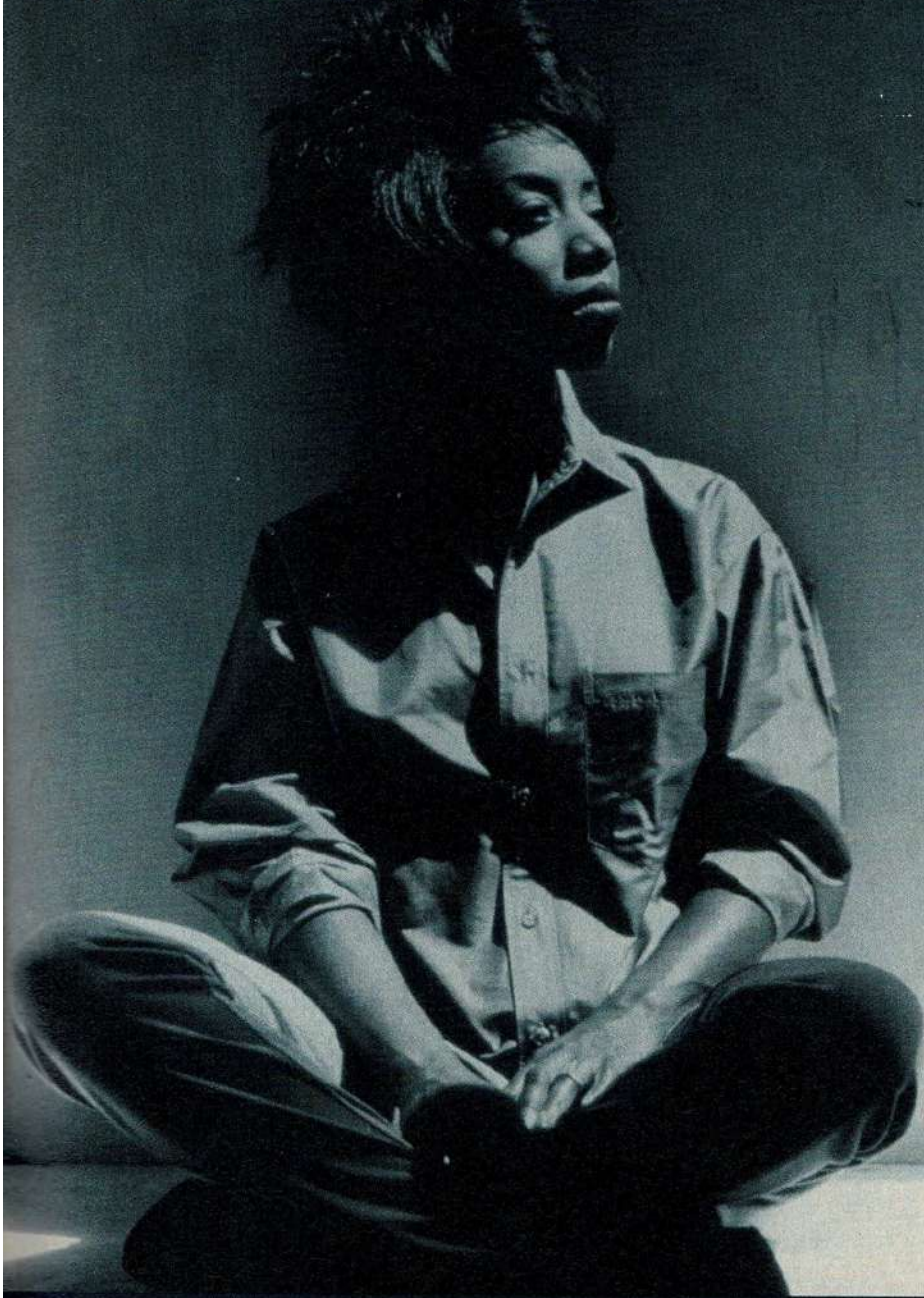


OLETA ADAMS

THE NEW SINGLE

RHYTHM
OF
LIFE

YOU'VE
GOT
TO
GIVE
ME
ROOM



BOTH TAKEN FROM THE NUMBER ONE ALBUM **CIRCLE OF ONE**

AVAILABLE ON 7", 12", CD AND CASSETTE



Features

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CAVEMAN

“Those HP
advertises
give black
people a
bad name”

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ALISON LIMERICK
“I'm such
an
exhibitionist!”

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her teeth back into the charts with a biting new single, Wendy James reminds us what rock 'n' roll is all about

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EDITED BY JOHNNY DEE
AND TIM NICHOLSON

First Offence

ETCHED into the runout of 'Just Try Me', the Sex Pistols-sampling new single by Manchester's manic street preachers First Offence, is the message "EMF, track



two is dedicated to you".

The track in question is 'Hooligan (You're Gonna Get Your Fucking Head Kicked In)'. First Offence allege The Deenage Rampage boys borrowed some of their last single, 'Tell 'Em What U Like', for 'I Believe' and they're a bit pissed-off about it.

There are those who believe that F/Off committed their first and greatest offence by being born, let alone by committing their often contentious opinions to vinyl. Are their ministrations those of four thick-as-shit boot-boys who think a breakbeat is something that occurs when you get shafted by the business end of a baseball bat? Or are they a group of clandestine post-grads, clutching hard-earned qualifications from the University Of Life, who see irony as the most effective weapon when it comes to voicing their concerns over social issues in Britain in 1991?

Living, as we do, in a free-thinking democratic society it's up to you to decide. But if you don't go out and buy the awesome 'Just Try Me' they're going to kick your head in. MF



win!

win!

Graffiti Bridge Competition

SET in Minneapolis clubland, 'Graffiti Bridge' sees Prince reviving his 'Purple Rain' character The Kid, who is once again in conflict with Morris Day, the 'Mr Big' of the Seven Corners precinct. The only things they have in common are music and the Glam Slam club that they co-own and which neither of them are prepared to share.

Then, from out of nowhere, appears Aura (Ingrid Chavez). She is The Kid's spiritual guide — he continually hears her voice giving him strange but soothing messages before he even speaks to her. But soon, as with the Glam Slam, The Kid

Love Pump?

ISN'T it amazing how two groups can come up with exactly the same idea at exactly the same time? We're talking about two new indie-dance versions of an obscure old Donovan song, 'Goo Goo Barabajagal'. First up are The Love-In who have transformed the '60s chestnut into a hip-swinging, funky groove with lead singer Shelley Daniels' seductive moans adding a psychedelic veneer. Meanwhile, Purple Under Melted Pink — P.U.M.P. for short — transform the '60s chestnut into a hip-swinging, funky groove with lead singer Aqua Marina's seductive moans adding a psychedelic veneer. Spooky eh?

If we had to choose between the two, money would be on The Love-In winning the race for the charts by a nose, while the hip-swing-o-meter favours P.U.M.P. in the dancefloor stakes. Neither version, however, makes it any clearer as to what the hell this goo goo barabajagal nonsense means. TJ



LOVE-IN



P.U.M.P.

Dannii Minogue



OK so we're all aware of the family link by now, plus the fact that this young lady has made 'Home And Away' essential viewing. Now, 'Love & Kisses' sees Dannii entering pop's perfumed garden. There have been mixed reactions here, but this snappy little number looks likely to catapult our lovely heroine deeper into the hearts of the British public.

Campbell.

The film's failure in the States last year prevented it receiving a theatrical release in this country, so it is only now surfacing through Warner Home Video. And it is thanks to them that we have 10 copies of 'Graffiti Bridge' the video, the album and the T-shirt to give away. Just answer the following question:

What was the name of Prince's character in 'Under The Cherry Moon'?

Send your answer on a purple postcard to Prince Competition, Record Mirror, Punch Publications, London SE99 7YJ, to arrive before April 15.

Paris Angels

Tameside, on the outskirts of Manchester, is not renowned for its Parisian ambience, so why have a local seven-piece band adopted the name Paris Angels? The band's singer, Rikki Turner, explains.

"One day, we were in Scott the bassist's bedroom. We were a bit stoned and Scott was looking through some French magazines and he said 'How about Paris Angels?'. So I said 'Why not?' and that was that."

In their early days, these French magazine readers were shrouded in controversy thanks to Rikki's football hooligan comments and an anti-Southerner stance.

"We did it to get noticed because we didn't have a deal," he explains. "But we've left it all behind now."

After securing a deal with a local label, Sheer Joy, two well-received singles followed, accompanied by extensive tours. The result has been a huge cult following and a lorry-load of media praise.

The band's new single, 'Oh Yes', is a pulsing, rhythmic, mean mutha of a dance thing, with tingly keyboards and catchy guitar licks to boot.

"We see ourselves as the ultimate indie crossover," declares Rikki.

So will we be seeing seven Paris Angels crammed onto the tiny 'Top Of The Pops' stage in the near future? "I don't know about that," laughs Rikki. "We'll see." Well, I'll eat my beret if we don't. **CS**



Word For Word

Word For Word are MC Spice and Lady Love, 16-year-old rap fans from Brum who are being billed as Britain's answer to Salt 'N' Pepa. Discovered by their school caretaker who videoed them and sent the tape to BBC kids' show 'The 8.15 From Manchester', their debut single 'Party People' is primetime pop-flavoured rap with the chunkiest breakbeat in town. Stars of the future, mark our words.



Redhead Kingpin

AFTER a fairly lengthy absence from the rap scene, New Jersey man Redhead Kingpin looks set to elevate to new heights with his storming new single 'Get It Together'. It's a serious business, as the 19-year-old points out.

"This new single is all about youth uniting to show the older generation that we too are wise. We have things to say too that make sense," he stresses. This wise head on young shoulders feels that it's his duty to make a stand. As he puts it, "I'm just doing what I feel is the right thing."

'Get It Together' has been remixed by Shep Pettibone. Our man Red explains his involvement in the project. "Everybody knows about Shep's reputation and he has such a good ear for things. All it took was a couple of phone calls and he was up for it."

His new single is a taster from the forthcoming long-player 'Album With No Name', the follow-up to his 1989 debut release, 'A Shade Of Red'. What's with the title? "'Album With No Name' is an ideal title because there is so much going on. There's rap, r'n'b, fusion, ballads and some funky stuff," he enthuses. "This time round I had full control of the production and content, and it shows in the menagerie of styles on the album."

Kingpin's production efforts don't stop at his own doorstep; he's been working with a variety of dance acts during his sabbatical, including MC Trouble and the Fly Girls. "I want to get into production and management in a big way and that's why I've set up my own production company," he says.

Redhead also has his eye on the silver screen. "I'd like to do some movie stuff, sure! Maybe some comic acting. Yeah, I think I'd like that." That Redhead's getting bigger every day. **DH**



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Eskimos & Egypt

LAST year, indie-dance combo Eskimos & Egypt put out a nifty little tune called 'The Power Of G'N'R', which pinched its main line from Guns N' Roses' 'Sweet Child O' Mine'. Now, nine months later, they release 'G'N'R That's What U Want?', the earlier cut remixed with a rap deriding the man who won the Guru Josh Award For Liberal Awareness And Tolerance: cockrocker Axl Rose.

The flipside is a slammin' piece of techno, courtesy of Manchester's DJ Nipper, who likes his beats "hard, fast and furious". Barking mad, he put some bite into the track after, as he explains, "their manager, German Eric, who's a mate of WestBam's, saw me DJing and they asked me to do it".

On being paid his customary fee of six cans of Pedigree Chum and a packet of Goodboy Chocolate Drops, he came up with a crunchy little biscuit that's been hounding kennel clubbers, leaving them howling for more. Eskimos & Egypt unfurl 'Don't You Do It', a further excursion into dancefloor mayhem, sometime in April. As Axl would say, 'Woof! Woof!' **MF**



Bananarama

Bananarama follow 'Preacher Man' with their new single, 'Long Train Running', out on April 8. Produced by Youth and taken from their forthcoming album 'Pop Life', it's a cover version of the old Doobie Brothers song and the B-side features 'Outta Sight'. Bananarama promise to tour later in the year.

Michael Jackson



MICHAEL Jackson will be launching his own record label as part of a multi-million dollar deal with the Japanese owned Sony Software Organisation.

Jacko has signed up for a long term deal with the company, which last year swallowed up CBS Records, and plans to sign both new and established artists to his own label, Nation Records. The deal also means that Jackson will be recording six new albums over the coming years and will star in a musical action adventure based on one of his own ideas. The script is currently being written by Caroline Thompson, who wrote the forthcoming Johnny Depp film 'Edward Scissorhands', and Larry Wilson, co-writer of 'Beetlejuice'.

Jackson's new album, rumoured to include a duet with Madonna, should be out in the summer and he will also be working on a series of short films based on its songs. **RS**

The Radio 1 FM

Nightlife 10

- | | | | |
|----|---|---|------------------------|
| 1 | 1 | WHERE LOVE LIVES (REMIX) Alison Limerick | Arista 12-inch |
| 2 | 3 | HUMAN NATURE Gary Clail On-U Sound | Perfecto 12-inch |
| 3 | 4 | DEEP IN MY HEART Clubhouse | Media 12-inch |
| 4 | 6 | KINDA GROOVY Cool 2 | City Sounds 12-inch |
| 5 | — | I'M ALRIGHT Katherine E | Dead Dead Good 12-inch |
| 6 | — | MAKE IT EASY ON ME (THE KEYTRONIC REMIXES)
Sybil | Irma 12-inch |
| 7 | — | RHYTHM IS A MYSTERY K Klass | Creed 12-inch |
| 8 | 8 | THE DEFHOUSE EP VOL 2 Bassheads | White Label |
| 9 | 9 | ABOVE AND BEYOND EP Joey Negro | Z Records 12-inch |
| 10 | — | COLOUR ME Paradise Orchestra | Energy 12-inch |

100% 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: 3 Beat (Liverpool), City Sounds, Vinyl Zone, (London), Eastern Bloc, Underground (Manchester), 23rd Precinct (Glasgow)



great
northern
electrics
Rosemary
new single
available from 8th april

Illustrious

Manchester? Pah. Liverpool? Phooey. Look no further than Grimsby for the next battalion of young pop warriors. That's according to Illustrious, whose debut single 'Dreaming', on their very own HyperGroove label, cuts a shaggy swathe similar to The Shamen and Spacemen 3. A large dose of delicious pop fruitiness, all mashed up and covered in whipped cream.

Taken under the wing of veteran popster Rod Templeton, who's worked with the likes of Wacko Jacko and Quincy Jones, the future looks decidedly rosy for these cheeky dance cadets and the, ahem, fair city of Grimsby. You read it first in *Record Mirror*. Well illustrious! **DCr**



Morrissey

WICKED old Uncle Moz will be back on April 2 with his single 'Sing Your Life'. It's taken from his album 'Kill Uncle' and the B-side features a rather spine tingling rendition of Paul Weller's classic Jam song, 'That's Entertainment'.

There's still no news of any Mozzer tour dates but it's still rumoured he will be on the road before the end of the year.

Vic Reeves

BRITAIN'S top light entertainer and singer, Vic Reeves, is planning a nationwide 'Big Night Out Live' tour. The show, which will include Bob Mortimer, the Man With The Stick, Graham Lister and all your top TV faves, starts in October and continues until December 8 for a five-night stint at the Hammersmith Odeon. More details of the tour will be announced shortly. Meanwhile, Vic releases his debut single, 'Born Free' stroke 'Mr Songwriter', on Monday.

Simple Minds

SIMPLE Minds release their new album, 'Real Life', on April 8. It's their ninth studio album and the follow-up to 1989's 'Street Fighting Years'. Recorded in Amsterdam and Scotland, tracks include 'See The Lights', 'Let There Be Love', 'Woman' and 'Stand By Love'.

Simple Minds are currently on a world tour and details about the British leg should be announced soon.



milltown brothers

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Tours

N-JOI Bath Pavilion April 5, Brixton Academy 13, Liverpool Royal Court 18, Bradford University 20, Oxford University 30, Nottingham Rock City May 17.

ORBITAL Lancashire Carlton Inn April 5, Norwich Waterfront 11, Houghton-Le-Spring White Lion 13, London Powerhaus 19.

THE PASADENAS Edinburgh Playhouse April 5, Newcastle City Hall 6, 7, Sheffield City Hall 9, Nottingham Royal Centre 10, Bristol Hippodrome 12, Cornwall Coliseum 13, Hammersmith Odeon 15, 16, 17, Royal Albert Hall 19, 20, 24, 25, 26, Oxford Apollo 28, Bournemouth International Centre 29, Brighton Centre 30.

PIXIES Extra shows: Dublin The Point June 19, Glasgow SECC 21, Manchester G-Mex 22.

WILL DOWNING Cambridge Corn Exchange May 6, Wolverhampton Civic Hall 7, Nottingham Royal Centre 8, Bristol Hippodrome 9, Glasgow Pavilion 11, Manchester Apollo 12, Royal Albert Hall 14, 15.

WOMACK & WOMACK Nottingham Royal Centre June 11, Newcastle City Hall 12, Edinburgh Playhouse 13, Liverpool Empire 14, Bristol Hippodrome 16, Royal Albert Hall 17, 18.

THE ISLEY BROTHERS Wolverhampton Civic Hall May 16, Manchester Apollo 17, Newcastle City Hall 19, Bradford St George's Hall 20, Cambridge Corn Exchange 22, Leicester De Montfort Hall 23, Croydon Fairfield Hall 24, Bournemouth BIC 25, Hammersmith Odeon 26, Newport Centre 27, Brighton Centre 28.

LONDON POSSE Swansea Martha's Vineyard April 8, Brighton Club Savannah 12, Norwich Waterfront 18, Newcastle Club Africa 25, Birmingham Club Tabasco 26, Leicester University 29, Bradford University May 1, Sheffield City Polytechnic 3, Liverpool University 10.

2 IN A ROOM Colchester Tutu's April 6, Chippenham Goldiggers April 10, Glasgow Tunnel 12.

Earbenders

Don't leave home without:

- 1 'Last Train To Trancentral (Live From The Lost Continent Of Mu)' The KLF (forthcoming KLF Communications smash)
- 2 'Ooops (Utsula Head Mix)' 808 State featuring Bjork (forthcoming ZTT 45)
- 3 'Dreaming' The Lilac Time (forthcoming Creation 45)
- 4 'Seven Ways To Love' Cola Boy (white label)
- 5 'Heroes' Billy Preston (Outer Space Italian import 12-inch)
- 6 'Good Beat' Deee-Lite (Elektra 45)
- 7 'Nothing Can Stop Us' St Etienne (forthcoming Heavenly 45)
- 8 'Footsteps' Frances Nero (Debut 45)
- 9 'Anastasia' T99 (Who's That Beat Belgian import)
- 10 'She's Got All The World' Top (Island 45)



Prince's Trust

THE future of The Prince's Trust concerts, the star-filled shows staged at Wembley Arena to raise money for charity, begun in 1982, looks in doubt.

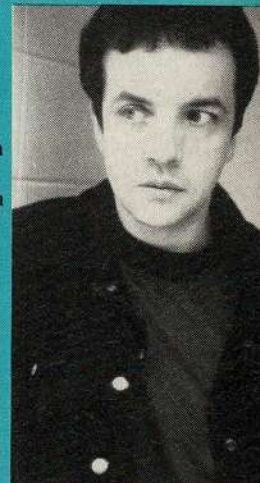
Insiders say that the shows will no longer run, because of a lack of big names and declining ticket sales. But a Prince's Trust spokesperson says the organisers are still waiting to decide whether a concert will be staged this year.

The Farm and Pete Wylie

LIVERPOOL legend Pete Wylie has teamed up with The Farm to release a new version of his old song 'Sinful' on April 2. The Farm and Pete have given the song a 'Scary Jiggin' With Doctor Love Mix' recorded during a riotous day at the studio.

The Farm and Wylie became friends after Wylie guested at some of their pre-Christmas shows and on 'All Together Now'. There also the possibility of future collaborations.

The Farm have just signed a lucrative American deal with Sire Records and, as part of it, Farm member Keith Mullen has demanded at least one free lunch with Madonna. Bet she can hardly wait.



Pop Against Homophobia

FIVE-FOOT high glam black-and-white posters reminiscent of Athena postcards are currently taking over London's billboards. But this is not an advertising campaign you're used to: the posters feature images of affectionate same-sex couples and are the work of a new organisation called 'Pop Against Homophobia' (PAH).

PAH was set up in January '91 by a collection of students from the Polytechnic Of Central London during a meeting of the Lesbian And Gay Society. Their aim is to introduce positive images, both contemporary and non-stereotypical, of same-sex relationships, romance and lifestyles into mainstream youth culture and show how they can be used positively in the media, marketing and advertising.

PAH's first campaign was appropriately launched on Valentine's Day this year. It showed two embracing couples — one male, the other female — above a simple slogan "Love is... Making each second perfect". Their second campaign, to be unveiled on April 10, features posters saying "The world is... Knowing she loves you" accompanied by two

women smiling broadly while cuddling each other. A third is planned for early May.

Most of the models used in the posters are regulars on London's club scene, as are many of PAH's members, which is still one of the few subcultures where same-sex relationships are accepted. PAH's posters are subtle, inoffensive and visually pleasing.

"We choose these images because they're really nice photos and don't make the whole thing an issue. They show gay people for what they are," explains PAH member, Adrian Be. "In the places we frequently go to, like clubs, there are always gay people around and it's totally accepted; it's a reality. We're just showing that reality."

PAH are also planning a number of benefits. Their first, tonight (Tuesday April 2), was in conjunction with the successful mixed gay club Daisy Chain, at Brixton's Fridge. The evening includes PAs by Blue Pearl who burst into the top 10 last year with 'Naked In The Rain', and pretty-boy popsters Kiss Like This. The profits will go to future PAH campaigns. A second independent benefit night



is being planned for early May.

Sales of posters and T-shirts (£6 and £12 respectively inc p&p) provide extra funding for PAH and any separate donations are gratefully received.

Regrettably, organisations like 'Pop Against Homophobia' are still greatly needed in the 'enlightened' '90s. But it makes a pleasant change for people to promote a worthwhile cause by brightening up numerous dull billboards with classy photos of loving couples. May an abundance of £50 notes arrive on their doormat. **JL**

Stone Roses

The long-running High Court case between The Stone Roses and Silvertone Records looks set to finish this week. The Roses signed with the label in 1988 but are trying to get out of their contract. During proceedings it was stated that they've been offered a \$4 million deal with the US label Geffen but neither Geffen nor the band would acknowledge this.

