GEORGE MICHAEL
ALONE AGAIN, NATURALLY

BANANARAMA
PREACHING TO THE CONVERTED

SHABBA RANKS
A TOAST TO REGGAE'S NEW KING

world of twist
THEY'RE TWISTING OUR MELONS MAN

ALSO:
The names to watch in 1991 — including The Young Disciples, Pacific, Carlton, PM Dawn, Fresh 4, Frazier Chorus, Debbie Harry & Iggy Pop, Kym Mazelle, The End of Year Club Chart
Over 200 pages packed with:

- All the essential music business contacts –
  - Specialist Import Shops
  - Record Companies
  - Equipment Hire Dealers
  - DJ Employment Agencies
- A guide to mixing
- How to get on record company mailing lists
- Setting up your own 'bedroom' studio
- Plus much much more

INCLUDING
- The BPM Directory
  Featuring thousands of dancefloor hits from the past 12 years BPM'd

ORDER NOW BY RETURNING THIS COUPON
OR BY PHONE 071-921 5900 EXTN 5798

TO REGISTER YOUR ORDER JUST FILL IN THE DETAILS BELOW AND RETURN THIS COUPON TO:
THE DJ DIRECTORY
RECORD MIRROR
PUNCH PUBLICATIONS LTD, FREEPOST
LONDON SE1 9UT (NO STAMP IS REQUIRED – UK ONLY)

PLEASE SEND ME ................................ COPY(IES) OF THE DJ DIRECTORY @
UNITED KINGDOM – £11.45 EACH (INCLUSIVE OF £1.50 POSTAGE AND PACKING)
EUROPE – £11.95 EACH (INCLUSIVE OF £2.00 POSTAGE AND PACKING)
REST OF WORLD – £12.95 EACH (INCLUSIVE OF £3.00 POSTAGE AND PACKING)

NAME ..........................................................................................................................
ADDRESS ..................................................................................................................
..........................................................................................................................
..........................................................................................................................
..........................................................................................................................
POSTCODE ..............................................................................................................

I ENCLOSE MY CHEQUE FOR £ ............................................. MADE PAYABLE TO PUNCH PUBLICATIONS LTD
PLEASE CHARGE £ ............................................. TO MY ACCESS/VISA/AMEX
CARD NO. ..........................................................................................................
EXPIRY DATE ......................................................................................................
SIGNATURE ............................................................................................................
DATE ......................................................................................................................

PLEASE ALLOW 28 DAYS FOR DELIVERY (OFFER SUBJECT TO AVAILABILITY)

ALTERNATIVELY YOU CAN TELEPHONE YOUR ORDER ON: 071 921-5900 AND ASK FOR EXTENSION 5798
REGULARS

4 INDEX: Including Record Mirror's tips for the top in 1991
8 BABBLE: Another year, another dirty raincoat. The Pop Detective returns with a Stone Roses mega special
10 WHAT'S THE MEANING OF LIFE? As mulled over by Kym Mazelle
11 SINGLES: The first crop of the New Year reviewed
20 LIVES: A review of the highlights of the past 12 months and what we can look forward to this year
27 THIS WEEK: Who's doing what in 1991
31 DANCE: All the new hot tunes that are singeing slip-mats
35 DJ DIRECTORY: Britain's most up-to-the-minute dancefloor guide
38 CHARTFILE: All you ever wanted to know about the charts but were afraid to ask
40 LETTERS
41 THE YEAR END RECORD MIRROR CLUB CHART: The hottest records from the dancefloors of Britain in 1990
42 CHARTS: US 45s + LPs, Indie 45s + LPs, US Black 45s, Music Video
46 PUZZLE PAGE

FEATURES

12 SHABBA RANKS: Jamaica's rising regga son prepares to bring reggae to the masses
14 THE RECORD MIRROR READERS' POLL 1990: The results of the poll to find the top artists, records and events of the last year — as voted by you
18 C&C MUSIC FACTORY: The men behind Seduction and Natalie Cole come out from behind the production desk to mix up a hit for themselves
21 GEORGE MICHAEL: Your top solo artist of the year in his own words
22 BANANARAMA: Music bearing fruit
24 WORLD OF TWIST: They twist and turn like a twisty, turny thing, and they're going to be huge in 1991. Gorge yourself on this sonic and visual feast of a band who will kick up even more of a 'Storm' in '91
If you caught the 'Red Hot & Blue' special on TV last month (and if you didn't it's available on video), undoubtedly one of the tracks that stuck firmly in your mind was the contribution of Debbie Harry & Iggy Pop with their OTT version of 'Well Did You Evah'.

Originally recorded by Uncle Frank Sinatra and Ba-Ba-Ba Bing Crosby for the Fifties movie 'High Society', Debs and Iggy's version of the Cole Porter classic adds a bit of modern sarcasm to the original, with the Noo Yorq pair firmly lodging tongues in cheeks to declare how 'sweelegant' a party they're having.

Debbie Harry says she became involved in the project — started to raise funds for AIDS charities and research — because "I've known a lot of artists and performers who have died from AIDS." She also admits that AIDS has particularly distressed her because "I love sex!".

Like most of the 'Red Hot & Blue' project, 'Well, Did You Evah' manages to entertain whilst raising the profile of AIDS in the nation's consciousness. And if you don't like it then the closing words of the track from Ms Harry seem rather appropriate: "Aw piss off".
NOTHING COMPARES 4 U

Twelve months can seem a long time in the fickle world of pop. This time last year, Bristol's hot drum and bass property Fresh 4 had mistletoe vibrating across the nation with their haunting jazz-hip-soul version of 'Wishing On A Star'. The 4, together with their backroom cohorts The Children Of The Ghetto, were widely tipped to spearhead the new 'Bristol scene' after London and Manchester had had their day. But the follow-up track, 'Release Yourself', although equally worthy, sank without trace among the glut of naff dance vinyl. So, what went wrong guys?

"We just got into a lot of problems really," explains spokesman Flynn. "The business is not what we expected. It's just been like one thing happening to us after another — some good and some not so good.

"It's really weird. Just after 'Wishing On A Star', we got broken into and our equipment got stolen. We managed to get some of it back, but the people who invested in us got a bit disinterested after that. We just kept on running into different problems."

Flynn, Judge, Krust and Suu D could be forgiven for treading cautiously with their new single 'Compared To What'. Like the others, it's got that raw, dirty Fresh 4 ghetto sound stamped all over it, with singer Lizz E reviving the impassioned performance she gave on 'Wishing...'. But Flynn dismisses the idea that this is make or break time just as easily as he rubbishes the media hype surrounding his hometown.

"Bristol is just so far away from the rest of the country that we don't need to take notice of everybody else. It wasn't us just saying 'Yeah we want to be the next big town after London or Manchester'; people in Bristol just want to make good, honest, viable music.

"We didn't really want our first tune to do that well. We aren't interested in going top 40 and making lots of money. All we want to do is make records and if we're successful — great. That's it." — Richie Blackmore
Will dance continue to diversify in 1991? Will each of your feet be dancing to a different beat? Will Madchester become sanitised and the south west — with EMF, Massive Attack and Carlton — become the new region with attitude? And will The Stone Roses and Inspiral Carpets cope with that ‘difficult second album’?

As we stand on the threshold of 1991 waiting for some answers Record Mirror puts a collective finger to the wind, catches a waft of a dubious progressive rock revival and senses the end is nigh for fantastic plastic, with the 12-inch single becoming the only petroleum-based product available in record stores.

Gazing into the crystal ball, we predict that everyone will listen to The Doors, blokes will grow scraggly beards and that women will go off men entirely. Drainpipes will be the ‘in’ legwear, summer hols in Thailand will replace the Balearic experience and Dublin will become the European city of culture. But our tips for the top with shorter odds are as follows:

**tips for 1991**
Having recorded a brace of singles on the Creation label during 1988, Brighton based Pacific have kept a relatively low profile. Their sumptuous electronic compositions, described by lead singer Dennis as "film music you can dance to", are rooted in the classic songwriting tradition of wry popsters the Pet Shop Boys, and they set out to take the world by storm with the release of their major debut in February. Until then, you can do worse than check out the recent compilation album 'Inference', which includes each sparkling moment so far.

Thornton Heath way, he is currently writing Despite the fact that thl:i 'Umm and Errr ' brigade Nothing Like This ' gatecrashed the top 75 album material for his keenly awaited follow-up. They have performed over 40,000 sales last year, the dancefloor experiments into the charts and do worse than check out the recent compilation on this 22-year-old South London prodigy.

When Omar's spine-tingling soul classic 'There's Nothing Like This' gatecrashed the top 75 album charts with over 40,000 sales last year, the hipper-than-thou music press missed out entirely on this 22-year-old South London prodigy. Despite the fact that this 'Umm and Errr' brigade from the major labels have been performing formation cheque waving sessions down Thornton Heath way, he is currently writing material for his keenly awaited follow-up.

High on the list of ones that got away in 1990 was 'Exorcist' by The Scientist. The teenage techno sound terrorist proved he has more than one good groove to his wardrobe with the follow up 'The Bee', so '91 looks set to be the year when the production prodigy takes his dancefloor experiments into the charts and hearts of the nation.

It's always refreshing when a rap group introduce a new angle on hip hop and PM Dawn's part-singing, part-rapping style is destined to make them stars this year. Their debut single last summer, 'Ode To A Forgetful Mind', brought together doo-wop melodies, rapping and cool funky rhythms to create a unique sound for the Nineties. Though critically acclaimed, 'Ode . . . ' never really got the attention and recognition it deserved, so as soon as a demo tape of new material arrived at Record Mirror, we lost no time in passing on a copy to Mark Goodier. One play of the intriguingly titled 'A Watcher's Point Of View', as we go to press, and his DJ Brother Minutemix. As we go to press, the duo are set for the big time.

Asia's answer to Public Enemy: that's how East London sound system J01 Bangla Sound have been described. But one listen to their mesmerising, funky beats tinged with sitars and Eastern vocals will reveal that it's the strong message and not the music they share with their New York counterparts.

With words in both English and Bengali, it's a message they're hoping to make accessible to everyone through a new deal with Rhythm King records, the first fruit of which will be a single in March. J01 Bangla means 'Victory to Bangladesh' and, as the collective's spokesperson 22-year-old Farouk Shamsher explains, their songs are about "living here as Bangladesh. They're about being the same, about brick walls, and chips on shoulders and oppression".

It's also about having fun. As people debate which way dance music in this country is going to progress, there's a group of people in East London who may already have the answer.

Spearheading the West Country's assault on 1991, Bristol's Carlton McCarthy is the bearer of the angelic voice that will finally bring producers Smith & Mighty out into the open. Carlton's songs are strong on melody, letting the S&M bass sound lend them a bitter twist that keeps your interest without interfer ing with the all-important tune. Carlton's debut album, 'The Call Is Strong', is released in January, the week after his single, 'Love & Pain', which is sure to open the way to the hearts of any who hear it. The call is strong indeed.

Will the indie boom last into 1991? Whether it does or not, there's a clutch of new bands waiting to follow up last year's breakthrough into the charts. But with major labels running out of pages in their chequebooks, the cool Glaswegians with the ex-Primal Scream link, Spiere X, and spacy Mancunians Interstellar seem to be the last promising unsigned bands around (but not for long). Whilst the third wave of baggy bands makes a stab at the charts, everywhere punk will make a revival.

Safer bets for chart action come from the dance scene with St Etienne, A Man Called Adam, The Shamen and The Orb - all are long overdue hits. Meanwhile, America is in danger of championing The Stereo MC's before the Great British public do.

Nineteen-ninety-one could also be the year when labels Perfecto and Talkin Loud crossover from cult to the mainstream, but our hard ECUs are on former M/A/R/R/S man Dave Dorrell's Love label, which has a roster including Roman (look out for the brilliant Stones cover 'You Can't Always Get What You Want'), Brooklyn rapper Nike, and Stan Campbell's band Motherland.

(He sang 'Free Nelson Mandela' a few years back.)

One more tip: Record Mirror, better by definition.
PHIL'S WORLD OF WIGS

Patrick Graham from London SE24 requests Phil in a Tina Turner wig. Whose wig would you like to see Phil wearing next week?

Send your requests to: Phil's World of Wigs, Bobble, Record Mirror, Ludgate House, 245 Blackfriars Road, London SE1 9UZ.

Due to over-eating, over-drinking and the consequent many unsavoury bi-products of both activities, the pop world looks very quiet as we peer through its windows this week. Tales of Madonna shacking up with Jon Marsh from Beloved seem like so much unimaginative fiction from the minds of the people who write the jokes for cheap crockers. Sorry, stories of pop stars leaving giblets in the turkeys just won't wash. Yes folks, once more the gossip store is empty and our stomachs have that windy, unsatisfied feeling. There's nothing funny this week, no shagging, no strange spooky stories, nothing to tell your fat neighbours over the fence about. Next week, next week, we promise. Do not adjust your sunglasses. Poor.

Obviously Phil's fine selection of versatile hair moments won admiration amongst Bobble's readers young and old, although rather interestingly the mild-mannered ex-Genesis man is yet to sport the fetching style of his close rival, Shaun Ryder. Shaun's sex appeal and fetching hair no doubt played a large part in his nomination but not enough to topple ladies' choice Phil, who won by 50 per cent of the vote. Last year's winner, Mark Moore, failed to get a vote — something he shares with both opera singer Placido Domingo and Brighton & Hove Albion's versatile full back John Crumpin. Mark, however, does share on ample proboscis area with the Mad Manc — some comfort perhaps . . .

* BABBLE MAN OF THE YEAR

WINNER: Phil Collins
RUNNER UP: Shaun Ryder

* BABBLE WOMAN OF THE YEAR

WINNER: Madonna
RUNNER UP: Betty Boo

There's a saying in show business that goes 'You haven't made it until your . . . talents have been recognised by regular subscribers to TV Times'. But perhaps Madonna Ciccone will be equally pleased by the honour of becoming Bobble's Woman Of The Year, as voted by you, the viewers of Record Mirror's weekly bit of stuff. Scorned once again at the TV Times ceremony in favour of Lulu, Madonna literally romped to victory and will surely be withering with delight in her Swiss Cottage holiday maisonette when the news reaches her this afternoon. Britain's own Betty Boo was second with Tanita Tikaram a close third. Tanita Tikaram?

THE STONE ROSES TO BECOME A 25 PIECE???

JOIN THE STONE ROSES

This week's new members of the ever-expanding "in-between singles", BR Award nominees for the busiest band of 1990: Saxon J Bullock, David R Simpson and Tristan P Barratt from Redruth in Cornwall; Dawn Watts aged four of Mitchell; Paul Bello, Neil Hodson and James Taylor of Biggleswade; Mel from Portsmouth; and some people whose letter I've lost. If you'd like to join The Stone Roses, send your pouting pics to the normal Babble address. This one'll run and run (well, for a couple more weeks anyway).
**POP STAR I WOULD MOST LIKE TO SEE IN MARKS & SPENCER LOOKING AT UNDERWEAR**

*WINNER: Madonna*
*RUNNER UP: Tim Burgess*

And who wouldn't like to see Madonna perusing the vast underwear selection available at most branches of Messrs Marks & Spencer? Unfortunately, the possibility seems slim as their range currently doesn't extend to Jean Paul Gaultier designed conical brassieres. Tim Burgess' requirements, however, aren't so exotic and we're sure his desires are amply served by the M&S boxer shorts and briefs department.

**POP STAR I WOULD MOST LIKE TO BE CAUGHT IN A BIZARRE LOVE TRIANGLE WITH**

*WINNER: Kylie Minogue*
*RUNNER UP: Vic Reeves*

The thought of becoming emotionally entangled in a web of love with Kylie Minogue seemed particularly tempting amongst many readers now that the Aussie minx has changed her image. And the tales of Vic Reeves' sexual prowess have obviously spread like the common cold amongst his eager young fans, attracted no doubt by his promises of large sausages and juicy kebabs.

**POP STAR I WOULD LIKE TO LOCK IN A ROOM FOR THREE MONTHS WITH ONLY A PACKET OF BRAN FLAKES AND A FOUR HOUR VIDEO OF 'DIRE STRAITS LIVE' FOR ENTERTAINMENT**

*WINNER: Cliff Richard*
*RUNNER UP: Ian Brown*

We forgot to mention that the room would also contain Frank and Nesta Bough's photo album from their holiday on the Isle of Man, several porcelain statuettes of Victorian country folk, a video of Amanda de Cadenet's interviews for The Word and Guy Chadwick's book of 'House Of Love Lyrics Volume One'—three months of high jinx and merriment for Cliff and Ian I'm sure you'll agree.

**IF BETTY BOO CAME TO MY HOUSE FOR TEA I'D COOK HER . . .**

*WINNER: Fish And Chips*
*RUNNER UP: Toasted Crumpets*

Some strange and wonderful suggestions for Betty's tea including "Pigswill," "Nothing" and "The Velvetelles on brown bread"—oooosssseeeuuuuuggghhhhhhh! For more appetising though is Andrew Gray from Aberdeenshire's menu of a "Three course Scottish meal plus wine." Or maybe Betty would like to go to Gliddon Road in Barons Court in London where Claire Martin will treat her to "Rice and peas"—yum yum . . .

**PEOPLE I'M FED UP OF READING ABOUT IN BABBLE EVERY BLOODY WEEK**

*WINNER: Pete Waterman*
*RUNNER UP: The Farm*

Alas it seems Pete's popular poetry spot isn't popular at all, whilst The Farm's hilarious hotel antics have become too predictable for many a seasoned Babbler. But we don't care.

**PEOPLE I'D LIKE TO SEE MENTIONED IN BABBLE EVERY WEEK**

*WINNER: Madonna*
*RUNNER UP: Pet Shop Boys*

Fair enough, we'll tap their phones, we'll become dinner mates with their security guards, we'll even bribe their dustmen. Stay tuned . . .

**THANKS FOR YOUR VOTES. PRIZE WINNERS WILL BE ANNOUNCED SHORTLY.**

---

**THE GREAT BRITISH MUSIC WEEKEND**

**FRI 18TH JANUARY**

**THE FARM**

**BEATS INTERNATIONAL**

**NORTH SIDE 808 STATE**

Other bands will be confirmed and there will be Special Guests and Personal Appearances

Tickets: £12.50

Available by personal application from Box Office (no booking fee). Credit Cards Tel: 081-900 1234 (Subject to £1.50 per ticket transaction fee), Virgin Records Oxford Street, Keith Prowse, Stargreen, Premier, Ticketmaster, LTB and Albemarle (All subject to a booking fee).

Up to date information is available by ringing: 0898 345506

This will give details of appearance times nearer the date.

Calls cost 33 pence per minute cheap rate, 44 pence per minute at all other times.

STAY TUNED TO RADIO 1 FOR MORE DETAILS
WHAT'S YOUR FAVOURITE OPERA?
Tosca.

WHO'S THE MOST BORING: BUSH OR MAJOR?
Who cares.

WHICH IS THE MORE REALISTIC: 'TWIN PEAKS' OR 'EASTENDERS'?
My schedule's much too busy to watch TV.

WHAT'S THE BEST SORT OF COFFEE?
I'm not really a coffee drinker. Maybe chicory. My mum loves the coffee from her hometown — New Orleans chicory.

WHAT'S THE BEST RIPOSTE YOU'VE EVER DELIVERED TO A CAB DRIVER?
Eat shit and die.

WHO WOULD YOU MOST LIKE TO SING WITH?
Presently I'm working strictly solo!

IF YOU COULD DO A CAMEO ON ANY TV PROGRAMME, WHAT WOULD IT BE?
Some kind of courtroom drama. I'd play the judge or the high-powered attorney.

WHAT'S THE BEST: CD OR VINYL?
CD for a more crisp sound.

MARSHALL JEFFERSON: GENIUS OR LOST CAUSE?
For me to know and you to find out!

WHAT CHANGES YOUR MOOD THE QUICKEST?
Music affects my nervous system fast.

DO YOU HAVE A NEW YEAR'S RESOLUTION?
More money, more sex, more freedom.

WHAT WAS THE LAST BOOK YOU READ?
I'm in the process of reading an industry book entitled 'Hit Men' about some industry secrets and corruption.

HAVE THE AMERICAN PUBLIC THE STOMACH FOR A GULF WAR?
America has always had the stomach and guts, for that matter, for war.

