

RECORD MIRROR

MARCH 16 1991, EVERY WEDNESDAY 80p (IRE £1.16)

THE FUTURE OF MUSIC

INNER
CITY
KEVIN
SAUNDERSON
GIVES IT
SOME LIP

MANTRONIX
CURTIS GOES BACK
TO THE FUTURE

XPANSIONS
MEET THE MAN
WHO'S BORED
BY HIS HIT

LADIES AND GENTLEMEN
TAKE YOUR SEATS FOR

Pet Shop Boys

exclusive

DJ H & STEFY
WHAT DO THE
ITALIANS LAUGH
AT?

HA! BLOODY
HA!
WITH
DAWN FRENCH,
JESUS JONES,
RICK ASTLEY
AND
INTRODUCING
SID JAMES
AS MORRISSEY

ALSO:

WIN A FARM
'SPARTACUS'
SOAP BOX

HOLLY JOHNSON

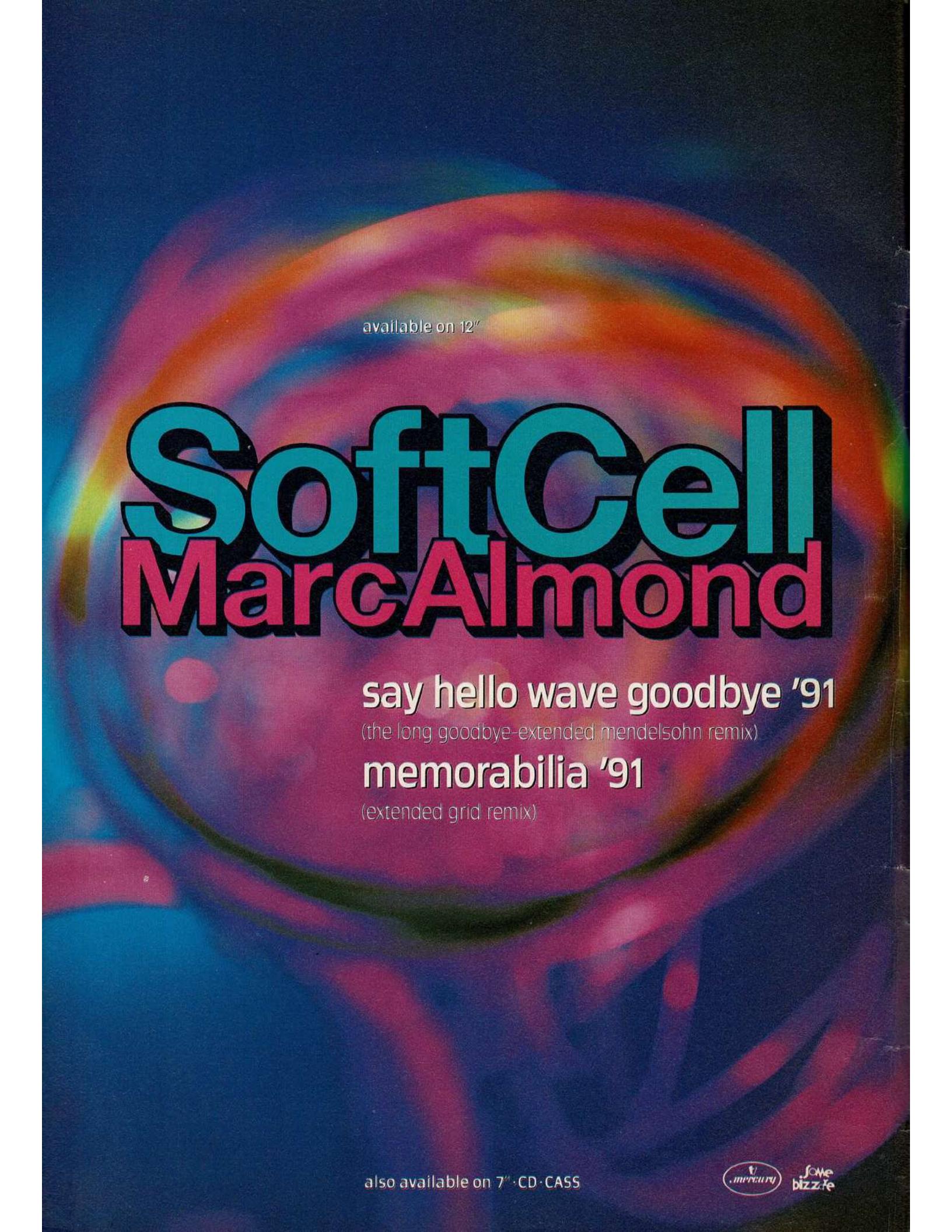
WIN MC HAMMER
VIDEOS

YOUR LAST
CHANCE TO
BE A KISS
FM DJ



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THE RECORD MIRROR/RADIO 1 CLUB CHART



available on 12"