"I can deny or confirm nothing," said a spokesperson. "We'll have to wait and see."

Twin Peaks

NEVER before has a TV series spawned such a frenzy of (loosely) related ephemera. To collect the 'Twin Peaks' kit you would have to watch the original pilot video, tape the series, buy the entire Julee Cruise and Chris Isaak back catalogues, read 'Laura Palmer's Secret Diary', listen to 'Diane... The Agent Cooper Tapes' and settle down to a *damn fine* meal of donuts, cherry pie, coffee and a packet of Ruffles. At its peak, so to speak, you couldn't see the wood for the Douglas furs.

But now that Bob has been driven from Leland's body and Laura and Maddie can rest in peace, you would think that the craze would die a death. . . wouldn't you? **'Falling'** by **One Eyed Jacks** would lead you to think differently. Taking the 'Twin Peaks' theme and giving it a shuffling dance beat, it joins a growing collection of like-minded dance records inspired by David Lynch's soap. **'Agent Cooper Lurvs Coffee'** by **Twin Freaks** is the Belgian New Beat entry, closely followed by New York's mysterious **'Go'** by **Moby** which uses a 'Twin Peaks' symphony amidst pacey rhythms. The token effort award, though, must go to Italy's **'In The Mix'** by the ludicrously named **Laura Palmer Featuring The Twin Peaks Killer**, which has little or nothing to do with the show.



Add to these the corroborating evidence of the KLF album track 'Build A Fire' and Sinéad O'Connor's 12-inch mix of 'I Am Stretched On Your Grave' and I think Dale Cooper has a watertight case. **TN**



808 State

THE single 'Oops', an unusual collaboration between 808 State and Bjork of The Sugarcubes, is out on April 19. Appearing on 808 State's current album 'ex:el', the track combines Bjork's lyrical talents with the sound of the Mancunian techno quartet. The Icelandic singer also appeared at their Manchester G-Mex gig, although whether she will be joining the band when they play Brixton Academy on April 13 isn't yet known.

Meanwhile, The Sugarcubes are recording their new album in the USA.

Price rise

RECORD and CD prices are going to rise as a result of the budget. The two-and-a-half per cent increase in VAT means major retail outlets will increase CD prices by about 30p with LPs going up by about 20p. Video prices will also rise by about 25p.

The VAT rise is also likely to be reflected in an increase in concert ticket prices, although as *Record Mirror* went to press leading concert promoters and ticket agencies declined to say how much this was likely to be.

Releases

●Singles

GREAT NORTHERN ELECTRICS Follow their debut single 'Sunday's Child' with 'Rosemary'. B-side features 'Listen To Your Mother'.

ED OG & DA BULLDOGS A hot American rap crew from the East Coast, release 'I Got To Have It' on April 2. It's taken from their album 'Life Of A Kid In The Ghetto'.

ROBERT PALMER Follows 'Mercy Mercy Me/I Want You' with 'Happiness' on April 2. It's taken from his album 'Don't Explain' and the B-side features a cover of Elvis Presley's 'All Shook Up'.



TEENA MARIE 'Since Day One', out on April 8. The Afro-Caribbean groove is produced by Jazzie B.

CACTUS RAIN 'Each Day', out on April 8. B-side features 'Surrender'. The 12-inch has three mixes of 'Each Day'.

●Albums

REDHEAD KINGPIN 'The Album With No Name', out on April 8. The album features The FBI Tribe and includes Redhead's current single, 'Get It Together'.

JAMES BROWN 'Hot On One', recorded live in Tokyo in 1980, out on CD for the first time on April 8. Tracks include 'Papa's Got A Brand New Bag' and 'Jam'.

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28 swindon oasis june : 8 london alexandra palace • 9 aston villa leisure centre

10 derby assembly rooms • 12 poole arts centre • 14 glasgow s.e.c.c. • 15 manchester g-mex

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MC Buzz B



MC Buzz B, Manchester's Poet Laureate of rap, releases his debut album 'Words Escape Me' on April 8. Tracks include 'Follow', 'Utopia', 'Comfort' and 'Window Sill'. The album also includes an a cappella version of 'Never Change'. MC Buzz B intended to release the original version as a single, until Bruce Hornsby and his record company objected to samples of the song 'That's Just The Way It Is'. Instead, MC Buzz B will be releasing 'Don't Have The Time' as his next single on April 15.



Power Of Dreams

MAKE THE terrible mistake of being a band from Ireland — either the Republic or Northern — and I'm afraid you'll just have to suffer the inevitable 'Here comes the new U2/Undertones/Foster and Allen' (delete where applicable).

So what chance have the Power Of Dreams? Well, every chance say we, since the only musical resemblance that POD bear to that illustrious trio is that they too play guitars and produce what we choose to call pop music.

The band received plaudits *en masse* last year for their debut album 'Immigrants, Emigrants and Me' and some of them from the least likely of places — remix master Andy Weatherall made the record his LP of 1990 in an end-of-year poll.

So are we talking about one of these here indie-dance crossover combos? Not on your 26-inchers! We're talking good ole three-minute guitar pop, borne of adolescent angst and fired by a nice line in bitter-sweet observations, courtesy of singer Craig Walker. He, of the wild ginger moptop, was responsible for the near classic 'Never Been To Texas' — a witty sideswipe at their fellow Dubliners U2 — and, now, for the current four-song EP with the main track 'Stay'.

It's looking to improve on the mid-70s chart position reached by their last effort, 'American Dream', a record that also achieved a degree of notoriety by getting radio blacklisted for prematurely announcing the death of President Bush. Who's next in line for the POD treatment? **CF**

Banderas

BANDERAS release their debut album 'Ripe' this week. The album features their hit single 'This Is Your Life' and other tracks include 'Comfort Of Faith', 'She Sells' and 'Never Too Late'. The duo, who have been supporting Jimmy Somerville on tour, should soon be playing some of their own dates.



Dawn French



"I WANTED to play someone with balls," says Dawn French, currently earning a crust, before this autumn's new French & Saunders series, as a 'Silly Cow' at the Haymarket Theatre, London. The play is the latest slice of sarcasm from the pen of Ben 'right-on' Elton, who also directs. It stars Dawn as Doris Wallis, a heartless TV hack who gets her just deserts.

Usually seen as a jolly-hockey-sticks type of gal, Dawn relishes the idea of breathing life into the role of a bitch.

"I was fed up with playing cheeky, subversive imps, so Ben wrote the play with me in mind. I *told* him to really. You have to be bossy with boys, I find."

Even before this comedy lark, while

working as an English teacher, Dawn was Miss Bossy Boots.

"I used to make my second-years get on the floor and beg me for a lesson before I'd start. But I've only had one row with Ben and that was about the lack of chocolate on the set."

When Dawn's not opening her mouth for laughs, she's stuffing something in it. Before treading the boards you can find her "eating mainly, watching telly, maliciously gossiping with the other actors, spreading rumours — that's the main thing. But about 10 minutes before I go on, I get a great flush of fear and an overwhelming desire to go to the toilet."

Silly cow? Balls! And Dawn's got more than Boris Becker. **CC**

Index contributors this week: Tim Jeffery, Muff Fitzgerald, Davydd Chong, Melanie Wiffen, Juliet Leigh, Dave Hackett, Johnny Dee, Tim Nicholson, Chris Sharratt, Claire Coakley, Craig Ferguson, Darren Crook, Tony Currie. News: Robin Smith and Leo Roberts



Just Love You

• the new album •

the martyr mantras

• includes the superb singles •

• BOW DOWN MISTER •

• AFTER THE LOVE •

• GENERATIONS OF LOVE •

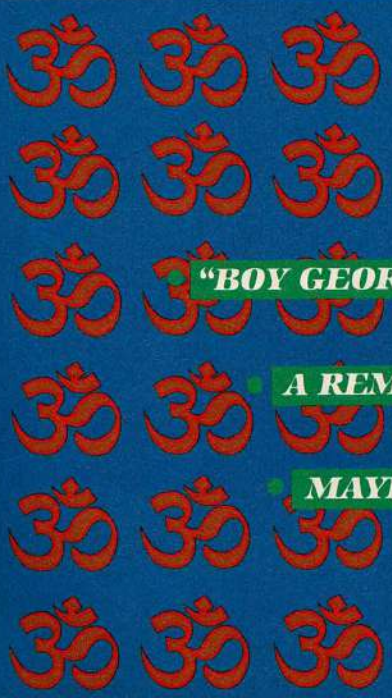
• "BOY GEORGE'S STRONGEST COLLECTION

• OF SONGS IN YEARS (billboard)...

• A REMARKABLE ALBUM (vox)...

• THE BEST SINCE COLOUR BY NUMBERS,

• MAYBE EVEN BETTER." (the face)...



He looks so dapper from his napper to his feet

babble

THE POP DETECTIVE

Phil's World Of Wigs

"How about our Phil in a **Soho** wig?" says Tim from Brighton.



Thought For The Day

With your host **Richard Briers**

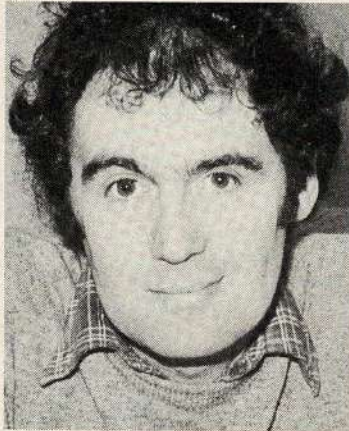
"Sausages are not the only fruit"

Waddell's Whopping Whoopsies

Join top darts commentator **Sid Waddell** as he shares some of the humorous things he's said while on the job. If you like a laugh with your **Bully**, join the man in the pully.

This Week:

"When Alexander of Macedonia cried because there were no more worlds to conquer he was 33; Bristow is only 27"



STEADY as she goes me lovely hairy hearties, steady as she goes. Yo ho ho and a bottle of Dandelion & Burdock! Here I am, perched atop my crow's-nest aboard the good

ship 'Help...Glug, Glug' — so called because the person christening it fell off the rostrum and drowned. A sad, salty tale indeed shipmates, but that's all in the past. Today I'm cutting a romantic figure in my ever-so-nautical deck pumps and stripy T-shirt. I'm gazing out across pop's endless ocean, searching the horizon for titbit-laden vessels to plunder. Avast I say, for here comes a fleet of 'em now! Every man Jack to his post, get the Jolly Roger up out of bed and let's pull alongside!

● Old beardface **George Michael** throws a shindig, invites **Bananarama**, **Betty Boo**, **Neneh Cherry**, **Dolph Lundgren**, **Paul Young** and **Andrew Ridgeley** as well as countless other celebrities and guess what happens? Nothing, not a blinking sausage. All those people in one place and the most gossipy things to report are **George DJing** and **Boy George** storming out because his friend **Eve Gallagher** wasn't allowed in. Is rock 'n' roll dead or what? ● Apparently not, so long as **EMF** are about. Those crazy dudes partied till six in the morning around **Cyndi Lauper's** LA swimming pool with the likes of **Neil Tennant**, **The Cult** and **Alice Cooper** ● Meanwhile, at **The Farm's** end-of-tour bash in Liverpool, police who tried to end celebrations because of the noise were defied by a 10-minute long rendition of 'All Together Now'. Stick that in your notebook, copper! ● The cover of the new LP from those rocking geezers of hardcore, **Tad**, has

been banned because it features a picture of a woman in a bikini, originally snapped in the '70s then touched up to make it look as though a man had his hands on her chest. The lady's husband, a born again Christian, saw the sleeve in a record shop and is now not very happy ● There's more naughtiness on the cover of an LP by American pop rockers **Redd Kross**, which boasts a picture of **Sophia Coppola**, daughter of **Francis Ford Coppola** and star of 'Godfather III', wearing nowt but a mask ● Most incensed this week are those funky, floppy ears about town, **Jive Bunny**. Apparently Radio 1 have decided to ignore their new singly bingly and don't even play it on the chart rundown. The Bunnies are particularly peeved because proceeds from the record go to the St John Ambulance ● The romance between **Ralph Tresvant** and **Dannii Minogue** would seem to be blossoming nicely. They were seen dancing together all night at a trendy London club, after a gig by soulster **Whycliffe** ● **Definition Of Sound** are keeping their fingers firmly crossed. A person at their record company promised to give them his car — a Saab 900 Turbo worth £25,000 — if their single reaches the top 20 ● The recently released **Godfather Of Soul**, **James Brown**, said he enjoyed his two-year gig in a Carolina slammer so much that he plans to arrange a prison date when he tours this country ● **Jan Graveson**, alias **Disa** from 'EastEnders', has decided that to correspond with her foray into the pop world, she should be seen in the right places. She regularly visits London's Brain Club and can be seen wearing the venue's pendant on the telly ● **Vanessa Paradis** recently joined the **New Fast Automatic Daffodils** onstage for an encore

GREAT POP THINGS → The IRON MAIDENS story PART 3 IN WHICH THE IRONS KNOCK OUT CLIFF RICHARD ON TOP OF THE POPS! By Colin B. MORTON and CHUCK DEATH.



Last week as you recall THE IRONS recruited Dicky Tickerson and became a huge, enormous HM band. This paid off dividends in the early 90s when they recorded Noel Coward's "Send your daughter to the slaughter Mrs Robinson" from THE GRADUATE...

Also Dicky Tickerson got the top of the pops in the book chart with his highly-acclaimed novel, "the story of Lord Cluffy Booooo....." Next Mr. Morton's writing tails off suddenly so I'd better carry on 'til my own, Chuck here. I've done a nice drawing of the IRONS in T.O.P. but I don't know what writing goes here and I can't find

CLIFF ANYWHERE... ON SPEAKING OF HEADACHES, I've got a headache now, quite a bad one actually..... I wonder where Colin's got to? What's that thumping noise on the landing?... Hello?... yag so

HA HAHAA! HA HAHAA! THE? END?

★ babble★star★
spotting★guide★

★The be-dreaded, husky larynxed **Seal**, sporting a leather jacket and looking very serious outside Holborn tube station.



★**Ian McCulloch** and **KLF's Bill Drummond** getting pissed together at the Powerhaus in North London.



★**Leo Sayer**, looking very much like Leo Sayer, walking a surprisingly petite pooch in Earl's Court.

★**Michelle 'The Word' Collins** getting on down with friends to The James Taylor Quartet at the Town & Country Club, London.



★**Elton John** at Bath's Moles club, sporting a lilac jump-suit and getting all misty-eyed to the plaintive strains of folky combo Sweetmouth.



★The lead singer of **Ride**, looking very miserable while buying a magazine and a packet of tissues at 7 Eleven in Golders Green.

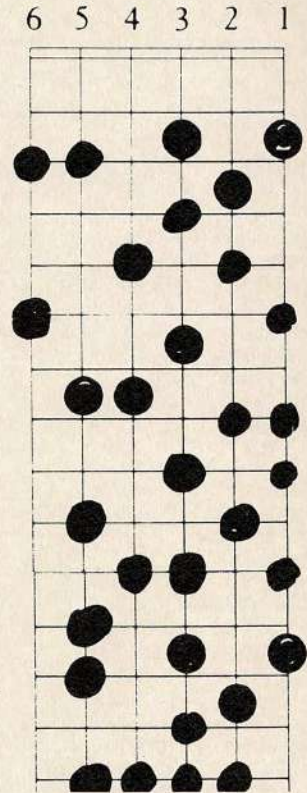
★Agents: Robin Hines from Croydon; Timbly and Jane from Earl's Court; Dave and Danni from Turnpike Lane; Johnnykins from Muswell Hill; Young master Rex from West Norwood; and Dave from Dulwich, the man they call Dulwich Dave. If you've seen anyone so famous that you had to have a sit down, let us know at Babble Star Spotting Guide, Record Mirror, Ludgate House, 245 Blackfriars Road, London SE1 9UZ and we'll send you something revolting in return.

**Kermit's step by step
guide to rock guitar**

He may be bog-eyed and pimply, but he teaches guitar quite simply. Accept no substitute, for **Kermit The Frog** is the only true rock guitar legend. He smashes up hotel rooms in drug-crazed frenzies, he sleeps with female pigs and he's got shapely long legs with webbed feet. Now you can play just like him, thanks to this weekly guide.

**STAGE 4: YOUR FIRST
GUITAR SOLO — TAKEN**

FROM 'STAIRWAY TO HEAVEN' BY LED ZEPPELIN
Run your fingers up and down the neck, dead dead fast as shown, repeating for about 10 minutes while adopting a macho, legs apart pose. Remember: Keep going, you're almost there now!



at the Moulin Rouge in Paris where they shared the bill. She didn't sing along but shook her maracas with great gusto ● Eco-friendly popsters **Londonbeat** are being sponsored by American pushbike company British Eagle. Each member will receive a set of wheels for being so very, very green indeed ● Finally, John Peel and Annie Nightingale were among those who reviewed The Orb's new LP, lying in a flotation tank. Wow, how crazy can you ruddy well get? ● Alright you swabs, time for a spot of shore leave. Be back by nine bells though, or it's a lick o' the cat for ee!

B'S cheeseboard



Another week, another wedge. **Snazzy Jazzie** grooves sexily from discotheque to delicatessen and selects his favourite cheese-scented nibbly morsel-type thing. Thrill as he chooses the perfect plonk and cracker accompaniment in this superb guide.

THIS WEEK: BOURSIN WITH GARLIC AND HERBS
A roule wrapped in white tin foil with smart little pleats around the outside, this is one classy mother. Once inside, you can marvel at its snow white colour and creamy texture but, man, the best is yet to come. Shock out to the garlic and the herbs of this most sensuous and crucial cheese. Du pain, du vain, du buy some. Du know what I'm saying!

THE REDHEAD ONE RETURNS



**GET IT TOGETHER
PETTIBONE REMIX**



REVIEWED BY PETER STANTON

Full Fat

MORRISSEY 'Sing Your Life'

HMV

Cheeky old Mozzer flips and flops his way through another swaying saucer of a ditty and what a peach it is. Heart-failures aplenty once you flip over the disc and discover a lilting cover of The Jam's 'That's Entertainment'. Woah! Call the cops, that's private property, mate. He'll be doing a Kylie number next. Makes for an interesting package though, especially since Vic Reeves and Suggs are hidden in there somewhere.

OLETA ADAMS 'You've Got To Give Me Room'/'Rhythm Of Life'

FONTANA

Well no one's in the spare bedroom at the moment, so you can stay there for a while if you want. Oh sorry, you want some room, not an actual room. Well you can go where you like, with a luscious beauty of a track like this, floating up where the sky is blue, giving the birds' tweets a run for their money. If that's not enough, the equally radiant 'Rhythm Of Life' is on the other side. Oh, I'm all hot and flustered now.

JULIAN COPE 'East Easy Rider'

ISLAND

Screechy, twangy and bloody lovely. Well done Mr Cope for creating a darling ditty such as this. Chugs along with a hint of manic guitar and an organ on full pelt. But as for the cover, erm, does your mother know you dress like that?



TOP 'She's Got All The World'

ISLAND

The Scouse invasion continues unabated and the media still thinks that Manland is buzzing (it does? — Ed). Top should be

riding high on this tidal wave of talent when it flows over our green and pleasant land, if this Curlywurl of a number is anything to go by. Just happy, happy harmonies with a simple guitar riff. Bet in a few months it'll be trendy to say "Cum 'ed ahr kid" and 'Brookside'.

MADONNA 'Rescue Me'

SIRE

The perviest minxtress of them all never fails to surprise us, even if the track is as well-known as Bruce Forsyth. But you ain't seen the cover yet! Let's put it this way: before you pop into Woolies to buy it, don a trenchcoat, trilby, shades and put on a husky voice and claim 'It's not for me, it's for a friend'.

RUN DMC 'Faces'

PROFILE

Back from hell, as they keep telling us, the boys proceeded to pilfer from those meandering Mancs, The Stone Roses and their 'Fools Gold'. You'd have hoped they still had their return tickets for Satan's scorching hot resort, but what do you know? They follow-up with a stormin' number using an enticing swingbeat that gets right in yer face.

YOUNG BLACK TEENAGERS 'To My Donna'

MCA

Well, the cheeky oiks have gone straight for the jugular of controversy, replying to Madonna's 'Justify My Love' and its sampling of Public Enemy's 'Security Of The First World'. Plenty of girlie oohs and ahhs abound, making the comparison all the more forceful. Lenny Kravitz is supposedly not very happy. Oh dear, ding-ding, round one.

Semi-skimmed

UNDERGROUND SOLUTION 'Luv Dancin'

TEN

I love dancing too actually, especially when it's to a crafty little bassline like this, which could go on all day if it wasn't for the stylus running out of the grooves. Last time my hips swayed this much, I'd just come off the Super Waltzer at the local fair.

THE WONDER STUFF 'The Size Of A Cow' POLYDOR

What a bizarre coincidence! The Easter Bunny departed from my humble abode only last weekend, leaving me a tasty assortment of chocolatey eggy-shaped things which I stupidly devoured before lunch. And now I'm the bloomin' size of a cow! Hey wow, I've just entered the Twilight Zone, 'cos that happens to be the name of my fave single too. A rampant jingly-jangly-organy affair that trips at a happier than happy pace and has the audacity to end with a hot, kickin', rock 'n' roll cover of 'Jailhouse Rock'. Cheeky cows.



N-JOI 'Anthem'

DECONSTRUCTION

Having only flirted with the top 40 last year, this bumping, thumping number is being given a second chance after their recent 'Adrenalin EP' paved the way forward. Boys, it's spelt E-N-J-O-Y if you were having trouble.

THE RAGGA TWINS 'Wipe The Needle' (Remix)

SHUT UP AND DANCE

Those cheeky reggamuffin devils have the nerve to steal smidgens of Pet Shop Boys' 'Heart' for their pounding dance number and, by crikey, they make it work wonders in this mind-blowing cocktail.

UNIQUE 3 'Activity EP'

TEN RECORDS

An interesting little package commencing with 'Activity', its mellowsome beats wind 'round a spiral staircase. 'Jus' Unique' is hot on its tail, with a heftier kick from the boot of L Double E. 'Fury In Force' clangs and chimes in all the right places while 'Reality' closes with a reggae toaster. Make mine a ham and cheese, mate.