WHO'S CURRENTLY THE BEST SPOKESPERSON FOR THE BLACK NATION?
Michael Jackson, Nelson Mandela.

IS YOUR LIFESTYLE HABITUAL OR SPONTANEOUS?
Most definitely spontaneous.

DESCRIBE YOUR PERFECT MEAL
Seafood, light not too rich. Tall dark, handsome, very rich company.

WHAT DID YOU DREAM ABOUT LAST NIGHT?
I dreamt I was in a Hollywood movie.

ARE ALL MEN THE SAME?
No way!

WHAT'S YOUR FAVOURITE CITY AND WHY?

WHAT'S THE MEANING OF LIFE?
Who knows.
SINGLE OF THE WEEK

CARLTON
‘Love And Pain’

And lo, an angel named after an hotel descended from the heavens to bless this earth with his luscious Smokey tones of the Robinson variety. Produced by Smith & Mighty, this is a gorgeous piano ballad which puts goose pimples on your goose pimples and then, just when you think things couldn’t possibly get any better, a double bass makes its entrance and you melt into your boots. Hallelujah!

SWELEGANT
A TRIBE CALLED QUEST
‘Can I Kick It?’

You can’t go far wrong with this groovy little shanty. Take a dash of Lou Reed’s ‘Walk On The Wild Side’, a splash of Ian Dury’s ‘What A Waste’, a sprinkling of rap and a pinch of Seventies funk to create this masterpiece of contemporary popular music.

CACTUS RAIN
‘Till Comes the Morning’

This is bloomin’ lovely. Frances Ada’s lush, velvety tones sensuously caress the lobes before a Latch-jazz beat, with strings and percussion courtesy of the Reggae Philharmonic Orchestra. Oh to awake from your deep slumber, morning sunshine on your pillow, Maxwell richness up your hooter and this song in your ears!

PREFAB SPROUT
‘Jordan: The EP’

If this record were a dog, it would be a big fluffy bunny rabbit with long floppy ears. The four tracks on this EP are taken from the recent Sprout LP ‘Jordan: The Comeback’ and all are gorgeous, melodic, marshmallows of song, ‘One Of The Broken’ is a lulling choker of a ballad and a definite favourite, despite its Barry White style spoken intro; while ‘Carnival 2000’ comes second with its brassy Latin swing. Joy!

BANANARAMA
‘Preacher Man’

Those sexy mistresses of unison vocals return to form with a supremely contagious dance offering. Once again produced by Youth and remixed by Shep Pettibone, this has a powerful, gloopy basline and a wondrous blousy harmonica bite in the middle. Long may the ‘Nanas fill the dancefloors.

SOHO
‘Hippychick’

This frisky little dance number takes the opening riffs from The Smiths’ ‘How Soon Is Now’ and smoothers them in Seventies funk. Ttains Pauline and Jackic provide soulful vocals on this track, which should have been a hit when first released last spring. Now, thanks to its top 20 success in America, “Hippychick” is once more available for your aural delectation.

ELEGANT
THE HIGH
‘Box Set Go’

London’s three singles and an LP later, Macclesfield’s favourite sons return with a remix of their first single, backed by a rough and ready version of their second 45 ‘Up & Down’. It’s all very pleasant guitar pop with more than a passing nod to early Stone Roses material. But, pray, where do they go from here?

DEBORAH HARRY & IGGY POP
‘Well Did You Evah’

CHRYSLIS

Taken from the ‘Red Hot & Blue’ AIDS charity album, this is a camp and rocky cover version of the Cole Porter classic, guaranteed to get the goat of many a staunch Porter purist. Well it’s great fun and it’s in a good cause so take notice of the grumpy faced sour pusses. What an elegant, swellegant single this is.

THE STRANGLERS
‘Always The Sun’

BPC

While searching for the perfect replacement for Hugh Cornwell, what better way to pass the time than to release a remix of this gentle and catchy single, originally put out in 1986. Apart from a few cattyre Dire Straits type guitar frills, there’s not much difference from the original, but then it didn’t need much improving anyway.

STEX
‘Still Feel The Rain’

SCOM BIZZARRE

That Mr Fixit of guitar and contributor to this single, Johnny Marr, describes the Stex sound as “like Chic with drugs”. Wow crazy eh? What’s closer to the truth is that this sounds like ‘Don’t Rock The Boat’ by the Hues Corporation. Nowt wrong with that you may say, and indeed, 17-year-old Andrea Mendez turns out some sterling and soulful vocals, but this just passes me by.

 Available First Week Nineteen Ninety One

Available on Four Formats

Three Track Seven Inch Three Track Cassette
Four Track Compact Disc Four Track Twelve Inch
Includes Up and Down & This Is My World Martin Hannett Demos
SHABBA RANKS may not be a name familiar to chart-watchers, but to reggae fans he is a megastar.

Davydd Chong braves the onset of ‘Shabbamania’

His name may well not be so well-known outside the reggae world, but with five albums behind him and a fanatical audience before him, this lean and confident 24-year-old attracts admirers like an electro-magnet. The idol in question: Shabba Ranks, undisputed king of ragga rap and a man familiar with controversy.

‘Shabbamania’ is an eye-opening experience and, when you’re in the thick of it, a scary one too. The fervid mass of four to five hundred — mostly female — bodies crammed into London’s Tower Records for a recent signing session conjured up images of Beatlemania or the more recent Bros frenzies. The musical genre may be totally different, but the outcome was predictably the same. As Shabba appeared, the crowd pushed through the security sending our man into retreat and leaving various albums, postcards and anatomical parts unsigned.

In a Marble Arch hotel room a few hours later, Shabba is able to rest, retrace his rise to stardom and reflect on the day’s events. “It wasn’t scary,” he claims, perching on the edge of a neatly made bed. “I’m used to crowds of people. The only thing that kicks me off is I hate to see my fans go without even a autograph. The record shop underestimated what was gonna be happening. I don’t like that.”

According to Shabba, fan worship has reached more extreme levels in America. “I went to perform in a club called the Q Club,” he recalls. “They had to call the fire brigade to get the crowd dispersed. The club could only hold about, say, three thousand people; but, oh gosh, there were about 10 thousand there. It’s going crazy over here, but it can’t be crazy like in America. If it had been the people of
America, I couldn't have driven away in that car. They would have smashed that to pieces.

The Shabba Ranks story is the simple tale of a 'boy done good'. Though born in the parish of St Helens in Jamaica, it was re-rooting in the reggae capital of Kingston that set the infant Shabba crawling his way to the top. By the age of 12 he was rapping over tracks punched into a jukebox in a local bar, in Olympic Gardens, west Kingston, 'the house of music'. The number one DJ in his area at 15, Shabba the teenager went on to lay down his first recording, influenced by both the spirit of King Tubby's and King Jammy's (pioneering reggae producers) local studios and the DJ tradition of acts such as Josey Wales and Brigadier Jerry. His producer Bobby Digital soon convinced him that this pastime should become a career. "He gave me a sum of money that... I didn't think a musician would be achieving that money. It was from that day, I said 'OK, well this is my career!'"

Five albums later — 'Jus' Reality' having just been released — Shabba has signed a major record deal with Epic/CBS and teeters on the brink of reggae-pop chart crossover. "That's my main ambition. I wanna receive Grammies; I wanna sell gold; I wanna sell platinum. I'm aiming to step over and to run over — instead of crossover."

Aswad and Maxi Priest, two products of pop's love affair with reggae, are often criticised as 'sell-outs'. Soft, soapy soul seems unlikely to seduce Shabba or blunt his sharp-edged chatter. "Signing to a major label hasn't changed me," he asserts. "I'll be myself. The only change is that my career has taken another step."

However, bad publicity has hemmed his career — particularly that surrounding a London gig earlier this year. Though connected to a longstanding local feud and not Shabba or his act, the fatal shooting of a man at Shabba's Brixton Academy show is still fresh in the minds of many observers. "I don't know what's the real problem," he reflects. "Something must be going wrong, in a minute of happiness, there will be misfortune or mishap. I am a man of peace and it's crazy to see people trying to mess with my music. That fellow who created havoc in the Academy — I myself would kill that murderer, 'cause he's trying to spoil my career. I don't like that. Wherever Shabba go, I'm a law-abiding citizen."

But that old devil called controversy continues to stalk in the shadows, turning mundane signings into mini-riots and leaving an expensive trail of destruction in its wake. Sitting back in sunshine hues of orange and gold, eyes hidden by the dark veil of his shades, Shabba Ranks — the man, the superstar and the sex symbol — has a sober, realistic view of the years ahead. "Well, someday a king has to give over his kingdom to whoever is new-coming, or out there. I know I'm gonna lose my crown someday, but I'm gonna do something that will remain and remind everyone that 'Shabba done that, let another man pass that'. Where music is concerned, it's no competition, no barriers. So if they take my crown today, I did what I was supposed to do."

RM 13
1990: a year in which flares, fringes and football ruled the world. The country danced to a new beat — when it wasn’t wallowing in nostalgia, that is, as cover version after cover version and re-issue after re-issue appeared. So was it a totally unoriginal year? Not according to you, who responded with a pile of Record Mirror Readers’ Poll forms larger than Luciano Pavarotti after a night on the beer. So here’s how you voted. Did Sinéad make you swoon and Gazza get on your gonads? Did you sport your ‘Cool As F***’ T-shirt with pride, become a caffeine junky after watching too many episodes of ‘Twin Peaks’ and get all mixed up with Paul Oakenfold?

Well, you’re not alone.

Read on . . .
**BEST GROUP**
1. Pet Shop Boys
2. Depeche Mode
3. Erasure
4. The Stone Roses
5. Happy Mondays
6. Soul II Soul
7. Beloved
8. Inspiral Carpets
9. The Charlatans
10. Beautiful South

**WORST GROUP**
1. New Kids On The Block
2. Jive Bunny
3. The Stone Roses
4. Bombalurina
5. Happy Mondays
6. Big Fun
7. Satus Quo
8. Iron Maiden
9. Roxette
10. Inspiral Carpets

**BEST SOLO ARTIST (MALE)**
1. George Michael
2. Prince
3. Morrissey
4. Adamski
5. MC Hammer
6. Jimmy Somerville
7. MC Tunes
8. Elton John
9. Phil Collins
10. Young MC

**BEST SOLO ARTIST (FEMALE)**
1. Madonna
2. Sinead O'Connor
3. Betty Boo
4. Kylie
5. Janet Jackson
6. Monie Love
7. Belinda Carlisle
8. Caron Wheeler
9. Maria McKee
10. Anita Baker

**WORST SINGLE**
1. 'Itsy Bitsy Teeny Weeny . . .' Bombalurina
2. 'Fog On The Tyne' Gazza And Lindisfarne
3. 'Tonight' New Kids On The Block
4. 'Turtle Power' Partners In Kryme
5. 'Have You Seen Her?' MC Hammer
6. 'A Little Time' The Beautiful South
7. 'Anniversary Waltz' Status Quo
8. 'Didn't I Blow Your Mind' New Kids On The Block
9. 'Hanky Panky' Madonna
10. 'The Joker' Steve Miller Band

**BEST COVER**
1. 'Itsy Bitsy . . .' Bombalurina
2. 'Fog On The Tyne' Gazza And Lindisfarne
3. 'Have U Seen Her?' MC Hammer
4. 'Didn't I Blow Your Mind' New Kids On The Block
5. 'Crying In The Rain' A-ha
6. 'King Of The Road' The Proclaimers
7. 'Strawberry Fields Forever' Candy Flip
8. 'Space Jungle' Adamski
9. 'Rhythm Of The Rain' Jason Donovan
10. 'Love On A Mountain Top' Sinitta

**BEST NEW ACT**
1. Deee-Lite
2. The Farm
3. Beloved
4. EMF
5. Beats International
6. The Charlatans
7. Betty Boo
8. Electribe 101
9. Adamski
10. Innocence

**BEST SINGLE**
1. 'Vogue' Madonna
2. 'Groove Is In The Heart' Deee-Lite
3. 'Nothing Compares 2 U' Sinead O'Connor
4. 'World In Motion' England/New Order
5. 'Enjoy The Silence' Depeche Mode
6. 'Killer' Adamski
7. 'The Only One I Know' The Charlatans
8. 'Step On' Happy Mondays
9. 'So Hard' Pet Shop Boys
10. 'Groovy Train' The Farm

**WORST LP**
1. 'Violator' Depeche Mode
2. 'Behaviour' Pet Shop Boys
3. 'The Immaculate Collection' Madonna
4. 'Pills 'N' Thrills And Bellyaches' Happy Mondays
5. 'Heaven Or Las Vegas' The Cocteau Twins
6. 'Listen Without Prejudice Vol I' George Michael
7. 'Happiness' Beloved
8. 'Graffiti Bridge' Prince
9. 'People's Instinctive Travels . . .' A Tribe Called Quest
10. 'Electrical Memories' Electribe 101
BEST VIDEO
1. ‘Vogue’ Madonna
2. ‘Opposites Attract’ Paula Abdul
3. ‘Enjoy The Silence’ Depeche Mode
4. ‘Nothing Compares 2 U’ Sinead O’Connor
5. ‘So Hard’ Pet Shop Boys
6. ‘World In Motion’ New Order/England
7. ‘Groove Is In The Heart’ Deee-Lite
8. ‘Groovy Train’ The Farm
9. ‘A Little Time’ The Beautiful South
10. ‘Pray’ MC Hammer

BEST PRODUCER/REMIXER
1. Paul Oakenfold
2. Shep Pettibone
3. Andy Weatherall, Terry Farley, Boys Own
4. Jazzie B/ Nellee Hooper
5. William Orbit
6. Jam & Lewis
7. Ben Liebrand
8. Francois Kervorkian
9. Prince
10. Norman Cook

BEST EVENT
1. World Cup 90
2. The Stone Roses, Spike Island
3. Madonna live
4. Thatcher resigning
5. Soul II Soul live
6. Poll Tax riots
7. Nelson Mandela freed
8. Kiss FM legalised
9. German unification
10. Prince live

BIGGEST YAWN
1. Gazza
2. Manchester
3. Conservatives
4. Turtles
5. World Cup Final
6. Poll Tax
7. Indie-dance crossover
8. Knebworth
9. Iraq invading
10. Status Quo

SEXIEST PERSON ALIVE
1. Madonna
2. Kylie
3. Betty Boo
4. Sinead O’Connor
5. Demi Moore
6. Wendy James
7. Claudia Schiffer
8. Julian Clary
9. Julia Roberts
10. Paula Abdul

BEST MUSIC TV SHOW
1. ‘The ITV Chart Show’
2. ‘The Word’
3. ‘Dance Energy’
4. ‘Top Of The Pops’
5. ‘MTV’
6. ‘Rapido’
7. ‘The Power Station’ (BSB)
8. ‘Juke Box Jury’
9. ‘The Hitman And Her’
10. ‘DANCEDAZE’

BEST NON-MUSIC TV SHOW
1. ‘Twin Peaks’

BEST RADIO SHOW
1. Simon Mayo
2. Radio 1 Top 40
3. Mark Goodier — The Session
4. Jeff Young’s Big Beat
5. Kiss FM
6. Gary Davies
7. Anne Nightingale Request Show
8. Nicky Campbell
9. Steve Wright In The Afternoon
10. 808 State (Sunset Radio)

BEST FILM
1. ‘Ghost’
2. ‘Gremlins 2’
3. ‘Pretty Woman’
4. ‘Total Recall’
5. ‘Dick Tracy’
6. ‘The Krays’
7. ‘Wild At Heart’
8. ‘Bill And Ted’s Excellent Adventure’
9. ‘House Party’
10. ‘Longtime Companion’

TOP SHOWBIZ PERSONALITY
1. Jonathan Ross
2. Vic Reeves
3. Madonna
4. Julian Clary
5. Bruce Forsyth
6. Cilla Black
7. Paul Gascoigne
8. Roseanne Barr
9. Terry Christian
10. Edd The Duck

MOST REVOLTING HUMAN BEING
1. Maggie Thatcher
2. Gazza
3. Saddam Hussein
4. Timmy Mallet
5. Kylie
6. Shaun Ryder
7. Jeremy Beadle
8. Neil Kinnock
9. Madonna
10. Jimmy Greaves

FUNNIEST PERSON
1. Rowan Atkinson
2. Julian Clary
3. Ben Elton
4. Victoria Wood
5. Harry Enfield
6. Vic Reeves
7. Jasper Carroll
8. French & Saunders
9. Rab C Nesbit/ Gregor Fisher
10. Steve Martin

BEST T-SHIRT
1. Cool As F***
2. Anti-Poll Tax
3. James
4. Madonna — Blond Ambition Tour
5. Depeche Mode — Violator
6. New Order/England — World In Motion
7. Red Hot & Blue
8. The Stone Roses — Fool’s Gold
9. Levi’s 501s
10. Janet Jackson — Rhythm Nation 1814

BUZZ WORD/PHRASE
1. “Twisting my melons man”
2. “Damn fine coffee”
3. “Where’s the party?”
4. “Cool As F***”
5. “Rave on”
6. “Cowabunga”
7. “You wouldn’t let it lie”
8. “Can’t pay, won’t pay”
9. “Respect Is due”
10. “Oo-er Missus!”
David Cole and Robert Clivilles are better known for their work as producers and songwriters for the likes of Natalie Cole, Seduction and 2 Puerto Ricans, A Blackman & A Dominican. But under the guise of C&C MUSIC FACTORY, they are grabbing a bit of the limelight for themselves. At least, they would be if they would talk to anyone. David Davies scours the streets of New York in search of the elusive duo.

Staccato guitar breaks are tearing, ripping, exploding out of C&C Music Factory's offices. Chasing after them are the widest, most excessive female vocals since Littlebit Holloway let hell loose on Black Box's 'Ride On Time'. This is C&C Music Factory's debut 'Gonna Make You Sweat' and it's house music in Latex tights. This is where the dancers' head meets rock. Not as some pale hybrid compromise, but on its own terms, using a buzzing rock guitar to charge up its own chaotic rhythm.

If all this seems to suggest vinyl pandemonium, then the group's management offices are no different. Hidden among warehouses near the Hudson River, in downtown New York, the rushing-up is still Hayes in their manager's busy apartment-cum-office. Next door five dancers are running through their final rehearsals before they fly over to London to promote the single. Their routine is as insane as the Music Factory track blasting out of the sound system. This is the sight and sound of sweat.

Sitting to one side, itching to join the dancers, is Zelma Davis. Beautiful and petite, with the narrowest waist this side of a 12-year-old, Davis is the regular female lead for C&C Music Factory. It's her in the video and the interviews; it's her singing on the current single and on the group's forthcoming first long-player, also titled 'Gonna Make You Sweat.' And yet Davis is having to watch the woman who's replacing her in England go through her pieces. 'There's been a problem with my Green Card (US work permit),' explains the Liberian-born singer, 'the show must go on,' she adds, smiling ironically.

David Cole and Robert Clivilles are the men who have given their surnames' initials to the name C&C. It is their compositions that Davis belts out on the album and it's their production that carves out the group's hard-edged dance territory. Originally known for their remix work on the likes of Natalie Cole's 'Pink Cadillac', Cole and Clivilles have respect as the producers behind 2 Puerto Ricans, A Blackman & A Dominican's 'Do It Properly'. But it was with female solo Seduction that they hit pay-dirt with tracks like the momentous 'Heartbeats' and the sultry 'True Lover'.

With the Music Factory, the duo are still very much behind the scenes. In fact, they're all prepared to say on the subject of their new project is David Cole's remark that, 'When we say it's a Factory we're not thinking of a product, we're thinking of how all the performers are becoming part of the factory. In no way, shape or form is this going to sound like an assembly line.' Davis sheds some insight on quite how 'performers are becoming part of the factory': Although stressing she's the solo vocalist on the bulk of the album, she admits that the vocals on the title track aren't purely her own but an amalgamation of hers and those of session singer Martha Wash, former Weather Girl and sometime vocalist with Black Box, and Deborah Cooper, veteran singer with the likes of The Fatback Band and Change, which does put a rather different perspective on the single's adrenalin-packed vocals.

Still, at least there's no mistaking Freedom Williams' authoritative rapping on 'Gonna Make You Sweat'. He talks like he raps — hard and clear. Two bleepers clipped to his belt, he shuffles his chair closer. 'It used to be much higher,' he confides about his voice, 'so to make it stronger I jog five miles a day and rap while I'm running. It got stronger.'