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say hello wave goodbye '91

(the long goodbye-extended mendelsohn remix)

memorabilia '91

(extended grid remix)

also available on 7" · CD · CASS



some
bizzare

“

**Kevin
Saunderson,
Inner City**

“Despite what I may have said about some of the music, the UK still has the best club scene in the world”

P28

”



INNER CITY



MANTRONIX

“

**Curtis
Mantronik**

“I haven't got a fleet of cars like Hammer and I don't have an attitude problem like Ice”

P12

”

Features

12 MANTRONIX Curtis is back with the infectious 'Don't Go Messin' With My Heart' and is plundering the past to pave the future

P28

13 DJ H & STEFY

Mama Mia, a selection of rib-tickling Italian jokes from Italy's most hilarious new dance duo. Funny isn't the word. Really, it isn't

20 HA BLOODY HA!

For a little Comic Relief, we ask 'What's The Meaning Of Laugh?', with Dawn French and Jesus Jones answering the embarrassing questions. 'Carry On Karaoke' spoofs a 'Carry On' script starring Madonna, Morrissey, Vanilla Ice and others. 'Novelty Island' looks at some of the most stupid songs in pop's rather stupid history

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The first part of a two-part interview on the eve of the Petties' world tour. Have everyone's anti-rock heroes done a U2-turn? And will Chris Lowe ever find anything suitable to wear?

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though Richie Malone is a "vinyl junkie", he's so bored with his hit single 'Move Your Body' he's trying to kick the habit

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Holly Johnson plumbs the depths of his soul

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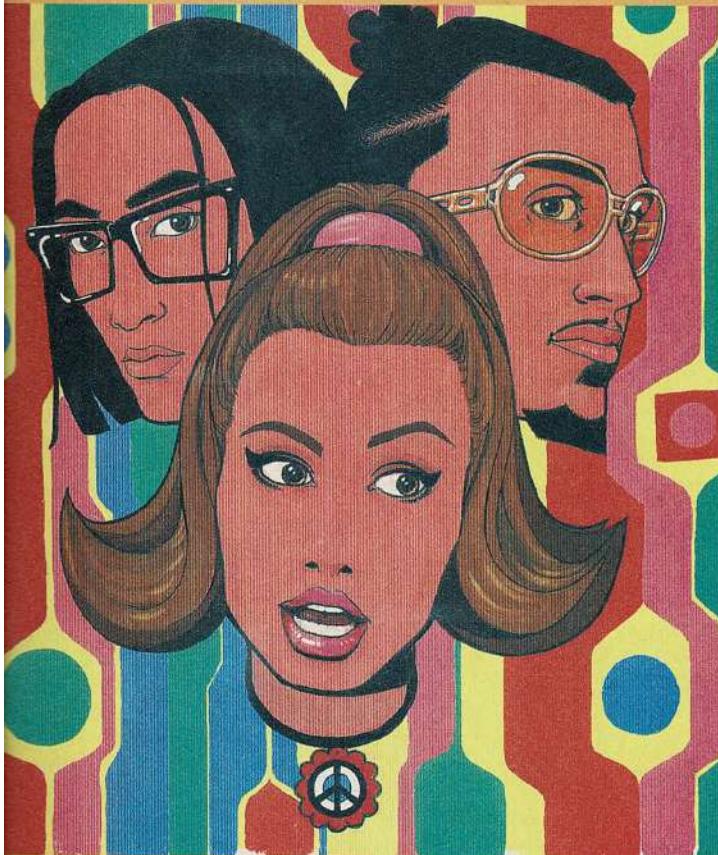
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All that's new in music

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EDITED BY JOHNNY DEE



Curve

Imagine an immense cooking pot jam-packed with Lush, My Bloody Valentine, Ride and some finely-chopped Siouxsie Sioux and the tasty dish before your eyes would taste like Curve's vinyl debut, the 'Blindfold' EP.