Sour

THE SHAMEN 'Hyperreal'

ONE LITTLE INDIAN

The Shamen have been known to stun a raging hippo at 100 yards with their banging rhythms, but this flimsy number would be hard pushed to shock a duck at three inches. William Orbit and Mark Maguire have both dabbled with the album version and get half marks for trying, but lose points for boring the duck.

SILVER BULLET 'Undercover Anarchist'

PARLOPHONE

Faster than a speeding bullet, this pumping track hurtles its

way towards all you undercover anarchists out there, taking no prisoners as it goes, and leaves you with a nasty bruise if you don't get out the way.

TITIYO 'My Body Says Yes'

ARISTA

You saucy old sausage, what type of boy do you think I am? A bit of a schizophrenia problem for Neneh Cherry's half-sister, with this little hip-wiggler of a number using the obligatory ragga rapper to close the track. My body says 'Not today, thank you very much'.

BELINDA CARLISLE 'Vision Of You'

VIRGIN

Judging by the cover, Belinda's going through the same difficult stage as Titiyo, pouting and sprawling everywhere with that naughty look. Her body is saying 'Come and get it, big boy'. This strange activity doesn't disguise the fact that this mellow number is idly going nowhere.

ROBERT PALMER 'Happiness'


EMI

Well I've been happier, I must admit. Like the time my goldfish died after I'd dropped the bowl down the stairs onto my grandmother's head. Mr Palmer has done better in his illustrious career too, but he's at the stage now where if he just belched on a record, that would probably get into the top 20.

PETE WYLIE AND THE FARM 'Sinfu'

SIREN

What a bloody racket! What was once a dear song in my 45s collection has now been brutally beaten around the face with a wet haddock. Imagine you're at a house party, stood between two rooms — one playing Bucks Fizz, the other The Sex Pistols. That's what this tripe sounds like. Where are my ear plugs, mother?



what's the
meaning
of life?

WHAT WAS THE LAST GOOD VIDEO YOU HIRED?

'Field Of Dreams'.

IF YOU COULD BE IN ANY OTHER BAND, WHICH WOULD IT BE?

Crosby, Stills, Nash, Young & Coogan.

CAN YOU DIG IT?

Erm...yes...?

WHAT WAS THE LAST THING YOU BOUGHT FROM MARKS & SPENCER?

Salmon & broccoli quiche.

WHAT HAVE YOU BEEN THINKING ABOUT LATELY?

Songs.

WHAT IS YOUR EARLIEST CHILDHOOD MEMORY?

Killing all our tropical fish by overfeeding them.

WHICH HOUSEHOLD APPLIANCE WOULD YOU LIKE TO BE AND WHY?

Anything from Ikea 'cos I'm well built and stylish.

WHAT POSTERS DID YOU HAVE ON YOUR BEDROOM WALL AS A KID?

Anti-Nazi League and Be-Bop Deluxe.

WHAT'S YOUR IDEA OF A GOOD NIGHT OUT?

Walking to the off-licence and back.

WHAT DO YOU KEEP IN YOUR FRIDGE?

A selection of Sainsbury's ready meals.

WHAT'S THE BEST THING ANYBODY HAS SAID ABOUT YOU?

"Darling, you were wonderful."

HAVE YOU EVER TRIED MOCK TURTLE SOUP?

No.

IF YOU COULD CHANGE THE GROUP'S NAME WHAT WOULD YOU CHOOSE?

'Rocket' The Slut.

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

Oliver Reed, George Best and Grace Jones.

WHAT DO YOU DO TO RELAX?

Transcendental meditation and a bottle of Bushmills Irish whiskey.

WHO WERE YOU IN A PAST LIFE?

A computer engineer.

ARE MANCHESTER UNITED DESTINED FOR GLORY IN THE EUROPEAN CUP WINNERS' CUP?

Couldn't give a shite.

IF YOU COULD BE A FLY ON THE WALL, WHERE WOULD YOU GO?

The Monday morning playlist meeting at Radio 1.

WHAT DO ALIENS LOOK LIKE?

Norman Lamont.

WHAT ARE YOU OBSESSED BY?

Other people's ignorance.

DO YOU EVER HAVE THE URGE TO WEAR A TURTLE OUTFIT AND CRY 'COWABUNGA' DOWN THE STREET?

What do you think?

WHAT'S THE MEANING OF LIFE?

Hang on — I've run out of skins.

QUESTIONS OF ULTIMATE IMPORTANCE ANSWERED BY MARTIN COOGAN OF THE MOCK TURTLES

Albums

EDITED BY PHIL CHEESEMAN

Album of the week

MASSIVE 'Blue Lines' CIRCA

Variety being the spice of life and all that, 'Blue Lines' has the sharpest flavour of any dance album since Deee-Lite's 'World Clique'. But while the latter wears Technicolor hotpants, flirting with funk and snogging with house, Massive's child is somewhat more sombre.

Even before the songs ensnare you with their low-slung basslines and sleights-of-hand, you feel a brooding presence hidden deep



within the mix. This melancholic mood envelops and binds the tracks together, enhancing the feeling of a complete document, from the pummelling introduction of 'Safe From Harm' to the last dying whale sounds on 'Hymn Of The Big Wheel'. If a page were missing, you would lose the plot.

The two groundbreaking singles, 'Daydreaming' and 'Unfinished Sympathy', are cases in point.

While outstanding as separate entities unleashed onto a lacklustre dance scene, their potency is increased within the warm confines of the album. Not surprising then that group member 3-D sees Massive as more of an album band.

On 'One Love', the trio give a lesson in how to strip down a drum-and-bass track in four minutes flat. The jazzy title track wraps itself around a stream-of-consciousness rap before the page is turned for a gorgeous cover of William De Vaughan's 'Be Thankful For What You Got'. A few of the seams have been unpicked by a scratcher's hand, but the song remains faithful to the original, glowing organ swell and all. 'Five Man Army', on the other hand, is an original, heavy on dub and reggae boom, and commanded by veteran vocalist Horace Andy.

In adding their own subtle twists to the plot and avoiding obvious paths, the trio have a potential bestseller. 'Blue Lines' is a triumph of strength through diversity and is undisputably massive. **Davydd Chong**

BANDERAS 'Ripe' LONDON

If producer *extraordinaire* Stephen Hague were a car mechanic confronted with a run-down Austin Allegro to repair, the very same motor would win the Lombard Cross-Country Rally. Couple this skill with an admirable array of ditties from Caroline Buckley and Sally Herbert — aka Banderas — and the outcome is pretty lovely.

This debut package certainly has a tingling sparkle after Mr Hague and his Flash liquid have been let loose on it, with the first-to-leave-the-fold 'This Is Your Life' displaying sufficient delectable catchiness to kidnap a top 10 place with no trouble. 'Comfort Of Faith' and 'She Sells' have a fine time trying to match that pearl, but the rest of the clan take an alternative route and find themselves lost in Mediocreville.

The number of guesting celeb friends who offer their tuppenny's-worth to the collection matches that of Tarby's golfing fraternity and includes Barney Sumner, Johnny Marr and the warbling King Edward of pop, Jimmy Somerville, who lends his lilting larynx to the cutesy 'Why Aren't You In Love With Me', a tune not unlike any of

his own. Had this album not contained one teensy weensy bit of interest, then the urge to add a 'T' to 'Ripe' would have been overpowering, but as this is not the case, let's just say that it could have been riper. **Peter Stanton**

JESUS LOVES YOU 'The Martyr Mantras'

MORE PROTEIN

It's some kind of testament to Boy George that he's remembered not for his androgynous dalliances, his frocks and make-up or even his hideously publicised drug problems, but for that immortal "War is stupid" line. But then George has never gone about things the conventional way, not even in his fall from grace as an international pop star. Few ex-chart toppers choose to show their faces on the club scene, fewer still without a minder or two to keep them company.

But it's paid off. The first album by George's Jesus Loves You club persona, 'The Martyr Mantras', displays a wily talent for keeping abreast of the times, even if lyrically there are still those dodgy moments to contend with ("One and one is two, two and two is four", classic stuff that), but that hardly differentiates Jesus Loves You from most dance music.

The singles 'Generations Of Love' and 'After The Love' set the pace for a series of mellow, house-inspired grooves that are just as likely to work in your living room as the club environments they were designed for. 'Love Hurts' and the Brazilian-tinged 'Siempre Te Amare' ride the rhythm in equally effective style before word-trouble pops up again in the form of a terrible line in 'Bow Down Mister' about Hindus knowing the score, not enormously subtle given the current flare-up of religious and caste violence in India. But that's a minor gripe to level at the boy's best moment since the Culture Club years. Far from being the bunch of cod hippy crap it threatened to be, 'The

Martyr Mantras' is as cool as you like. **Phil Cheese**

THE CURE 'Entreat'

FICTION

Twelve years and 13 albums on, The Cure may be fatter, richer and still laughably stylised — let's be blunt lads, that hair *sucks* — but, to give them their due, they're still capable of raising a goose pimple or two with their distinctive, emotive sound. The godfathers to a nation of goths-in-arms are also creators of some fine pop, with 'Inbetween Days', 'Close To Me' and other lipstick-splattered gems 'Mixed Up' recently for that modernist touch, though whether successfully or not depends wholly on your point of view.

This excellent quality recording of their 1989 Wembley performance, originally a limited edition CD, features eight tracks from their last 'proper' LP 'Disintegration', including the mellow, floating single 'Pictures Of You' and the slightly spooky, meaty swirl of 'Fascination Street', the best track here.

Moody gits with nightmare haircuts but their hearts are in approximately the right place;

7 all artist royalties go to charity, bless 'em. Pout on. **Darren Crook**

REDHEAD KINGPIN AND THE FBI 'Album With No Name'

TEN

An artist with a suffering career will often identify himself and their music with something that is flavour of the month. You can't blame them; it simply means the market becomes saturated with clones of Tim Burgess, Shaun Ryder and that thing out of the Inspirial Carpets. In this respect, Redhead Kingpin should take some credit for originality, having chosen to remodel himself on Bart Simpson.

In an album that is clearly a tribute to the fresh rapping style of the little yellow guy, Redhead recreates a world filled with poignant home drama. His mother hits him, he comes home to find there's no toilet paper left on the roll and the house is often full of unsweetened cereal, with which he has a particular problem.

The life of a rap legend has thrown things in his path that he wasn't prepared for: gold plated contraceptives, embittered ex-colleagues and relatives sent to embarrass him with their inferior rapping technique.

But Redhead should not be unduly criticised for plagiarising his hero; unlike Bart, Redhead takes a moral stance on his American surroundings. For example, he expresses concern in 'Plan B' about promiscuity and the potentially hazardous results of too much casual sex,



although as with Bart, if his abilities as expressed in 'Teen Titans' are anything to go by, this is unlikely to be a problem for Redhead himself.

5 An interesting career turn from a colourful character. **Jane Bussmann**

KITCHENS OF DISTINCTION 'Strange Free World'

ONE LITTLE INDIAN

Having maintained a low profile — whether intentionally or not — since their debut album 'Love Is Hell', the Kitchens return with a typically idiosyncratic blend of sensitive indie pop and lovely swirling psychedelia, 'Strange Free World' being a mixture of mellow ripples, crashing waves and flowing points inbetween.

Far more compulsive than its predecessor, this LP contains some gorgeously delicious music. Brilliant guitars waft, strum and echo throughout, swaying rhythms capturing your attention, not least on the groovy and strange 'Hypnagogic' and perfectly transcendental 'Drive That Fast'. A very British voice interrupts the flow, distracting not because it's bad, just unfamiliar in these days of mid-Atlantic drawl.

Echo And The Bunnymen, The Smiths and The Cure have stirred to similar effect. This is a thoughtful, wordy and passionate

record revealing its treasures only after a few plays. Limited commercial appeal maybe, but all the same, damned splendid. **Darren Crook**

SUSANNA HOFFS 'When You're A Boy'

COLUMBIA

Now come on, we would have been foolish to expect anything else from Susanna.

Yes, she may be finally free from her erstwhile counterparts and, yes, she may be happier solo but musically nothing has changed.

From the opening strains of the single 'My Side Of The Bed', it becomes clear that the debut is merely an extension of every Bangles track and little else.

At times, specifically in the gentle joys of 'Wishing On Telstar', she revisits former glories with aplomb, but the sunshine pap-pop soon cruises headlong into 'vacuous' mode, culminating somewhat clumsily with Bowie's 'Boys Keep Swinging'.

If her objective is to snatch the Gloss Queen crown from under Belinda's nose, she'll probably do so but, overall, 'When You're A Boy' is just a

4 hazy shade of summer with a few too many clouds. **Nick Duerden**

VICTORIA WILSON-JAMES 'Perseverance' EPIC

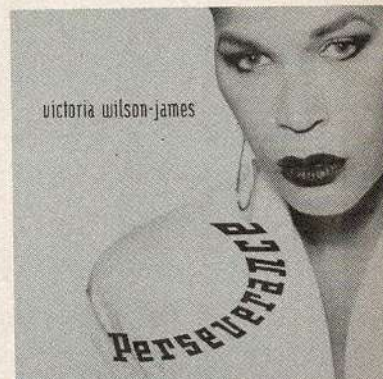
After such a promising start, last year saw Soul II Soul in an anaemic state, drained of blood and kicking around in the gutter. Only one track, 'A Dreams A Dream', warded off the bite of the critic, with a garland of garlic and a majestic arrangement.

Then there was the contribution of one Victoria Wilson-James, a snow-capped — both in terms of height and hair tone — American chanteuse. 'Perseverance', her debut long-player, is bound to the Soul II Soul legacy, having had its knobs yanked by Jazzie B, and has to contend with not just the once-formidable sound system but also Caron Wheeler's worthy 'UK Blak'.

Unlike Wheeler's album, 'Perseverance' contains little variety. After she's cast 'Through', the strongest of the clan, out into the chart wilderness, Victoria has left herself vulnerable. That single opens the set, with its fluid bassline tracing the footsteps of En Vogue's 'Hold On', but sadly there are more troughs than peaks.

Whether a blessing or not, there are no slow ballads. 'One World' follows contentedly in the wake of 'Through', with its swelling backing chorus and enthusiastic pace and while '2nd Nature' packs no surprises it can rely on a consolatory blanket of vocals and piano sparkle. Those two,

6 combined with the offbeat charm of 'Woman Of Colours', hint that this album has potential, but time is tight. 'Perseverance' is an apt title, to be sure, to be sure. **Davydd Chong**



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ALISON LIMERICK

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"The dance market at the moment is just a cattle market, but I'm just going to hammer at the door till I'm let in"

ALISON LIMERICK may be sick of people using her surname for rhyming practice, but she's definitely not sick of all the attention her single 'Where Love Lives' is getting

Oh it's just too tempting; such a beaut of a surname as this is akin to a 100ft-wide goal facing Gary Lineker. Both are easy pickings for a cheeky quip and a boot into the roof of a net. But being the serious journalist I am, my pre-pubescent humour will not get the better of me. *There was a young lady from Hackney...*

OK, so I lied! But bloomin' 'ell, I can't think of anything to rhyme with Hackney.

"People always start one off but never finish it," explains the victim of my poor gag, Alison Limerick, giving me those 'I'm sick of surname jokes' eyes.

"I really like my name and wouldn't consider changing it for the world," she adds firmly. "I fancied a longer name when

The warts and pointy hat aren't apparent today. Perhaps she could explain herself?

"That was just this weird one-off project for 'The South Bank Show' where the director was attempting an opera without using opera singers," she laughs.

Call me Mr Picky, but isn't that like watching a football match without football players?

"Yes I suppose so," she giggles. "I just played this character called First Witch and I didn't have much to say in it."

But her Hallowe'en days and midnight broomstick flights are behind her now, and it's with her first love, singing, that she is aiming for the big time.

"My mum told me that when I was three, I just stood up one day and said

At a recent Kiss FM gig in London, Alison went down a storm performing her pleasant ditty to an ecstatic bunch of ravers who lapped up her every word with delight.

"That was just an amazing experience," she explains. "Because the record has been around for a while, everyone knew it really well, so the feedback from the audience was just 'Wow!'"

Perhaps this bubbly, energetic lass from East London should prepare for Mr Success knocking on her door pretty soon, bringing with him a bagful of dosh and a massive change in lifestyle for the Limerick household.

"I'm quite a private person I suppose," she says, "so if it did become a stonking

young lady from

I was a kid though, so I used my middle name and my mum's maiden name, and was known as Alison Therese Mussington Limerick."

Well, wouldn't it be lovely if 48-inch records were all the rage. But they're not — and that mouthful would never fit on a normal cover.

Ms Limerick might be an unheard-of entity to many, but she has become a humungous floorfiller on the club circuit over the last few months with her aching danceable track 'Where Love Lives'. This ripe beauty of a number failed to ignite the charts on its first release last November, but the idle public are being given a second chance-to-purchase option.

"The dance market at the moment is just a cattle market," she explains. "And if you don't fit in then it's just not worth the effort, but I'm just going to hammer at the door till I'm let in."

Singing isn't the only string to Alison's bow. She's got a biography as long as a giraffe's neck, which includes dance, ballet, TV, theatre and opera. She played a witch in Purcell's 'Dido & Aneas'.

that I wanted to be a singer," she reveals. "So the opportunity I have to sing now is something I would never pass up."

I should think so too. What a travesty of justice it would be if Joe Public was to miss out on her luscious downtempo

big hit and people were camped out on my doorstep that might cause problems. But my mum's really cool about the whole thing and lets me know what she thinks, especially when I had my hair cut this short. She gave me a big frown because

Hackney

vocals. Does she try to emulate anyone in particular?

"Oleta Adams is an amazing singer and Chaka Khan has always been a huge influence over me," she says. "But I sing in a totally different place to her; I'm more of a bottomy singer while she's a top singer. I haven't really got a normal girl's voice I suppose, so when I sing I just try to squeeze all my influences together to make something of my own."

she's from the tradition that if you've got hair, grow it!"

It has to be better than someone saying 'Don't call us, we'll call you'. That's not likely to happen to Alison at the moment.

"I like performing too much because I'm such an exhibitionist," she explains. "So if somebody told me that I could never sing I'd probably jump out of a window."

One more limerick pun, and *she* won't be the one flying out of the window.

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STEREO MC'S King Tut's Wah Wah Hut, Glasgow

Opening with the double-barrelled attack of 'I'm A Believer' and 'Lost In Music', Stereo MC's launch headlong into a 50-minute set that confirms their standing as prime movers of British rap. Along with the likes of Definition Of Sound and The Young Disciples, Stereo MC's ably show that British rap is no longer American rap's impoverished cousin and that they can stand proudly alongside A Tribe Called Quest, Dream Warriors and De La Soul. The slower bpm's of the album 'Supernatural' are cranked up for the live event to produce a sound so crushingly in-ya-face that even the most doubting of Thomases in the audience — not that many — are quickly and caught up in the genius of it all.

In the shape of rapper Rob B, Stereo MC's have an

intriguing and dominating frontperson. Marley T-shirt hanging off a slight frame, the gauntest of faces and blood vessels like barbed wire rising from flailing arms, he has the look of a fighter and someone with enough experience to have earned the right to sing of the social injustices that dominate his vocals. That occasionally you are reminded of Nomad's MC Mikee Freedom is a hazard but one which, thankfully, is easily ignored.

The live drumming of Owen If prevents the occasion being just another simple PA, while DJ The Head adds enough innovations to his turntable style to make the music distinct enough from its vinyl equivalent, sounding fresh and exhilarating.

The sell-out Glasgow dance crew are justifiably impressed and enthusiastic. The failure of 'Lost In Music' to crack the top 40 is a temporary diversion on the Stereo MC's road to massive success. **James Haliburton**

TOM JONES The Apollo, Oxford

A pair of black, lacy, crotchless panties land onstage. "Blimey, someone here must have three legs," grins Tom Jones, mopping his moist brow with the saucy offerings and returning them politely to their owner.

Tom's cheeky, charming grin seldom vanishes throughout the evening. Perhaps it's because he's enjoying himself. Perhaps it's because, despite the embarrassing efforts of his band of young 'Miami Vice' rejects to look cool and sexy, Tom is still the most desirable man onstage.

Built like a hod carrier, shoehorned into black denim jeans, the man who 25 years into his career still has a voice capable of felling a mighty oak and carving valleys through mountainsides, executes sexy hip wiggles and pelvic thrusts with cat-like ease.

The pungent scent of Charlie and Tweed hangs in the air, as ladies in candy-striped, floral print and polka-dot dresses swarm stageward. Assorted underwear and flowers are strewn at Tom's feet in exchange for snogs and samples of the divine perspiration.

There's sweat aplenty tonight as the Welsh beefcake mixes old with new. 'What's New Pussycat', 'Delilah', 'It's Not Unusual' and 'Kiss' flex their biceps alongside material from his latest LP, 'Carrying A Torch', including a four-strong batch of Van Morrison-penned tunes. All are delivered with a charm and humour, proving the phenomenon still exists.

Boyo boyo boyo what a night. **Gary Crossing**

THE JAMES TAYLOR QUARTET Town & Country Club, London

Outside, in the chill March wind, touts are taking a diabolical liberty by charging three times the ticket price. Worse still, some people are paying it.

Once inside, though, you're hit by a sticky, sweat-warm gust

and the realization that perhaps tonight may well be worth mortgaging your home for.

The superb rap of The Outlaw Posse and the much underrated jazz-funk of The Brand New Heavies has already whipped the house into a dance-crazed frenzy long before young master Taylor and his entourage take to the boards.

But no sooner has that fat,



STEVE WRIGHT

MORE PROTEIN REVIEW: JESUS LOVES YOU, MC KINKY, EVE GALLAGHER Astoria, London

Ever been to one of those club nights where there's someone watching you watch someone else who's watching to see if anyone's looking at them? Have you seen those two dancers before — the duo who look like brothers, take to the floor alone and piroquette as though their feet are on casters while everyone else looks on, affecting boredom, nursing a tin of Pils?

Paul Oakenfold's mixing is as smooth as a cocktail barman's but hardly anyone is stirred enough to get up and have a

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distinctive, swirling Hammond sound wafted crowdwards than the foot-shuffling begins in earnest. Joined by funky guitar, pugilistic, driving basslines and goose pimple-inducing brassy sweeps, James Taylor's magic digits lead the foray into all things tight 'n' dancey, including 'Breakout' and the traditional favourite, 'Starsky & Hutch Theme'.

Instrumental time ends when the troupe is joined by The Family McKoy, who are two sets of the most powerful, gritty tonsils known to mankind.