Williams can also illustrate Cole and Clivilles' modus operandi. As assistant engineer for the two producers, he was around when Seduction were in the studio. And did they sing on the records? 'They did sing,' says Williams, 'but of course you did get people who came in and did backgrounds. They got a lot of support.' Such support may well have come from Cole himself who, Williams says, can sing in several different keys.

Davis is standing cracking her knuckles and watching her replacement again. 'I didn't do it like that,' she mumbles, but she doesn't complain. She doesn't need to — this is her dream. All the dancing in front of the telly copying Paula, Janet and Madonna has paid off — as has the praying.

'I used to pray to God that I could sing like my friend,' she explains, 'and I got a bad cold and suddenly got the... 'This being the rich and mighty voice that storms out of her tiny frame. A few casual introductions later and the 20-year-old was working with Cole and Clivilles. 'It was almost an overnight thing,' she says, 'my smile returning.'

Back at the kitchen table, Williams leans back, glad for the moment that at least he's going to London in the morning. 'I'm really fortunate What better reason to travel than to go and do what you want to do? It's not like I've got to go to Brussels and sell Pampers,' Indeed not.

"it's not like I've got to go to Brussels and sell Pampers"
1990
—how was it for you?

Deee-Lite were colourfully spunky, De La were pretty darn funky. A night at The Farm, Didn't do any harm, And Prince was a cheeky old monkey. Boom Boom. Limericks aside, there were other fab moments: the wonderful 10,000 Maniacs whipped us up into a joyous frenzy; the dynamic Public Enemy punched our ribs in; superb Anita Baker nursed us and sang a lullaby; and the bewitching Cranes dragged us into their nightmare.

Daveyd Cheng

Of the year's biggies, The Stone Roses at Spike Island were a bit of a let-down. But Inspiral Carpets at G-Mex, which had been billed as a gig rather than hyped as 'an event', were top-notch entertainment. Speaking of which, the live Vic Reeves experience was unmissable. Prefab Sprout were the top disappointment, while on the newcomer front, a thrash band called the Blue Nile really impressed me — ah! But tips for the top must be New FADs and Five Thirty.

Craig Ferguson

Kicking off 1990 were the Trashcan Sinatras in wistful mood in Leicester — all verbal traps and lovely moments. . . Kiss AMC kickin' back at the Zap Club, Brighton, in February, but the power gig of the month was Inspiral Carpets at the Town & Country Club. A close second was The Corn Dollies at The Marquee, Slow and low with The Cowboy Junkies at The Dominion in March and quirky brilliance from Martin Stephenson in Edinburgh.

Summertime were unforgettable maniac at London's Borderline and Northside/Eusbeio whipped up a storm at The Zap. Spirea X were brief but refined in Glastonbury. Scotland. And best of the year? Easy: The Miltown Brothers — UUU in October, rockin' rockin' and chartbound. Tim Southwell

Ah, that was the year that was. Yes, the indie kids may have exceeded all expectations, but 1990 was the year the major leaguers, aka 'The Fat And The Flatulent', came to town.

Looking back at 1990, Record Mirror's guest-list posse select their fave raves and happening events as well as some cheesier moments from the year that Manchester and Madonna were in your face.

With the exception of Prince and Madonna, the nation's arenas groaned under the strain of mid-aged spread: the Stones, Bowie, McCartney, Collins, Clapton at the Albert Hall until further notice, Sir Cliff alive and (almost) kickin' at Wembley. And then of course, Grandpa's Party at Knebworth. What a year! Out to pasture, the lot of 'em. Creak, cackle 'n' roll. Nick Duerden

50k Turbosound systems, bouncy castles and staring laser visuals all went the same way as inflated ticket prices in 1990, as the rave scene came down like a house of cards — victim of new laws. greedy promoters and a growing sense of unease over the way it was all heading. The point was proved in April as a sanitised rave culture re-emerged at Docklands Arena.

The cutting edge of clubland, pushed on by approaching recession, dived back underground as dance music splashed into more fragments that you could wave your arms at. They kept on trying but no one could successfully bridge the gulf between a club situation and a live act on stage. Highlights were invariably DJs — Franke Bones and Freddy Bascone at New York's Paladium, Derrick May at the Town & Country, Danny Rampling at Pure and the Confusion special events in London. But as vintages go, 1990 left a vinegary taste in the mouth.

Phil Chessman

As I plumb the depths of my memory to find my most treasured live moments from last year, certain magical images come to mind: the sun setting behind The Smiths; the Chairmen of the Board punching pots into my pmt along with the borders watching James' superb concert at The Empress Ballroom in Blackpool this summer; viewing the distant still serene Sinéad O'Connor belt it out across the packed pastures of Glastonbury Festival; and witnessing the Messiah Paul Weller's lean, mean and lucky resurrection at Dingwalls in Camden. Mentioned in dispatches: The Tha, The Christians and Carter USM.

Gary Crossing

The only major critical and commercial successes on the stadium circuit, Prince and Madonna, both chose 1990 as the year to say 'meep' to lots of British people. Prince stripped to his bare essentials for 'Nude', while Madonna kept most of her clothes on — though her Egyptian 'Like A Mysturbating Virgin' to the church-bound 'Like A Guilty Prayer' routine was sauce and class in one bottle.

A surprise was in store for EMF, whose support slot on Adamski's tour so damaged his profile that they may as well have written 'Space Jungle' for him. The honours, though, must go to Stereo MC's, who elevated hearts, minds and feet off the sticky Marquee floor and into the supernatural world.

Tim Nicholson

In frothy manager speak, 1990 has been a year of two halves when it comes to Manchester's gigs. The success of Happy Mondays and The Stone Roses threw up a plethora of embarrassing copyists, but amongst all the pudding and trance dancing, some bands have shone through with their uncompromising originality.

New Fast Automatic Daffodils proved that they're one of the best live bands around, whilst World Of Twist's bizarre, gritty cabaret act provided an entertaining alternative to the normal band approach. With heaps of bands still bubbling under, 1991 should get even better.

Chris Sharrett

Whatever happened to reggae? The hype has failed to provide the quantity of gigs in which reggae would thrive. Easy skanking smiles in a wall of smoke... Jimmy Cliff's excellent one-off as the T&C弹簧 to mind. Jah Shaka immersed the Zap, electrifying the air into a blues joint.

Hypocritical authorities are afraid. Brilliant live, Shaba Rank's illustrates the point. The shooting at the Brixton Academy and the frenzy at Tower Records don't auger well for the future of live reggae.

Martina Wanner

Sinéad O'Connor

To lots of
A

is the result of the 'Devoted Music Readers' survey. The fact that George Michael returned to vinyl after a three-year absence is one of music's most satisfying properties, reasserting its strength in the medium. While the single 'Faith' continued its success, the 'Devoted Music Readers' survey revealed that the majority of listeners preferred George Michael's music to that of other artists.

The survey also showed that George Michael's music was the most popular among 'Devoted Music Readers' of all ages. The survey results were compiled by the 'Devoted Music Readers' survey, which was conducted among 10,000 music fans across the world.

When you want music, they are there. Their music is true. Their music is real. It is a music for everyone, for every mood, for every occasion. It is music that is timeless, that is relevant, that is universal.

George Michael has always been a artist who has been true to himself. He has always been honest, always been direct. He has always been true to his music, his vision, his message. That is why he is loved.

'STAND UP FOR DIFFERENCE' VOLUME 1

'This is my music, my way of expressing myself. I want to do it my way, not yours. I want to do it for myself, not for you. I want to do it because I want to, not because you tell me to. I want to do it because it is me, not because it is you. I want to do it because I am me, not because you are me. I want to do it because I am who I am, not because you are who you are.

'FAITH

I want to do it because I want to. I want to do it because I want to. I want to do it because I want to.

'NOT BEING IN VIDEOS

Although I am not in the video, I am in the music. I am not in the video, I am in the music. I am not in the video, I am in the music. I am not in the video, I am in the music.

'PRAYING FOR TIME

I want to do it because I want to. I want to do it because I want to. I want to do it because I want to. I want to do it because I want to.

'SHAME

I want to do it because I want to. I want to do it because I want to. I want to do it because I want to.

RELATIONSHIPS

I want to do it because I want to. I want to do it because I want to. I want to do it because I want to.
After a lengthy break from the charts, BANANARAMA have kicked the Stock Aitken Waterman habit and are bathing in the fountain of Youth with their recent single ‘Only Your Love’ and the new one ‘Preacher Man’. Chris Twomey and Gary Crossing peel the masks from the Bananas.
keren woodward

One of the two original Naras, Karen is keen to stress that there was, is and will be more to Bananarama than ‘The Hitman And Them’.

“Basically we’re still making pop songs — pop songs that you can dance to, which is what we’re best at doing. But I think our audience has changed in that we are obviously not selling as much to the Stock Aitken Waterman type. We’ve got this more modern sound now that goes down really well in the clubs. And yet ‘Only Your Love’ didn’t sell as well as any of your other singles. Weren’t you a bit disappointed about that?

“Yes, but I think the main thing is we’re really proud of it,” she insists. “I’m glad we put that record out and didn’t put another SAW song out. I think the stuff we’re doing now is absolutely fantastic. Going back in the studio with SAW was not exciting and after a certain length of time you have to keep yourself excited or there’s no point.

Is your LP going to be a departure too, or are you going to be sticking to safe ground?

“I’d say that we’ve taken a huge risk in leaving SAW who are, after all, the most successful production team in the country. The records we made with them sold very well. But I’d like to think we’ll develop more on the album front because up to now we’ve been very much a singles group. I don’t think it bothers us about being taken seriously, but I’d like to think that more people will give the album a listen.”

Karen credits much of the band’s new enthusiasm to their producer, Youth, the name behind many of 1990’s big club hits.

“Every track we’ve recorded with Youth has been completely different from the one before,” gushes Karen. “There’s no formula with Youth. It’s whatever you feel like doing on the day. So we’ve done a couple of slow ones, which are strange and there’s this really heavy one, with heavy guitars... You don’t have that scope with SAW.

Did you feel with SAW that you were on a conveyor belt?

“I think that’s one of the major reasons why we left,” she admits. “We worked mostly with Mike Stock and we enjoyed it very much; he’s a really funny bloke and as comfortable with everything as you could be. He’s a very professional and as comfortable with everything as they were. It was difficult to begin with.”

Jacqui o’ Sullivan

When Siobahn Fahey left Bananarama, a lot of fans feared it was the end. But remaining members Sarah and Keren quickly recruited an old mate of theirs, Jacqui, and the hits kept on coming. Jacqui admits that before she became part of the group she “never really took them that seriously. It must have been quite a shock for her.

“I joined the band just as they were getting in the Guinness Book Of Records for being the most successful female band ever. That was amazing. I just saw them as making really brilliant music and obviously enjoying themselves. But it’s hard for me to see it from the outside because I’ve known them for so long — since I was about 13.

So you didn’t have any doubts about taking Siobhan’s place?

“No, I knew that it was perfect for me. I had just done something with Living In A Box — pretending to be a backing singer in their shows, but I wasn’t doing anything on my own. It came at the right time. It was the most nerve-wracking thing that’s ever happened to me, but I was so carried away with having a brilliant time that I soon got over it. It is actually really hard stepping into someone else’s shoes like that, especially as they’d been going so long. They’d learned a lot along the way. I had to walk in and be as

professional and as comfortable with everything as they were. It was difficult to begin with.”

Jacqui’s baptism of fire climaxd with the world tour, an experience that she must have enjoyed because they’re hoping to do it again this year.

“Nothing’s been planned yet, but we’re all hoping to go on another world tour because we had so much fun last time. We’ve got to do it again. I preferred Sydney to anywhere else... And Thailand was brilliant. In Sydney we played in this warehouse and it was like an acid house party. The show went on until about nine or 10 in the morning. ’Disakarta was awful. We played in a bloody car-park. We had to perform to some officials before we did the show to make sure it wasn’t too rude. But basically the show was staged for government officials — there were hardly any normal people there. When we went on it started raining and the stage got really slippery; we were sliding around all over the place!”

Can you see Bananarama lasting another 10 years?

“I don’t see why not. We’ll probably end up in Las Vegas in those sequinned outfits supporting Tom Jones!”

Jacqui on the future

We’ll probably end up in Las Vegas in those sequinned outfits supporting Tom Jones!

Jacqui on the future

Sarah on Bob Monkhous

And so we come to the third member of the banana bunch, Sarah, whose writing collaboration with Youth has born several gems already.

“I think the whole album’s different because obviously if you work with a different producer — particularly if you’re collaborating song-wise — they’re bound to have different ideas. Also, two years on, we have different ideas. We didn’t have anything more dancey because Youth started off mixing club records and things so that influence is quite strong.

What was it like working with Youth?

“It’s really good. I go over to Youth’s little studio and we mess about with computers and such; then we take it away and write the song on top. We spent a frustrating six months looking for the right producer. We went to At It was with David Z but it didn’t work out. Once we found Youth it was plain sailing.”

Why wasn’t the original choice for a single, the wonderful ‘Tripping On Your Love’, released?

“Because when London Records heard ‘Preacher Man’ they thought it was more of a sure-fire hit. ‘Tripping...’ will be the third single. We preferred it ourselves, but there you go... The games people play, having said that. ‘Preacher Man’ is a great track and I really enjoyed singing it, especially on ‘The Des O’Connor Christmas Show’.

How was it with old Des then?

“Great fun. Paul Cook from The Sex Pistols drummed with us on the show. He drummed on our very first single and it was his idea to get the group together so it was good to have him back. He’ll be with us for TV appearances and perhaps when we tour.

You had to sing ‘White Christmas’ with Bob Monkhous, didn’t you?

“Yes. He looks a bit dry close up, with all his make-up on, but both he and Des are very sweet.”

Moving swiftly from one institution to another. You managed to break free from the chains of SAW?

“Yes, the new album is hugely different to our SAW album. Although I was very happy to write and record those kind of songs with SAW at the time, I think after a while their formula, which was used with everybody they worked with, became a bit tedious for us.

“We only did one album with them, we were never their protégées like Kylie or Jason. We co-wrote with them.”

Even so, saying goodbye to those boys at the Hill Mustard Factory must have been a difficult decision?

“It’s hard to learn something when it’s working so well because then you have to try to find someone to co-write with as well as produce.”

Where do you see Bananarama going from here?

“I just enjoy working with a lot of different people. I think it’s important to know your limitations and to know what you’re best at. I’ve never prospected to be a fantastic singer or dancer. That tag makes me laugh really. I’m nowhere near the standard of, say, one of The Supremes. I just want to continue trying to experiment a bit more, because we’ve done unison vocals for a long time. It just depends how comfortable you are with the people you work with and if they can bring the best out of you.”

And the possibility of another tour?

“Well I really enjoyed the last one. Everybody said the same thing. I’d love to do another one, somewhere. We didn’t tour Europe last time so, probably towards the end of this year, we’ll do a European tour. The show will be as spectacular as my limitations will allow.”

You were very ill recently weren’t you?

“I had meningitis. I think you get it in either viral or bacterial forms and I had the less dangerous one. I was in hospital for a week; it was a bit severe. I passed out on the first day and when I came round I told the nurses I was flying millions of older people get, it’s usually kids and babies, so it was very odd that I got it. It was the stress and strain of the album you see.”
"Some people think we're heading down a musical cul-de-sac, but we know we're heading..."
WORLD OF TWIST caused a minor storm in the charts with their debut single, but the calm came just before they could make the top 40. They greet the New Year with ‘Sons Of The Stage’, a record that speaks volumes for their status as hot tips for 1991 — which is more than they did to Nick Duerden. Pictures: Paul Morgan

IT'S A WORLD OF SPIRALS
Dry ice pumps out until the entire stage is engulfed in the throat-splitting stuff. Three band members sit facing their keyboards-cum-control units. Next to them is a lone guitarist. To one side a slide show flickers into distorted life, whilst in the middle a spinning — and clearly ironic — circular ‘Rock & Roll’ sign begins its cycle, accelerating all the time. And then, from somewhere deep in the background, the singer emerges. He is tall, wiry and clad in a black leather shirt and a pair of untethering hipsters. His microphone is pressed firmly against his sweating lips. The music starts pumping.

World Of Twist revel in their eclectic and idiosyncratic sound. The music spirals around in grand tiers, before cascading onto itself repeatedly, creating a wholly mesmeric and hypnotic rhythm.

Various backstrokes busy themselves into mass hysteria while the screen explodes into a blur of images, colour and slanted psychedelia.

World Of Twist are an experience. Aurally and visually. What can words say? Only so much. This is the band responsible for sending many a sonobuoy scurrying for the thesaurus in search of the perfect description. They are quite different — special even. Hailing from Manchester, they first emerged on the ‘Home’ compilation in the middle of last year. One of a clutch of ‘baggy’ compilations, ‘Home’ differed in that it highlighted the diversity of the scene. A breeding ground for such young hopefuls as the New FADs, Paris Angels, the excellent Milltown Brothers as well as World Of Twist.

CONTINUED ON PAGE 26
IT'S A WORLD OF RAINBOWS

Regardless, 'The Storm' scaled the charts in triumphant fashion, but due to the Christmas rush, it fizzled out somewhat unfairly at number 42. But they're about to make a quick return and celebrate the New Year with an even better song: ' Sons Of The Stage'. A confirmed live favourite, it builds in momentum with each listening and is destined to appear in many 'Best of 1991' polls. Hotty tipped by almost everyone (not least Record Mirror) they are fast approaching that pot of gold at the end of the psychedelic rainbow.

Oh, they're chuffed alright, but they're not relishing either the photo shoot or the interview (interrogation?). On vinyl and on stage, they speak volumes. In interview, they speak very little.

Julia M Seashells, the band's charming keyboardist, explains: "Sorry, but we tend to clam up in interviews. No offence to the magazine, it's just we never seem able to say much at all." She then turns round and opaquely offers a few quotes prepared. The band remains silent — deadly so. Oh dear.

After much deliberation and hushed whispering, the band decide to get the interview over and done with first and suffer the impending photo shoot “sometime later”. And, at Tony's request, we transfer ourselves to a nearby hotel.

A quick chat with each of the band reveals that they're affable and forthcoming, but then I go and kill off the atmosphere completely. Placing my ageing tape recorder on the table before them proves disastrous. All eyes (except Tony's, which close altogether) widen in apparent fright. “Doing interviews is all about putting yourself on the line”, says Julia, "and we're not too good at that." Ahem.

The question of how long they have been together is answered surprisingly quickly by Gordon. "Er, four years. No make it three... two? Well, we've been around a while. Originally we were into playing country and western." This could well be a joke, though no one laughs.

IT'S A WORLD OF SILENCES

Rather than coming across as moody pop stars who specialise in being difficult simply to further their brooding reputation (naming no names), here, they sound nothing like each other. I'd say the only thing we have in common is that we share the same influences. What are they? Ha, ask the Manchester bands. Ha ha!

He laughs loudly, with a sort of deep throatied cackle that makes you wonder if Sid James has risen from his grave. He relaxes back, smiles and in this light (or in any light) looks remarkably like Leonard Rossiter in his 'Rising Damp' persona. Frightening isn't it?

Much of the band's reputation has been built around their theatrical stage show. With just three keyboards taking shape and Tony stalks behind, they are quite, quite dazzling. This gripping effect suggests careful construction has taken place, but the band shrug and murmur; "Well, we just do it mainly for our benefit, though we think the audience like it as well."

"Getting to number 42 with 'The Storm' was just magic,” says Tony. “I mean it was incredible, but it's playing live on stage that we like best. Love it.”

Julia, somewhat encouraged, continues: "Oh yeah, it's great. We played Newcastle recently and everyone had a great time. Down the front was this couple leaning on the stage and kissing passionately. Constantly. They didn't stop once. Must have been the atmosphere we created eh?

"And you know what?" poses Tony who, since obtaining a second drink, is speaking more freely. "Our stage set is going to get even better. The spinning heads are coming back (cut-out heads on long sticks that rotate are an integral part of their set) and we're going to get a certain part up so no one can see the stage till we come on. Then it'll be like 'Daa Da Daaal' and they'll all step back in amazement!" He cackles again.

IT'S A WORLD OF CUL-DE-SACS

Once his dirty laughter subsides, the silence returns and all eyes focus on the tape recorder. Removing it from the table completely then provokes Gordon to mean and groan. "Ah, interviews! It's not easy you know. Just as well we're not on a promotional tour the way this one's going. Y'know we've not even seen any of the TV interviews we've done. Probably just as well really."