Lead track 'Ten Little Girls' is a sinister, distorted treat that contains the galloping larynx of rapper JC 001.

John Peel has been close to wetting himself about them, so get a pack of Pampers before you indulge. PS



George Bush's spiritual and military adviser, the very reverend Billy Graham. Produced by Paul Oakenfold, 'Human Nature' also spotlights the singing talent of media figure Alan'ah Pillay. A Clail tour is being planned to coincide with the release of the LP in mid-April. JB



Deee-Lite become comic-strip heroes

Deadline, the comic that brought you Tank Girl (the Uzi-carrying skinhead who sleeps with a kangaroo), next month starts running 'The Deee-Lite Story'. Drawn by regular *Deadline* contributor Glyn Dillon, the strip follows Lady Miss Kier, Super DJ Dmitry and Jungle DJ Towa Towa from their funky beginnings to world domination. From the Global Village to Toon Town, Deee-Lite always looked like dead certs to be immortalised in primary colours, but at the time of going to press we are unable to confirm that Miss Kier's "super-deee-groovy-power" is a giggle that freezes foreign agents within a radius of six kilometres.

Deadline's April issue hits the streets on March 28th. JD

Gary Clail

GARY Clail jams his dubonic bandwagon into top gear with his first release of 1991, 'Human Nature', on Perfecto this week. Taken from the Bristol bod's forthcoming album, 'The Emotional Hooligan', the single features Gary on lead vocal impersonating president



EMF

TUNNELLING their way out of the Forest Of Dean again, those chirpy chappies EMF will be hitting the road for a new series of dates in May. They'll play Exeter University on May 7, followed by shows at Cardiff University 8, Wolverhampton Civic Hall 9, Gloucester Leisure Centre 10, Sheffield Octagon 12, Glasgow Barrowlands 13, Belfast Usher Hall 15, Dublin SFX 16, Leeds University 18, Manchester Academy 19, Nottingham Rock City 20, Kilburn National Ballroom 21, Cambridge Corn Exchange 23, Norwich UEA 24, Leicester Polytechnic 25.

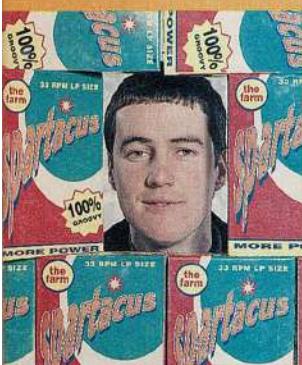
EMF's debut album, as yet untitled, will be released to coincide with the dates and a new single will be out in April. The band will also soon be playing their first dates in America, where 'Unbelievable' has just been released. **RS**

The Farm

Soapbox Competition

PICTURE this: you're decorating the front bedroom, when Mumsy pops in with a glass of Ribena for you. This is when Mr Disaster decides to pay a call. You slip off the ladder, spilling creamy white Dulux all over yourself, which in turn shocks your mother into spilling the Ribena on your head. What a palaver! Your favourite baggy shirt is ruined and you were going clubbing in it tonight.

No ordinary powder could shift such stubborn stains as paint and Ribena, but then our double-biological, whiter-than-white prize this week is no ordinary powder. Thanks to those thoughtful Farm boys, there'll be no more dirty laundry blues, because they've created their own washing powder to help promote their new 'Spartacus' album, and *Index* has some cartons to give away to the first five laundrette lovers who can answer this question: **What was the title of The Farm's first single (it appears on 'Spartacus')?**



Send your answers on the back of a postcard to Farm Soapbox Competition, *Record Mirror*, Punch Publications, London SE99 7YJ. To arrive no later than April 1. No purchase is necessary to enter.

Magik Roundabout

MAGIK Roundabout are a sweet guitar-based trio who, having left their home town of Auckland, New Zealand, now reside in the slightly less dreary neighbourhood of south-west London. A bad move you may think, but your feelings may change when you hear the result, 'Everlasting Day'.

Produced by Youth, their debut single provides a delightful summery blast of swishy, dreamy pop that grabs you in a big way. A neat sing-along chorus, breezy refrains, melodic gentle chords and a bouncy backbeat make it addictively danceable while not overpoweringly bass-driven.