After a rousing version of the current single 'Love The Life', sweat drips profusely from your grundies as you stand bewildered and think to yourself 'Why aren't these boys more chart-toppingly popular?'

Gary Crossing

ROACHFORD

The Marquee, London

Roachford may pump out their classic combination of funk, rock and rhythm powerfully but dancing is difficult at the Marquee tonight. The place is packed and the floor's sticky with Red Stripe; but then those not enjoying themselves can hardly blame the band for that. Relying heavily and bravely on new material, they're ballsy and bullshit-free.

The band have an integrity that is invigorating. In these

days of supergroups and stadium rock it's refreshing to go to a gig where the emphasis is on music and not business. Roachford do what they do and they do it loud, with no frills and no screwing around. 'Family Man' and the new single 'Get Ready' shine like anthems.

The only criticism is of the venue. The Marquee may be a nice brand name, but in its new incarnation it's a dark, confusing little labyrinth which gives much of the audience a limited view. It should also be nothing to be embarrassed about. Roachford have a good time, we have a good time and once again they prove themselves to be bigger and better than any of the half dozen pigeonholes music journalists like me try to put them in. **Kevin Ashton**

OCEAN COLOUR SCENE

ICA, London

Until a few months ago, Ocean Colour Scene were small fry, just another blot on the landscape. Since then, they've grown with alarming rapidity into something much more.

Tonight, something special is going down. With terrific support from The Poppy Factory who, judging by this performance, look set to become a great pop band, it's like a peek into the future of chartdom.

Ten seconds into their set,

THE MOCK TURTLES The Underworld, London
If one band can be summed up by the word 'combo' it's The Mock Turtles. Plain of dress and neat of haircut, they look like the reluctant offspring of Wendy Craig.

That, together with the band's straight guitar-pop music, could encourage mod-ish comparisons. Not of The Jam variety but more in the Secret Affair mould, though The Mock Turtles' music has the added dimension of '90s funkadelia — and the option of as many dance remixes as it can stomach.

Songs such as the sultry 'Lay Me Down' and 'Magic Boomerang', with its boyish charm, lay the foundations for an excellent set which shimmers and grooves with equal glory. Churning out almost all of their 'Turtle Soup' LP, The Mock Turtles deploy frantic melodies and some joyous improvisation, courtesy of guitarist Marlin Glyn Murray who does his best to make Jimi Hendrix turn in his grave with a hilarious guitar hero blast using his teeth, ear lobes and other plectrum replacements on the closing 'And Then She Smiles'.

In between, the chart-friendly 'Can You Dig It?' lets no one down and 'Kathy Come Home' charms your pants off with its gleeful melody and tragic lyrics.

The Mock Turtles will play better concerts than this, but their sparkling music is worth building on and will doubtless win the hearts of hip groovesters all over town. **Tim Southwell**



Ocean Colour Scene's presence is already intense. It stems from singer Simon, his seemingly disparate body-parts jerk like Jagger on a pogo stick.

So passionate are they about their craft that it seems faultless. The songs, built on simple foundations, are decidedly trippy, escalating to such high points as 'Sway', a song most would

kill to have written.

Ocean Colour Scene have just begun: the prospect that their best is to come is mouth-watering and anyone who can write a song as vitriolic as 'Another Girl's Name' is guaranteed greatness.

This band's pop is on a roll, and it's bloody colossal. **Nick Duerden**

good shake. This is because there are a lot of meeja and music biz people here. That ringing in your ears isn't from a loud remix of Happy Mondays' 'Loose Fit' but from cordless phones. They don't dance. Instead they look at the bloke who's watching that lass who's watching that fella who's looking at his watch because he's bored because no one's dancing except that pair who move obscenely well.

Boy George — silver sequin-effect jacket (£50.99), bowler hat (£12) orange garland necklace (£8.99 from all good Buddhist retailers) — and two dancing orange men melt the

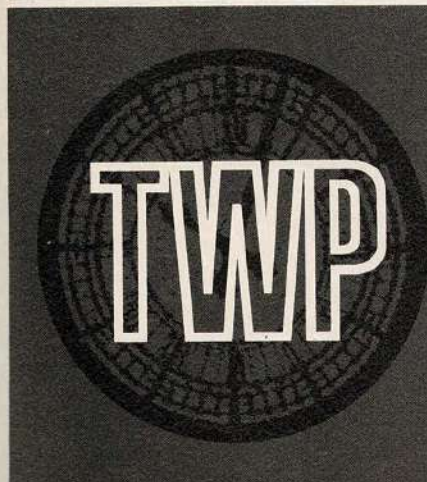
ice, breezing into the pondering 'Generations Of Love' and 'One On One'. Terrace pleaser 'Bow Down Mister' has the throng waving imaginary scarves.

MC Kinky was so rushed to get here that she left her curlers in. The Hilda Ogden of toasting, her cod-Jamaican patois is so naff it's endearing. Next, **Eve Gallagher**, tall and wearing a body-hugging red rubber dress, looks like an erect penis with a strawberry-flavoured condom rolled on it. She sings with spunk too.

The PAs over, **Terry Farley** blasts out Urban Soul's 'Alright' which just about sums the evening up. **Marcus Trower**



STEVE WRIGHT



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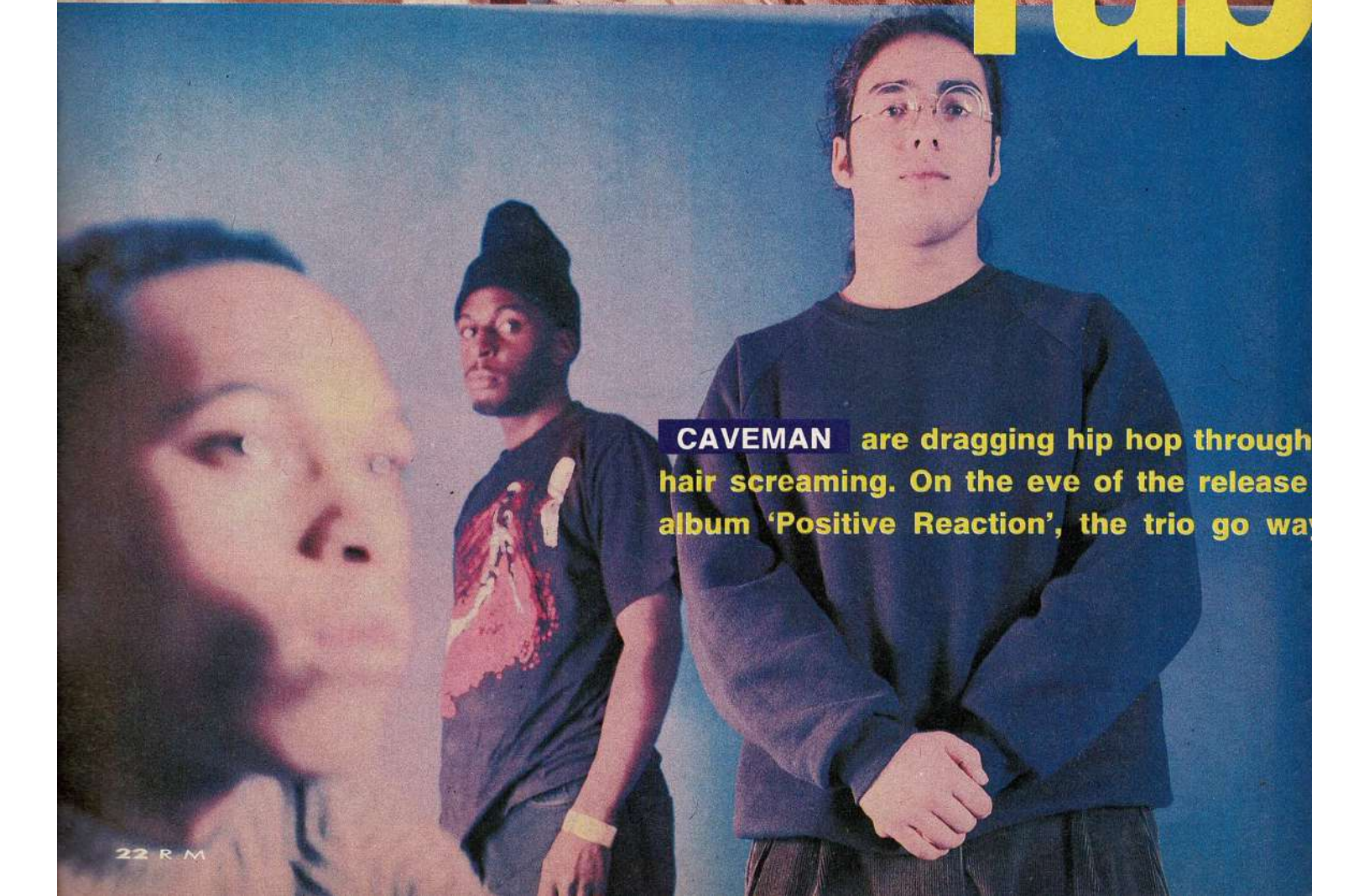
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CAVEMAN

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CAVEMAN are dragging hip hop through hair screaming. On the eve of the release album 'Positive Reaction', the trio go way

"I'm not bothered where a sample comes from. If it's good I'll use it. Basically I'll use anything as long as it ain't from the last 10 years"

THE CAVEMAN COMETH

A gloriously warm afternoon spent sitting in an authentic Italian bar in Soho sipping cappuccino. Perfect.

Then disaster: the three young men who are Caveman arrive and decide to relocate to McDonald's. They greet Big Macs, fries and apple pie with grins larger than those of fellow cave-dwellers Barney Rubble and Fred Flintstone.

"We always end up here for interviews," says MCM cheerily. He says more, but due to the large portion of 100 per cent beef filling his mouth, it remains indecipherable.

Sitting in such surroundings, amid teenage twits and pestering muzak, the Caveman collective — lead rapper MCM, The Principle (producer) and DJ Diamond J — hardly look a formidable rap force. Their

RUBBLE WITH A CAUSE

The Principle, elected spokesperson — with only apple pie to contend with — and at ease with this position, elaborates.

"We use a whole load of samples, though not all as obvious as 'Crosstown Traffic'. Our music is a merging of jazz, funk, rap and rock, so I'm not bothered where a sample comes from. If it's good I'll use it. Doesn't matter what kind of music it is. Basically I'll use anything as long as it ain't from the last 10 years."

Caveman have already enjoyed a rapid ascent to fame due to media coverage, with many people touting them as a predominant force in the future of British rap. Hailing from Aylesbury and High Wycombe has hardly hindered them either and they seem quite happy to remain at

BAD EDUCATION

A handful of fries later and Diamond J's back for more.

"It's all down to the education system. Like, in history at school all we learn about is Henry VIII and 1066. Black people learn nothing about their roots, nothing about Africa. All we get is a page in the history books saying we come from slaves, and that's it. See, this type of education gives us no sense of belonging. And it shows in rap in this country.

"But I do think it's getting better. A lot of acts realise this now, so if we can get a little history into our songs, things have got to improve. The same thing happened in America. Up until '85 they just chatted about anything; but then Public Enemy came along and opened up the doors for black awareness in rap. That's what we need over here — someone to do the same and get the ball rolling."

Could he be nominating his own posse here? Surprisingly, his modesty prevails and he says that it's up to the record-buying public to decide. Whether they do assume this role remains to be seen, of course, but Caveman do indeed have all these credentials and much more.

The album is full of biting social and political comment — all the more impressive when you consider that proud lyricist MCM is only 18 years old. On the brilliant standout track, 'Caught Up,' he states:

"This government is trying so hard to change me and my whole way of living/Trying to tempt me with all the evil things of this earth to be successful/But I'm already successful, 'cos I'm positive/And people are hating me for it."

It's surprising, then, that when he's asked to enlarge, MCM remains vague.

"Well you know, I try to be positive," he explains, almost sheepishly. "I write what I feel, and er, that's about it really. It just sort of comes to me."

Caveman have finished their meal and their feet are getting itchy. In his caring way, MCM apologises for not having much to say but the disruptive Diamond J quickly intervenes. "See, he dropped out of school early," he blurts out. "He's not well-educated — can't you tell? Ha ha!"

"Maybe," retorts MCM, "but I can write some pretty mean lyrics. Anyway, don't listen to us, we're always like this. We argue all the time. You know, sometimes it gets so bad that I come close to stabbing him!" What would Fred Flintstone say?

ble MCMs

impish grins and wandering attention suggest anything but. Yet stick them in a studio and the reverse becomes apparent.

'I'm Ready', their recent single, which merged Jimi Hendrix's 'Crosstown Traffic' into an awesome rap, is doing what most sure-fire hits do — slipping steadily, having peaked at a respectable though insubstantial 52. No matter, for their debut album, 'Positive Reaction', is set to rectify this. A platform for self-expression and relentless hooklines, it's remarkably assured and set to make them stars. But although

home, away from the metropolis.

"Yeah, we're quite happy in Britain," says The Principle. "And we're chuffed at the attention we've had, 'cos rap in this country isn't generally as good as it should be."

Diamond J swings round on his plastic chair and takes over. "Yeah, with the exception of NWA, we tend to listen more to US rap. We like acts that are like us — true to themselves. With NWA it's all an act, 'cos a while back they were The Wreckin' Crew doing r'n'b. Then suddenly, they became gangsters. It's all a front.

"But on the whole, in America kids have got role models whereas over here we've got no one to look up to. Oh, except Frank Bruno in those HP adverts, but that just gives black people a bad name. You see him grunt for his sauce and people think that blacks can never be civilised. There's not one black person in the public eye that we can look up to and want to be like."

Chris Eubank fairs even worse.

"Him? Ha! Ha!" guffaws Diamond J. "Eubank is just a joke."

chart territory by its of their granite-hard black in history

fame and fortune may be on the horizon, their loyal patronage of McD's is probably indefinite.

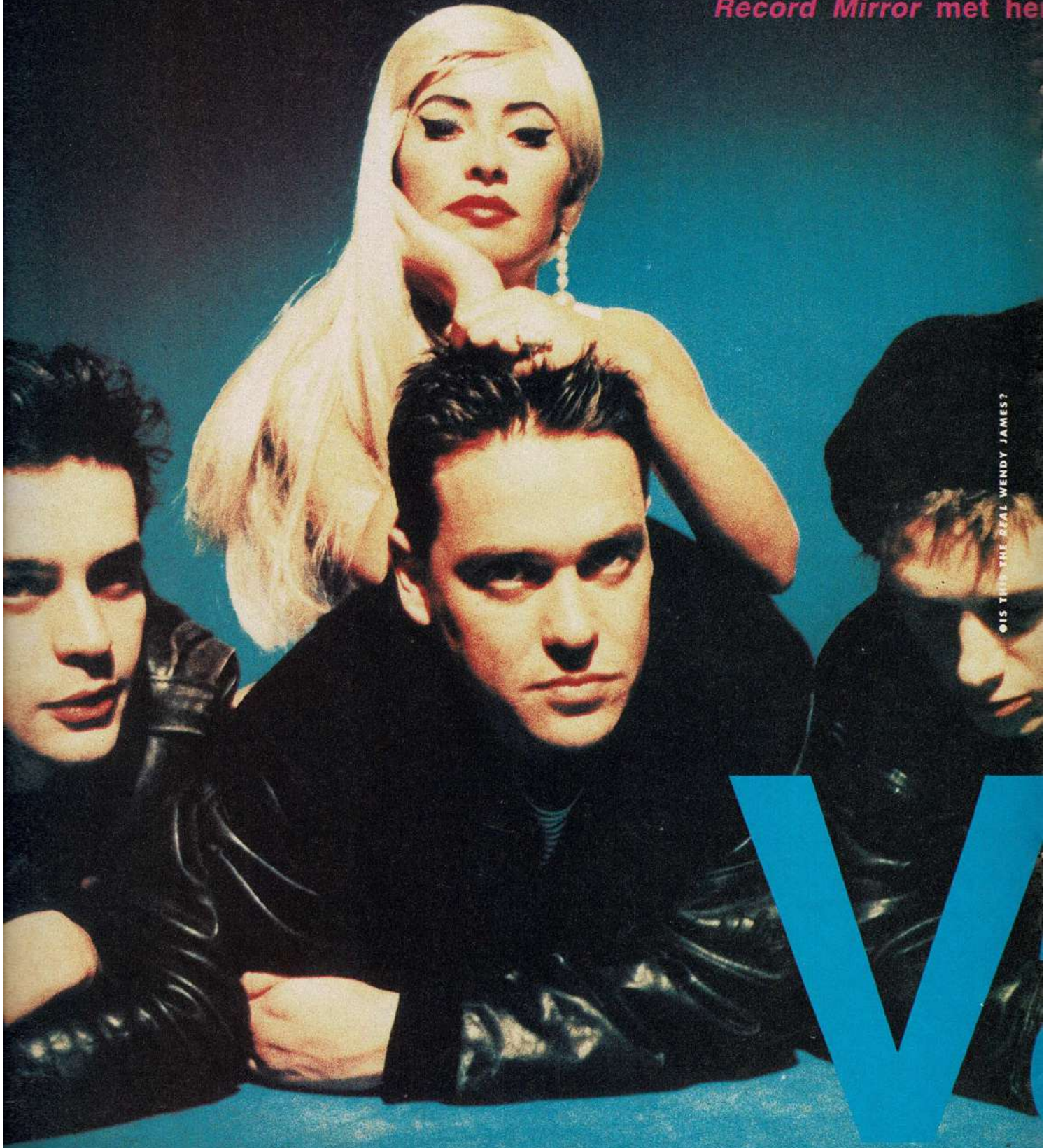
"Yeah," says MCM between munches. "We're well happy with it. I think it's great for a first attempt."

TRANSVISION VAMP

Controversial as ever,

TRANSVISION VAMP

Record Mirror met he



• IS THIS THE REAL WENDY JAMES?

"Celebrities are in a perfect position to kick ass. The Clash

Wendy James is still eager to "kick ass". With the first single in over a year, '(I Just Wanna) B With U', imminent,

TRANSVISION ON

She's a little tinker is Wendy. The first rule of interviewing the stars is to make sure you're well prepared. This includes ensuring you've listened to the singer or group's new record before poking your tape recorder in their face. Only Wendy has decided to keep me waiting for an earful of '(I Just Wanna) B With U', the new Transvision Vamp single, until I'm sat opposite her in a Ladbroke Grove brasserie. Pressure or what?

"No, no, you're not obliged to say it's brilliant," she insists after I've tapped my foot and nodded my head attentively for three minutes of rockin' power-pop, pleading vocals and a chartbound chorus that's not a million miles removed from the classic Lou Reed 'Sweet Jane' riff. "Yeah, I suppose it is a bit similar," concedes its performer and co-writer.

She's small, wrapped in a man's jacket and accompanied by her friend Saffi. Saffi looks more like the young blonde woman in the latest Transvision Vamp photos than Wendy does, but surely not even Ms James would pull such a stunt. Or would she?

BOYS WILL BE BOYS

Nineteen-ninety got along quite nicely without Transvision Vamp, thank you. It was, above all else, a boys' year: the Manchester explosion, indie-dance, the

World Cup and even the preliminaries to a real war — classic boys' business with hardly a menstrual cycle in sight.

"No, apart from a few short skirts dancing about it was just basically the boys wasn't it," says the voice from inside the jacket. "Meeting various women who've come down from places like Manchester, they're just as mouthy and bolshie as the boys so I'm surprised really that they weren't turning up in more charismatic roles, but they didn't. Don't worry though, Transvision Vamp are back now and I can kick ass with any of these lads!

"While we've been away nothing has come along to challenge us and all these bands that have been linked to us over the years as our contemporaries have dropped away, so it's been a really good sifting year and it's the survival of the fittest. I know we'll survive.

"I just love what the Happy Mondays have done. They've got the perfect attitude, the most character and they're definitely the most sussed. I just love watching Shaun and Bez on 'Top Of The Pops'; I think it's the funniest thing. It was a perfect year to be away because the whole music scene changed completely. You can hear yourself that we haven't turned into a dance band, but we're well aware of all the music that came out of England last year and the popularity of rap in America. If you're going to survive you have to

move with the times. We can't do anything that we don't like, so it's still intrinsically Transvision Vamp, but subconsciously when new music is all around you, you just take it in."

GIRL IN THE BUBBLE

For a band who let a mere nine months elapse between the release of their 'Pop Art' and 'Velveteen' albums, taking 18 months to come up with number three could have cost Transvision Vamp their sanity. After you've written a few new hits, been on your hols and built your own studio, what else do you do? It could drive you barmy, right?

"We were going to call the new album 'The Bubble Of Babble Versus Little Magnets'," smiles Wendy. "It's basically about man-made confusion versus destiny."

I look over my shoulder for the white coats, but Wendy continues. "Yeah, now we have gone off on one haven't we? It's about the fripperies of life that human beings create, whether it be a Middle Eastern war or considering killing yourself over a boyfriend. Things that don't have much to do with the bottom line of why we're here, which is to procreate and be good to others. On top of that you've got all the chaos that human beings create, whether it's destruction or confusion. The little magnets pull us in various directions

CONTINUED ON PAGE 26

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lady is a

INTERVIEW: ANDY STRICKLAND

amp

and the Pistols taught me more than any teacher ever did"

CONTINUED FROM PAGE 25

of destiny and faith — the goodness. So the Bubble Of Babble is the rubbish and confusion of life and the Little Magnets are the reality!"

My jaw hits the table sending cups and stale cappuccino froth into orbit.

"It's an obvious concept really isn't it?" she says matter-of-factly. There's more. "It all comes from our own belief in karma. Oh God, you're gonna think I'm Boy George in a minute — I've been reborn!" she laughs.

Shortened to 'The Bubble Of Babble', the LP will be released in June.

CLASHING IN

Nineteen-ninety-one has already been a good year for Wendy. I wonder if part of the reason why she's in such good spirits is the fact that The Clash have just scored a number one with 'Should I Stay Or Should I Go'. Wendy wouldn't be sat here today if it wasn't for The Clash. She loves them to little pieces.

"The bottom line is that when I turn on 'Top Of The Pops' and see shit for 25 minutes, I'm fucking glad The Clash are at number one because they're still the best band in the world. It brings back my youth. It's brilliant, so exciting. When and who was the last lead singer who told you to get off your arse and do something?"