"You should have spoken to us last night, after a gig," says Julia. "We were having a great time. Loads of drinks and we were all well relaxed. That's when we're most talkative. Maybe next time eh?"

Even talk about their much sought after range of T-shirts (utilising a series of cigarette logos) prompts little conversation. At this rate, they're destined to remain complete mysteries to all, which will probably suit them fine. Julia, seeing my patterned expression, offers a little compassion. "I know. We'll take your phone number, cause Tony often comes up with things to say a few hours too late. And as soon as he does, we'll give you a bell."

How sweet — although the phone never did ring.

"Hold on. I've just thought of a great quote," shouts Tony, as he downs a final gulp of liquid relief. "Listen to this: Some people think we're heading down a musical cul-de-sac, but we know we're heading down open motorway with no turning back. How's that?" That'll do nicely.
They wouldn't let it lie

Record Mirror cover star Vic Reeves and his sidekick Bob Mortimer follow-up the success of their New Year Special with a new set of Big Nights Out, commencing on Wednesday February 27 1991. Featuring old faves like The Man With The Stick, Novelty Island and The Wheel Of Fortune, the show starts at 10.30pm, so brush down your videos and give the cat the night off.

Vic Reeves

Tower ban lifted

Following the riotous events of December at Tower Records in central London, where an appearance by Shabba Ranks led to over £6,000 worth of damage, Tower have backed down on their decision made a week after the incident to ban all hip hop, reggae and rap acts from making PAs at the store.

After the event, accusations and counter accusations flew from both sides over who was actually responsible for causing the fracas. Tower blamed Ranks' late arrival for the chaos, while the singer's press agent James Style protested that despite offering to supply adequate security, they were turned down by the PA's organisers. "They just underestimated how many people would turn up," he said.

True Brit

To coincide with The Brits 1991 — the awards ceremony aimed at celebrating the finest British music of the past 12 months — event producer Jonathon King has announced a series of live concerts at Wembley Arena between January 18 and 20. Manchester's Happy Mondays will be headlining the first night's entertainment (supported by James, The Farm, Northside and Beats International), followed by The Cure on the 19th (with Jesus Jones and The Wedding Present) and gruesome rocker Ozzie Osborne on the 20th. A series of special guests are to be announced at a later date.

Tickets are priced at £12.50, available from the usual agents, and the concert promoters MCP wish to point out that the bands and singers concerned will perform truncated versions of their normal live sets.

All profits go to The British Record Industry Trust, to be distributed among several charities including Music Therapy and the School For Performing Arts.

Warped records

The Warp label, spiritual home to the bleep with both Sweet Exorcist and Nightmares On Wax on their roster, has parted company with its parent company Rhythm King.

Warp has sold over 300,000 records in the past year. However, the label's co-director Rob Mitchell has decided to switch Warp's distribution to Pinnacle. Rumours of court action have been quashed by Rhythm King, who hope to have the matter amicably settled out of court.

Reggae refreshers

Reggae fanatics will be delighted to discover that Mango Records have released a third batch in their Reggae Refreshers series of mid-price CDs and cassettes. Albums featured include: Black Uhuru's 'Red', Marcus Garvey by Burning Spear, Jimmy Cliff's 'Reggae Greats' and Steel Pulse's 'Handsworth Revolution'. Also featured are LPs by The Heptones, Toots And The Maytals, Max Romeo, Ijah Man and Linton Kwesi Johnson.

More Kiss-ing

London dance radio station Kiss FM has opened its second radio station in the last six months, at The Trocadero, in Piccadilly. The Westside Basement is a fully equipped studio which will broadcast between 10am and 8pm along with a second shop selling Kiss merchandise.

Market research carried out on behalf of the station has revealed that over 750,000 listeners tune in to Kiss each week, rapidly approaching the one million mark that they hope to achieve within the first year of airline.

Releases

Indy Layton kicks off the New Year with her single 'Echo My Heart' on January 14. It's the follow-up to her big summer hit 'Silly Games' and the B-side features 'This Isn't Fair'. Indy's debut album will be out in the spring.

Jellybean, the man who produced Madonna's early hits, releases his single 'What's It's Gonna Be' on January 14. The single features the vocal talents of Nikii Harris who backed Madonna on tour and who was also featured in her 'Vogue' video. 12-inch and CD versions of the single will feature an 'Excellent Adventure' mix of 'What's It Gonna Be'.

Sting will be back for the first time in two years with his single 'This Is Love' out on January 21. It's taken from his third solo album 'The Soul Cages' which will be out on the same day, and the B-side features 'I Miss You Kate', a new song which won't be on the album.

The London Bays, the world's rubberiest men, release their single 'Freedom' on January 7. The B-side features an instrumental version while 12-inch versions have an 'Eight-Of-Eight Mix' of the song.

The Associates featuring Billy Mackenzie release their single 'Paperoo' on January 14. It features the old Associates classic 'Walking For The Love Boat', while the B-side features 'Club Country Club'. Also out on the same day as the single is 'The Associates' greatest hits compilation album 'Paperoo'.

Chris Isaak releases his album 'Wicked Game' on January 14. The album features the best of Isaak's work to date including 'Blue Hotel', 'Heart Shaped World' and the title track.

The Darkside

The Darkside have lined-up a monster tour, playing Loughborough University January 10, Taunton Cage 11, Coventry Stoker 12, London Borderline 13, Stoke Freetown 16, Liverpool Planet X 18, Bath Moles 19, Glasgow TechniKal College 24, Blackpool Jenks 25, Southampton Jointers 31, Canterbury University February 1, Warwick University 2, Sheffield University 5, Buckley Tivoli Ballroom 13, Swindon Link Arts Centre 16, Chelmsford Y Club 21, New Cross Venue 22, Portsmouth Ritz 23.

Compiled by Robin Smith
EMF, those spunky little whipper-snappers from the Forest Of Dean, will be releasing their new single, ‘I Believe’, on January 24, followed by an album in the spring. Apart from their dates in January, we can also expect another tour later in the year, slotted around some promotional work in America.

Happy Mondays should have another album out in the late summer. First, though, there’ll be a single out in February, but they won’t tell us what the title is yet. Watch out too for the long rumoured Shaun Ryder solo version of the old Donovan hit ‘Colours’, to be recorded with Barney Sumner and Johnny Marr.

Northside, who built up a tremendous reputation in 1990, will be spending most of 1991 recording a new album, but they should have the time to squeeze in a selection of dates. The Stone Roses also say they’ll be spending a lot of time in their bedrooms writing new material, but they hope to arrange a massive open-air free concert in either London’s Hyde or St James’ park in the summer, with a variety of special guests. Watch this space for details.

The Inspiral Carpets will be beavering away in the studio on an album which should be out towards the end of the summer. No details of any dates yet, though.

Nineteen-ninety-one should be the year when Morrissey plays his long awaited dates. It looks likely that Mozzer will be taking to the road with a 20-date tour in March and April — probably with a couple of dates at the Royal Albert Hall and maybe a Wembley show. Mozzer’s album ‘Kill Uncle’ is scheduled for release in February.

With all those re-releases of ‘There She Goes’ finally paying off last year, The La’s will get round to releasing their new single, ‘Feeling’, on January 28 followed by a big tour in February. James will also be hopping about with their new (old) single, ‘Sit Down’, in February, followed by a new album and a tour in April.

Beats International will be gearing themselves up for another successful year with a new single and an album out at the end of March, plus a spring tour. We can also look forward to some more dates from The Beautiful South and probably a new album towards the end of the year.

The Charlatans will begin recording their new album in January and hopefully they’ll have time to squeeze in a tour, although they’ll be spending much of the year playing America, Japan and Australia.
Those Demons of dance, Deee-Lite, are promising us some long-awaited tour dates in January or February and they might even have time to squeeze out another album before the end of the year. Get ready too for the return of Bomb The Bass with a new album and a new single, 'Love So True', featuring Tim Simenon's new singing discovery, the luscious Loretta.

S'Express will also be back on the right track again with their single 'Find 'Em Fool 'Em' and an album out in March with the rather interesting title of 'Intercourse'.

Beatmasters will be back in the dance groove with their new single 'Donowatitis' and in April they'll release their new album 'Funky Hat Shop'. It'll be time to get funky again with Soul II Soul as well. Following their departure from Seal, one of music's brightest hopes, is putting a band together for some dates and his album, 'The Begging', will be out in March. We can also expect some dates from those old staggers Run DMC, who will be spending most of 1990 on a world tour.

Cowabunga! Madonna, who seemed to fall foul of the censors every other week last year, is being lined-up to play the voice of Bart Simpson's girlfriend Mary Elizabeth in the satellite TV cartoon series 'The Simpsons'. Madders is also working up to do a film with Woody Allen as well as considering playing Wonder Woman in a film adaptation of the famous comic book heroine. To tide herself over, there's also the possibility of a live album and video from last year's world tour. Rock on.

Did Granny break your new Nintendo game? Was your little sister playing her Kylie record for the 50th time before nine o'clock on New Year's Day, when you'd only just got to sleep? Life's not looking too bright is it? But with this Record Mirror definitive news guide to what's going to happen in 1991, your life just might seem that little bit brighter and you'll have plenty of things to look forward to.

Here we go...

South London's famed club, The Fringe, they'll be looking for a new venue and working on a new album for release hopefully before the end of the year, as well as touring extensively. Expect some tour action from ex-Soul II Soulier Caron Wheeler too.

Daisy chained funkateers De La Soul look like releasing their new single 'Ring Ring Ring' in February followed by a new album. Ding-dong Canadian rappers The Dream Warriors will release their album 'And The Legacy Begins' at the end of January, followed by their single 'Ludi' in February.

Controversial Compton rap ensemble NWA unleash their album 'Efil For Zaggin' in February followed by some more dates towards the summer. Watch out too for the return of Adeva, who'll be releasing her new, as yet untitled, single in March, followed by some dates.

The Coolcut team will be boogying back too. They've just finished a reggae album, with a singer called Roots, called 'Are You Ready' and they're in the process of remaking the Eurythmics 'Love Is A Stranger' for re-release.

Th...
Do you love your records enough to buy them a Record Mirror slipmat? Hundreds of people around the world are waking up to the fact that their precious vinyl and the decks they play them on will perk up no end with a smart Record Mirror slipmat resting snugly between them.

For not only will your records not slip and slide when you’re mixing (or even if you’re just trying to play ‘Sergeant Pepper’ backwards to see if it really does say ‘Steve McMahon bites your legs’), but it will protect your turntables as well.

In smart, high quality black with psychedelic red logos that merge into an orgy of scarlet twirls as they spin round, the slipmats coast a mere £8.95 a pair, including postage and packing, and will make a handy gift or, failing that, a rather attractive pair of earrings (*UK and Europe price only. For the rest of the world, the slipmats cost £12.00 per pair, inclusive of p&p).

The Record Mirror slipmat — what every well dressed deck will be wearing this year.

**SLIPMAT**

Please send me: Quantity Price

Slipmats (pair) ...... £8.95

I enclose my cheque/postal order for £........ made payable to Punch Publications Ltd.

Please charge £........ to my Access ( ), Visa ( ), Amex ( ) account.

Card number

Signature

Name

Address

Postcode

Send your order to: Stage 3 Promotions, Hook Norton, Banbury, Oxford OX15 5NT (Offer subject to availability and please allow 28 days for delivery)

**DJ DIRECTORY**

To register your order just fill in the details below and return this coupon to: The DJ Directory, Record Mirror, Punch Publications Ltd., F R E E P O S T, London SE1 9UT (No stamp required — UK only)

Please send me........ copy(ies) of the DJ Directory at:

UK: £11.45 each (inc. £1.50 p&p), Europe: £11.95 each (inc. £2.00 p&p), Rest of World: £12.95 each (inc. £3.00 p&p)

Name

Address

Postcode

Send to: Punch Subscription Services, 1st Floor, Stephenson House, Brunel Centre, Bletchley, Milton Keynes MK2 2EW

**SUBSCRIPTION**

If you're one of the many Record Mirror readers who are DJs, or even if you're just interested in dancefloor culture as a whole, then enhance that knowledge with the Record Mirror DJ Directory.

Produced by our dedicated team of club music specialists, it's everything you need to know about the dance music side of the record business: how to contact and promotions companies, set up a studio in your own bedroom or get loads of records free by getting on record company mailing lists.

Not only that, but there's all the top dancefloor hits of the past 12 years listed and bpm'd for all those classic tracks they know and love, or learn to mix it with the best of them in our easy-to-use guide to knob twiddling.

So whether you're a hardened professional or a keen amateur looking for help to break into the business, the Record Mirror DJ Directory is for you — a lifetime's worth of knowledge for just £9.95 (plus postage and packing).

SUBSCRIBE TO RECORD MIRROR AT LAST YEAR'S PRICE!

If you're reading this then you've already discovered how informative, entertaining and useful a copy of Record Mirror is. Can't be without it can you? But what happens if you're one of those people who rush to the newsagent to buy your favourite magazine, only to discover someone else has got there first?

Easy — cut out the middle man and get your Record Mirror delivered to your door every week for the extremely reasonable price of £45 for an entire year. Less worry, less effort and more time to read it in. All you have to do is fill in the form below, decide whether you want Record Mirror for three, six or 12 months and send it to the address at the bottom of the coupon. It's as simple as that.

ORDERING DETAILS

Please send me: Quantity Price

I wish to subscribe to Record Mirror for one year @ £45

I wish to subscribe to Record Mirror for six months @ £23

I wish to subscribe to Record Mirror for three months @ £12

I enclose my cheque/postal order for the full amount made payable to Punch Publications Ltd.

I wish to pay by Access/Barclaycard. My account number is:

Expiration date of card

Signature

Date

Name

Address

Postcode

Send to: Punch Subscription Services, 1st Floor, Stephenson House, Brunel Centre, Bletchley, Milton Keynes MK2 2EW

(RMSM1)
MINE'S A DOUBLE

When you can just about swallow the current overdose of dodgy dance tracks, it makes a pleasant change to meet a young graduate of bedroom mixing for whom making innovative music is more important than making money. Danny Gee is the 20-year-old DJ and brain behind the Gee Double E project who are currently nestling snugly in the Cool Cuts Chart with 'Fire When Ready'.

Danny's disregard for musical barriers is obvious on this, his second sought-after white label. It samples everything from reggae star Michael Prophet, Ice-T and Fingers Inc to Run DMC, Frankie Bones and Deee-Lite and was welded together with help from Uzi Da Fluz of Genaside II.

Danny, currently DJ at London's Subterania club, says he was weaned on his sister's reggae and soul collection, became a teen B-boy, then got into house and rare groove while working in import record shops. "I like a bit of everything really. I can even appreciate The Doors and Pink Floyd — if I have to!"

Ideas are already in hand for the next single and Danny's long-term plans include travelling 'the world and starting his own label. But wot, no bleeps? "No, it's not really my style of music. A few bleep tracks stand out, but most of them are incredibly boring!" Richie Blackmore

RALPH TRESVANT
"sensitivity" the u.s. smash

all formats out now
THREE CHAIRS!

"Yo, go with the flow/here's a beat that really kicks/to a hot blanket like shit/it really sticks."

OK, that's not really the opening line from 'Kid Get Hyped', the new offering from hip houser Deskee, the lad so named because his mates at school considered him a bit on the swotty side. But you get the idea. Except that this one is probably his best yet, again with Germany's top DJ West Bam in the mix providing handy riffs and keyboard lines.

Legend has it that the young Deskee and his family escaped from Queens, New York, to Frankfurt, Germany, to get away from a CIA, desperate to stamp out his house before anyone had actually invented it. There'll be more consternation in Agency quarters when Deskee gets up to more jumping and stomping on his forthcoming album, due around the end of January. Just how many more of these American-Germans are there waiting to come out of hiding? Phil Cheeseman

'Kid Get Hyped' is out on Big One on January 21

HAUREEN
where has all the love gone

12" includes kickin' rave "love odyssey" mix
out this week
7" + 12" + mc + cd
available from HMV and all good record shops
1990 saw the birth of yet another mutation of dance music, but in all the confusion over slow beats, fast beats and in-betweenie beats, hardly anyone noticed the strange fusion of hip hop and house — and no, we’re not talking about hip house here. This beat was different. A phenomenon emerging mainly from London, its brief was simple: to take a hip hop drum pattern and make a deranged house track with it. And out they came — ‘Amo’ by Cash Crew, ‘Exorcist’ by The Scientist, ‘Total Confusion’ by A Homeboy A Hippie And A Funki Dredd and anything you like by Shut Up And Dance.

Plus, of course, ‘Only For The Headstrong’ by Psychotropic. Now on their third release, the London duo — Nick, who describes himself as a refugee from the music business, and DJ Face, a well known, erm, face on the London rave scene — have come up with a corker in the form of ‘Hypnosis’. Utilising a riff from a well known Northern track, they build it up with a series of dubby synth pads in the way only Psychotropic can.

“Face was originally a hip hop DJ,” says Nick, “so I think that’s where he gets the beats from. People can be a bit too eclectic and it’s often hard to tell what’s what. It’s good to have an identity.”

Phil Cheeseman
Meanwhile, for rovers there's cranked up deep techno in fine Detroit fettle with 'Intrigue' and a
own new project the sounds of The Dream Warriors, house diva Jillian Mendez, reggae star Corio
and Rupert's with classics like 'Give Me breaks and samples but still deliver the melodic Euro-style
bleep-friendly 'Miditrip' which shows homegrown Sheffield steel is still reaching the far flung
d INDEX.

With such diverse acts demanding Rupert's mastery at the mixing desk, new influences on his own
four-track Sike EP have produced a pick 'n' mix assortment to suit all tastes.

'Hit Em Wit Dat' and 'Merge' discard those beefy Big Shot bams in favour of rolling, funky, hip hop
breaks and samples but still deliver the melodic Euro-style piano parts which characterised In-dex.

Meanwhile, for rovers there's cranked up deep techno in fine Detroit fettle with 'Intrigue' and a
bleep-friendly 'Miditrip' which shows homegrown Sheffield steel is still reaching the far flung
corners of the empire. **Richie Blackmore**

### COOL CUTS

<table>
<thead>
<tr>
<th>No.</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHNNY PANIC AND THE BIBLE OF DREAMS</td>
<td>Johnny Panic</td>
<td>Fontana</td>
</tr>
<tr>
<td>2</td>
<td>KID GET HYPED</td>
<td>Desclee</td>
<td>Big One</td>
</tr>
<tr>
<td>3</td>
<td>NASTY RHYTHM</td>
<td>Creative Thieves</td>
<td>White Label</td>
</tr>
<tr>
<td>4</td>
<td>3 AM ETERNAL</td>
<td>The KLF</td>
<td>KLF Communications</td>
</tr>
<tr>
<td>5</td>
<td>LOVE IS THE MESSAGE</td>
<td>Love</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>CHANGE THE STYLE</td>
<td>Son Of Bazerk</td>
<td>Sound Of Urban Listeners</td>
</tr>
<tr>
<td>7</td>
<td>I'M ALRIGHT</td>
<td>Katherine E</td>
<td>White Label</td>
</tr>
<tr>
<td>8</td>
<td>GO SISTER Frenshene</td>
<td>Omen</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TINGLE</td>
<td>That Petrol Emotion</td>
<td>Cooltempo</td>
</tr>
<tr>
<td>10</td>
<td>MY HEART, THE BEAT D Shake</td>
<td>Virgin</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>HIS GRIM UP NORTH THE JAMS</td>
<td>KLF Communications</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>THINKING ABOUT YOUR CHOCOLATE</td>
<td>Bobby McFerrin</td>
<td>White Label</td>
</tr>
<tr>
<td>13</td>
<td>EVERYBODY LET'S SOMEBODY LOVE</td>
<td>Frank K</td>
<td>Urban</td>
</tr>
<tr>
<td>14</td>
<td>MR SUNDMAN 3 x Dope</td>
<td>Philadelphia rappers</td>
<td>Citybeat</td>
</tr>
<tr>
<td>15</td>
<td>MISTER/PHUTURE</td>
<td>Rhythm Doctor</td>
<td>White Label</td>
</tr>
<tr>
<td>16</td>
<td>YEAY YOU The Step</td>
<td>WARP</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>IT'S TOO LATE</td>
<td>Quartz</td>
<td>Phonogram</td>
</tr>
<tr>
<td>18</td>
<td>HATE Loopzone</td>
<td>yo bro</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>PAY THE PRICE</td>
<td>The Creations</td>
<td>White Label</td>
</tr>
<tr>
<td>20</td>
<td>CLONKS COMING EP</td>
<td>Sweetchrist</td>
<td>WARP</td>
</tr>
</tbody>
</table>

### ONSER SIKE

**Toronto** may be fast becoming the capital of Canadian dance music thanks to The Dream Warriors, but respect is also due to one Rupert Gayele.