Expect to hear a lot from the band this summer. Not as dopey as Dylan, but prettier than Florence, they're guaranteed to put a Zebedee-like spring in your step at first hearing. **MB**

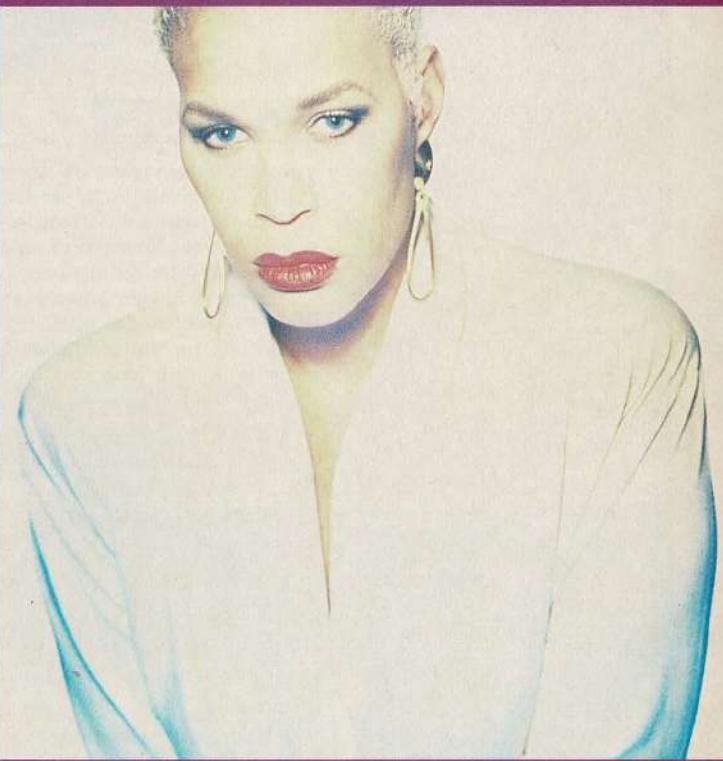


Victoria Wilson James

INDIANA-BORN Victoria Wilson James moved to London six years ago. After session work with Marillion, Sigue Sigue Sputnik and Iron Maiden, she provided the soulful tones on Soul II Soul's 'A Dreams A Dream' single, consequently touring with the band last summer. Now she returns with her solo single 'Through'.

'THROUGH'

"It's about the break-up of a relationship. I was tired of women being victims in relationships and singing 'My boyfriend's left me, I'm crying, I'm blue, I'm going to kill myself'. I thought, 'No, I'm not going to be the victim. I'm going to end the love affair and be the one who's strong, resolved, detached and unemotional'."



HOME TRUTHS

"It took me two years to realise that people aren't stuck-up here — they just have an English sense of reserve and a sense of privacy in that they allow people their space. In America it's quite the norm to invade someone's space by saying hello."

CARON WHEELER

"I respect Caron Wheeler so much; she's so extraordinarily talented. If she hadn't done what she did I probably wouldn't be here. She laid the ground work for me to come on board. I love to listen to her vocal arrangements; they're so intricate and innovative. Her sound is so slick. I was completely daunted about filling her shoes."

TOURING

"I want my tours to be theatrical. Audiences are becoming more sophisticated. They want more than a few fairy lights and smoke machines. You can't be flippant about it anymore, people want value for money."

BLEACHED BLONDE AMBITIONS

"To win some Grammies, to win an Oscar, to be caught in a scandal with a politician and retire fabulously wealthy." **GC**

Releases

SINGLES

INXS: 'By My Side' out on March 18. B-side features 'The Other Side' plus a live version of 'Faith In Each Other'.

VANILLA ICE: Third single 'I Love You', out on March 18. B-side features 'Stop That Train'.

AWESOME 3: Follow-up 'Hard Up' with 'Possessed' on March 18. Another slab of hardcore dance music, it also features lyrics from Coleridge's poem 'Kubla Khan'.

LOOSE ENDS: 'Cheap Talk', out next week. B-side features 'Let The Vibes Flow' and the Morales 'Jazz Mix' of their previous single 'Love's Got Me'.

KATHERINE E: 'I'm Alright', a track already setting the nation's dancefloors alight, out on March 18. B-side features an instrumental version.