"I know all the music that's going on now is exciting, but I haven't heard many of the bands say anything that, if I was 12, would make me think 'Next time a teacher tells me to do that, I'm going to ask 'Why?'. Joe Strummer did that to me when I was a kid and if I can do that to our fans then that's great, even if I get called 'Loudmouth Wendy'. Celebrities are in the perfect position to kick ass. The Clash and the Pistols taught me more than any teacher ever did.

"Yeah sure, take acid and go to a rave. Acid's great, we all love it, a drug's a drug, but it's time for the young to think about things because they're our future and if you haven't got any pop stars telling you that, then who else is there?"

But surely The Clash are just telling us to go out and buy a pair of Levi's, Wendy?

"Listen, I don't care. If they were 80 years old and selling soap powder they'd still be the greatest. I was one of the first girls to get asked to do Coca-Cola and I said 'No' straight away. I don't like the

idea of Transvision Vamp selling any product."

FRIENDS TILL THE BITTER END

In the past she's been depicted as a controversial exhibitionist but now, a mature 25-year-old, she's obviously calmed down and grown up somewhat. What's the most conservative thing about you?

"The fact that I don't like hangovers! Most people say 'Never again' and then go straight out the same day and drink. I lay off it for a couple of weeks — that's about as conservative as I get. I don't have many inhibitions; I react as honestly as I can to things. It's just the way I am — a mixture of genetics and Joe Strummer's influence — but I have the same insecurities as anyone else."

Up until the recording of '(I Just Wanna) B With U', Wendy's partner, guitarist Nick Christian Sayer, has written Transvision Vamp's material. But you'd be wrong to think she doesn't give the musical side of her group total attention.

"Absolutely. When we're recording an album I'm in the studio 17 hours a day," she insists.

What? Even when, say, Dave the bass player's on his 20th take?

"I have to be because he might play something I don't like! Mind you, I'm not there when I'm singing — I'm on another planet. I turn the lights out, close my eyes and imagine dreadful things going on. On the single I had to beg at the end and I just imagined things like Vivien Leigh in 'A Streetcar Named Desire' cracking up and going mad. That's what happens when I sing a song like that. I have to go off afterwards and have a cup of tea!"

Will Wendy James ever go solo?

"Never! I wouldn't do any of this if it wasn't for the fact that I'm with my friends. Friendship is more important than any

material achievements and we love being together — and that's what makes it fun. If Nick ever decided he'd had enough, well, then it would end and Transvision Vamp would end and I wouldn't sing anymore. I can't sing with anyone other than Nick; I don't want to. We're partners — it's Transvision Vamp or nothing!"



WILL THE REAL WENDY PLEASE STAND UP

One of the reasons Transvision Vamp are so successful is that Wendy has learnt to play a variety of roles effortlessly; she can hold her own in a serious discussion (remember our in-depth environmental interview last year?); she's perfectly at home on kids' TV (she got told off by the 'Going Live' team for admitting on-air that she liked getting pissed and vengefully went on to award one artist on the famous video vote "five pints — sorry, *points*"). She's also an accomplished live performer and a pin-up. Wendy beams.

"The perfect woman, eh?" Which one's the *real* Wendy? "I'm obviously all of them 'cos I'm doing them all, but it's not difficult to do. If you ask me a serious question you'll get a serious answer and if you take a photograph of me I'll inevitably look sexual, so there's not much I can do about it really."

Why will you inevitably look sexual? "Oh, I can't look anything else really," she laughs. "Believe me, I've tried!"

that's why the lady
vamp
"Yeah a drug because"



is a

**sure, take acid and go to a rave. Acid's great, we all love it,
s a drug, but it's time for the young to think about things
e they're our future"**

Letters

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

STINKY NOT PERKY

■In 1986, when I graduated from *Smash Hits*, I discovered a marvellous magazine called *Record Mirror*. Every musical idiosyncrasy of this and other worlds was there and life was good. What happened? The new format stinks, the new price sure-as-hell stinks and variety is a 120bpm bubbly, jerky, galloping, jiggly, shuffling remix.

I've got no problem with dance music, but according to your pages of late, the pop, rock, metal, independent, reggae, jazz, classical, ethnic and downright weird music scenes are either seriously ill, dormant or downright extinct. Not true and not sufficiently covered.

Even good old Alan Jones is finding it tough going to keep the ship afloat. It's hardly "the future of music", is it?

For God's sake, do something. I've seen what *NME* has done to my parents and I don't have the strength to go through that. **Carl Westwood, Hasland, Chesterfield**

●Although it's true that *Record Mirror* covers more dance music than any other music magazine or paper, this is nothing new. Cast your eyes back to any old issues from '86 — or before — and Jammy Hammy and his bibbly bobbly bpm's were as much part of the mag as they are now. True, the packaging is different and true, we feel that there are plenty of other publications far better suited at covering rock-metal music than us (we've never covered jazz or classical or even reggae to any great degree), but can you honestly accuse us of only featuring dance music when our last four cover stars have included Pet Shop Boys, James and Transvision Vamp? Only Gary Clail could be described as a 'dance' artist — and he just happened to have gone smashing into the pop charts at 25 that week. We tag our covers with the line "the future of music" because our aim is to write about new and exciting artists alongside established stars who continue to make new and exciting sounds. Much of the most exciting music being made at the moment is in the field of dance. Sorry if it doesn't meet with your approval, but we'll be continuing to do just that for some time to come.

SHOULDN'T HAPPEN TO A PET

■If Chris Lowe would "get his kit off for anyone" then why doesn't he? And, more to the point, why doesn't Neil 'tasty, tasty, very very tasty' Tennant as well? "We're not sexy" indeed. Pathetic. Kindly tell Neil Tennant that he's the Sex Pope. **Ronald McDonald, Clwyd**

■Just a few thoughts from a concerned reader: why does Chris Lowe look like a cross between Bart Simpson and a

Smurf? Does this makes Neil Tennant Father Abraham?

Now that a cartoon character has had a number one single, can we expect to hear a song from a loaf of bread?

The Pet Shop Girl, Kingston

●Well, George Michael has recorded a song called 'Mother's Pride' hasn't he.

A LOWE BLOW

■Having subscribed to your excellent magazine for a couple of years I have never had the urge to write to you, until now. Chris Lowe's comment that Whitney Houston's success "depends upon people fancying her to death" (*Record Mirror* March 16) is, quite simply, shite.

Ms Houston can sing and is brilliant live. She does not don a stupid hat and stand moodily tinkering with a keyboard. Lowe acts like a corpse before it has had time to stiffen.

Ian Crewes, Goonhavern, Truro

●Going by our post bag, there are a lot of necrophiliacs about.

THE 'POP'S NOT TOPS

■I am writing because 'Top Of The Pops' have abandoned their 'Top 40 Breakers' section. Not only do they have the cheek to show records featured only weeks before that are only climbing one or two places, but they ignore records climbing steadily that many viewers are unaware of. Recent examples include Mantronix's 'Don't Go Messin'...' George Michael's 'Heal The Pain' and Morrissey's 'Our Frank'. To sacrifice music for the likes of Chris Rea, Queen and Stevie B is criminal.

DPJ, Wigan, Lancashire

●Expecting 'Top Of The Pops' to be revolutionary in its choice of artists is like expecting Arsenal to play exciting football. 'TOTP' reflects what singles are being bought and some weeks there'll be good ones, others *Jive Bunny*. Unfortunately, the safeness of 'TOTP' is why middle-aged TV people think "dangerous" programmes like 'The Word' are a good idea.

Letter of the week



■OK. Why do it? "James re-release their single 'Sit Down' on March 18" it said in *Record Mirror*, March 16 1991. It's a song I first heard ages ago on a juke box, thought was brilliant and couldn't find anywhere. Thinking I'd finally got the damn thing, I rushed out and bought it. Only it isn't how I remember it.

"It seems bloody cheeky for James to release a re-recorded version of one of their most popular songs" (*Record Mirror* March 23 1991). Too true! So where do we get the original? I can't believe I've waited so long for such a disappointment. You could at least have stuck it on the 12-inch, lads. Can we be forewarned next time, *Record Mirror*?

Kunmi, Hollins, Oldham

●There is a strange breed of person who works for magazines called a 'sub-editor'. Their job is to check what other journalists write and make sure it's correct. They like nothing more than finding a spelling mistake, an apostrophe in the wrong place or a relevant bit of information missing. It makes their life worthwhile somehow. Occasionally, however, they get a bit carried away and insert information which didn't need to be inserted at all. Sometimes a sub-editor will think 'hang on, that song's been out before and that idiot of a news editor hasn't mentioned it, I'd better put it in'. Only, the idiot of a news editor wasn't an idiot at all. No indeed. Sorry. Just to rub it in, the original seven-inch version of 'Sit Down' is now a collectors' item and worth £10 while the 12-inch goes for a cool £12-£15.

The Letter Of The Week wins a current top 40 album or CD (please specify preferred format)

dj directory

Crazy Club

ANYONE who thinks London clubs have taken a downturn since the heady days of the Summer Of Love clearly hasn't experienced the hysterical hedonistic antics at the Crazy Club. For the past year it has packed the Astoria on a Saturday night with a loyal crowd so eager to dance on the furniture that you have to get there early to grab your table-top patch. A young-ish following to be sure, these are clubbers who were probably too young for Spectrum and the

early acid-Balearic scene but are more than making up for it.

DJ Ray Keith, along with guest DJs like Kenny Ken, Fabio and Carl Cox, spins a heavy but fluent concoction of techno, hardbeat and Euro house with 2,000 people raving it up every week like it's New Year's Eve at the end of the century. And, of course, there are mellower sounds in the obligatory chill-out lounge from more guest DJs like Tamsin, Lisa Loud and Vicky Edwards. Crazy Club runners Carl

Pearson and David Jay put their continued success down to variety. "We spend thousands of pounds on new lights and decor so that it's different every week. Plus, of course, we make sure that we get the best DJs and PAs possible."

The Crazy Club took a roundabout route to reach its current home — Busby's, The Limelight and Legends were the previous venues, as well as an Ibiza outing last summer. Its future plans are just as chequered: a national Crazy

Club tour (with provisional plans for an international one), a magazine, *Crazy Planet*, and licensing extensions to 6am all suggest that it'll be going from strength to strength this year as well.

Tim Jeffery



PHOTOS: STEVE WRIGHT



now available

urban soul alright

the graeme park and tony humphries remixes



dj directory

Sheila E

PUMPELLING taut drum skins with a furious and provocative passion, Sheila E gained her greatest accolades for her dazzling contributions to Prince's live and recorded offerings. Her own solo career has covered slightly in the shadow of the Purple One's, with her three albums and their small format offspring barely scuffing the collective consciousness.

'Sex Cymbal', the Princess of Percussion's new single, seeks to turn the tide of indifference. The track throws concentrated Minneapolis sass, tough tribal rhythms and a 'Cindy C'-style rap into its melting pot.

Its companion, 'Bass Base' — a fellow graduate of the Paisley Park institute of bad puns, where numbers sit defiantly at the desks of small words — is a chunky instrumental which weaves its robust form through familiar territory.

Sheila's new LP, also named 'Sex Cymbal', is her first since 1987's patchy 'Sheila E'. Since then she has appeared on various projects, including Prince's 'Lovesexy' album and tour and 'Graffiti Bridge' LP and film. Will the rabbit of solo success be caught or continue to elude? Wait and see. **Davydd Chong**

'Sex Cymbal' is out now on WEA with the album due on April 15

Bizarre Inc

Red Nose Day has departed for another year, thank God, but there are still other *stonking* good tunes around. Take Bizarre Inc's 'Playing With Knives' for instance. The furious piano-techno workout has been making major incisions into *Record Mirror's* Club Chart for a few weeks now, and is currently one of the fastest selling homegrown house tracks.



'Playing With Knives' is out now on Vinyl Solution

The Stafford outfit first earned a reputation for well-crafted sample tunes with the sought-after 'It Is Time To Get Funky' on Blue Chip Records two years ago. Now original member Dean Meredith has changed the line-up, with Andrew Meecham and DJ Carl Tune, and struck a deal with the independent Vinyl Solution label.


'Playing With Knives' is certainly at the cutting edge of current trends, with two radically different mixes. The Climax mix has a massive piano intro, chugging snare drums, deep bassline and vocal samples lifted from Dionne's classic 'Come Get My Lovin'. Meanwhile, the faster Quadrant mix sounds more like a frantic meeting of Italian and Belgian minds — bizarre, perhaps, but effective. **Richie Blackmore**

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Loose Ends

The cynical snipers — including, unfortunately, *moi* — who doubted that Carl MacIntosh's one-man operated version of Loose Ends had a place in the scheme of things, continue to choke on the bitter taste of their own hasty words. The 'Look How Long' album has had a longer lifespan than might have been imagined and a third single, the sinuous 'Cheap Talk', is on the way.

In this instance, Carl is upstaged by his own backside. 'Cheap Talk' is flipped by two simmering instrumental workouts, 'Let The Vibes Flow Through' and the sumptuous Morales Jazz Mix of the previously released 'Love's Got Me', both of which demand close attention. MacIntosh is currently stationed in Milan where he's remixing material for Robert Palmer, before embarking on a fresh Loose Ends project which some of us are going to have to listen to quite carefully before we rush into print. **JB Bernstein**



'Cheap Talk'
is out now on
Ten



di directory

Billy Preston



'Heroes' is out now on the Italian label Flying and will soon be released here on Outer Space

The best house records this year have all veered dangerously close to disco. Billy Preston, in collusion with Danny 'D.I.S.C.O.' Rampling, puts the pedal to that metal with a cover of an old Bowie classic. 'Heroes' lays Billy's vintage vocal style and swirling synth strings over a stripped down techno rhythm track, with a glowing Hammond solo sneaking in at the end.

In the '60s Billy earned his title as a Hammond Organ legend, playing behind Aretha Franklin and Ray Charles, cutting a handful of funky 45s under his own name and working as the 'Fifth Beatle' on LPs such as 'Let It Be' and 'The White Album'. Preston wasted the next decade or so wallowing in Hammond rock and touring with the Stones and though he's not been totally cured of '70s kitsch, it was well worth coaxing him out of retirement. **Ben Lewis**

Hot vinyl

This week's new club promos and remixes reviewed by Jay Strongman and James Hamilton

LAQUAN 'Tear Your Soul Out'

(4th & B'way 12BRWDJ 209)

Having released one of the strongest rap tunes of the decade so far in the shape of last year's 'Now's The B-Turn', LA teenager Laquan keeps up the pressure with this potent combination of soul, rap and swingbeat. Taken from his debut album 'Notes Of A Native Son', this has been beefed up for single release by the addition of a tougher dance rhythm while still retaining the soulful feel of the original version. After the inexplicable failure of '...B-Turn' to obtain chart success, this musically tough but lyrically eloquent tune should establish this Californian youngster as one of the most talented new arrivals on today's rap scene. **(JS)**

WORD FOR WORD 'Party People'

(FBI Records FBI 5)

The debut release from Birmingham girl rappers MC Spice and Lady Love, this uptempo cut really does have a party feel to it. Brimming over with energy, the track features an unstoppable bass-and-drum groove, plenty of catchy organ riffs and a sassy rap from the girls. This is wild enough to be a big club favourite and melodic enough to sound great on the radio. A tough tune with a commercial edge. These girls could go far. **(JS)**

RYUICHI SAKAMOTO

'We Love You'

(US Virgin 0-96390)

Remixed by the DNA team, this interesting cover version of the old Rolling Stones flower-power anthem has the kind of chugging, midtempo rhythm that usually goes down well in the more Euro Balearic-influenced clubs. Using plenty of well-known but still effective vocal samples and break-beats, this rolls along with some neat percussion fills while that moody melody from the Stones' original keeps mixing in and out of the track. Not an obviously immediate tune, this has enough atmosphere to make it a real grower. Film fans should check out the flip side for the theme music to 'Merry Christmas Mr Lawrence', which Sakamoto wrote back in '83. **(JS)**

COOL 2

'Kind Of Groovy'

(City Sounds PROCT 001)

Proving that the British can beat the Italians at their own game, this vibrant house track is already causing a stir in the DJ fraternity. Arriving in three groovy mixes, it's the 'Cool Breeze' version that's getting the best reaction out on the floor, containing, as it does, a pumping beat, moody bassline, rousing piano and wild samples. Coming on like the best of contemporary Italo house, this has a happy feel to it and the kind of irrepressible groove the should get any crowd up-and-moving. **(JS)**

SBAM

'Chica Boom'

(BT Discount Records RE05991)

The Italian invasion goes on and on...and on and on. This mainly instrumental number is different from a lot of Italo product in that it uses a '80s-sounding organ instead of the usual piano-playing. Various yelps and other vocal samples — James Brown amongst others — are thrown into the mix while a hip-house backing track pounds along underneath. Not a classic but still a dance track that does the business. **(JS)**

MC SWAY & DJ KING TECH

'Follow 4 Now'

(US Giant 0 40004)

Remember 'Hip-Hop Be-Bop (Don't Stop)' by Man Parrish? MC Sway and King Tech do,

because they've used a huge chunk of it to help create this powerful hip hop collage of old and new-school beats. Leading with the Man Parrish rhythm, Sway & Tech have also made good use of samples like Pressure Drop's 'Rock The House' chorus while Sway does his vocal rap thing. Tough stuff, this really drives along without once missing a beat. A huge hit with both B-boys and mainstream crowds alike. **(JS)**

LEE MARROW 'To Go Crazy (In The 20th Century)'

(ZYX 6464-12)

One of my favourite Italian hip-house tunes of last year was Lee Marrow's 'Pain', one of those tracks which never failed to get the crowd moving. This, his latest, has the same basic format as 'Pain', ie uptempo hip-house rhythm and energetic rap, but with the addition of a very poppy sing-along chorus which is a shade too Hi-NRG-sounding for my liking. A proven floorfiller, though, this manages to do its job simply and effectively. **(JS)**

DJ PIERRE 'Get On The Floor'

(Italian Style ISP 1050)

Yet another Italian job, this has all the right ingredients for instant club success. Borrowing the chorus from C&C Music Factory's 'Gonna Make You Sweat' to give the dancers something recognizable to respond to, this has the usual 'up' rhythm, repeated horn riffs and the trademark piano solo beloved by Italian producers. What more can I say? You know the type of thing I mean. Energetic but not exactly original and unlikely to appeal to anything other than a hardcore club audience. **(JS)**

RDS featuring SPI 'We Can Do It'

(Shell Shock SSR 005)

Fresh out of London town, this chugging hip hop tune moves and grooves in all the right places to make it a strong contender for major dancefloor honours. A breakout loop forms the foundation of the track while a deep bass-synth adds some punch and a good rap gives it a raw edge. Another good example of the way British rap is developing it's own unique identity and direction for the '90s. Listen out for the clever use of the "You can get it if you really want" vocal line throughout the track. A nice touch on a hard tune. **(JS)**

WORKING WEEK 'Holding On'

(Ten Records TENX371DJ)

Working Week are one of the most underrated bands on the dance scene. They consistently come up with classy tunes but don't receive the recognition they deserve. Hopefully things will change with 'Holding On', which is the follow-up to the excellent 'Positive' and another taster off their new album. A midtempo groover, this has some great percussion, lush strings, soulful female vocals and a memorable '70s-sounding horn break. Refusing to be pigeon-holed, Working Week have managed to combine funk, disco, garage and jazz in equal proportions and in doing so helped push back the barriers of what constitutes dance music in the '90s. **(JS)**

SUENO LATINO 'Sueno Latino 1999 Remix'

(Dance Floor Corporation DFC03)

Still one of the best Italo house tunes ever made 'Sueno Latino' has just received an overhaul for '91 floor acceptability. Keeping the feel of the original, the remix has added a tougher rhythm section, which now has a real locomotive effect and some fresh melody ideas played out on the synth. A good remix for a classic song, this could well be massive again in '91. **(JS)**

48TP12L

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GARVEY CENTRE . 27 LONDON, TOWN & COUNTRY

DE LA SOUL

'Ring Ring Ring (Ha Ha Hey)'

(103¾bpm)

(Big Life/Tommy Boy BLF 42R)

The daisy age rappers' first new product since 1989 (so, in passing, how come they were nominated for a 1990 Brits award?), this debut single from their upcoming 'De La Soul Is Dead' album is currently promoted ahead of April 15 release as a CJ Mackintosh remixed single sieder (with another of their laser etched pictorial flips), an ansaphone introed then typical drily chatted rolling jogger with a catchy Curiosity Killed The Cat-like "Hey, how ya doin'? Sorry you can't get through. Why don't you leave your name and your number, and I'll get back to you?" chorus, driven through a doodling tenor sax by — in CJ's mix at any rate — the bassline from Fat Larry's 'Act Like You Know'. To judge from its catalogue number, this promo seems more likely to be out as a remix rather than as the first commercial pressing. (JH)

SHAWN CHRISTOPHER

'Another Sleepless Night'

(Arista 614 186)

Originally out last July, when credited to Mike 'Hitman' Wilson (its creator) featuring Shawn Christopher, and subsequently now a crossover hit in the US like it always deserved to be here, this multi-tracked soulful girl wailed and rapped terrific chunkily pounding attractive breezy bouncer should hook you on first hearing in its Classic Mix (121½bpm), flipped by a sparser 'D' Train-ishy synthed wriggly latin style Extended Midday Mix (122bpm) and its piano jingled cantering Album Version (121½bpm), which sounds most like last year's original but with an added 'You Got The Love'-like segment. (JH)

N-JOI

'Anthem'

(de/Construction PT 44446)

Another deservingly reissued floorfiller from last year, sure to fly following the crossover success of 'Adrenalin', this slow then bounding piano jangled jaunty raver in its The Original Mix (124½bpm) is now coupled with new more choppy wriggling The Mafia (124bpm) and twittery The Six Day Nightmare (125bpm) Mixes, plus — no relation — the fierce buzzingly bleeping 'Malfunction' (124½bpm). (JH)

RUMBLEDUB

'God Is In The House' (120bpm)

(ffr FX 153)

Tempolessly introed (at various lengths) and overdubbed by religious sound effects, choristers, actual papal pronouncements, and solemn affirmation of its title line, this George Holt & Steve Jones created boombingly rumbling jiggy jumpy powerful driver is woven from a combination of classic disco riffs, chants and basslines that range from the likes of 'Bad Luck' to 'I Feel Love', promoted in Free Tibet Mix, Bishop's Beat, D Marcus C (of LA Mix fame) rapped Reverend Laker Flies By Nite Mix and The Rhyme Minister Speaks versions. Exactly which are on the first commercial pressing is ▶