A talented half of house duo In-dex, Rupert fired the first maple-leafed broadside at UK clubs with classics like 'Give Me A Sign' and 'Now You're Gone' during his brief fling with Big Shot Records.

Now, his own small but perfectly formed Beat Factory studio is the city's musical hot bed, booming to the sounds of The Dream Warriors, house diva Jillian Mendez, reggae star Carlo Marshall and Rupert's own new project Sike.

With such diverse acts demanding Rupert's mastery at the mixing desk, new influences on his own four-track Sike EP have produced a pick 'n' mix assortment to suit all tastes.

'Hi Em Wt Dat' and 'Merge' discard those beefy Big Shot bams in favour of rolling, funky, hip hop breaks and samples but still deliver the melodic Euro-style piano parts which characterised In-dex.

Meanwhile, for rovers there's cranked up deep techno in fine Detroit fettle with 'Intrigue' and a bleep-friendly 'Miditrip' which shows homegrown Sheffield steel is still reaching the far flung corners of the empire. **Richie Blackmore**
ICE CUBE ‘Kill At Will’ (US Priority Records EVL7230)

AmerIKKka’s most wanted, the angry N.W.A. rapper’s latest instantly big selling solo album is only a six (’n a bit) tracker this time (so presumably a mini-LP?), but with the ‘Los Angeles, gang capital of the nation’ documentation quote introd, violently churning Chuck D guesting ‘Endangered Species (Ta les From The Darkside) (Remix)’ (108bpm), similarly churning ‘The Product’ (110bpm), street confrontation introd then sampled breaks weaving ‘Jackin’ For Beats’ (104bpm), languidly but chillingly narrated ‘Dead Homiez’ (84bpm), jostling romantic ‘Get Off My Dick And Tell Yo Bitch To Come Here (Remix)’ (97bpm), and respects due namechecking ‘I Gotta Say What Up !! !!!’ (88bpm). Radio jocks will need to be good tape reversing splicers before they can air any of it, as usual: (JH)

RISING HIGH COLLECTIVE

‘Magic Roundabout’ (203bpm)

(Tam Tam Records TTT DJJ)

The Hippie from A Homeboy, A Hippie & A Funk delegates to the churning bass has produced this slow organ and ragga comment, punctuated but mainly ‘come on’ shouts exhorted, frantic thumping and slewing low frequency oscillated boundary, selling flat just before Christmas. Flipped by the similarly complicated but different drums throbbled bassline: ‘Gunsaka’s Back Jack’ (253bpm), punctuated by some tide, answering ‘Jack The Ripper’ suitors. (JH)

EVE GALLAGHER

‘Love Come Down (Remix)’

(More Protox XT 62/2, via Virgin)

This, the US pressing of her controversial smash, includes two additional alternative mixes, rare ‘Waxwork’ (120bpm) and ‘Siren’s Fabulous. Subtle Jiggling Slinker has snatched Full Inch Mix (100bpm), flipped by the judge introd frantic word rubbersea to the throbbing Instrumental in, abruptly clicking and leaping Jazz Element (122bpm) and blander more easily thumping washing machine style Smooth (122bpm), punctuated by the stark ‘Set It Off’ meets ‘Disco Connection’-ish siren ‘Mornin’s In House’, in Full Effects and Dub Mixes (121bpm). (JH)

MADONNA

‘Just A Touch’

(US 09-253-80)

This, the US pressing of her controversial smash, includes two additional alternative mixes, rare ‘Waxwork’ (120bpm) and ‘Siren’s Fabulous. Subtle Jiggling Slinker has snatched Full Inch Mix (100bpm), flipped by the judge introd frantic word rubbersea to the throbbing Instrumental in, abruptly clicking and leaping Jazz Element (122bpm) and blander more easily thumping washing machine style Smooth (122bpm), punctuated by the stark ‘Set It Off’ meets ‘Disco Connection’-ish siren ‘Mornin’s In House’, in Full Effects and Dub Mixes (121bpm). (JH)

JUVE BUNNY AND THE MASTERMIXERS

‘The Crazy Party Mixes’

(Made Factory Dance MD47 910, via BMG)

On a two tracker we grabbed the above generic title, the A-side’s smoothly sequenced thumping ‘The Crazy Congs Mix’ (123-123/4bpm) weaves ‘1 Came, I Saw, I Conga’s’ around Lonnie Donegan’s ‘My Old Man’s A Dustman’, George Formby’s ‘When I’m Casually Windy, Peaceful Song’ ‘Any Old Iron’, Sid Vicious’ ‘Gin Gano Goode’, Donegan’s ‘Do You Cheekin’ Gum Lose Its Flavour’ (On The Bedpost, Over Night!) and Formby’s ‘I’m Leanin’ On A Lampost’, usefully strong, while the A-side’s less punchy and more self indulgent ‘The Crazy Party Mix (Extended Mix)’ (134bpm) runs together ‘Oh Susanna’ The Yellow Rose Of Texas/Willy Till Over/Flirt Of The Bumble Bee/Yankee Doodle Dandy/Sid Vicious’ ‘Thunder And Lightnin’/Jimi Hendrix’ ‘Mannish Boy’, Sid Vicious’ ‘Tainted Love’, the throbbing Instrumental while emphatically on Whiskey would denote more meek blues, Latin and stuff, familiar sounding samples that was initially circulated in fact has turned out to be the B-side Rockhouse Love Odyssey Mix of this, ‘The Usual Suspects’ Rockhouse produced newies, which is fleshed out with plonking Illoke house-type piano, stabbing shin synthetic strings and some attractive aural walling to become the A-side’s Rockhouse Mecca Mix, and shorter fully vocal Rockhouse Radio Mix (122bpm), out this week. (JH)

A SCREAM WHAT IS IT (US Priority Records EVL7230)

The UK label that could be (and was) interpreted as ‘Love Odyssey’ by Where?, ‘Where’ by Love Odyssey, or indeed either title by inhouse, the throbbing instrumental echo with bleeps, stuttery effects and familiar sounding samples that was initially circulated in fact has turned out to be the B-side Rockhouse Love Odyssey Mix of this, ‘The Usual Suspects’ Rockhouse produced newies, which is fleshed out with plonking Illoke house-type piano, stabbing shin synthetic strings and some attractive aural walling to become the A-side’s Rockhouse Mecca Mix, and shorter fully vocal Rockhouse Radio Mix (122bpm), out this week. (JH)

EPMD

‘Goldigger’

(US Def Jam recordings 44 74433)

Erick & Parrish Mixin’ Dollars return with an ‘Atomic Dog’-ish marilying, rollin’ record that’s coated and punctuated, wordly mastering biter rap that did’s the gold digging cames they’ve fallen for and ended up paying alimony too, in EPMD Remix (104bpm) and Vocal (105bpm) versions plus respective Instrumetals, and the lethargically nagging ‘Rap Is Outta Control’ (98bpm). (JH)

CASH CREW

‘Green Grass (The Predictor’s Mix)’

(95bomb)

(Pressed to Virgin Solution but now on a new label divided into two halve, logo emphasis on Stanned denoting dance music while emphasis on Whisper would denote more meek blues, Latin and stuff, the Notch Hill rappers get lyrically ecological while Amore provides bars of sweet lovers rock style female choons on this attractive azz-funk jiggled sinister jiggler, flipped by the judge introd frantic word splitting ‘Whistle Circumstances’ (12 inch

DISCO MIX CLUB has agreed to pay the PPL (Phonographic Performance Limited), a doubling licensing royalty of 17½ per cent, as demanded; on the full retail price of every thing the club’s members purchase through their subscriptions, including not only the £50 megamen’s (in original reason for existence) but also its magazines, a boosted amount to cover the latter by being payable in installments over the next five years (magazine-only sales, and promotions like the DJ Mixing Championships are not involved). ... Jive Bunny’s current ‘The Crazy Congs Mix’, incidentally, uses many of the same ideas and in the same order as a classic Disco Mix Club magazine, the last Adams created ‘Laugh It Off’ from around July 1984 (when it was set to the sizzling ‘gsepah Rhythm of the oddly spelt Marlene Stott’s ‘Set It Off’). Phonograms Records have appointed Paul Martin as the new overall head of dance, co-ordinating all promotion of dance product on behalf of the Marley, Chaka Khan, Luvly and Global Village, while Wendy K (recently of Sleeping Bag Records) has become the actual club promotions manager and is updating the DJ mixing kit (especially for aspiring, seasoned and you
PICK-4 featuring M.C. DUKE

Think ‘Just A Little Bit’! I (105/4rpm)

(Origiinally proteced by Phonogram, this title repeatimg girls chanted and MC Duke rapped lastingly lurching jitter was flipped by the ‘Think Wicked’ and ‘Last Night’ (Original Mix) higher dubwise variations (106bpm) of the same track, but since then the A-side has been added on a different label to the new ‘MC Jazz’ rapper Simon Harms’ persisted warring and dotted. DUKE & D.J. LEADER ONE

‘Sweet Power’ (118/4rpm)

(P摘 Of Life NOTE 44 in, Featuring Recurs), a JB funk churning (jitterly freewordic fretter) spitter in just its Hip Hop Version and sparser Alternative Hip Hop Mix, these in turn on another separate promo having originally been B-side to a more bassily wiggling R&B Version (118bpm). (JH)

TEKNO TOO

‘Feel The Power’ (122/4rpm)

(D-Zone Records DANCE 06, via MJC)

Due to laudable houndwood bass-ly Andre Jacobs’ rapidly rising eccentric label’s new distribution deal when fully released on January 21, this thudding and sounder jitter bopper is not necessarily quite as compulsive as the logo’s earlier Basix or Hyperspot, but will obviously attract attention, flipped by perhaps livelier more consistently wiggling ‘Feel The Clock’ and short ‘Feel The Dub’ versions (122bpm), the tracks’ titles as usual being etched into the actual vinyl between the grooves! (JH)

GREED

‘Give Me’ (122/4rpm)

(D-Zone Records DANCE 04, via 0381-472/004)

More italo house than beat in style, this clearly sanitised and skinning bounder is studded full of familiar riffs, with some ‘you gotta give it all to me, gotta give it all today’ vocals added to the A-side’s mix. (JH)

Dr. TIMOTHY LEARY meets THE GRID

‘Origins Of Dance’ (123/4rpm)

(exclusive EP 20, via Rhythm King)

The Sanki’s ‘bume in, turn on, drop out’ acid guns, Dr. Leary has some of his psychedelic pronouncements — in particular, ‘Think for yourself, and question authority’ — sampled spasmodically through Richard Norris & David Ball’s twistered and synched calmly though briskly thrashing atmospheric electric track, in between evocation of Hi-Tech Flagg Mixes, too classy to be dismissed as mere bopper. (JH)

JAMES INGRAM

‘I Don’t Have The Heart’ (123/4rpm)

(Warner Bros)

His US hit schizmacy radio ballad (with a rock guitar backed big finish) is here much more hoity-tooty chased by the Shep Pettibone reworked rough estomp. Roughly crooned and anglicised it’s ‘Real’ (115/4rpm) in 12” vinyl and more bassily jolting Real Dubbed Vocal versions, building infectious power. (JH)

Malcolm McLaren presents THE WORLD FAMOUS SUPREME

36 R M

TEAM SHOW!!

‘STOP Operation House’ (117/4rpm)

(Virgin VST 173)

Originated as an award winning but subsequently little shown British Avionics TV commercial’s operaticallly warped ‘Aria On Air’ tune (also: 173/4rpm, available just on the seven inch flip), this still soaringly soars but more beefily chugging, churning and at times flashily flapping (by its versatily diva Mora Lisa Young as well as MC Hamlic) dancefloor adaptation is flipped on 12” inch by starker dubwise variations. Diva loves Opera House’ reiterating the operatic bits and ‘Die For Love’ giving the rap a cackling setting — while, sturdiest of all now, the remixed separate new vigorously lurching and smacking ‘Operation House (Rey)’ (111/4rpm) (ITX 103) is filled with Mora Lisa and Hamlic’s rap interplay, and flipped by a good jauntily driving ‘House Of Opera’ (118/4rpm) instrumental house style treatment. (JH)

TWENTY 4 SEVEN

featuring Captain Hollywood

‘Are You Dreaming?’ (123/4rpm)

(BCH Records BCH 1505, via Pasticcini)

Another breasty pop rap gagglor that may be a big chart hit but he has meant lesser at dub level outside the most commercial venues, released in Nightmare Mix, Radio Edit, scantily pounding percussive Dance, D.J. Leader One’s ‘Dance Mix’ is lower dubwise variation (104bpm) of partnered, wafting girl duetted, operatic but more beefily chugging, churning instrumental (123/4bpm), and the Nightmare Mix again. (JH)

PENETRATION

‘Forced Entry’ (124/4rpm)

(Dutch Go Bang! Records DANG 309)

Its name and titles reveal the thinking behind Lenny Dee, Eddie de Clercq & Nico Vicius’ New York recorded instrumental four-cracker, with this beefy bass throbbed and hip house drumms driven speedy jiggly, the sparse then fiercely churning ‘Flash’ (120bpm), instrumentally trickery through rather oddly promo’d just to clubs as a much more sturdy wriggling its house style ‘Bruce Forest Club Mix’ (125/4bpm), flipped by his bassily chugging instrumental (125/4bpm) and the Nightmare Mix again. (JH)

BASSEHEADS

‘The House L.P. Vol Y’

(Dehuea DISA 1, via 0151-447 2008)

White labelled by DJ Desa from Berkneath’s Dehouse club, this (log) 12’’raph four-cracker has the electric bubblebop and ‘keep your body moving’ girls startled gradually developing ‘Do You Like Bass’ (120/4bpm), thundem unborn ‘Indestructibly’ fanily angked and unglished ‘oh yeah’ punctuated dubwise sparse j scattered then (following further lengthy thunderstorm intermission) more slothly thumping Trip Along With Me (100/4bpm), mellow sourf guns mumblad atraclive bouncy stridng ‘What Is Love’ (110/4bpm), and concert crowd reaction overdrubbed thudding and plonking ‘Everybody In The House Make Some Noise’ (115/4bpm), some of the tape edits missing the best. Spot the sources for yourselves! (JH)

DI-MAG

‘Manifestation’ (124/4rpm)

(Tom Tom Records TTT 937)

Scragging with looped wordless earthly vocal tones and a calmly thrashing bass beat before fiercer more frenetic drum and organ breaks cut in, this rave aimed repetitive instrumental wriggler is prodded by its raag enunciated title line and some odd hollers raspishal guttural, missing from the bleeper B-side mix (124/4bpm) which is fiercely thrashed from the stars, with really speaking penchant bass resonances. (JH)

Funky what little gems you discover when rummaging through Record Mirror’s long and illustrious history. Take this corker of a pic of DMC’s boss Tony Prince in his lesser known role as editor of the Osmonds magazine and ‘big cheese’ in the Osmonds fan club, caught here scouring Record Mirror for useful tipoffs. Judging by the similarity of their haircuts, Tony was obviously a big fan of Donnie himself. Those were the days eh? — Donnie, David Bowie and Nazareth all in the magazine at the same time. And just to show there’s no malice involved here, Record Mirror would like to sincerely congratulate DMC for extricating themselves from their dispute with PPL and wish them a prosperous year ahead. Coming soon: more embarassing pics of DJs from our photo library.

ORCHESTRA ON THE HALF SHELL

‘Turtle Rhapsody’ (Extended Mix) (121/4rpm)

(PIK 10/1987)

As exclusively revealed some time ago, Music Factory’s Dave Barrie remixed this house piano hopped staccato juddering jerkily chanted latest passen to those Teenage Mutant Ninja Turtles, flipped by the soundtrack’s also hybrid and briskly shrill but more rollingly thudding instrumental Album Version (122bpm), plus the previously dark copping accordingly rapped PATRICKS IN KYMA

‘Turtle Power (Album Version)’ (105/4rpm). (JH)

TECHNOTRONIC featuring Melissa & Einstein ‘Turn It Up (International)’ (111/4rpm)

(Sweet Life, Ltd 8707-9)

The first single featuring the act’s new South London rappers is sadly far from street cred, a dreadful jerky lurching judderer with all the charm of a three legged hippo (Everlasting Loop Version and Dub Mix too). Can even 13 years old like this? (JH)

PAYSIE SOUND

‘I’ll Never Lose’ (113/4rpm)

(Italian In 0617)

Produced by Maurizio Pavesi, this peasant enough quite soulful girl wailed (giggy lover has interesting electronically stuttered ‘Dis Da’ish’ish chipmunk lacked vocal support that is almost side like in effect, echoing the brass breaks in both the Club Mix and (not very) Instrumental, or totally dominating the Trend Mix. (JH)

SUBLINAL AURRA

‘The Next Phase’

(U.S Fourth Floor Records: F-119)

Whipped together by Lenny Dee, Victor Simonelli and Tommy Musso, this five-tracker has the mumpily echoed Rob Smalls rapped a bit conked and shuffled ‘It Puts Me In The Mood’ (122/4rpm) and main rap lacking ‘It Puts Me In The Instrumental’ (122/4rpm), flipped by the rave aimed essay promoting ‘Fowo Don’t Go quoting ‘Try Tza On E’ (Feel The Difference)’ (124/4rpm), girl moaned resplacently
SYNERGY

‘One Way Only’ (119bpm)
(Dedicated 21.400, via Big)
Possibly preferable in its less vocal ‘One Club Only’ instrumental, this quite jazzy percolating and pounding bouncekeeper has a flat female vocal weaving through it in pop-aimed rase style, with a sleepless alternative more图文 but monotonously vocal base-side mix (123bpm). (JH)

VARIOUS ARTISTS

Christmas Bootie
(White Label)
Since it’s the festive season I just had to review this collection of bootlegged tunes, all in varying degrees of remix but loaded together on a white EP available from all the usual deady outlets.

SOS BAND ‘The Finest’
Their mid-Eighties chart hit has been given the Nineties touch — tuff breakbass, a chunky funkied bassline and vocal shouts to round it off. Excellent stuff!

CULTURE CLUB ‘Minimized’
A track for the Bassoc boys, starting off with ‘White Linen’ baseline and Boy George it’s ‘A Miracle’ vocals and chimes from Phil Collins ‘Another City’. Coupled together with amazing ease and very catchy it is too! QUEEN ‘We Will Rock You’! The drums, the bass and Freddie vocally taunting you to grow yer hair and throw together cardboard guitars with the inevitable chorus. If you’re a Meat box, this won’t replace the original, but it’s an edgy take on Queen it could well be an education.

PRINCE ‘When Doves Cry’. Not to be outdone by HI’s Mummer, this is a tough reworking of the Prince classic with a fast hip hop beat and chugging bass that make it the pick of the EP.

Aside from these you have a couple of useable instrumentals making this an essential purchase for collectors and fans alike. But watch the lawsuits, boys! (PG)

IZIT
‘Make Way For The Originals’
(Crystalites)
When Izit’s club monster ‘Stories’, originally out on Pig & Trumpet, got boosted by the Italians and sold out on Impulse, it created such a buzz that Paul Oakenfold’s Perfecto label released it via London and still did

MICHELE VII ‘You Can Have It All’
(From A Whisper To A SCREAM WST3, via Virgin)
This Wapping warbler’s Jolley/Jolley created rumbling jiggly Soul II Soul-ish breakbeat backed judderer meanders through a “you got it” male punctuated bass bin shaking Hi Mix (100bpm) as 12 inch A-side, flipped by a quite different girls chorussed more slickly fluid My Mix (101bpm) and its similar 7” Mix edit.

IZIT
‘The Mix (Fallout Mix)’ (120bpm)
and its largely sound effects backed Mix Is In My Mind’ edition. (JH)

although about 110 bpm, still manages to appeal to house floors. Starting off with strings and echoed ‘Feefeeef’, it goes into a piano fed chugger much like Lenny Williams, with a positive message in quality female vocal all kept together by tinkling cowbells, violin and xylophone breakdowns. Probably a little too good for the masses but an essential purchase for soul fans and the preferred dancefloors.