ICE T: 'New Jack Hustler' out on March 18, the first single from the West Coast rapper in over a year.

SHEILA E: 'Sex Cymbal', out on March 18. It's the title track from her forthcoming album and the B-side features 'Bass Base'.

THE HIGH: 'More', out on March 25. Seven-inch copies feature 'Four Thirty' and 'Make It Happen'; 12-inch versions will also have 'Blue Tourist'. The High are currently lining up a series of dates and they will be supporting Happy Mondays at the Elland Road Stadium in Leeds on June 1.

ALBUMS

MANTRONIX: 'The Incredible Sound Machine', out on March 18. Tracks include 'Step To Me', 'If You Could Read My Mind', 'Put A Little Love On Hold' and 'Operation Mindcrime'.

WORKING WEEK: Fifth album, 'Black And Gold', out this week, featuring nine tracks, including current single 'Testify'.

THE DOORS: Movie soundtrack album, out March 18 featuring such Doors classics as 'Riders On The Storm', 'Love Street' and 'Break On Through'. The film opens on April 11.



James

JAMES re-release their single 'Sit Down' on March 18. It was originally out a couple of years ago on Rough Trade and the B-side features an epic nine-minute long live version of the song recorded at Manchester's G-Mex in September. The 12-inch and CD contain the extra track 'Tonight'. A full length video filmed at G-Mex will be out on April 15. James are currently recording their new album which will be out in the autumn, when they are planning a large tour. And look out for next week's revealing interview with the band.

Singles

safe

Radio 1 will not be sacrificing the number of singles it plays in favour of concentrating on album tracks.

It had been rumoured that the station was going to concentrate on playing album tracks because sales of singles have been falling. But the station says it will, in fact, be increasing the number of singles it plays.

"The present 'A' and 'B' list singles will remain, with the 'A' list expanded from 15 to 20 singles," says a spokesperson. "'A' list singles will receive at least 25 plays per week, while the 20 'B' list singles will be heard around 10 times a week."

Radio 1, though, has created a new 'C' list of album tracks, which guarantees play for at least six album tracks during its daytime shows.

DJ Awards

The KLF, Adamski and Seal are among the nominees for trophies at this year's World DJ Awards at the London Palladium on April 7. Beats International, Betty Boo and Whitney Houston are also nominated, in a disappointingly mainstream shortlist.

The DMC-Technics World DJ Mixing Finals will be held at the Hammersmith Palais on the following night. Tickets for both the awards and The DJ Championships are £40 for DMC members and £50 for non-members, available from DMC, PO Box 89, Slough, Bucks, SL1 8NA.

Ned's Atomic Dustbin

'**HAPPY!**' is the first single release from those crimping tong abusers Ned's Atomic Dustbin since signing to the Sony empire. Thankfully, any fears that the major company would gobble up the Neds and spit them out as reformed characters are unfounded. Nothing's changed except, of course, that they are now able to propel themselves into the top 40 with a wonderful piece of pop plastic. So get up, get down and get happy.



The Radio 1 FM

Nightlife 10

TW	LW		
1.	8	PLAYING WITH KNIVES	Bizarre Inc
2	—	SHE'S A WOMAN	Scritti Politti
3	—	HAPPINESS	Nu-Tekk
4	—	SEASONS OF LOVE	Keith Nunnley
5	1	WAY TO GO	Fever
6	—	DON'T DON'T DO IT	
7	—	HEROES	Billy Preston
8	—	LOOSE CONTROL	Rhythm Factor
9	—	LAST NIGHT OF THE WORLD	Epoch 90
10	—	GETTING OUT	SLD

Vinyl Solution 12-inch
Virgin 12-inch
Oh Zone 12-inch
Giant 12-inch
Tommy Boy 12-inch

Flying 12-inch
Outer Space 12-inch
Strictly Rhythm 12-inch
Oh Zone 12-inch
Mighty Quinn 12-inch



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

MC Hammer

video competition

YES indeedy, Mr 'There's room for three more in these pants' Hammer is back, writhing and wiggling as if there was a World Ant Convention taking place in his Grundies. In this mini-movie extravaganza, our bespectacled hero returns to his home town, only to find the place overrun by nasty men selling naughty drugs.