James Hamilton's

Beats & pieces

The Beatmasters' 'Night In Acton' (149¼/74¼bpm), only on promo to preview their upcoming album and not necessarily due as a single at all, is a **Jah Shaka** inspired skanking dub that can be vari-speeded anywhere between -/+8 on a Technics deck (and if played at 33⅓rpm instead of 45rpm undergoes an interesting shift in syncopation), flipped by a similar 'After Dark In W.3.' variation that really does sound too fast at the right speed (Rhythm King 12VIBE 1) . . . **Reese's 'Funky Funk Funk/Bassline'** is initially in a gimmicky limited edition red vinyl pressing, cut in reverse so that you play it backwards from the centre out! . . . **Jeff Young**, contrary to all the rumours, is apparently not being replaced at **A&M** by anyone . . . 'Love Thang', always the obvious hit from **LA Mix's** album, will now *never* be out as a single! . . . New York DJ **Roger Sanchez** — in other words, **Underground Solution** — and **Jasmine** this week visit Manchester's **Pleasuredome** (Wednesday 3), Blackpool's **Eureka** (Thursday), Glasgow's **Sub Club** (Friday), and Aberdeen's **Fever** (Saturday) . . . April 19/20/21's

Up-North Soul Weekender at Southport's **Pontins Holiday Centre** is due to star the likes of **Teena Marie, Leon Ware, Gang Starr** and **Working Week**, with four separate music venues and DJs including **Tim Westwood, Graeme Park, Bob Masters, Norman Jay, Bob Jones, Simon Dunmore, Colin Curtis, Sylvester, Graeme Ellis**: £55. For booking details phone 091-389 0317 . . . May 4/5/6's sixth **Camber Weekender** at **Camber Sands' Pontins Holiday Centre** near Rye likewise will have various interesting guest stars, with three separate music venues and DJs including **Bob James, Carl Cox, Greg Edwards, Stuart Vant, Rob Huntley, Fabrizio, Dave Jameson, JD, Bad Boy West, Sacha, Lez, Aubrey, Simon Grant, Dave Reeves, Peter Stapleton, Andy M**: £49. For booking details phone 0233-633 652 . . . **Disco Gary VanDenBussche** (Medway) reckons that **King Bee's** 'Must Be The Music' simply borrowed its chorus and basic break from 'Must Be The Music' by **Secret Weapon**, on **Prelude** in 1981 . . . **AS IT GROOVES!**

BPMS

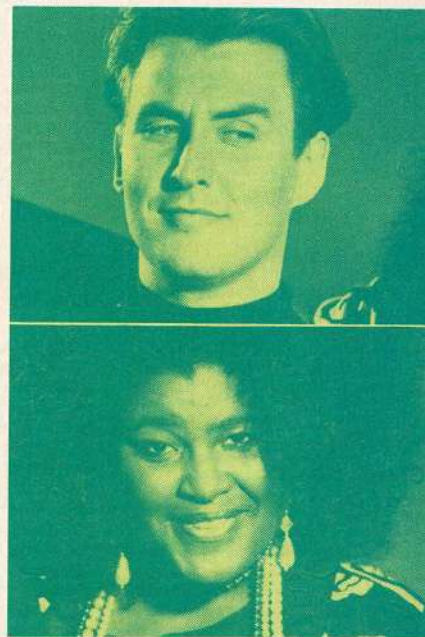
Rozalla 'Faith' — 123bpm.
Monie Love vs Adeva 'Ring My Bell' — Touchdown and Upper Cut mixes 122¼bpm, L-Plate mix 121¾bpm.
Urban Soul 'Alright' — Original and Dub mixes 120bpm, Club mix 120¼bpm.
S'Express 'Find 'Em Fool 'Em Forget 'Em' 95bpm, 'I Like It' 118bpm.
Will Downing 'The World Is A Ghetto' — Ghetto Club and Dreamy mixes 117½bpm, Red Zone mix 117¼bpm, and was promoted also with Harlem Club 116¾bpm, Universal 117¼bpm, Radio and Album Versions 117½bpm.
Incognito 'Inside Life' 93¼bpm, Deal Up and Smooth mixes 90bpm, 'Promise You The Moon' 98¼bpm.
Run-DMC's 'Faces' 110¼bpm, 'Back From Hell (Remix)' 100bpm.
Wally Badarou 'Chief Inspector' 100¼bpm.
Agapé Sounds ft Richie Weeks 'Your Love Never Fails' 117½bpm.
Z-Formation's 'Sound Waves' and 'Beyond The Bounds' 125bpm, 'Secret Departure' and 'Deep Meditation' 122bpm.
Intellectual Harmonious Sanction's 'Drift & Dream' and 'Protagonistic Cry' 124¼bpm, 'Save The Whales' 125½bpm, 'Influencia' 124½bpm.

Nomad

OK it's got a rolling beat, the odd burst of saxophone, a hearty female vocal, some geezer doing a rap halfway through and most important of all, those crowd noises to kick it off. Another remix of 'Devotion'? Well, in a way.

'Just A Groove' is the brand new single from **Nomad**, who've evidently figured that if a formula's good enough for one hit it'll do for two. Showing up main man **Damon Rochefort's** love of old disco with a cruising string backbone and a chorus that, infuriatingly, not one of us here at **Record Mirror Towers** can successfully trace back to the '70s disco track it was influenced by, 'Just A Groove' has enough sass to follow its predecessor. But, **Sharon Dee Clarke's** vocal and its catchy chart appeal notwithstanding, **Nomad** will, for better or worse, forever be judged on that anthem. **Phil Cheeseman**

'Just A Groove'
is out on Rumour
next week



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"THE SOUL SOLOIST"

dj directory

Hot vinyl

continued

► uncertain, as the Reverend Laker Flies By Nite Mix (120 $\frac{1}{4}$ bpm) flipped by a brand new starker Bishop's Dub (120bpm) are now out separately labelled as a **Remix** (FXR 153). (JH)

WENDELL WILLIAMS

'So Groovy' (111bpm)
(de/Construction PT 44436)

Promoted ahead of April 15 release, this languidly chatted conversational rap funkily wriggles and jiggles through a web of brightly "groovin'" samples and scratches, in just one mix, flipped by the faster talking sparse shuffly bounding 'This Jazz Is New' (121bpm), not a jazz rap despite muted trumpet and flute. (JH)

ALISON LIMERICK

'Where Love Lives (Come On In) (The Remixes)' (122bpm)
(Arista 614 209)

Frankie Knuckles and David Morales apparently got back together just to create these new sturdily whomped breezily bounding Sound Factory, "come on in" repeating instrumental stark percussive Jammin' On and similarly repetitive though fuller organ and piano fleshed Mo' Knuckles Mixes, out now. (JH)

CRITICAL RHYTHM

'I'm In Love With You' (89bpm)
(US Nugroove NG-069)

Created by Victor Simonelli & Lenny Dee, with Tommy Musto at the faders and Satoshi Tomie weaving the backing, this instant fast seller may not be exactly what you're expecting as it's a slinky throbbing reggae jogger, beautifully crowned by Jango Thriller with some excellent female ragga rap by Love Bandit, coupled with its acappella started dubwise Version, plus the less unexpected house style monotonously pulsing 'An Illusion' (120bpm) and percussive twittery 'Kemo Therapy' (123 $\frac{3}{4}$ bpm). (JH)

4 SLOTS FOR BILL

'Too' (125 $\frac{1}{2}$ bpm)
(Jelly Jam Records JJ 3)
Produced & Mixed by "Lloyd Owes Me A Packet", the cryptic label's only other information, this mournful "too-ooo-ooo" started jauntily cantering and throbbing percussive bleep instrumental has a synth buzzed and low frequency oscillation rumbled

more disjointedly bounding rave-style alternative AA-side mix. (JH)

THE POINTER SISTERS

'Insanity' (120bpm)
(Motown ZT 44382)
Remixed by Steve 'Silk' Hurley (promoted with four mixes as opposed to the just two that were 12-inched in the States, those being on the flip here), this Kiss 100 fm plugged jauntily romping pent-up staccato chanter is in an at first "out of my mind" repeating hip house-ish tempoed then jerkily galloping Hurley's House Mix, a much more tightly tuneful wailing Radio Edit, the USA's similarly less gimmicky trucking Hurley's Club/Dub (120-119 $\frac{1}{2}$ bpm) and pizzicato strings stabbed instrumental Hurley's House Of Trix Mix versions. (JH)

ANITA ADAMS

'For Your Love (Extended Version)' (122 $\frac{1}{2}$ bpm)
(Italian Italian Style ISP 1014)

Stuttering guys' opening repeated "Get down to the sound on a PA" is interrupted by "Oh, not again!" — now where have I heard that before? (It does sound to me rather like MC Jammy Hammy's voice electronically treated!) — before Anita starts quaveringly wailing through a fairly standard jangly Italo house pounder (not the Yardbirds' oldie), with her vocal alone in its plainly cantering Radio Version (122 $\frac{1}{2}$ bpm) and more of the MC (yay!) in a Bass-a-pella. (JH)

THE UNDERGROUND SOLUTION featuring JASMINE 'Luv Dancin' (Remix)

(Ten Records TENX 374)
One of the very few recent US (as opposed to European) import hits to be picked up for UK release, in this case along with its Strictly Rhythm label from which a compilation album is due in May, Roger Sanchez's simple sinewy pulsing jazz-funky bass chugger gained a full female vocal as well as its repetitive "you've got, you've got, you've got me luv dancin'" refrain when he and Sinister Frank J remixed it in the Extended Vocal (123bpm) and Radio Edit (123 $\frac{1}{2}$ bpm), wailingly introed but then largely instrumental Final Solution (123bpm) and completely instrumental fluting synth tootled Sinistrmental (122 $\frac{3}{4}$ bpm) Mixes that are now out here. (JH)

Cool Cuts

- 1 (NEW) **GOOD BEAT** Deee-Lite Elektra
Their album's standout, released as a single at last. A smash hit, but why wasn't it done sooner?
- 2 **HEROES** Billy Preston Italian Outer Space
- 3 (NEW) **TONITE** Those Guys US MCA
A Basement Boys production with a delightfully saucy intro. New York house at its best
- 4 **ISAY YEAH (REMIXES)** Secchi CBS
- 5 (NEW) **SYMPATHY** Sympathy See Y'aaaawwlll!
A brilliant bootleg remix of the enduring club classic 'Shelter' by Circuit from last year
- 6 (NEW) **OOOPS 808 State** featuring Bjork ZTT
Sugarcubes' lead singer Bjork guests on the State's latest vinyl epic
- 7 (NEW) **RING RING RING (HA HA HEY)** De La Soul Big Life
Using, of all things, a Curiosity Killed The Cat song for its chorus. Chunky and funky
- 8 **A WATCHER'S POINT OF VIEW** PM Dawn Gee St/Island
- 9 **THE GOOD THING/GIVE IT ALL I GOT** Dada Nada One Voice
- 10 (NEW) **MOVE YOUR BODY** Selector Italian Discomag
Verging almost on the Hi-NRG, this catchy Italian hip house cut will wiggle its way into your brain
- 11 **JUST A GROOVE** Nomad Rumour
- 12 **ANASTHASIA** T 99 Belgian Who's That Beat
- 13 **7 WAYS TO LOVE** Cola Boy White Label
- 14 (NEW) **HARD** Connie Lush 8 Production
Hard Northern techno with Liverpool chanteuse Connie's blistering tonsils tearing down the house
- 15 (NEW) **THE MAGNIFICENT SEVEN** The Magnificent Seven White Label
Italian tack at its tackiest. You'll either love or hate this bizarre version of the famous film theme
- 16 **TO MY DONNA** Young Black Teenagers MCA
- 17 **SINFUL** Pete Wylie & The Farm Siren
- 18 (NEW) **FEEL IT/WATERFALLS** After Hours US Strictly Rhythm
More infectious jazzy house from this top NY label, flipped by a mesmerizing ambient rush of synthesisers
- 19 **LET THE MUSIC MOVE ME** Moz-art & Master Freez Irma
- 20 (NEW) **JETLAG** Northern Lights Corona
Well produced 4-track EP of hardcore instrumental house



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Happy house

ITALO HOUSE just won't go away.

Two years after 'Ride On Time', piano-driven happy house music is still a staple food of the clubs and the charts. Why?

FEATURE: CHRIS MELLOR

It's a sign of the times. Pete Tong has just chosen a piano-driven house tune sung by Lonnie Gordon and produced by Black Box as his "essential selection" on his Friday night Radio 1 show.

The sound of Italian club music has once again clawed its way up from being a marginal underground interest for DJs who like buying records on their summer holidays into the mainstream.

It happened before in the summer of '89, with the emergence of the then unknown Black Box and their exquisite 'Ride On Time'. And it's happening all over again this spring, if the numbers of Italo-disco tunes flying into the dance specialist shops and flying out again onto the trendiest turntables from London to Glasgow are anything to go by.

So what is the enduring appeal of a piano, a big bass drum and a few samples from old American disco records? Because, let's face it,

a lot of the time these Italo records are little more than that.

A lot of the ideas on them would never reach vinyl if they were conceived in the UK; they're just too corny. Would Pete or any other top A&R man consider releasing a track with inspiring lyrics like "To the left, to the right, up, down, oooh, oooh, oooh" (thanks DJ H & Stefy) if it was made in the UK?

But there we go with just two of the things that make Italian dance tracks so desirable. The first is that they are Italian, foreign, mysterious — which makes them glamorous; the second is that they're hard to get hold of — which makes everybody want to own them.

It's amazing how many releases are really hot on import, with DJs offering a night's wages for one bit of plastic. Yet as soon as they surface on UK release and there are hundreds of promos floating around, the tune stiffs. The theory is that if everybody's got it, it can't be worth playing

"However serious and precious DJs pretend to be, in reality they like nothing more than a tune that the audience recognise and that makes them go a bit mad"



anymore. Also, however serious and precious DJs pretend to be, in reality they like nothing more than a tune that the audience recognise and that makes them go a bit mad. And that is usually induced by something a little corny but effective. Yer average clubber is not highly educated in the intricacies of production and is much more likely to appreciate a naff piano riff and a bit of "To the left, to the right, woah, yeah" over a righteous rap or an innovative bassline.

The Italo sound is a natural progression from the original American house that preceded the first acid house explosion and it has a lot more in common with the roots and happy feel of acid house than the harder techno sounds coming out of Belgium or the super energy hip hoppy rave material made in the UK.

In London, Manchester and Brighton especially, it has been played as a constant alternative to so-called rave music. The light, happy, almost silly feel of some of the tracks (well you can't help smiling when something like 'Gloria' by RJ And The Family comes on, can you?) is also an antidote to the depressing economic and political conditions that clubbers have to face every day. Hard times always produce the hardest parties and the most extravagant behaviour, and Italo is pure party

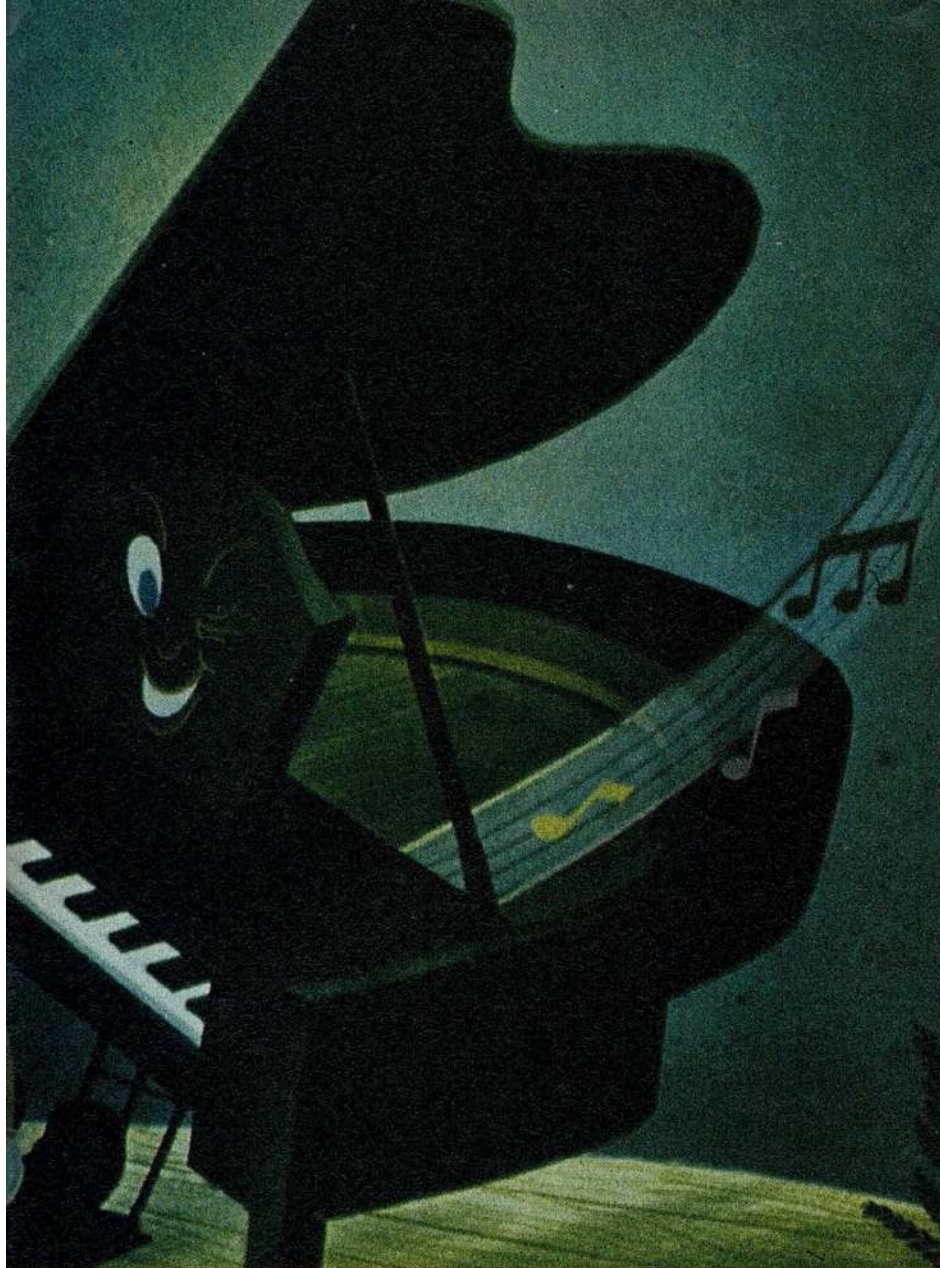


ILLUSTRATION FROM 'SPARKY'S MAGIC PIANO' © CAPITOL RECORDS, 1961

ITALO HOUSE TOP 10

1 'Strike It Up' Black Box (GGM/UK deConstruction)

The masters of Italo beat, back with plenty of hot new remixes. Watch as the trendiest DJs swallow their pride and play some perfect Black Box pop.

2 'I'll Never Lose' Pavesi Sound (Inside)

Top quality soul-house with brilliant club mixes and it's radio-friendly too.

3 'Keep On Jammin' / 'Flute On Pt II' Secci (Energy)

Follow-up to the classic 'I Say Yeah', 'Keep On Jammin'' is in a very similar Hi-NRG vein while 'Flute On' is nothing like Pt 1; it's slow, groovy and brilliant.

4 'Heroes' Billy Preston (Outer Space)

Yes, it is a version of the old David Bowie song; yes, it is remixed by Danny Rampling; yes, it is very, very tacky.

5 'Everybody' Jam Jam (World Of Music)

A typical hip house pop tune; without doubt the most popular title in Italy (see FPI Project, Black Box, Frank K Cappella...)

6 'Ethnotechno' 4t Thieves (Calyпсо)

Ethnic voices and wandering Arabic-sounding tunes and chants over a ravey house beat.

7 'Cocaine' Dino Lenny (Flying)

A mix of hard beat rhythms and nice piano topped off with a lesson about the geographical origins of 'everybody's favourite nose powder'. Not exactly original but very popular.

8 'Runnin' So Hard' Nitlife Cityrama (Mighty Quinn)

The best of the bunch from Mighty Quinn, a Snap-py beat and goddes of samples from the Ital DJs' best friend, a US 12-inch called 'Acappellas Anonymous Vol 1'.

9 'Just Get Up And Dance' — Afrika Bambaataa (DFC)

The godfather of hip hop raps over a heavy house beat created by the makers of 'Sueno Latino'. International dance music at its best.

10 'What's Up' Baby Doll House (Calyпсо)

Slower, more mellow and melodic but still with Italian pop-dance sensibility. The sound of things to come?

A good starter, if you don't want to spend a fortune on import 12-inches, is the 'Paradiso' compilation on Rumour. It contains a lot of the best tracks and includes Velvet, FPI Project, Baffa, Mimmo Mix and The Redmen.

music, guaranteed to put a smile on your face as well as a groove in your heart. Add a cold hard winter to the harsh economic climate and you've got a recipe for fun fun fun.

Italo is pure pop. While the hard rave acts struggle to pull themselves out of the clubs and into the pop charts, Radio 1 and the local commercials have no problems with playing an Italo house tune. There's melody, a chorus and a pumping beat — everything they need to fit snugly next to Kylie, Cliff and Nomad.

So, what future is there for the Italo sound? Well, you can bank on more of the same but maybe the summer, with its inevitable slowdown of the beats (according to our expert sources the beats slow every summer because air-conditioning in the UK clubs is so bad the DJs have to play slow tunes to stop people from expiring), we could see labels like Mighty Quinn and Irma, who are already producing midtempo soul-influenced tunes, coming into their own.

But for now, there are enough top tunes around for an Italo feast. Some of these records have been around for a while but they haven't hit pop and they're certainly not played out in the clubs.

Gulp that Lambrusco down and grab your quattro formaggio pizzas, the Italians are on the march again.



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Chartfile



CHART FACTS AND FIGURES BY ALAN JONES

SINGLES OVERVIEW

●SNAP!: NUMBER 4

After three years in a row in which the top selling singles artist was a newcomer (Rick Astley won in 1987, Kylie Minogue won in 1988 and Jive Bunny & The Mastermixers won in 1989), the 1990 singles chart champs were New Kids On The Block, who were ranked 33rd in 1989.