ATAHUALPA
‘Le Furie Y El Condor’
(Le Furie)
The sound of the pan pipes is back. With two singles already under their belt, Atahualpa this time go for the most accessible choon to date. Fast and furious, with husky Italian deep throated vocals, it features loads of atmospheric and ethnic bongos. To top it all off, there’s Insanzat’s ‘Can Pipes’ which everybody knows and starts whistling as soon as it starts. With the success of DNA’s ‘La Serenade’, this could build up quite a following if it became available on a UK label. Nevertheless, hunt it out and watch your club go crazy! (PG)

KATHERINE E
‘I’m Alright’
(K楚)
The garage wave continues, and this week’s chart topper is from Katherine E. An exceptionally well written, catchy chorus and well-paced beat makes this one for the Soul fans and the preferred dancefloors.

DE LA SOUL

‘3 Feet High And Rising’
Very limited Edition
CD Picture Disc Out Now!

‘Mr Sandman’
(C improving)
Cerebrally clever record from the rap trio of BJ, Chuck Nice and DJ Woody Wooden. After a two year gap, they’re back with a top US album Live From Ashfield's Lodge, and the cut to see UK release is the one and only ‘Back To The Future’ classic. The reissue theme is coupled together with a lazy rhyming, quirky sampled horn and Tribe-like vocal rapping. With Mr CJ Macintosh in full control, it’s actually the cosmic mix which has the spot. With loads of deep rhythms and soaring strings, it’s just so gorgeous, it gets into the realms of the Young MC Southern Comfort mixes off ‘Come On’. But this version lacks the hook to gain it much more critical praise!

The main mix seems a little strange despite being catchy, but could grow if given exposure. (PG)

NORTHERN LIGHTS

‘Hot Leg’
(Next Plateau Records, US)
Acid revivalism! . . . This might seem like a stupid and uninformed thing to say but when you see some of the more recent bootlegs using acid synth, and the more adventurous clubs spinning the greater rarities of 88, it’s a question that many might ask. As Ralph On certainly does, creating these four versions of a mad brain warping track. On the Arrival side you get entranced to heavy ‘washing machine’ sounds which could have slotted into the Summer Of Love, no problem. But it’s the Departure side, combining ‘Land Of Acid Pillar sound, groovy breakers, housebeat and acid twirling, that makes this one of the best sounds around at the moment. Only for the uplone and adventurous amongst you! (PG)
The biggest selling piece of recorded music in Britain last year was not Phil Collins’ ‘... But Seriously’. In fact, it was the 35-year-old ‘Lady And The Tramp’ soundtrack, largely written and sung by Peggy Lee.

The album sold peanuts last year, but the video of the Walt Disney cartoon classic sold nearly 1,500,000 copies in a mere 12 weeks to become the best-selling video ever. Only a few million sales, having sold over 750,000 weeks ago.

‘Dirty Dancing’ became the next video to top a million copies, but the video of the Walt Disney cartoon classic so sold near 1.5 million copies, the best-selling video ever. Only a few million sales, having sold over 750,000 weeks ago.

‘Pretty Woman’ is most likely to become the next video to top a million sales, having sold over 750,000 copies since its release a mere six weeks ago.

Readers of this column will already know that the best-selling album in America last year was MC Hammer’s ‘Please Hammer, Don’t Hurt ‘Em’ and the best-selling single was Madonna’s ‘Vogue’, but in its hefty year-end issue, published a couple of weeks ago, Billboard listed Janet Jackson’s ‘Rhythm Nation 1814’ as Number One album and Wilson Phillips’ ‘Hold On’ as Number One single, with both ‘Please Hammer...’ and ‘Vogue’ ranked in fifth place.

The reason for this discrepancy is that the Billboard tabulations are based strictly on chart performance over a twelve month period and take no account of the number of copies sold. The fact that MC Hammer’s album was Number One for 21 weeks, selling over eight million copies in the year (twice as many as ‘Rhythm Nation 1814’) held no sway with Billboard. The less said, therefore, about their multitudinous year-end charts the better though they did reveal that Phil Collins’ ‘... But Seriously’ and Sinéad O’Connor’s ‘Nothing Compares 2 U’ were the year’s biggest sellers on a global basis, while pan-European music trade paper Music & Media bestowed similar European honours on the same records.

American columnist Paul Grein reveals that the current Whitney Houston single ‘All The Man I Need’ was previously recorded in the early Eighties by both Linda Clifford and Sister Sledge. Houston’s massive hit ‘Saving All My Love For You’ was another song rescued from obscurity, having originally appeared in 1978 tucked away on an album by Marilyn McCoo and Billy Davis Junior.

Radio 1’s Phil Swern has teamed up with former record company executive Shaun Greenfield to write ‘30 Years Of Number Ones’, a companion volume to the radio series he produces and researches for Alan Freeman.

Sub-titled ‘UK & US Chart toppers 1960-1989’, this small format 144 page paperback retails for £6.99 and devotes four pages to each year, striking a nice balance between trivia, quotes from hitmakers and some of the important news items of each year.

The book’s strongest point is the fact that Swern and Greenfield have researched their trivia and quotes primarily from interviews held in the BBC archives, many of them unheard since they were first recorded 20 or more years ago.

With such a tremendous archive at their disposal, they have come up with a lot of information never previously published. For example: Four Seasons’ supremo Bob Gaudio reveals how the group deliberated about recording The Beatles’ ‘Please Please Me’ before settling on ‘Walk Like A Man’; Maffred Mann’s Tom McGuinness reveals that they only recorded their Number One hit version of Bob Dylan’s ‘Mighty Quinn’ because another Dylan song they actually wanted to record called ‘I Shall Be Released’ had been earmarked for Tom Jones!

Perhaps the only disappointing aspect of the book is that, despite the claim that “the charts themselves are those used by

BBC Radio 1 and ‘Top Of The Pops’ this is not always the case. They are, in fact, the charts used by Record Retailer and its successor Music Week, regardless of whether or not they were actually aired by the BBC. That’s fine for the Seventies and Eighties where they were one and the same, but in the Sixties the BBC showed its independence by assembling its own exclusive charts which averaged out all the others. It would have been good to have seen these in print, but this small grievance apart, I wholeheartedly recommend ‘30 Years Of Number Ones’.

A lady with a great idea for a book, but no publishing deal, is Norena Ann Davies, who has tracked down details of the writers of each and every top 20 hit since charts began in 1952. Norena has arranged these hits in alphabetical order by writer, under which can be found details of who had a hit with the song, its highest chart position, and the name(s) of co-writers.

An impressive feat of research that would make an exceptional companion volume (though obviously with a more limited audience) to ‘Guinness’ British Hit Singles, it also lends itself to interesting analyses of successful writers, the hits which required most writers and much much more.
Any publishers interested in the project are invited to 'phone Norena's agent Tina Betts on 071 734 4751.

There is no chart rule in Britain that says singles have to be issued on vinyl, but they almost invariably are. The highest position yet attained by a single not released on vinyl remains the 1980 number 58 peak of Bow Wow Wow's 'Your Cassette Pet'.

In America and in Ireland, there are instances of Number One singles issued only on cassette. The latest in Ireland, which debuted at Number One just before Christmas, is appropriately 'The Christmas Number One' by Zig & Zag. Said act consists of a pair of alien puppets who appear on Ireland's top afternoon children's TV show 'The Den' which has been popular for four or five years in the Emerald Isle.

The Zig & Zag single, from which all proceeds got to a children's hospital in Dublin, is the second cassette-only single to top the Irish chart. The first, also tied to a TV programme, was 'Byroad To Glencoe', by Mick Lally, 'Glencoe' being a top Irish soap opera.

Meanwhile, the Christmas Number One in Sweden was 'Lassie' by Ainbush Singers, a female trio who have been together for a decade though this is their first hit.

The girls wrote the lyrics to the song themselves, while former Abba member Benny Anderson wrote the music. 'Lassie' does indeed refer to the famous canine TV star of the same name and the song is part of a theatrical show performed by the Ainbush Singers in which a young girl, beaten by her parents, finds solace in a dreamworld where Lassie is her friend. Aaah!

The fact that Anderson is working with other writers doesn't spell the end of his relationship with Bjorn Ulvaeus. Swedish papers are speculating that the duo are writing a new musical, based on one of Sweden's most famous books, a novel about the lives of Swedish immigrants to America in the 1870s.

A good deal of space in this column is given over to analysing major hits. So, for a brief moment, let's pause and take a look at the smallest hits of 1990: the singles and albums whose entire chart career consisted of a single week at number 75.

The only album to suffer this fate in 1990 was Daniel O'Donnell's 'Favourites' - something of a misnomer it would appear. But no fewer than 15 singles peaked at number 75 in the year, those being (in order): 'Rock & Roll (Is Gonna Set The Night On Fire)' by Pretty Boy Floyd; 'Heartbeat' by Seduction; 'Candleland' by Ian McCulloch featuring Elizabeth Fraser; 'More Than One Kind Of Love' by Joan Armatrading; 'Just Mellow' by the Ruthless Rap Assassins; 'Chapel Of Love' by the London Boys; 'Anyway That You Want Me' by Spiritualized; 'Reeling' by The Pasadenas; 'Abstain' by Five Thirty; 'And It Wasn't A Dream' by The Ruthless Rap Assassins featuring Tracey Carmen; 'My Cutie Cutie' by Shakin' Stevens; 'Type' by Living Colour; 'Scope' by Paris Angels; 'Phobia' by Flowered Up; and 'Opera House' by the World Famous Supreme Team Show.

DJANET JACKSON: "Eat your heart out Gorden The Gopher, here's the new Janet Jackson glove puppet!"
SNAP! DECISION
In the light of Snap’s fascination with nursery rhymes (see ‘Mary Had A Little Boy’ and the reference to Little Miss Muffet in ‘Gops Up’), can we expect to see further releases along the lines of ‘Three Blind And Defl Mice’ or ‘;Jack And Jill Raved Up The Hill’?

Baa Baa Black Sheep, Aberdeen
Speaking of Little Miss Muffet, what exactly is a ‘tuffett’?

WHY THE FUSS?
I can’t see why Mark Robbins (Letters, December 15) is making such a fuss over Milli Vanilli’s planned comeback. Alright, so they didn’t sing on the original record, but at least they have the guts to admit that they didn’t and surely that kind of determination is going to carry them through in the future. I wish them a lot of luck and I’m sure they’re going to have real hits with their own music.

Deborah Fraunces, Tiverton
Then again, Deborah, pigs might fly.

ENOUGH IS ENOUGH
What is this idiot Tony Smetton on about (Letters, December 15) when he says he’s had enough of EMF “leering out of our TV screens”?

Doesn’t he realize that EMF are just about one of the most exciting live bands around at the moment and they’re definitely on a mission to save the world from too many Phil Collins or Tina & Rod records. And as for saying that EMF are a slightly more credible New Kids On The Block, I think he needs a severe blow on the head to get his senses back in gear.

Simon Stanton, Blackburn
Then again, if it was fistscuffs at noon between Tina and the EMF boys I wouldn’t fancy the Forest Of Dean posse’s chances much.

ICED UP
While Ian Jones of Dulwich is trying to make some fair comments about people criticising Vanilla Ice in his letter in Record Mirror (Letters, December 22/29) I think he’s missing the point.

What a lot of people find upsetting is that Ice is gloriously copying a black style and because he’s white and well packaged he’s had almost instantaneous recognition while a great deal of black artists have to struggle for years to get the praise they deserve. Ice is not nice.

David Kennedy, Croydon
Then again, is the fact he’s so successful his fault or the fault of the

LETTERS
WRITE TO RECORD MIRROR, LUDGATE HOUSE, 245 BLACKFRIARS ROAD, LONDON SE1 9QZ

people who buy his records? And white people exploiting music which was originally from black culture is nothing new. Have you ever heard of Elvis Presley?

GULF BORE
So the Ministry Of Defence bungled a free concert for our boys in the Gulf. But what a boring event it would have been anyway with Phil Collins, Elton John and even Eric Clapton. Why not arrange another one instead with Happy Mondays, Inspiral Carpets and EMF, and give the lads a real treat? I understand Saddam Hussein’s a real Happy Mondays fan as well.

Simon Gittings, Peterborough

RAVE OFF
Why do politics have to get in the way of everything? There was me, my friends and thousands of other young people really looking forward to this rave due to be held at Henley On Thames. But because the venue was in Michael Heseltine’s constituency, they slapped an injunction on it. It might make him look good with all the recent nail-bring uproarious goings-on in the government, but stopping enjoyment like this just makes it worse. Heseltine hasn’t got my vote.

Simon Walker, Putzen, Hereford
What even with that Scally haircut of his?

POET’S CORNER
Interest will be created when you print this poem:

We follow the heart in speaking and action! The mind is the part that is dealing reactions by using the brain may we never refrain! From loving ourselves to distraction.

The Old Man of Whitewater

UP THE POLL
Having faithfully liked in your Readers’ Poll, I noticed a few serious omissions in some of the categories, so I’ve made a list of some I think you missed:

The ‘Why am I releasing the strongest material of my career but no one cares?’ award
Winner: Kylie Minogue
2nd: Duran Duran
The ‘Ooh aren’t we just slightly wacky and we don’t care’ award
Winner: The Beautiful South
2nd: Nigel Kennedy
The ‘Gosh what an original song that took ages to compose’ award
Winner: The Farm’s ‘All Together Now’
2nd: Vanilla Ice’s ‘Ice Ice Baby’
The ‘Time to get a decent singer’ award
Winner: EMF
2nd: AGDC
The ‘My LP is devoid of any

variet y or musical interest’ award.
Winner: Phil Collins
2nd: Elton John

MAJOR BONKERS (Me, Lancs)
You forgot the ‘Doing the most interviews after saying you weren’t going to do any interviews’ award (George Michael) and the ‘Best use of old Squeazy bottles’ award (Milli Vanilli).

BOOTIFUL
Could I just put out the record straight that it was French & Saunders who rediscovered ‘Kinky Boots’ and not Simon Mayo, even if he has promoted this brilliant part singing session.

Ooh, I think I’m getting one of my headaches.

Trey & Simon’s Singing Corner
Stubbble, Blackhall
Actually, it was independent label Cherry Red who rediscovered ‘Kinky Boots’ when they re-issued it three or four years ago. And don’t we all thank them from the bottom of our hearts, eh readers?

WHOOPS!
I’d like to make a serious complaint. In reply to my letter a few weeks ago concerning the Pet Shop Boys’ UK Tour dates clashing with GCSE or A-Level exams, you proclaimed: ‘Don’t worry, the Petites won’t be here until around August’.

I have since booked tickets for their concerts at the beginning of June. This seems just slightly inaccurate to me. If I fail my A-Levels shall I blame you?

Neil Tennant’s Blue Eyes, New Malden, Surrey
How about no?