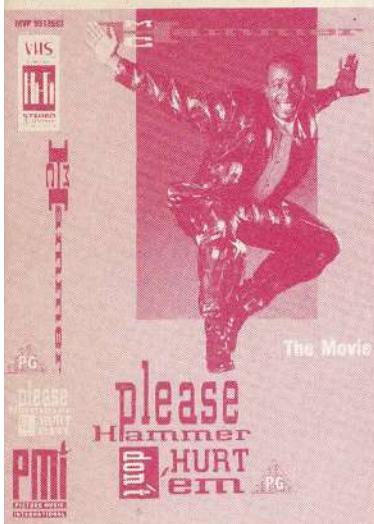
Well our main chap is having none of this, and with the aid of his dancing troupe and a saucy selection of tunes from his zillion-selling album, 'Please Hammer Don't Hurt 'Em', he strives to jive and boogie the dastardly villains out of town.

If any of you crazy kids fancy finding out if truth, justice and a pair of baggy keks can win the day, then *Index* has some copies to give away to the first 10 people who can answer this question: **Which cola drink does MC Hammer promote?**

Send your answers on the back of a postcard to: MC Hammer Video Competition,

Record Mirror, Punch Publications Ltd, London SE99 7YJ. To arrive no later than April 1. No purchase necessary to enter.

Win!
Win!
Win!



Tours

2 IN A ROOM: Play a series of club dates at the London Town & Country April 6, Caister Weekender 7, Wolverhampton Foxes 8, Preston Park 11, Edinburgh Carlton Rooms 12, Aire Pavilion 14. Their new single 'She's Got Me Going Crazy' out March 25.

MC HAMMER: Adds another date to his tour with a concert at Whitley Bay Ice Rink on May 17.

BLUR: Swansea University March 19, Stoke Free Town 20, Warrington Legends 22, Milton Keynes Woughton Centre 23, Sheffield Polytechnic April 18, Northampton Irish Centre 19, Wolverhampton Polytechnic 20, Newcastle Polytechnic 22, Leeds Warehouse 23, Manchester Boardwalk 25, London Astoria 26, Colchester Essex University 27, Birmingham Goldwyns 29, Liverpool Polytechnic 30, Glasgow King Tut's May 1, Edinburgh Venue 2.

THROWING MUSES: Will be playing a second date at the London Town & Country on April 2. Tickets are £7 each.

Contributors: Jack Barron, Melissa Bleasdale, Phil Cheeseman, Johnny Dee, Nick Duerden, Chris Sharratt, Robin Smith, Peter Stanton



MARKETED BY AVL

round and round cheap cheap
loose ends
round and round cheap cheap
cheap talk goes round and round
cheap talk goes round and round
cheap talk goes round and round

cheap talk

b/w LET THE VIBES FLOW
and a MORALES jazz mix
of LOVES GOT ME

t-n records

Babble

THE POP DETECTIVE

B's cheeseboard



Mr Cheddar himself, the fabulous Jazzy B, puts on the Ritz (Cracker) once more, as he takes you on a wondrous yet slightly wiffling journey through the land of cheese. He knows when, where and how these savoury wedges should be enjoyed so relax: you need never be a dinner party leper again.

THIS WEEK: BLUE STILTON

"Man, this Stilton dude sweats more than Bernard Manning wearing a wet suit in a sauna. It's creamy, with crazy bits of blue mould and a yellowish crust. This is not an attractive cheese. Bite into it, though, and you will shock out, as the bitter blue mingles with the cream in a pleasant, taste bud thrilling stylee. After dinner, with water biscuits and a bottle of port, Stilton takes it. A cheese with attitude!"

Kermit's step by step guide to rock guitar



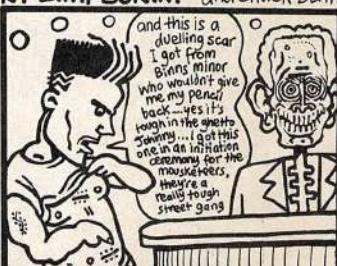
Join master axeman **Kermit The Frog** each week, as, for the first time ever, he imparts his supreme finger picking knowledge to the world. In next to no time he'll take you from the first tentative bedroom fumbling to a truly professional performance! So, plectrums at the ready for stage 1:

CHOOSING YOUR GUITAR

When choosing your guitar, look out for these labelled essentials. Get yourself a nice carrying case too because, besides protecting your guitar from nasty knocks, it looks dead professional.