New Kids On The Block's triumph, which saw them sell about 1,100,000 singles in the year, was not entirely unexpected — they *did*, after all, have seven top 10 hits in 1990 — but the margin of their win was surprisingly slim and they were nearly pipped at the post by the only other act to shift a million singles in the year, The Righteous Brothers, who did so with a brace of hits recorded more than a quarter of a century earlier, including, admittedly, the year's runaway bestseller 'Unchained Melody'.

Only 25 of the top 100 acts of 1989 reappeared in the top 100 of 1990 — the lowest figure ever. And only three acts have been sufficiently consistent in terms of both quantity and quality of output to have taken a place in the top 100 for as many as five years in a row. They are:

Erasure (25th last year, 12th in 1989, seventh in 1988, 20th in 1987 and 57th in 1986);

Prince (96th, 48th, 92nd, 67th, 45th);
Pet Shop Boys (78th, 91st, eighth, third and 13th).

Some of the 75 names to disappear from this year's list have done so involuntarily, despite having 1990 releases — Milli Vanilli (whoever they are), Sinitta and Bros, for example — but others have sabotaged themselves by simply not releasing any new material in 1990. Queen, Simple Minds and Transvision Vamp all belong to the latter category.

The top 100 acts includes only 34 solo acts, 10 fewer than in 1989, with men and women grabbing an equal share of the action. Historically, that would be a very good showing for women, but after they crushed the men by 24 to 20 in 1989, it's not such a great result for them.

Among the highest ranked artists to appear in the 1989 rankings to fall short last year are Bobby Brown (7th in 1989), London Boys (8th), Lisa Stansfield (9th), Gloria Estefan (10th), The Bangles (11th), Donna Summer (13th), Holly Johnson (14th) and Simple Minds (15th).

The declining success of homegrown talent, evident for several years, has, at least temporarily, been arrested. A total of 53 UK acts can be found in the top 100, compared to 50 in 1989, 53 in 1988, 55 in 1987, 59 in 1986, 65 in 1985 and the all-time record of 68 in 1984.

TOP 100 SINGLES ARTISTS 1990

1991	1990	Artist	1991	1990	Artist
1	33	NEW KIDS ON THE BLOCK	51	—	TWENTY 4 SEVEN
2	—	THE RIGHTEOUS BROTHERS	52	—	WILSON PHILLIPS
3	4	MADONNA	53	—	EMF
4	—	SNAP!	54	—	DNA FEATURING SUZANNE VEGA
5	—	SINÉAD O'CONNOR	55	64	BELINDA CARLISLE
6	—	ADAMSKI	56	84	DEACON BLUE
7	—	ELTON JOHN	57	—	THE CHIMES
8	3	KYLIE MINOGUE	58	—	HEART
9	—	BEATS INTERNATIONAL	59	—	THE CHARLATANS
10	—	VANILLA ICE	60	—	DEL AMITRI
11	—	MC HAMMER	61	—	BERLIN
12	25	TECHNOTRONIC	62	—	INSPIRAL CARPETS
13	96=	ROXETTE	63	—	CANDYFLIP
14	6	BLACK BOX	64	—	MC TUNES VERSUS 808 STATE
15	24	CLIFF RICHARD	65	—	DAVID A STEWART & CANDY DULFER
16	—	HAPPY MONDAYS	66	—	GURU JOSH
17	—	MARIA MCKEE	67	—	EN VOGUE
18	96=	THE STONE ROSES	68	99=	THE CURE
19	—	BETTY BOO	69	—	THE KLF
20	—	ENGLAND/NEW ORDER	70	—	INNOCENCE
21	—	MICHAEL BOLTON	71	18	SONIA
22	23	THE BEAUTIFUL SOUTH	72	—	LONNIE GORDON
23	2	JASON DONOVAN	73	—	CHAD JACKSON
24	—	LUCIANO PAVAROTTI	74	—	WHITNEY HOUSTON
25	12	ERASURE	75	—	GEORGE MICHAEL
26	—	PARTNERS IN KRYME	76	—	MAXI PRIEST
27	—	B-52'S	77	—	MARIAH CAREY
28	—	CRAIG McLACHLAN & CHECK 1-2	78	91	PET SHOP BOYS
29	—	THE FARM	79	—	F.A.B
30	36	PAULA ABDUL	80	—	HALO JAMES
31	1	JIVE BUNNY & THE MASTERMIXERS	81	29	TINA TURNER
32	—	BOMBALURINA	82	—	ROBERT PALMER & UB40
33	—	ADVENTURES OF STEVIE V	83	—	BASS-O-MATIC
34	86	UB40	84	—	BIZZ NIZZ
35	92	DEPECHE MODE	85	—	THEY MIGHT BE GIANTS
36	—	ALANNAH MYLES	86	—	FAMILY STAND
37	—	DEEE-LITE	87	—	GAZZA & LINDISFARNE
38	—	JANET JACKSON	88	—	DON PABLO'S ANIMALS
39	—	STATUS QUO	89	—	DREAM WARRIORS
40	—	BLUE PEARL	90	68	CHER
41	58	PHIL COLLINS	91	—	MONIE LOVE
42	—	KIM APPLEBY	92	—	PRIMAL SCREAM
43	—	JIMMY SOMERVILLE	93	—	RIVER CITY PEOPLE
44	—	LONDONBEAT	94	—	TALK TALK
45	—	49ERS	95	—	SHAKIN' STEVENS
46	—	MANTRONIX	96	48	PRINCE
47	—	BOBBY VINTON	97	—	ENIGMA
48	—	STEVE MILLER BAND	98	—	QUIREBOYS
49	—	SOUP DRAGONS	99	—	SYBIL
50	5	SOUL II SOUL	100	—	FAITH NO MORE

●THE BEAUTIFUL SOUTH: NUMBER 22





ALBUMS OVERVIEW

ERASUE: NUMBER 36

With '...But Seriously' remaining on the chart throughout the year, supplemented at times by 'No Jacket Required', 'Face Value' and 'Hello, I Must Be Going', Phil Collins clinched the title of top album artist of 1990 when 'Serious Hits...Live' was released in November. Phil sold over two million albums last year and thus was a worthy winner of the title — but spare a thought for Elton John (1.99 million) and Madonna (1.86 million), both of whom sold more albums in a year than they ever have before but still failed to lift the title which they have both won before, Elton triumphing in both 1974 and 1975.

Luciano Pavarotti was also unlucky. If we add sales of his solo albums to his work with Placido Domingo and Jose Carreras, he sold more albums than Phil Collins, even if we include Genesis releases.

Altogether, six acts sold more than a million albums last year, though Collins was the only one who also turned the trick in 1989. New Kids On The Block sold a million albums as well as a million singles.

Hardy perennials Cliff Richard and The Shadows both moved up, Cliff to 14th place and the Shads to 28th, the latter not enough to make them the top instrumental act for the second year in a row, their achievements being overshadowed by the emergence of violinist Nigel Kennedy, whose interpretation of Vivaldi's 'Four Seasons' sold particularly well. Whether he has the staying power of the Shads, who first showed up in 1961, is open to doubt.

The Beatles, who first showed in 1963, are also still making their presence felt. In 1990, they quietly sold over 300,000 albums to finish in 47th place, a 16 position improvement on 1989, when they sold a quarter of a million.

And, while less than half of 1989's top 100 album artists retain their place (48 per cent), the album chart is still a sleepy backwater compared with the treacherous waters of the singles chart. This can be seen by comparing the success of dance acts in the singles stakes with their poor albums placings.

TOP 100 ALBUMS ARTISTS 1990

1	4	PHIL COLLINS	51	—	TALK TALK
2	95	ELTON JOHN	52	—	PETER GABRIEL
3	8	MADONNA	53	—	ROXETTE
4	—	CARRERAS/DOMINGO/PAVAROTTI	54	—	MC HAMMER
5	91	NEW KIDS ON THE BLOCK	55	48	THE BANGLES
6	—	THE CARPENTERS	56	20	PRINCE
7	—	LUCIANO PAVAROTTI	57	19	CHRIS DE BURGH
8	—	MICHAEL BOLTON	58	—	DEL AMITRI
9	—	GEORGE MICHAEL	59	—	BETTY BOO
10	—	PAUL SIMON	60	—	BIG COUNTRY
11	46	UB40	61	18	JIVE BUNNY & THE MASTERMIXERS
12	9	TINA TURNER	62	—	JIMI HENDRIX
13	—	NIGEL KENNEDY	63	—	THE STONE ROSES
14	21	CLIFF RICHARD	64	—	THE CHRISTIANS
15	76	IRON MAIDEN	65	—	HEART
16	—	STATUS QUO	66	—	GARY MOORE
17	16	SOUL II SOUL	67	—	AC/DC
18	—	TECHNOTRONIC	68	—	JAMES LAST
19	6	CHRIS REA	69	2	SIMPLY RED
20	—	SINEAD O'CONNOR	70	—	VANILLA ICE
21	—	DAVID BOWIE	71	10	FINE YOUNG CANNIBALS
22	63=	THE BEAUTIFUL SOUTH	72	—	WILSON PHILLIPS
23	—	JIMMY SOMERVILLE	73	—	RIGHTEOUS BROTHERS
24	74	ROLLING STONES	74	—	PLACIDO DOMINGO
25	27	FLEETWOOD MAC	75	22	EURYTHMICS
26	—	WHITNEY HOUSTON	76	39	DIRE STRAITS
27	30	ERIC CLAPTON	77	—	PAULA ABDUL
28	43	THE SHADOWS	78	—	ALANNAH MYLES
29	5	KYLIE MINOGUE	79	26	WET WET WET
30	3	JASON DONOVAN	80	—	CAT STEVENS
31	34	INXS	81	—	JON BON JOVI
32	—	CHER	82	14	ROY ORBISON
33	—	LED ZEPPELIN	83	86	ELVIS PRESLEY
34	65	VAN MORRISON	84	—	NOTTING HILLBILLIES
35	—	THE BEACH BOYS	85	81	AEROSMITH
36	7	ERASURE	86	—	HERBERT VON KARAJAN/BERLIN PHILHARMONIC ORCHESTRA
37	—	THE BEE GEES			HOTHOUSE FLOWERS
38	37	ROD STEWART	87	—	BOB DYLAN
39	1	GLORIA ESTEFAN	88	80	MARTIKA
40	—	HAPPY MONDAYS	89	—	DIONNE WARWICK
41	—	DEPECHE MODE	90	—	U2
42	38	LISA STANSFIELD	91	35	BARBRA STREISAND
43	13	DEACON BLUE	92	—	BILLY JOEL
44	44	PINK FLOYD	93	53	CLANNAD
45	51	PET SHOP BOYS	94	25	POISON
46	50	FOSTER & ALLEN	95	—	PAUL McCARTNEY
47	63=	THE BEATLES	96	55=	ABC
48	11	QUEEN	97	—	INSPIRAL CARPETS
49	—	B-52'S	98	—	FAITH NO MORE
50	55	THE CURE	99	—	TEARS FOR FEARS
			100	31	

*Record Mirror's survey of the top recording acts of 1990 was compiled by Alan Jones for Gallup and the BPI. Over 40,000 different singles and albums were considered in the computations.

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1	1	ALRIGHT (ORIGINAL MIX) Urban Soul	Cooltempo 12in	54	42	GOO GOO BARABAJAGAL (THE RONIN BOOM TENG) The Love-In	From A Whisper To A Scream 12in promo
2	3	RING MY BELL (TOUCHDOWN MIX) Monie Love vs Adeva	Cooltempo 12in	55	—	COME ON AND JAM (ORIGINAL MIX) Omar Santana	First Bass 12in white label
3	2	HUMAN NATURE (ON THE MIX) Gary Clail On-U Sound System	Perfecto 12in	56	28	YOU GOT THE LOVE (MIXES) The Source Featuring Candi Staton	True Love 12in
4	8	HERE WE GO (REMIXES) C&C Music Factory	Columbia 12in	57	47	PROBLEM SOLVED (WAY BEYOND DUB)/100% TOTAL SUCCESS	Moodswings 12in white label
5	14	ANTHEM (THE ORIGINAL MIX) N-Joi	deConstruction 12in	58	97	RAPPING IS FUNDAMENTAL (BRIGHTON DAZE 12" REMIX) Rappin' Is Fundamental	A&M PM 12in promo
6	6	FAITH (IN THE POWER OF LOVE) Rozala	Pulse-8 12in white label	59	70	INSIDE LIFE Incognito	Talkin Loud 12in promo
7	26	STRIKE IT UP (DJ LELEWEL MIX)/RIDE ON TIME (THE BRIGHT ON MIX)	Black Box deConstruction 12in	60	18	(I WANNA GIVE YOU) DEVOTION Nomad featuring MC Mikee Freedom	Rumour 12in
8	5	I'M ALRIGHT (EXTENDED MIX) Katherine E	Dead Dead Good 12in promo	61	—	BEAT AUTHOR (TIM DORNEY GUILTY OF EVERYTHING MIX)	S.F.S. (Soul Family Sensation) One Little Indian 12in white label
9	12	PLAYING WITH KNIVES Bizarre Inc.	Vinyl Solution 12in	62	57	GIVE ME SOME LOVE (ANDY WEATHERALL MIX) Love Corporation	Creation 12in
10	9	ONE WAY ONLY (R.U.D.E. VOCAL MIX) Synergy	Dedicated 12in	63	61	EVERY BODY (ALL OVER THE WORLD) (DANCE VERSION) FPI Project	Rumour 12in
11	37	SO GROOVY/THE JAZZ IS NEW Wendell Williams	deConstruction 12in promo	64	—	GOOD BEAT (EXTENDED THE BEAT MIX) Deee-Lite	Elektra 12in promo
12	13	SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX)	Brothers In Rhythm 4th & B'way 12in promo	65	71	LOVE SO SPECIAL (THE STEVE ANDERSON TOTAL REVAMP) Ceybil	Atlantic 12in promo
13	15	FOOTSTEPS FOLLOWING ME Frances Nero	Debut 12in	66	66	THANX 4 THE FUNK The Boys	Motown 12in white label
14	40	HOLD YOU TIGHT Tara Kemp	Giant 12in	67	43	FACES (RADIO VERSION)/BACK FROM HELL (REMIX) Run DMC	Profile 12in promo
15	7	UNFINISHED SYMPATHY Massive	Wild Bunch 12in	68	50	SEASONS OF LOVE (MIXES) Keith Nunnally	US Giant 12in
16	4	TAKE ME AWAY (PINNED UP MIX) True Faith featuring Bridgette Grace with Final Cut	Network 12in	69	80	GET IT TOGETHER (12-inch) Redhead Kingpin and The FBI	Ten 12in promo
17	10	SWEET SENSATION (EXTENDED MIX) Shades Of Rhythm	ZTT 12in	70	59	GOOD TIME S.I.N. featuring Claudia Barry	Pulse-8 12in
18	51	JUST A GROOVE Nomad	Rumour 12in promo	71	68	WEEKEND (CLUB MIX) Dick	Low Spirit 12in
19	16	REMEMBER THE DAY (FINAL MIX) Innocence	Cooltempo 12in	72	67	TELL ME THAT YOU'LL WAIT Culture Beat featuring Lana E & Jay Supreme	Epic 12in
20	24	GOT YOU WHERE I WANT (501 MIX) Marva Hicks	Wing 12in promo	73	77	TALK MUCH (BLIND MICE MIX) Temper Temper	Ten 12in
21	21	SAME SONG (MIXES) Digital Underground	Big Life 12in	74	91	MOVE (DANCE ALL NIGHT) Slam Slam	MCA 12in
22	63	COME FLY WITH ME (FLY HIGH MIX) DJ Pierre	Jive Chicago 12in promo	75	38	DON'T GO MESSIN' WITH MY HEART (ALBUM VERSION) Mantronix	Capitol 12in
23	33	DEEP IN MY HEART (EXTENDED MIX) Clubhouse	ffrr 12in promo	76	75	WEAR YOUR LOVE LIKE HEAVEN (ULTIMATUM MIX) Definition Of Sound	Circa 12in
24	19	FIND 'EM FOOL 'EM FORGET 'EM S'Express	Rhythm King 12in	77	49	H.O.U.S.E. (THE REMODELLED REMIX) Doug Lazy	Atlantic 12in promo
25	60	HOUSE FLY/FLY SPRAY Tricky Disco	WARP 12in promo	78	53	THE WORLD IS A GHETTO (MIXES) Will Downing	4th&B'way 12in
26	23	THE WICKEDEST SOUND (DON GORGON MIX) Rebel MC (featuring Tenor Fly)	Desire 12in promo	79	52	ADRENALIN/THE KRACKEN N-Joi	deConstruction 12in
27	82	WHERE LOVE LIVES (COME ON IN) (MIXES) Alison Limerick	Arista 12in	80	—	SEX CYMBAL (MIXES) Warner Brothers 12in	Dutch Streetbeats 12in
28	89	EROTIC ANIMALS/GIVE ME LOVE Ben Chapman	deConstruction 12in promo	81	64	QUADROPHONIA Quadrophonia	Pulse-8 12in white label
29	27	HYPERREAL (WILLIAM ORBIT MIX) The Shamen	One Little Indian 12in	82	79	TRAVELS IN HYPER REALITY Band Of Gypsies	RCA 12in
30	11	APPARENTLY NOTHIN' Young Disciples	Talkin Loud 12in	83	35	THINK ABOUT... DJ H featuring Stefy	Big Life 12in promo
31	—	MAKE THIS WORLD (50 DENIER MIX) Circuit	Cooltempo 12in promo	84	—	RING RING RING (HA HA HEY) De La Soul	Arista 12in
32	44	THE GOOD THING (THICK & THROBBING)/GIVE IT ALL I GOT (EXPLOSIVE)	Dada Nada US One Voice 12in	85	—	SNAP MEGA MIX Snap	ffrr 12in
33	17	MOVE YOUR BODY (ELEVATION) (1991 REMIX) Xpansions	Optimism 12in	86	88	GOD IS IN THE HOUSE (FREE TIBET MIX) Rumbledub	Nothing Has Changed (ALL ABOARD MIX)/LITTLE GHETTO BOY
34	39	OUT THERE Friends Of Matthew	Pulse-8 12in	87	73	I GOT TO HAVE IT (CLEAN VERSION) Ed O.G. & Da Bulldogs	Talkin Loud 12in
35	—	BACK FOR MORE (JERV'S RUB) Cash Crew	From A Whisper To A Scream 12in promo	88	94	DRIVE ME (HOUSE REMIX) Patti Day	PWL American/Polydor 12in promo
36	36	LOVE OR NOTHING Diana Brown & Barrie K. Sharpe	ffrr 12in	89	78	LOOKING FOR A DOPE BEAT Lady Levi	Starwar 12in
37	—	TOUCH ME (ALL NIGHT LONG) (MIXES) Cathy Dennis	US Polydor 12in	90	—	IT'S TOO LATE Quartz introducing Dina Carroll	Funki Dred 12in promo
38	46	DADDY'S LITTLE GIRL (MAIN MIX) Nikki D	Def Jam 12in	91	32	I WANT TO KNOW (THE ONE MIX) A Man Called Adam	Mercury 12in
39	31	HYPNOTIC/YU YU (FTD MIX) Hypnotone	Creation 12in promo	92	72	TEMPERATURE RISING PKA	Big Life 12in promo
40	45	WHAT IS THIS THING CALLED LOVE Alexander O'Neal	Tabu 12in	93	55	COME INTO MY HEART I World	Stress 12in promo
41	25	GIVE ME (CLUB MIX) Greed	D-Zone 12in	94	re	CHUNG KUO (REVISITED) Addams & Gee	ffrr 12in promo
42	29	LOVE THE LIFE (GUARANA DJ VERSION) James Taylor Quartet	Urban 12in	95	81	DIFFERENT WORLD (EVERYBODY) (BULLY MIX)/THE BULLY (ORIGINAL MIX)	Debut 12in white label
43	54	THROUGH Victoria Wilson-James	Epic 12in	96	—	Papillon (featuring Misty)	Atomic 12in promo
44	56	WE SHOULDN'T HOLD HANDS IN THE DARK (THE CANDLELIGHT MIX)	LA Mix A&M 12in	97	76	COME ALIVE (MIXES) Orchestra JB	Rumour 12in
45	34	SHE'S A WOMAN Scritti Politti & Shabba Ranks	Virgin 12in	98	—	LET YOU GO Marina Van Rooy	deConstruction 12in
46	22	YOU USED TO SALSA Richie Rich's Salsa House featuring Ralphie Rosario	ffrr 12in	99	—	ESCAPE TO A DREAM (CLUB MIX) Third Wave	Network 12in promo
47	96	CHEAP TALK (MIXES) Loose Ends	Ten 12in	100	—	MY BODY SAYS YES (CLUB MIX) Titiyo	Arista 12in
48	69	WIPE THE NEEDLE (MIXES) The Ragga Twins	Shut Up And Dance 12in	100	—	HEROES Billy Preston	Outer Space 12in
49	20	LOST IN MUSIC (ULTIMATUM REMIX) Stereo MC's	4th&B'way 12in promo	100	—	LOUDER THAN A SHOTGUN (SUB-TECHNO KILLER CLUB) Simon Harris	Living Beat 12in promo
50	100	GET WISE (FOUNDATION MIX) Rodeo Jones	A&M PM 12in promo	100	—	MIDNIGHT LOVER Azizi	Arista 12in
51	—	PROTEIN (GET STUCK IN MIX) Sonic Experience	Strictly Underground 12in promo				
52	30	I LEFT MY WALLET IN EL SEGUNDO (VAMPIRE MIX) A Tribe Called Quest	Jive 12in				
53	62	ANOTHER SLEEPLESS NIGHT (CLASSIC MIX) Shawn Christopher	Arista 12in promo				

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"HOUSEFLY"



WARP RECORDS PRESENTS A NEW SINGLE FROM TRICKYDISCO : HOUSEFLY
OUT ON GENERAL RELEASE FROM APRIL 8TH. WAP 11 DISTRIBUTED BY PINNACLE.