EMFs: “I don’t think that Pumpin’ Curls is right for my hair lads”
<table>
<thead>
<tr>
<th>TW</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GHETTO HEAVEN</td>
<td>Family Band</td>
<td>Atlantic 12in</td>
</tr>
<tr>
<td>2</td>
<td>GROOVE IN THE HEART</td>
<td>Dee-Lite</td>
<td>Elektra 12in</td>
</tr>
<tr>
<td>3</td>
<td>I GOT TO HAVE YOUR LOVE</td>
<td>Petronas</td>
<td>Capitol 12in</td>
</tr>
<tr>
<td>4</td>
<td>IT'S A SHAME (MY SISTER)</td>
<td>Frankie Laveaux</td>
<td>Cooltempo 12in</td>
</tr>
<tr>
<td>5</td>
<td>NATURAL THING</td>
<td>Innocence</td>
<td>Cooltempo 12in</td>
</tr>
<tr>
<td>6</td>
<td>DOWN TO EARTH</td>
<td>Marie Love</td>
<td>Cooltempo 12in</td>
</tr>
<tr>
<td>7</td>
<td>LET'S PUSH IT</td>
<td>Innocence</td>
<td>Cooltempo 12in</td>
</tr>
<tr>
<td>8</td>
<td>LIVIN' IN THE LIGHT</td>
<td>Caron Wheeler</td>
<td>RCA 12in</td>
</tr>
<tr>
<td>9</td>
<td>THE POWER</td>
<td>John</td>
<td>Ariola 12in</td>
</tr>
<tr>
<td>10</td>
<td>A DREAM'S A DREAM</td>
<td>Soul II Soul</td>
<td>10 Records 12in</td>
</tr>
<tr>
<td>11</td>
<td>THE MASTERPLAN</td>
<td>Diana Browne &amp; Barrie K. Sharpe</td>
<td>de/Construction 12in</td>
</tr>
<tr>
<td>12</td>
<td>EVERYBODY</td>
<td>WANTED WILLIAMS/Criminal Element Orchestras</td>
<td>Atlantic 12in</td>
</tr>
<tr>
<td>13</td>
<td>HOLD ON</td>
<td>In Vogue</td>
<td>Recandles 12in</td>
</tr>
<tr>
<td>14</td>
<td>DUB BE GOOD TO ME</td>
<td>Eastside International</td>
<td>Go Beat 12in</td>
</tr>
<tr>
<td>15</td>
<td>MOMENTS IN SOUL</td>
<td>J.T. &amp; The Big Family</td>
<td>Champion 12in</td>
</tr>
<tr>
<td>16</td>
<td>WHAT &quot;U&quot; WAIT &quot;4&quot;</td>
<td>Jungle Brothers</td>
<td>Eternal 12in</td>
</tr>
<tr>
<td>17</td>
<td>TRIPPIN' ON YOUR LOVE</td>
<td>A Way Of Life</td>
<td>Eternal 12in</td>
</tr>
<tr>
<td>18</td>
<td>LED LCD</td>
<td>WARP/Outa Rhythms</td>
<td>A&amp;M 12in</td>
</tr>
<tr>
<td>19</td>
<td>TOP'S DNA</td>
<td>R&amp;B Featuring Shazam Vegas</td>
<td>Cooltempo 12in</td>
</tr>
<tr>
<td>20</td>
<td>MONIE'S IN THE MIDDLE</td>
<td>Marie Love</td>
<td>Cooltempo 12in</td>
</tr>
<tr>
<td>21</td>
<td>OOGOPS UP</td>
<td>Graia</td>
<td>Ariola 12in</td>
</tr>
<tr>
<td>22</td>
<td>POUND LOVE</td>
<td>Double Dee Featuring Dan</td>
<td>Epic 12in</td>
</tr>
<tr>
<td>23</td>
<td>TECHNO TRANCE</td>
<td>(PARADISE IS NOW)/YAAAAAAAH D Shake</td>
<td>Cooltempo 12in</td>
</tr>
<tr>
<td>24</td>
<td>CHIME A Chime</td>
<td>L.A.</td>
<td>Atlantic 12in</td>
</tr>
<tr>
<td>25</td>
<td>WHATEVER MAKES YOU HAPPY</td>
<td>Ten City</td>
<td>Atlantic 12in</td>
</tr>
<tr>
<td>26</td>
<td>ELEVATION</td>
<td>Expressions</td>
<td>Optimus/Ariola 12in</td>
</tr>
<tr>
<td>27</td>
<td>WHERE LOVE LIVES</td>
<td>Alson Linerick</td>
<td>10 Records 12in</td>
</tr>
<tr>
<td>28</td>
<td>GET A LIFE</td>
<td>Soul II Soul</td>
<td>10 Records 12in</td>
</tr>
<tr>
<td>29</td>
<td>GOING BACK TO MY ROOTS</td>
<td>P-Funk Project</td>
<td>Rhythm 12in</td>
</tr>
<tr>
<td>30</td>
<td>JOY AND HEARTBREAK</td>
<td>Movement '96 Featuring Carroll Thompson</td>
<td>Cis 12in</td>
</tr>
<tr>
<td>31</td>
<td>FIRST TIME EVER</td>
<td>Jesus Love</td>
<td>Citybeat 12in</td>
</tr>
<tr>
<td>32</td>
<td>SILENT VOICE</td>
<td>Innocence</td>
<td>Cooltempo 12in</td>
</tr>
<tr>
<td>33</td>
<td>DON'T BE A WHY</td>
<td>Love Ends</td>
<td>Fourth &amp; Broadway 12in</td>
</tr>
<tr>
<td>34</td>
<td>TOUCH ME</td>
<td>4thns</td>
<td>Fourth &amp; Broadway 12in</td>
</tr>
<tr>
<td>35</td>
<td>DIRTY CASH (MONEY TALKS)</td>
<td>The Adventures Of When</td>
<td>Mercury 12in</td>
</tr>
<tr>
<td>36</td>
<td>MISS YOU</td>
<td>Soul II Soul (featuring Hurricane)</td>
<td>Ten 12in</td>
</tr>
<tr>
<td>37</td>
<td>UK BLAK</td>
<td>Carol Wheeler</td>
<td>RCA 12in</td>
</tr>
<tr>
<td>38</td>
<td>MOTHERLAND A-FM-CA Tribal House</td>
<td>Cooltempo 12in</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>LIVE TOGETHER</td>
<td>Lisa Stansfield</td>
<td>Ariola 12in</td>
</tr>
<tr>
<td>40</td>
<td>BACK TO REALITY</td>
<td>The Intelligent Hoodlum</td>
<td>A&amp;M 12in</td>
</tr>
<tr>
<td>41</td>
<td>AFTERMATH</td>
<td>FOR REAL</td>
<td>K.Wax</td>
</tr>
<tr>
<td>42</td>
<td>GONNA MAKE YOU SWEAT</td>
<td>CJC Music</td>
<td>CBS 12in</td>
</tr>
<tr>
<td>43</td>
<td>GET UP BEFORE THE NIGHT</td>
<td>IS OVER Featuring A Kid K</td>
<td>Swanyard 12in</td>
</tr>
<tr>
<td>44</td>
<td>DER ERSBETRUND</td>
<td>Culture Boat featuring Rolf Van Nellen</td>
<td>Epic 12in</td>
</tr>
<tr>
<td>45</td>
<td>NRG Adam</td>
<td>Cooltempo 12in</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>I'M STILL WATCHING (PHIL CHIL REMIX)</td>
<td>Diana Ross</td>
<td>Motown 12in</td>
</tr>
<tr>
<td>47</td>
<td>THINKING OF YOU</td>
<td>Janet Jackson</td>
<td>Urban 12in</td>
</tr>
<tr>
<td>48</td>
<td>WHAT TIME IS LOVE? (LIVE AT TRANCENTRAL)</td>
<td>The KLF</td>
<td>KLF Comms 12in</td>
</tr>
<tr>
<td>49</td>
<td>TRICKY DISCO</td>
<td>Tricky Disco</td>
<td>WARP/Outa Rhythms 12in</td>
</tr>
<tr>
<td>50</td>
<td>HEAVEN</td>
<td>The Crimes</td>
<td>CBS 12in</td>
</tr>
<tr>
<td>51</td>
<td>LOVE COME DOWN</td>
<td>Eros</td>
<td>Elektra 12in</td>
</tr>
<tr>
<td>52</td>
<td>HEAR THE DRUMMER (GET WICKED)</td>
<td>Chuck Jackson</td>
<td>Capitol 12in</td>
</tr>
<tr>
<td>53</td>
<td>FREE</td>
<td>Tommy Payne</td>
<td>WEA 12in</td>
</tr>
<tr>
<td>54</td>
<td>LOVING YOU</td>
<td>Massive Featuring Trasy</td>
<td>Debut 12in</td>
</tr>
<tr>
<td>55</td>
<td>PURE O.T.C.</td>
<td>Black Box</td>
<td>Construction 12in</td>
</tr>
<tr>
<td>56</td>
<td>FANTASY</td>
<td>Chart Box</td>
<td>East West 12in</td>
</tr>
<tr>
<td>57</td>
<td>PORTRAIT OF A MASTERPIECE</td>
<td>The D.O.C.</td>
<td>Eternal 12in</td>
</tr>
<tr>
<td>58</td>
<td>FACTS OF LIFE</td>
<td>Denby Haddon</td>
<td>Eternal 12in</td>
</tr>
<tr>
<td>59</td>
<td>I'LL BE GOOD TO YOU</td>
<td>Quincy Jones Featuring Ray Charles &amp; Chaka Khan</td>
<td>Queen 12in</td>
</tr>
<tr>
<td>60</td>
<td>DON'T MISS THE PARTYLINE</td>
<td>Big Life</td>
<td>Capitol 12in</td>
</tr>
<tr>
<td>61</td>
<td>POWER OF LOVE</td>
<td>Dee-Lite</td>
<td>Elektra 12in</td>
</tr>
<tr>
<td>62</td>
<td>WHAT'S IT ALL ABOUT</td>
<td>Run DMC</td>
<td>Profile 12in</td>
</tr>
<tr>
<td>63</td>
<td>IT'S HAPPENING</td>
<td>You One Featuring Simon</td>
<td>MCA 12in</td>
</tr>
<tr>
<td>64</td>
<td>SUN WORSHIPPERS</td>
<td>Diana Browne &amp; Barrie K. Sharpe</td>
<td>Virgin 12in</td>
</tr>
<tr>
<td>65</td>
<td>FASCINATING RHYTHM</td>
<td>Bas-De-Mac</td>
<td>Go Beat 12in</td>
</tr>
<tr>
<td>66</td>
<td>IT'S OVER NOW</td>
<td>Ultra Max</td>
<td>WEA 12in</td>
</tr>
<tr>
<td>67</td>
<td>THE MAGIC NUMBER</td>
<td>La Soul</td>
<td>Big Life 12in</td>
</tr>
<tr>
<td>68</td>
<td>REACH UP TO MARS</td>
<td>Earth People</td>
<td>Champion 12in</td>
</tr>
<tr>
<td>69</td>
<td>LOVE'S GONNA SET YOU FREE</td>
<td>Ten 12in</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>FEEL THE GROOVE</td>
<td>Rap ist 12in</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>A MATTER OF FACT</td>
<td>Innocence</td>
<td>Brothers Organisation 12in</td>
</tr>
<tr>
<td>72</td>
<td>SORITA APPLES</td>
<td>A Tribe Called Quest</td>
<td>Jive 12in</td>
</tr>
<tr>
<td>73</td>
<td>TAKE YOUR TIME</td>
<td>Marshall</td>
<td>Capitol 12in</td>
</tr>
<tr>
<td>74</td>
<td>STRAWBERRY FIELDS FOREVER</td>
<td>Candy Flip</td>
<td>Debut 12in</td>
</tr>
<tr>
<td>75</td>
<td>KILLER</td>
<td>Asi s 12in</td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>HARD UP</td>
<td>Awesome 12in</td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>IN CAUSE</td>
<td>Africa Business</td>
<td>Urban 12in</td>
</tr>
<tr>
<td>78</td>
<td>10 SECONDS TO COMPLY</td>
<td>Silver Bullet</td>
<td>Tuff 12in</td>
</tr>
<tr>
<td>79</td>
<td>LOVE DON'T LIVE HERE</td>
<td>Anywhere</td>
<td>Debut 12in</td>
</tr>
<tr>
<td>80</td>
<td>LIES AND EMAILS</td>
<td>En Vogue</td>
<td>Atlantic 12in</td>
</tr>
<tr>
<td>81</td>
<td>ANARCHY</td>
<td>de/Construction</td>
<td>A&amp;M 12in</td>
</tr>
<tr>
<td>82</td>
<td>PUT YOUR HANDS TOGETHER</td>
<td>D. New</td>
<td>Def 12in</td>
</tr>
<tr>
<td>83</td>
<td>WELCOME</td>
<td>Gino Latino</td>
<td>Def 12in</td>
</tr>
<tr>
<td>84</td>
<td>ALRIGHT</td>
<td>I Can Sing. And The Love's There</td>
<td>Def 12in</td>
</tr>
<tr>
<td>85</td>
<td>WON'T TALK ABOUT IT</td>
<td>Boss International</td>
<td>Ge Beat 12in</td>
</tr>
<tr>
<td>86</td>
<td>WASH YOUR FACE IN MY SINK</td>
<td>Dream Warriors</td>
<td>Fourth &amp; Broadway 12in</td>
</tr>
<tr>
<td>87</td>
<td>COME BACK AGAIN</td>
<td>One Will Stewart</td>
<td>Fourth &amp; Broadway 12in</td>
</tr>
<tr>
<td>88</td>
<td>PACIFIC 103</td>
<td>Black Streak</td>
<td>ZTT 12in</td>
</tr>
<tr>
<td>89</td>
<td>THE CULT OF SNAP!</td>
<td>Snap!</td>
<td>A&amp;M 12in</td>
</tr>
<tr>
<td>90</td>
<td>SINCE DAY ONE</td>
<td>Matthew</td>
<td>Fourth &amp; Broadway 12in</td>
</tr>
<tr>
<td>91</td>
<td>STUFF</td>
<td>Lea</td>
<td>Fourth &amp; Broadway 12in</td>
</tr>
<tr>
<td>92</td>
<td>COMING BACK FOR MORE</td>
<td>LA Max</td>
<td>A&amp;M 12in</td>
</tr>
<tr>
<td>93</td>
<td>OUTSTANDING</td>
<td>Kenny Thomas</td>
<td>Cooltempo 12in</td>
</tr>
<tr>
<td>94</td>
<td>TASTE IT</td>
<td>A-Train</td>
<td>Def 12in</td>
</tr>
<tr>
<td>95</td>
<td>WEIGHT FOR THE BAG</td>
<td>Unique 3</td>
<td>Ten 12in</td>
</tr>
<tr>
<td>96</td>
<td>IT'S A SHAME</td>
<td>My Sister</td>
<td>MCA 12in</td>
</tr>
<tr>
<td>97</td>
<td>SNAPPY</td>
<td>MC's Freedom</td>
<td>Ten 12in</td>
</tr>
<tr>
<td>98</td>
<td>I'M STILL WATCHING (PHIL CHIL REMIX)</td>
<td>Diana Ross</td>
<td>Motown 12in</td>
</tr>
<tr>
<td>99</td>
<td>TRICK DISCO</td>
<td>Cooltempo 12in</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>ANYMORE</td>
<td>Jazz</td>
<td>Def 12in</td>
</tr>
</tbody>
</table>
### US Singles

**DECEMBER 23 — 29 1990**

#### TW LW

| 33 | 32 | FEELS GOOD	Tori T笼罩 |
| 32 | 31 | MORE THAN WORDS CAN SAY	A
tias |
| 31 | 30 | STRANDED	Heart |
| 30 | 29 | AROUND THE WAY GIRL	LL Cool J |
| 29 | 28 | ALL THE MAN THAT I NEED	Pharrilow Houston |
| 28 | 27 | DOES SHE LOVE THAT MAN?	Brenae |
| 27 | 26 | WHERE DOES MY HEART BEAT	Collie Dion |
| 26 | 25 | I SAW RED	Warren |
| 25 | 24 | UNCHAINED MELODY The Righteous Brothers |
| 24 | 23 | THE GHETTO	ToxShort |
| 23 | 22 | YOU GOTTA LOVE SOMEBODY	Evan John |
| 22 | 21 | LOVE MAKES THINGS HAPPEN	Robbie |
| 21 | 20 | FAIR WEATHER FRIEND	Johnny Gill |
| 20 | 19 | THE SHOOP SHOOP SONG	Charly |
| 19 | 18 | PRAY M C Hammer |
| 18 | 17 | HEAT OF THE MOMENT	After 7 |
| 17 | 16 | WICKED GAME	Chris Isaak |
| 16 | 15 | CANDY (Up Pop)	Virgin |
| 15 | 14 | IF YOU NEEDED SOMEBODY	Bad Company |
| 14 | 13 | ICE ICE BABY	Vanilla Ice |
| 13 | 12 | I DON'T KNOW ANYBODY ELSE	Black Box |
| 12 | 11 | ON THE WAY UP	E Jr. |
| 11 | 10 | WIGGLE IT 2	Black Box |
| 10 | 9 | HANG IN LONG ENOUGH	Phil Collins |
| 9 | 8 | FOR YOU	The Outfield |
| 8 | 7 | GROOVE IS IN THE HEART	Deee-Lite |
| 7 | 6 | LOVE TAKES TIME	Mariah Carey |
| 6 | 5 | MIRACLE IN JUST A LITTLE BIT LONGER	Mu i Priest |
| 5 | 4 | AFTER THE RAIN	Nelson |
| 4 | 3 | GENTLE Dino |
| 3 | 2 | NOW MATTER WHAT	George LePard |
| 2 | 1 | SO CLOSE	Daryl Hall & John Oates |
| 1 | 0 | SHELTER ME	Cinderella |

#### US Albums

**TW LW**

| 8 | 7 | TO THE EXTREME	Vanilla Ice |
| 7 | 6 | PLEASE HAMMER DON'T HURT	EM I C. Hammer |
| 6 | 5 | THE IMMACULATE COLLECTION	Eminem |
| 5 | 4 | I'M YOUR BABY TONIGHT	Whitney Houston |
| 4 | 3 | MARIAH CAREY	Mariah Carey |
| 3 | 2 | SOME PEOPLE'S LIVES	Reeta Midler |
| 2 | 1 | RHYTHM OF THE SAINTS	Paul Simon |
| 1 | 0 | WILSON PHILLIPS	Wilson Phillips |
| 0 | 9 | THE RAZORS EDGE	AC
c |
| 9 | 8 | THE SIMPSONS SING THE BLUES	The Simpsons |
| 8 | 7 | LISTEN WITHOUT PREJUDICE	George Michael |
| 7 | 6 | SERIOUS HITS...LIVE! Phil Collins |
| 6 | 5 | FLESH AND BLOOD	Evan John |
| 5 | 4 | RECYCLE 22 Top |
| 4 | 3 | VOL. 3 Travelling Wilbury |
| 3 | 2 | JANET JACKSON'S RHYTHMATION	Janelle Jackson |
| 2 | 1 | NO FENCES	Daryl Hall & John Oates |
| 1 | 0 | PUT YOURSELF IN MY SHOES	Celine Dion |

#### Bullet Singles

- 67 - SHELTER ME	Cinderella
- 66 - SHOW ME THE WAY	Sly & Robbie
- 65 - GIVE IT TO ME GOOD	Tristar
- 64 - ROUND AND ROUND	Kevin 
- 63 - ONE MORE TRY	Tommy T
- 62 - JUST A LITTLE BIT LONGER	Poul Priess
- 61 - GET HERE	Ole 
- 60 - DEEPER SHADE OF SOUL	Urban Dance Squad
- 59 - THIS IS PONDEROUS	2 Nu
- 58 - I DON'T KNOW ANYBODY ELSE	Black Box
- 57 - NO MATTER WHAT	George LePard
- 56 - SO CLOSE	Daryl Hall & John Oates
- 55 - INGLE 5	Wing
- 54 - T W L W	Oasis
- 53 - DISAPPEAR	Elton John
- 52 - PLAY THAT FUNKY MUSIC	Vanilla Ice
- 51 - GONNA HAKE YOU SWEAT	Lionel Richie
- 50 - BECAUSE I LOVE YOU (POSTMAN SONG)	Steve
- 49 - JUST ANOTHER DREAM	Cindy 
- 48 - WHERE DOES MY LIFE Slaughter
- 47 - BELIEVE	Timmy T
- 46 - I'M YOUR BABY TONIGHT	Whitney Houston
- 45 - DON'T HOLD BACK YOUR LOVE	Daryl Hall & John Oates
- 44 - LOVE TAKES TIME	Phil Collins
- 43 - I'M NOT IN LOVE WILL To Power
- 42 - ONLY ONE MAN	David 
- 41 - GROOVE IS IN THE HEART	Deee-Lite
- 40 - FOR YOU	The Outfield
- 39 - HANG IN LONG ENOUGH	Phil Collins
- 38 - I'LL GIVE ALL MY LOVE TO YOU	Keith 
- 37 - YOU'RE AMAZING	Robbie 
- 36 - GENTLE Dino
- 35 - DISAPPEAR IN SPACE	Ralph Tresvant

#### Ralph Tresvant

- 34 - TO THE EXTREME	Vanilla Ice
- 33 - PLEASE HAMMER DON'T HURT	EM I C. Hammer
- 32 - THE IMMACULATE COLLECTION	Eminem
- 31 - I'M YOUR BABY TONIGHT	Whitney Houston
- 30 - MARIAH CAREY	Mariah Carey
- 29 - SOME PEOPLE'S LIVES	Reeta Midler
- 28 - RHYTHM OF THE SAINTS	Paul Simon
- 27 - WILSON PHILLIPS	Wilson Phillips
- 26 - THE RAZORS EDGE	AC
c |
- 25 - THE SIMPSONS SING THE BLUES	The Simpsons
- 24 - LISTEN WITHOUT PREJUDICE	George Michael
- 23 - SERIOUS HITS...LIVE! Phil Collins
- 22 - FLESH AND BLOOD	Evan John
- 21 - RECYCLE 22 Top |
- 20 - VOL. 3 Travelling Wilbury |
- 19 - JANET JACKSON'S RHYTHMATION	Janelle Jackson
- 18 - NO FENCES	Daryl Hall & John Oates
- 17 - PUT YOURSELF IN MY SHOES	Celine Dion
- 16 - NO MORE GAMES/REMIX ALBUM	New Kids On The Block
- 15 - POISON	Bretts Devoe
- 14 - LED ZEPPELIN	Led Zeppelin
- 13 - SHAYNE MONEY MAKER	The Black Crowes
- 12 - THE FUTURE	Gay
- 11 - CHERRY PIE	Warren
- 10 - PRETTY WOMAN	Vanilla Ice
- 9 - FAMILY STYLE	Ralph Tresvant
- 8 - HEARTBREAK STATION	Cindy Lauper
- 7 - RECALLS OF PASSION	Anita
- 6 - X KISS	Ralph Tresvant
- 5 - MIXED UP	The Cure
- 4 - BURST OF GLORY	Young Guns
- 3 - STARRY NIGHT	Joyo Meeks
- 2 - RED HOT & BLUE	Various Artists

---

**Additional Notes:**

- **TW LW:** Top 40 singles chart for the week of December 23—29, 1990.
- **US Albums:** Top 20 albums chart for the same week.
- **Bullet Singles:** Additional singles chart with notable releases for the week.
- **Ralph Tresvant:** Mentions of songs by Ralph Tresvant from the week's chart.
### TW LW