GREAT POP THINGS → The VANILLA ICE Story PART 2: THE TOUGHEST, MEANEST KID ON THE BLOCK... except for perhaps BART SIMPSON.... and CHUCK DEATH



So the story goes, Ice mysteriously vanished from school one home time, and when he came back the next day he could hip hop rap like no one's business, soon he had written a fantastic rap called "Ice, Ice baby..." with the "awful price to pay" (see #1)

Ice took his rapping song to a record company where they thought it was so good that they got David Bowie and Queen to do the backing. This is commonly thought amongst blues-rock scholars to be not unconnected to the "awful price to pay" (see #1)

So now Ice is the biggest rapper on the hip hop scene and has loads of fantastic girls chasing him. There are, amazingly, still some who doubt that he is a tough black dude from the ghetto like he says.....

To combat the doubts and allegations of the unfaithful Ice, recently went as far as revealing his various duelling scars during an interview on the Jimmy Carson show.....

THE END



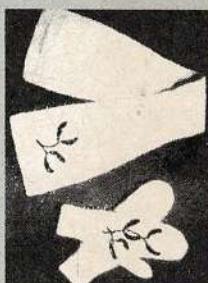
BY

jingo it's that time again. Could it be a full seven moons since we last wagged our collective chin about those crazy showbiz types? As ever, I've not flinched from my duties, even though I'm a bit pushed at the moment because I'm decorating my living room. The walls are a lovely shade of puce, while the skirting board is lemon in hue. It's not the Cistine Chapel but I'm pleased with it. Anyway, I digress. Did you know that **Morrissey** is recording some rockabilly-style tracks with **Buzz from The Polecats?** Yip te hootie! Thirty frogmen in full kit invaded **Carter USM's** dressing room in Glasgow Technical College recently while they were being interviewed for French radio. The rubber-clad posse were members of the college scuba diving club and big fans of the band. Those ruffly-tuffies **EMF** were thrown out of **Jesus Jones'** London gig the other night after they had a punch-up with punters who questioned their musical talents. Electronic popsters **Johnny Marr** and **Barney Sumner** are currently holidaying in the Indian Ocean. You put your feet up lads, never mind us. Meanwhile, in Japan, **Craig** from **Power Of Dreams** was touched (in more ways than one) by the lady interviewing the band. Sister Squeeze, for that was her name, was Miss Ecuador in 1980 and by all accounts lived up to her stage name with the blushing young man. **Quartz** collaborator **Dina Carroll** is a fanatical collector of all things hippo-shaped. That's it really, but it's quite interesting don't you think? **Gilbert O'Sullivan** is soon to embark on a tour with a difference. Entitled 'Every Song Has Its Play' the production tells Big Gilb's story from cloth-capped youngster to British institution and uses a cast of professional actors and actresses. The matchstick king of rock is alive and kicking, it's official. Hardcore artiste **Tad** is hitting Hollywood. He's to star in a film called 'Singles' alongside **Matt Dillon**. **Lol Creme** has momentarily ditched his mate Mr Godley for a life in cinema. He makes his debut as a director in the film 'Lunatic', starring **Julie T. Wallace**, the large warty-faced lady in the TV version of 'The Life And Loves Of A She-Devil'. Finally, it has been revealed that both BRITS award winner **Betty Boo** and virgin-turned-raunch queen **Debbie Gibson** are avid fans of the TV detective Inspector Morse. They can't do without their weekly dose of the silver-haired sleuth, who Debbie thinks is dead hunky. But did you know that Morse's long-suffering buddy Sergeant Lewis used to be in a rock band in the North East before moving to London to busk for a living? Well I never. So that's it now people, I'm off to polish my new brass, bed warmer. Keep 'em peeled.

Handy home hints with Rick Astley

Old golden voice does it again. **This week:** matching scarf and mittens in angora!

"These are the prettiest things and whether you decorate them or wear them unadorned is just a matter of taste. Frosty white angora goes with most colour schemes. Use No.11 needles for these little beauties. The mitts will measure 6½ inches round the hand, while the scarf will be 6 inches wide and 30 inches long. These would make an absolutely marvellous Mother's Day present."



★ b a b b l e ★ s t a r ★ s p o t t i n g ★ g u i d e ★

★Mike Edwards of **Jesus Jones** eating a steak in The Cricketers in Croydon with a blonde girl.