charts

March 31 — April 6 1991

U S singles

TW LW

1	1	COMING OUT OF THE DARK	Gloria Estefan
2	5	I'VE BEEN THINKING ABOUT YOU	Londonbeat
3	7	YOU'RE IN LOVE	Wilson Phillips
4	4	HOLD YOU TIGHT	Tara Kemp
5	8	SADENESS PART I	Enigma
6	2	ONE MORE TRY	Timmy T.
7	14	BABY BABY	Amy Grant
8	10	SIGNS	Tesla
9	3	THIS HOUSE	Tracie Spencer
10	11	IESHA	Another Bad Crew
11	15	RICO SUAVE	Gerardo
12	17	JOYRIDE	Roxette
13	6	SOMEDAY	Mariah Carey
14	13	ROUND AND ROUND	Tevin Campbell
15	12	I'LL BE BY YOUR SIDE	Stevie B
16	19	CRY FOR HELP	Rick Astley
17	18	MERCY MERCY ME	Robert Palmer
18	9	GET HERE	Oleta Adams
19	24	I LIKE THE WAY (THE KISSING GAME)	Hi-Five
20	26	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis
21	30	HERE WE GO	C&C Music Factory
22	20	STAR SPANGLED BANNER	Whitney Houston
23	28	JUST THE WAY IT IS, BABY	The Rembrandts
24	34	I TOUCH MYSELF	Divinyls
25	40	VOICES THAT CARE	Voices That Care
26	35	RHYTHM OF MY HEART	Rod Stewart
27	31	HOW TO DANCE	Bingo Boys
28	16	RESCUE ME	Madonna
29	21	ALL THE MAN THAT I NEED	Whitney Houston
30	23	WHERE DOES MY HEART BEAT	Celine Dion
31	22	SHOW ME THE WAY	Styx
32	25	AROUND THE WAY GIRL	L.L. Cool J
33	39	WRITTEN ALL OVER YOUR FACE	Rude Boys
34	29	I'LL DO 4 YOU	Father M.C.
35	38	TOGETHER FOREVER	Lisette Melende
36	42	MORE THAN EVER	Nelson
37	32	GONNA MAKE YOU SWEAT	C & C Music Factory
38	45	STONE COLD GENTLEMAN	Ralph Tresvant
39	50	SAVE SOME LOVE	Keedy
40	46	YOU DON'T HAVE TO GO HOME	The Triplets

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

BULLETS

61	85	WHAT COMES NATURALLY	Sheena Easton
62	66	BABY'S COMING BACK	Jellyfish
63	72	HEARTBREAK STATION	Cinderella
65	70	HOW MUCH IS ENOUGH	The Fixx
66	76	DO YOU WANT ME	Salt-n-Pepa
67	71	MY HEART IS FAILING ME	Riff
71	77	STEP ON	Happy Mondays
72	78	HERE I AM (COME AND TAKE ME)	UB40
73	-	LOSING MY RELIGION	R.E.M.
78	83	CRAZY	Daisy Dee
80	-	BITTER TEARS	INXS
82	87	WALKING IN MEMPHIS	Marc Cohn
83	-	WORD OF MOUTH	Mike And The Mechanics
84	-	(IF THERE WAS) ANY OTHER	Celine Dion
85	86	LOVE ME FOREVER OR LOVE ME NOT	Trilogy
87	-	STRIKE IT UP	Black Box
88	-	I WANNA SEX YOU UP	Color Me Badd
90	94	GOING THROUGH THE MOTIONS	Altershock
91	-	LOVE AT FIRST SIGHT	Styx
92	-	PEOPLE ARE STILL HAVING SEX	Latour

MCA
Charisma
Mercury
Impact
Next Plateau
SBK
Elektra
Virgin
Warner Brothers
LMR
Atlantic
Atlantic
Atlantic
Epic
Atco
RCA
Giant
Virgin
A&M
Smash

U S albums

TW LW

1	1	MARIAH CAREY	Mariah Carey
2	2	GONNA MAKE YOU SWEAT	C&C Music Factory
3	4	WILSON PHILLIPS	Wilson Phillips
4	5	SHAKE YOUR MONEY MAKER	The Black Crowes
5	3	THE SOUL CAGES	Sting
6	6	TO THE EXTREME	Vanilla Ice
7	8	HEART SHAPED WORLD	Chris Isaak
8	7	INTO THE LIGHT	Gloria Estefan
9	9	I'M YOUR BABY TONIGHT	Whitney Houston
10	10	PLEASE HAMMER DON'T HURT 'EM	MC Hammer
11	16	THE DOORS (OST)	The Doors
12	11	SOME PEOPLE'S LIVES	Bette Midler
13	15	MCMXC A.D.	Enigma
14	13	EMPIRE	Queensryche
15	12	FIVE MAN ACOUSTICAL JAM	Tesla
16	27	OUT OF TIME	R.E.M.
17	14	THE IMMACULATE COLLECTION	Madonna
18	17	THE SIMPSONS SING THE BLUES	The Simpsons
19	18	HOOKED	Great White
20	19	THE RAZORS EDGE	AC/DC
21	22	MAMA SAID KNOCK YOU OUT	L.L. Cool J
22	20	CIRCLE OF ONE	Oleta Adams
23	21	THE FUTURE	Guy
24	23	X	INXS
25	26	COOLIN' AT THE PLAYGROUND	Another Bad Creation
26	24	RHYTHM OF THE SAINTS	Paul Simon
27	25	NO FENCES	Garth Brooks
28	28	TRIXTER	Trixter
29	33	CHERRY PIE	Warrant
30	31	POISON	Bell Biv DeVoe
31	37	DIVINYLS	Divinyls
32	32	WE ARE IN LOVE	Harry Connick Jr
33	30	DAMN YANKEES	Damn Yankees
34	34	AFTER THE RAIN	Nelson
35	41	IN CONCERT	Carreras/Domingo/Pavarotti
36	29	SERIOUS HITS...LIVE!	Phil Collins
37	35	THIS IS AN EP RELEASE	Digital Underground
38	36	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson
39	39	FLESH AND BLOOD	Poison
40	55	NEW JACK CITY	Soundtrack
41	38	INNUENDO	Queen
42	45	IN THE BLOOD	Londonbeat
43	64	HEART IN MOTION	Amy Grant
44	40	LISTEN WITHOUT PREJUDICE	George Michael
45	48	NIGHT RIDE HOME	Joni Mitchell
46	51	BEST OF THE DOORS	The Doors
47	46	TIME AFTER TIME	Timmy T.
48	44	PUT YOURSELF IN MY SHOES	Clint Black
49	50	DOUBT	Jesus Jones
50	42	RECYCLER	ZZ Top

Columbia
Columbia
SBK
Def American
A&M
SBK
Reprise
Epic
Arista
Capitol
Elektra
Atlantic
Charisma
EMI
Geffen
Warner Brothers
Sire
Geffen
Capitol
Atco
Def Jam
Fontana
MCA
Atlantic
Motown
Warner Brothers
Capitol
Mechanic
Columbia
MCA
Virgin
Columbia
Warner Brothers
DGC
London
Atlantic
Tommy Boy
A&M
Capitol
Giant
Hollywood
Radioactive
A&M
Columbia
Geffen
Elektra
Quality
RCA
SBK
Warner Brothers

PHIL COLLINS: Down to number 36, US albums



41	43	TEMPLE OF LOVE	Harriet
42	36	WICKED GAME	Chris Isaak
43	52	SILENT LUCIDITY	Queensryche
44	47	LET'S CHILL	Guy
45	27	ALL THIS TIME	Sting
46	33	WAITING FOR LOVE	Alias
47	37	SOMETHING IN MY HEART	Michel'le
48	44	CALL IT POISON	The Escape Club
49	51	ALL TRUE MAN	Alexander O'Neal
50	-	I DON'T WANNA CRY	Mariah Carey
51	41	EASY COME EASY GO	Winger
52	60	MORE THAN WORDS	Extreme
53	58	IT'S A SHAME (MY SISTER)	Monie Love
54	54	CALL IT ROCK N' ROLL	Great White
55	61	SHE TALKS TO ANGELS	The Black Crowes
56	59	DON'T TREAT ME BAD	Firehouse
57	49	RIDE THE WIND	Poison
58	48	MY SIDE OF THE BED	Susanna Hoffs
59	62	THAT'S WHY	The Party
60	57	HIGHWIRE	Rolling Stones

East West
Reprise
EMI
Uptown
A&M
EMI
Ruthless
Atlantic
Tabu
Columbia
Atlantic
A&M
Warner Brothers
Capitol
Columbia
Epic
Enigma
Columbia
Hollywood
Columbia

U S r'n'b singles

TW LW

1	2	DO ME AGAIN	Freddie Jackson
2	3	WRAP MY BODY TIGHT	Johnny Gill
3	5	LET'S CHILL	Guy
4	1	I LIKE THE WAY (THE KISSING GAME)	Hi-Five
5	8	STONE COLD GENTLEMAN	Ralph Tresvant
6	4	HOLD YOU TIGHT	Tara Kemp

Capitol
Motown
Uptown
Jive
MCA
Giant



●THE KLF: Number two, indie albums

- | | | | |
|----|----|-----------------------------------|----------------------------|
| 7 | 11 | GETTING BACK INTO LOVE | Gerald Alston |
| 8 | 13 | IT'S A SHAME (MY SISTER) | Monie Love |
| 9 | 10 | ANOTHER LIKE MY LOVER | Jasmine Guy |
| 10 | 19 | WHATEVER YOU WANT | Tony! Toni! Tone! |
| 11 | 15 | IS IT GOOD TO YOU | Whispers |
| 12 | 17 | NO MATTER WHAT YOU DO | Diana Ross & Al B Sure! |
| 13 | 16 | NEVER BEEN IN LOVE BEFORE | Marva Hicks |
| 14 | 18 | TEMPLE OF LOVE | Harriet |
| 15 | 24 | I'M DREAMIN' (FROM NEW JACK CITY) | Christopher Williams |
| 16 | 22 | TELL ME | The Wooten Brothers |
| 17 | 21 | MY HEART IS FAILING ME | Riff |
| 18 | 6 | SOMEDAY | Mariah Carey |
| 19 | 7 | ALL TRUE MAN | Alexander O'Neal |
| 20 | 25 | THANK 4 THE FUNK | The Boys |
| 21 | 26 | IT SHOULD'VE BEEN YOU | Teddy Pendergrass |
| 22 | 28 | ALL I WANT IS YOU | Surface |
| 23 | 29 | CALL ME | Phil Perry |
| 24 | 9 | DON'T LET ME DOWN | O'Jays |
| 25 | 12 | WRITTEN ALL OVER YOUR FACE | Rude Boys |
| 26 | 31 | SPARK OF LOVE | Special Generation |
| 27 | 32 | BACKYARD | Pebbles (With Salt-n-Pepa) |
| 28 | 14 | ALL OF ME | Big Daddy Kane |
| 29 | 20 | ANOTHER SLEEPLESS NIGHT | Shawn Christopher |
| 30 | 40 | I DON'T WANT TO LOSE YOUR LOVE | B Angie B |

- | |
|-----------------|
| Motown |
| Warner Brothers |
| Warner Brothers |
| Wing |
| Capitol |
| Warner Brothers |
| Polydor |
| East West |
| Giant |
| A&M |
| SBK |
| Columbia |
| Tabu |
| Motown |
| Elektra |
| Columbia |
| Capitol |
| EMI |
| Atlantic |
| Bust It |
| MCA |
| Cold Chillin' |
| Arista |
| Bust It |

Indie singles

TW LW

- | | | | |
|----|----|----------------------|-------------------------|
| 1 | 1 | LOOSE FIT | Happy Mondays |
| 2 | - | CARAVAN | Inspir Carpets |
| 3 | 2 | TODAY FOREVER EP | Ride |
| 4 | 3 | OVER RISING | The Charlatans |
| 5 | - | PEARL | Chapterhouse |
| 6 | 5 | 3 AM ETERNAL | KLF |
| 7 | - | KILL YOUR TELEVISION | Ned's Atomic Dustbin |
| 8 | 6 | LOVE GENERATION | Soho |
| 9 | - | THE INGREDIENTS EP | Ned's Atomic Dustbin |
| 10 | - | UNTIL YOU FIND OUT | Ned's Atomic Dustbin |
| 11 | - | HIPPYCHICK | Soho |
| 12 | 7 | MAGIC | Cud |
| 13 | 9 | ALL TOGETHER NOW | The Farm |
| 14 | 12 | TO HERE KNOWS WHEN | My Bloody Valentine |
| 15 | 13 | MORNINGRISE | Slowdive |
| 16 | 8 | FOUNTAIN O' YOUTH | Candyland |
| 17 | 14 | RIDE EP | Ride |
| 18 | 11 | CELESTE | Telescopes |
| 19 | 16 | FALL EP | Ride |
| 20 | - | STILL A WORLD AWAY | Pogues |
| 21 | - | GIVE ME SOME LOVE | Love Corporation |
| 22 | 19 | MADCHESTER RAVE ON | Happy Mondays |
| 23 | 21 | STEP ON | Happy Mondays |
| 24 | - | SNAG | Bleach |
| 25 | 10 | DRIVE THAT FAST | Kitchens Of Distinction |
| 26 | 17 | BLOODSPORT FOR ALL | Carter USM |
| 27 | 24 | THE ONLY ONE I KNOW | The Charlatans |
| 28 | 18 | ENJOY THE SILENCE | Depeche Mode |
| 29 | 15 | PLAY EP | Ride |
| 30 | - | SHALL WE TAKE A TRIP | Northside |

- | |
|-------------------|
| Factory |
| Cow/Mute |
| Creation |
| Situation Two |
| Dedicated |
| KLF Communication |
| Chapter 22 |
| Savage |
| Furtive |
| Chapter 22 |
| Savage |
| Imaginary |
| Produce |
| Creation |
| Creation |
| Non Fiction |
| Creation |
| Creation |
| Creation |
| Midnight Music |
| Creation |
| Factory |
| Factory |
| Way Cool |
| One Little Indian |
| Rough Trade |
| Situation Two |
| Mute |
| Creation |
| Factory |

Indie albums

TW LW

- | | | | |
|----|----|----------------------------------|-------------------------|
| 1 | 1 | SPARTACUS | The Farm |
| 2 | 2 | THE WHITE ROOM | KLF |
| 3 | 3 | PILLS 'N' THRILLS AND BELLYACHES | Happy Mondays |
| 4 | - | STRANGE FREE WORLD | Kitchens Of Distinction |
| 5 | 4 | 30 SOMETHING | Carter USM |
| 6 | 5 | THE REAL RAMONA | Throwing Muses |
| 7 | 7 | NOWHERE | Ride |
| 8 | 9 | THE STONE ROSES | The Stone Roses |
| 9 | 6 | PIOUGH D | Buttchhole Surfers |
| 10 | 8 | SOME FRIENDLY | The Charlatans |
| 11 | 11 | 101 DAMNATIONS | Carter USM |
| 12 | 12 | VIOLATOR | Depeche Mode |
| 13 | - | 87-90 | Mock Turtles |
| 14 | 10 | RECURRING | Spacemen 3 |
| 15 | - | HEAVEN OR LAS VEGAS | Cocteau Twins |
| 16 | 18 | GODDESS | Soho |
| 17 | 19 | LIFE | Inspir Carpets |
| 18 | 14 | EN-TACT | The Shamen |
| 19 | - | BODY AND SOUL | Cabaret Voltaire |
| 20 | 15 | BIRDLAND | Birdland |

- | |
|-----------------------|
| Produce |
| KLF Communication |
| Factory |
| One Little Indian |
| Rough Trade |
| 4AD |
| Creation |
| Silvertone |
| Rough Trade |
| Situation Two |
| Big Cat |
| Mute |
| Imaginary |
| Fire |
| 4AD |
| Savage |
| Cow/Mute |
| One Little Indian |
| Disques Du Crepuscule |
| Lazy |

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| SUGAR MINOTT |
| RICHIE DAVIS |
| KOFI |
| FREDRICA TIBBS |
| WENDY WALKER |
| SANDRA CROSS |
| CAROL GONZALES |
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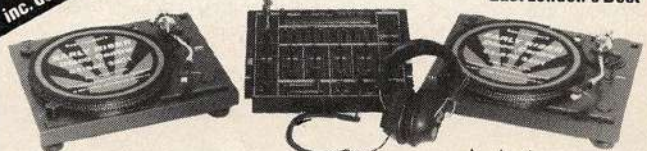
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Chart

n e w s

BY ALAN JONES

The one and only **Chesney Hawkes** comfortably retains leadership of the singles chart this week, though **James'** 'Sit Down' is gaining fast and may pose a serious threat next week. The championship will certainly be between these two: contrary to appearances, both Rod Stewart and Roxette are fading and the Pet Shop Boys' much-tipped amalgam of 'Where The Streets Have No Name' and 'Can't Take My Eyes Off You' is already slipping, having only equalled the number four peaks of the hit versions of the songs by U2 and the Boys Town Gang respectively.

Last week, I mentioned that Chesney Hawkes was in the second generation of his family to top the singles chart, repeating the success of his dad Chip Hawkes who was a member of The Tremeloes when they reached the peak with 'Silence Is Golden' in 1967. In fact, Chip and Chesney are only the second parent and child to reach number one. First were Robert Woodward and his mum Hilda, both members of Lieutenant Pigeon, who scored in 1972 with 'Mouldy Old Dough'.

● Last week's top 10 was the first in over three years not to feature at least one American, the nearest to a Yank being the Bee Gees who live there, and Dina Carroll, the UK-born daughter of an Englishwoman and an American. This week, genuine card-carrying Americans return to the upper echelons in the

heavyweight form of Turbo B and his various female accomplices in Snap!

The last time the top 10 was bereft of an American presence was on March 12 1988, the chart for that date being: 1 'I Should Be So Lucky' — Kylie Minogue; 2 'Together Forever' — Rick Astley; 3 'Beat Dis' — Bomb The Bass; 4 'Joe Le Taxi' — Vanessa Paradis; 5 'Get Outta My Dreams, Get Into My Car' — Billy Ocean; 6 'Doctorin' The House' — Coldcut/Yazz and The Plastic Population; 7 'Gimme Hope Joanna' — Eddy Grant; 8 'Suedehead' — Morrissey; 9 'Crash' — The Primitives; 10 'That's The Way It Is' — Mel & Kim.

● The highest new entry this week, ahead of a new compilation, is 'The Whole Of The Moon' by **The Waterboys**. The record was originally a number 26 hit in 1985.

● The **Simpsons** are the second act to follow-up a number one hit in as many weeks. They make a good first showing too, with 'Deep, Deep Trouble' debuting at number 22. Less successful are Enigma, whose follow-up to 'Sadness', 'Mea Culpa', debuted at number 55 last week, and is already in decline, dipping to number 58.

Chart history is littered with the corpses of those who followed number one hits with records which fell short of the top 40, but it's unusual for an established act with an unbroken string of top 100 hits to strike out so spectacularly. That's

just what is happening to **Rick Astley**. With an enviable track record of eight top 10 hits from as many releases, including the recent 'Cry for Help', Rick is on the verge of a major miss with 'Move Right Out', which failed to impress last week when it debuted at number 58, and slides this week to number 64.

● 'Dead Embryonic Cells'? 'Desperate Cry'? 'Infected Voice'? All fairly typical titles for thrash metal songs, which is more than can be said of **Sepultura**, the latest speed merchants to chart, courtesy of their fourth album, 'Arise', which debuts at number 40 this week.

For Sepultura are neither dole queue delinquents from the North East or urban misfits from America. They are in fact from Belo Horizonte, the fourth largest city in Brazil. The present darlings of the metal mags, they make their material more accessible by singing in English, even though Portuguese is the native tongue of Brazilians.

● "All right now, baby, it's a-all right now". The familiar and distinctively soulful vice of Paul Rodgers has been back in the charts recently with Free. But this week the

41-year-old Geordie returns to the chart as 50 per cent of the new act **The Law**, whose self-titled debut album enters the listings at number 51.

Rodgers, whose partner in The Law is former Faces/Who drummer Kenney (yes, it is spelt with an 'E') Jones, has now fronted four different acts with hit albums, a record probably without equal. As well as Free and The Law, he was vocalist with '70s hitmakers Bad Company and made a couple of successful albums in the mid-'80s with The Firm. No, that's not the act who had a number one hit with 'Star Trekkin', it's the identically-named outfit Rodgers formed with Led Zeppelin's Jimmy Page.

● Even if **Dannii** and **Kylie Minogue** have solo hits at the same time, they wouldn't be the first sisters to turn the trick, contrary to what I inferred last week. In 1986, Jamaican reggae singers Pam and Audrey Hall charted simultaneously with 'Dear Boopsie' and 'Smile' respectively, other sisters to have solo hits — none of them simultaneously — are Stella and Dolly Parton, Sharon Redd and Peenye Ford.

L a t e n e w s

Donnie court case

Donnie Wahlberg of New Kids On The Block has been freed on £30,000 bail after pleading not guilty in a Kentucky court to setting fire to a hotel carpet.

Donnie was arrested and charged with arson after the fire caused slight damage on the ninth floor of a hotel in Louisville where the band were staying. It's alleged he set fire to the carpet outside his hotel room after an argument with a girl and if he's found guilty he could face 20 years in the clink. A date for Donnie's trial will be set later.

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2	—	ANTHEM	Joi	deConstruction
3	4	WHERE THE STREETS...	...SERIOUSLY?	Pet Shop Boys
4	2	HUMAN NATURE	Gary Clail On — U Sound System	Parlophone
5	3	SNAP!	MEGA MIX	Snap!
6	5	IT'S TOO LATE	Quartz introducing Dina Carroll	Mercury
7	9	HERE WE GO	C & C Music Factory/Freedom Williams	Columbia
8	11	WHERE LOVE LIVES (COME ON IN)	Alison Limerick	Arista
9	—	I'M ALRIGHT	Katherine E	Dead Dead Good
10	—	WICKEDEST SOUND	Rebel MC featuring Tenor Fly	Desire
11	—	THE WHOLE OF THE MOON	The Waterboys	Ensign
12	—	STRIKE IT UP	Black Box	deConstruction
13	—	RING MY BELL	Monie Love Vs Adeva	Cooltempo
14	19	THE ONE AND ONLY	Chesney Hawkes	Chrysalis
15	6	PLAYING WITH KNIVES	Bizarre Inc	Vinyl Solution
16	—	HYPERREAL	The Shamen	One Little Indian
17	16	WEAR YOU LIKE HEAVEN	Definition Of Sound	Circa
18	7	YOU GOT THE LOVE	The Source feat Candi Staton	True Love
19	12	CARAVAN	Inspiral Carpets	Cow/Mute
20	—	WIPE THE NEEDLE	Ragga Twins	Shut Up And Dance



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