<table>
<thead>
<tr>
<th>No.</th>
<th>Single Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOVE ME DOWN</td>
<td>Freddie Jackson</td>
<td>Capitol</td>
</tr>
<tr>
<td>2</td>
<td>IF NEVER RAINS (IN SOUTHERN CALIFORNIA)</td>
<td>Torn! Torn! Torn!</td>
<td>Wing</td>
</tr>
<tr>
<td>3</td>
<td>THE FIRST TIME</td>
<td>Surface</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>ONLY JUNI</td>
<td>Jeffrey Osborne</td>
<td>Arista</td>
</tr>
<tr>
<td>5</td>
<td>LOVE MAKES THINGS HAPPEN</td>
<td>Feebles</td>
<td>MCA</td>
</tr>
<tr>
<td>6</td>
<td>SENSIBILITY</td>
<td>Roger Thompson</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7</td>
<td>I WANNA GET WITH U</td>
<td>Guy</td>
<td>MCA</td>
</tr>
<tr>
<td>8</td>
<td>LOVE ME JUST FOR MEE</td>
<td>Special Generation</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>9</td>
<td>LOVE WILL NEVERGO</td>
<td>Without YOU</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>10</td>
<td>TOM'S LUNCH</td>
<td>Chick featuring Suzanne Vega</td>
<td>Atlantic</td>
</tr>
<tr>
<td>11</td>
<td>YOU DON'T HAVE TO WORKY</td>
<td>En Vogue</td>
<td>Atlantic</td>
</tr>
<tr>
<td>12</td>
<td>AROUND THE WAY GIRL, OH Cool</td>
<td>Out jam</td>
<td>Motown</td>
</tr>
<tr>
<td>13</td>
<td>IF I WERE A BEAUTIFUL MAN</td>
<td>Eric</td>
<td>Motoron</td>
</tr>
<tr>
<td>14</td>
<td>THING CALLED LOVE</td>
<td>The Boys</td>
<td>MCA</td>
</tr>
<tr>
<td>15</td>
<td>DON'T BE A FOOL</td>
<td>Loose Ends</td>
<td>MCA</td>
</tr>
<tr>
<td>16</td>
<td>THE Ghetto Too Short</td>
<td>EP</td>
<td>Media</td>
</tr>
<tr>
<td>17</td>
<td>LIKE WHAT IT'S ALL ABOUT YOU</td>
<td>Lilian Hatway</td>
<td>Columbia</td>
</tr>
<tr>
<td>18</td>
<td>SOMETHING IN MY HEART</td>
<td>Mitch Ib</td>
<td>Uptown</td>
</tr>
<tr>
<td>19</td>
<td>GET HERE</td>
<td>Deacon</td>
<td>Vengeance</td>
</tr>
<tr>
<td>20</td>
<td>WHAT'S IT ALL ABOUT Run DMIC</td>
<td>OKAY</td>
<td>Cold Chillin'</td>
</tr>
<tr>
<td>21</td>
<td>MOONIE IN THE MIDDLE</td>
<td>Foe</td>
<td>Atlantic</td>
</tr>
<tr>
<td>22</td>
<td>DON'T KNOW ANYBODY ELSE</td>
<td>Bad Box</td>
<td>RCA</td>
</tr>
<tr>
<td>23</td>
<td>WRITTEN ALL OVER YOUR FACE</td>
<td>Rod Stewart</td>
<td>Atlantic</td>
</tr>
<tr>
<td>24</td>
<td>GENTLE DINE</td>
<td>Tommy Boy</td>
<td>Motown</td>
</tr>
<tr>
<td>25</td>
<td>WHEN WILL YOU SEE ME</td>
<td>Bell Biv DeVoe</td>
<td>MCA</td>
</tr>
<tr>
<td>26</td>
<td>HEAD OVER HEELS</td>
<td>Whitney Houston</td>
<td>Epic</td>
</tr>
<tr>
<td>27</td>
<td>SOMEBOY'S CRYING FOR ME</td>
<td>Moe</td>
<td>Virgin</td>
</tr>
<tr>
<td>28</td>
<td>ROUND AND ROUND</td>
<td>Kevin Campbell</td>
<td>Cold Chillin'</td>
</tr>
<tr>
<td>29</td>
<td>MAKE IT WITH YOU</td>
<td>Teddy Pendergrast</td>
<td>Atlantic</td>
</tr>
<tr>
<td>30</td>
<td>MISSIN' OUTSIDE GOOD SOUL</td>
<td>Bobby Brown</td>
<td>Virgin</td>
</tr>
<tr>
<td>31</td>
<td>GO FOR IT</td>
<td>Feet</td>
<td>Motown</td>
</tr>
<tr>
<td>32</td>
<td>FAIRY TALES</td>
<td>Alice Baker</td>
<td>Motown</td>
</tr>
<tr>
<td>33</td>
<td>KEEP OUR LOVE ALIVE</td>
<td>erre</td>
<td>Motown</td>
</tr>
</tbody>
</table>

### INDIE SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Single Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALL TOGETHER NOW</td>
<td>The Farm</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>SITUATION REMIX</td>
<td>Vassar</td>
<td>Mute</td>
</tr>
<tr>
<td>3</td>
<td>ISLAND HEAD E.E.</td>
<td>Imperial Carpets</td>
<td>Cow/Mute</td>
</tr>
<tr>
<td>4</td>
<td>KINKY AFOO</td>
<td>Happy Mondays</td>
<td>Mute</td>
</tr>
<tr>
<td>5</td>
<td>GROOVY TRAIN</td>
<td>The Farm</td>
<td>Mute</td>
</tr>
<tr>
<td>6</td>
<td>HIGH TENSION LINE</td>
<td>The Fall</td>
<td>Mute</td>
</tr>
<tr>
<td>7</td>
<td>MY RISING STAR</td>
<td>Northside</td>
<td>Mute</td>
</tr>
<tr>
<td>8</td>
<td>PHOBIAS FLOWERED UP</td>
<td>Up</td>
<td>Mute</td>
</tr>
<tr>
<td>9</td>
<td>FOOL'S GOLD</td>
<td>Stone Roses</td>
<td>Heavenly</td>
</tr>
<tr>
<td>10</td>
<td>STEP ON</td>
<td>Happy Mondays</td>
<td>Heavenly</td>
</tr>
<tr>
<td>11</td>
<td>MADCHESTER RAVE</td>
<td>Happy Mondays</td>
<td>Heavenly</td>
</tr>
<tr>
<td>12</td>
<td>MOTHER UNIVERSE</td>
<td>Soup Dragons</td>
<td>Heavenly</td>
</tr>
<tr>
<td>13</td>
<td>THE ONLY ONE KNOWS</td>
<td>The Charltons</td>
<td>Heavenly</td>
</tr>
<tr>
<td>14</td>
<td>SUMMERLAND Fields Of</td>
<td>The Rach simulations</td>
<td>Heavenly</td>
</tr>
<tr>
<td>15</td>
<td>THE VIDEO $1 Japan Valentine</td>
<td>Porte</td>
<td>Heavenly</td>
</tr>
<tr>
<td>16</td>
<td>RAY DOWN</td>
<td>Swivelsteer</td>
<td>Heavenly</td>
</tr>
<tr>
<td>17</td>
<td>MAKE IT RAIN</td>
<td>Shamen</td>
<td>Heavenly</td>
</tr>
<tr>
<td>18</td>
<td>SHAKE A TRIP</td>
<td>Northside</td>
<td>Heavenly</td>
</tr>
<tr>
<td>19</td>
<td>THEN THE Charltons</td>
<td>Carrie Fisher</td>
<td>Heavenly</td>
</tr>
<tr>
<td>20</td>
<td>UNTIL YOU FIND OUt</td>
<td>Fee</td>
<td>Heavenly</td>
</tr>
<tr>
<td>21</td>
<td>HURDLE GUYD MAN</td>
<td>Buckeye Surfers</td>
<td>Heavenly</td>
</tr>
<tr>
<td>22</td>
<td>KILL YOUR TELEVISION</td>
<td>Not a Atomic Disturb</td>
<td>Heavenly</td>
</tr>
</tbody>
</table>

### INDIE ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PILLS 'N THRILLS AND BELLYACHES</td>
<td>Happy Mondays</td>
<td>Factory</td>
</tr>
<tr>
<td>2</td>
<td>SOME FRIENDLY</td>
<td>The Charlatons</td>
<td>Situation Two</td>
</tr>
<tr>
<td>3</td>
<td>GALA Lyn</td>
<td>Meat</td>
<td>Cow/Mute</td>
</tr>
<tr>
<td>4</td>
<td>VIOLATOR</td>
<td>Deep6e</td>
<td>Mute</td>
</tr>
<tr>
<td>5</td>
<td>STONE ROSES</td>
<td>Suede Roses</td>
<td>Virgin</td>
</tr>
<tr>
<td>6</td>
<td>LOVEWIND</td>
<td>The Soup Dodgers</td>
<td>Raw TV/BIG Life</td>
</tr>
<tr>
<td>7</td>
<td>WHEREA Wate</td>
<td>Life</td>
<td>Creation</td>
</tr>
<tr>
<td>8</td>
<td>HEAVEN OR LAS VEGAS</td>
<td>Cocaine Twins</td>
<td>Mute</td>
</tr>
<tr>
<td>9</td>
<td>EN - TACT SHAKEN</td>
<td>Jimmy Eat Schumann</td>
<td>One Little Indian</td>
</tr>
<tr>
<td>10</td>
<td>WILD E. Erases</td>
<td>Meat</td>
<td>Mute</td>
</tr>
<tr>
<td>11</td>
<td>LIFE</td>
<td>Painted Carpet</td>
<td>Cow/Mute</td>
</tr>
<tr>
<td>12</td>
<td>BOSSANOVA</td>
<td>Pieces</td>
<td>Virgin</td>
</tr>
<tr>
<td>13</td>
<td>PIGEONHOLE</td>
<td>New Fast Automatic Daffodils</td>
<td>Virgin</td>
</tr>
<tr>
<td>14</td>
<td>THE SINGLES 81 - 85</td>
<td>Depeche Mode</td>
<td>Virgin</td>
</tr>
<tr>
<td>15</td>
<td>BUNGLED Happy Mondays</td>
<td>Factory</td>
<td>Virgin</td>
</tr>
<tr>
<td>16</td>
<td>THE CIRCUS Erases</td>
<td>Eras</td>
<td>Virgin</td>
</tr>
<tr>
<td>17</td>
<td>SQUIRREL AND MAN 24 HOUR PARTY</td>
<td>Happy Mondays</td>
<td>Virgin</td>
</tr>
<tr>
<td>18</td>
<td>197 E. Deperce Mode</td>
<td>Meat</td>
<td>Virgin</td>
</tr>
<tr>
<td>19</td>
<td>THE INNOCENTS Erases</td>
<td>Eras</td>
<td>Virgin</td>
</tr>
<tr>
<td>20</td>
<td>INDIE TOP 20 YOLR8</td>
<td>Various</td>
<td>Beechwood</td>
</tr>
</tbody>
</table>

### MUSIC VIDEO

<table>
<thead>
<tr>
<th>No.</th>
<th>Video Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE IMMULATE COLLECTION</td>
<td>Placage</td>
<td>PWY</td>
</tr>
<tr>
<td>2</td>
<td>FROM A DISTANCE</td>
<td>Cliff Richard</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>3</td>
<td>PAVAROTTI/CONCERTI/CARRARES</td>
<td>Various</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>4</td>
<td>SERIOUSLY LIVE..!</td>
<td>Philip Morris</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>5</td>
<td>STEP BY STEP</td>
<td>New Kids On The Block</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>6</td>
<td>197 E. Deperce Mode</td>
<td>Meat</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>7</td>
<td>CITY OF LIGHTS</td>
<td>Rungg</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>8</td>
<td>ROCKING OVER THE YEARS Status</td>
<td>Quo</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>9</td>
<td>AN EVENING WITH DANIEL O'DONNELL</td>
<td>Pavarotti</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>10</td>
<td>ACCESS ALL AREAS</td>
<td>Danilo</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>11</td>
<td>THE VIDEO $1 Japan Valentine</td>
<td>Porte</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>12</td>
<td>HANGING TOUGH</td>
<td>New Kids On The Block</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>13</td>
<td>FLOWER OF SCOTLAND</td>
<td>The Combes</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>14</td>
<td>THE FIRST TEN YEARS</td>
<td>Iron Maiden</td>
<td>PWY/Channel 5</td>
</tr>
<tr>
<td>15</td>
<td>CHRISTMAS COLLECTION</td>
<td>Foster &amp; Allen</td>
<td>PWY/Channel 5</td>
</tr>
</tbody>
</table>
### Classified Advertisement Form

Print your ad below in **BOLD CAPITALS**, one word in each box (telephone number equals one word). Underline any words you require in **BOLD** letters and send to:

Melanie Witten, **RECORD MIRROR**, Punch Publications Limited, Ludgate House, 245 Blackfriars Road, London SE1 9UZ.

Lineage: 33p word, all words in **BOLD** face (after first two) 48p word, Box Numbers add £1.65 extra. Ads must be received 10 days prior to cover date (Wednesday am).

### Heading Required:
(Tick one as appropriate)

- **For Sale**
- **Records for Sale**
- **Records Wanted**
- **Record Finding**
- **Record Fairs**
- **Situations Vacant**
- **Situations Wanted**
- **Disco Equipment**
- **DJ Studios**
- **Mixing Tuition**
- **Special Notices**
- **Miscellaneous**

### Box Number Req.

### Payment Methods:
All advertisements must be prepaid. We accept:

- **POSTAL ORDERS**, **CHEQUES** (payable to Punch Publications Limited), **ACCESS** or **VISA**, if paying by credit card, please call 071 921 5900 (Melanie Witten-Advertisement Department) or you can complete the information below, your card number, expiry date and sign where indicated.

### Name

### Address

### Telephone:

- **Day**
- **Evening**

### Issue Date Required

### Access/Visa Card No

### Expiry Date

### Amount Enclosed

### Special Notices

- **DJs Wanted**
  - For wicked new upmarket mailing list, Limited listing. Don’t delay! Send details asap. 80% of payment goes to promoter.

- **For Sale**
  - **T-shirts and Posters** etc absolutely everything available now in stock. For exciting free catalogue send only 50p SAE to: Pop Paraphernalia, PO Box 81, Wallasey, Wirral, Merseyside, CH4 9EQ.

- **Promo Posters** Biggest range anywhere, 2000 items & items, 60’s-90’s, Many rarities. 28 page catalogue. SAE, P.O. Box 469, Glasgow G1 1T7.

- **Music Papers/magazines** 1955-1990 including RM Smash Hits etc. SAE 51 Cedil Road, London SW19.

- **Massive 68 page fully illustrated catalogue** — T-shirts, posters absolutely all groups/styles available, SAE £5 Promotion. Dept. BPKX, 132 Minstead Road, Eppington, Birmingham, B24 BPX 021-326-6760.

### Chart Watch

**ISSUE 35 OUT NOW!**

- Featuring **ELTON JOHN** (Charity single 4-side) **A Song for Ukraine** (Hunting for a Higher Price — Find CATALOGUES, Top Singles in HOLLAND in £13, SAE 6641695, ‘75 UP BROADCASTING. 380V RECORDS, 380V Recording Studios, \(\text{R}\).’ 07H-856-4533, US 3rd Quarter 1993,卉

### Happy New Year

#### Personal

- **CLOSET GAY** male seeks similar in Berkshire area. Photo please, Box No 5826.

- **WANTED YOUNG TRENDY GUY** under 35 for handsome 40 yr old straight acting fun person, Desires 121 relationship. Photo appreciated, will return. Harrow, London, Universe. Box No 5827.

- **PENFRIENDS — USA** Make lasting friendships through correspondence. Send aged interested for free reply. Harmony Box 82955RM Phoenix 85072

- **FREE CONTRACTS CLUB** 071-607-6761.

- **SEEKING GAY** contacts male or female distance service anywhere! Send stamp Sec. Golden Wheel, Liverpool L3 3HT.

### Records for Sale

- **LPS FROM 50P** ‘60s, ’70s, ’80s, PLUS ’75, ’82, A4 SAE 60 Frederick Street, Luton, Beds, LU2 0XZ.

- **A BARGAIN** Pic Luck, Assortment (our selection). Send £29 for 500 used 7" singles or £16 for 100 used LP’s and 12" singles. (Postage included). Music and Video Exchange, 28 Pembroke Road, London W1 (071-727 4185).

- **H!-ENERGY** mail order. Send a large SAE to BPM Records, 10 Park Road, Blackpool, Lancashire, FY1 4TT.

- **SOUL/HIP-HOP/DANCE** list issued free bi-monthly send SAE to Bass Street Records, PO Box 80. Abingdon OX14 5QZ. Wants list welcome.

### Don’t Be a Sucker!

Call Mixline 0836 403 958 and Tune Into the 24HR DJ Hotline.

**CALL MIXLINE ON 0836 403 958 AND TUNE INTO THE 24HR DJ HOTLINE.**

**DJs Don't Be a Sucker!**

### Happy New Year
**Auctions**

**MASSIVE DISCO EQUIPMENT AUCTION**
Saturday February 16th, Kempton Park.
Starts 10.00am view 9.00am. To enter equipment send SAE or phone now!!
Any item considered.
Catalogues £2, MA Auctions, Orion House, 49 High Street, Addlestone, Surrey, (0932) 850070

**Dj Studios**


**NOISEGATE STUDIOS**

2 Broad New fully equipped 24 and 8 track studios, ideal for DJ's. Rappers and Producers.
Additional services include singles, adverts and mixing in house.
091-497 3000
9 Denmark Street, London WC1
(€) Tottenham Court Road

**For Hire**

BEST DEAL in town 2 x Technics SL 1200 plus
MRT 60 mixer only £25.95 per day inclusive.
Phone BBS: 01865-6453.

**DISCO EQUIPMENT** Hire at the best rates around.
Complete systems from £10-£50, wide range of lighting and special effects also available.
Call us first for our price list. Stage 2, Watford 30789.

**ABRACADABRA**

Disco Sales and Hire current and run by DJ's, The Bulletin Free magazine. Our stock includes Technics.
OPEN six days. Late night Wednesday 9pm.
Wide choice of Second hand equipment at bargain prices.
314 Nelson Road, Whitton, Middlesex TW2 7AH.
081-890 1127

**EUROPE'S FIRST DISCO CENTRE**


- SALES, SERVICE, HIRE
- MASSIVE STOCKS * MAIN AGENTS
- DISCOUNT PRICES
- NEW, PART X, S-HI EQUIPMENT
- SPECIAL OFFERS EVERY WEEK

Visit our Showroom or Phone
Tel: 081-520 3401

**THE SQUIRE WONDERFUL WINTER SALE NOW ON**

Thousands of Bargains
Call your local branch for details and for a new catalogue
Special offers on Numark
Technics
Record Cases
Smoke Machines
and many, many, more!

SL1200/10 STILL
£268 inc VAT!!

**ORANGE DISCO LEISURE Centre LTD**

734/736 OXFORD ROAD, READING BERKS RG3 1EH
Telephone 0734 509969 FAX 0734 507072

XMAS AND NEW YEAR SALE NOW ON
SALE SALE SALE SALE SALE SALE SALE
RING FOR DETAILS

0% Interest Free deals available on all consoles and Peakers from
manufacturers including
Citronic
Cloud
OHM

Custom Sound Harrison

Orange own products at cheap prices
Par 36 Pinspots £14.99 inc
Scanners from £39.99 inc
4 head helicopter £125 inc

Record Cases
Bargain Prices
Ring Now!!

INSTANT CREDIT AVAILABLE, Buy now pay later scheme. Access and Visa accepted.
Full Mail Order Service. Delivery to mainland UK. Export Service available. All prices quoted include VAT. Please call now with your requirements to the Orange sales team. We'll answer your call.

**INSTANT CREDIT**

Subject to status. Written details on request.

**MAIL ORDER**

CREDIT CARDS ACCEPTED
POST & PACKING

**SOUN D & LIGHT**

**ORANGE SALES TEAM AWAIT YOUR CALL**
ACROSS
1 It gave birth to The Soup Dragons (6,8)
6 A thing for innocence (7)
7 The Beloved told us that "--- ----- Takes Me Higher" (4,4)
10 He's recorded 'The Rhythm Of The Saints' (4,5)
13 Bobby Brown hit that leaves us all alone (2,3,3)
14 Where you'll find African Business going on (2,5)
16 Imaginary world for Black Box (7)
18 'What Time --- ----?' asked The KLF (2,4)
20 'Don't Be A Fool' had them tied up (5,4)
23 Robert from The Cure (5)
24 Group that took 'Blac Betty' back into the charts (3,3)
25 The Young Disciples want you to "------ Together" (3,8)
27 We know all about her (3)

DOWN
1 She's told us 'It's A Shame' (5,4)
2 Put A Homeboy, A Hippie and a Funki Dredd together and this is what you'll get (5,9)
3 Times three for 1990 Jesus Jones hit (4)
4 "--- "Baby Tonight' OK Whitney I'll put you to bed (2,4)
5 'Get ----' Brother Beyond LP (4)
8 1990 dance craze supplied by Kaoma (7)
9 She's been 'Livin' In The Light' (5,7)
11 Group who are good at 'Reading, Writing And Arithmetic' (7)
12 Ms Midler who you can see 'From A Distance' (5)
15 Robert's partner on 1989 hit 'Wait' (3)
18 Found by Morrissey in Piccadilly (6)
20 Amaaz singer from '87 (5)
22 'This ---- 'Music' Galazie 500 LP (2,3)
23 Robert from The Cure (5)
25 The Foxes surfer (4)

ANSWERS
hope springs eternal

jesus jones
— they're international, they're bright, they're young and they're things

mick hucknall
— simply dj-ing

bomb the bass
— after messing around with catwoman, the boy wonder returns

rick astley
— dancing round his teabag

and that's not even the half of it!

this trailer is pleased to be able to tell you that normal chart service will be returned next week when there will be three (3!) gallup charts for the price of one.

seventy five pence every wednesday is not much to ask for all the answers.

the only magazine that writes.

record mirror
THE BRILLIANT NEW SINGLE

All True Man

on 7" 12" CD and cassette. 12" and CD single include the official Bootleg Mega mix 656571-7-6-2-4 Available Now.

‘All True Man’ written and produced by Jimmy Jam & Terry Lewis from the forthcoming album ‘All True Man’