★Gail Tilsley from 'Coronation Street' buying a jar of Marmite and a watermelon from Safeway's in Penarth.

★Ya Kid K and **Monie Love** looking at rolling pins in Cardiff's Marks & Sparks.



★Legendary England international footballer **Alan Mullery** buying a bag of cheese and onion crisps at the tea bar at Fratton Park, Portsmouth.

★Corinne and **Andy of Swing Out Sister** swaying to the remix of The Cure's 'Close To You' in the Dry 201 bar in Manchester.



★Vampish actress **Kate O'Mara** and her beau getting off a train at Euston station.

★**Jason Donovan** enjoying a beer with a girl at the Quiet Storm bar in the West End.

★**Bruce Forsyth** buying an Egg McMuffin and a sugar donut in Hackney McDonald's. It was nice to see him, to see him, nice!

*Agents: Robin and Liam from Croydon; Paul from South Glamorgan; Andy from Walthamstow; Syd and Beryl from Madchester; the Phantom from West Norwood; Charlie from Tooting; and Pete & Dannii & Kylie from Hackney. If you've seen anyone fab and famous in your neck of the woods, let us know at Babble Star Spotting Guide, Record Mirror, Ludgate House, 245 Blackfriars Road, London SE1 9UZ, and we'll send you a small and extremely naff token of our esteem.

Thought for the day

With your host **Richard Briers**

"Even a journey of a thousand miles starts with a single step"



Phil's world of wigs

"I would like to see Phil in a Paul Weller highlighted crop wig," says Neil Giddins from Taunton in Somerset.



We Shouldn't Hold Hands In The Dark
The New Single
Released 11th March

AM PM RECORDS

QUESTIONS
OF ULTIMATE
IMPORTANCE
ANSWERED
BY HOLLY
JOHNSON

WHAT WAS THE LAST GOOD FILM YOU
WENT TO SEE?
'Postcards From The Edge'.

WHO WOULD PLAY YOU IN A MOVIE OF
YOUR LIFE?
The Velvet Underground.

WHAT HAVE YOU BEEN THINKING
ABOUT LATELY?
Songwriting, painting, the meaning of life,
happiness, Jack Kerouac, 'Dreams That
Money Can't Buy' — my new LP.

WHICH HOUSEHOLD APPLIANCE WOULD
YOU LIKE TO BE?
A Magimix thought-processor.

WHAT HAVE YOU BEEN PAINTING?
A naked girl in a mirror — surrounded by
heart-shaped love boxes containing sexual
paraphernalia.

IS 'THE WORD' THE FUTURE
OF MUSIC TELEVISION?
I hope not.

WHAT POSTERS DID YOU HAVE ON YOUR
WALL AS A TEENAGER?
Marc Bolan.

WHAT'S THE MOST ANNOYING
ADVERT ON TELLY?
JR Hartley's book on fly fishing for
Jaundice Pages.

IF YOU COULD BE IN ANY OTHER BAND,
WHO WOULD IT BE?
Deee-Lite.

IF YOU MET GOD WHAT WOULD
YOU ASK HIM?
Why?

WHAT'S YOUR IDEA OF A
GOOD NIGHT OUT?
A good night in.

WHAT WORDS OR PHRASES DO YOU MOST
OVER-USE?
'Groovy'.

WHERE WERE YOU WHEN KENNY
DALGLISH RESIGNED?
On another astral plane.

WHAT'S THE BEST THING ANYBODY HAS
SAID ABOUT YOU?
"Holly, you are deee-gorgeous" — Lady
Miss Kier.

AND WHAT'S THE WORST?
Anything that was said behind my back.

IF YOU WERE A CHAT SHOW HOST, WHO
WOULD YOU INVITE ON TO YOUR SHOW?
Jean Cocteau, Andy Warhol, Josephine
Baker, Billie Holiday — dead people as
ghosts: 'The After Life Show'.

WHAT ONE THING WOULD IMPROVE YOUR
LIFE AND MAKE YOU A HAPPIER MAN?
Satisfaction! My God what a question.

WHAT IS YOUR FAVOURITE INSULT?
'You look like a badly dressed wound.'

DESCRIBE THE SAUCIEST OUTFIT
YOU'VE EVER WORN?
Leather knickers and jackboots.

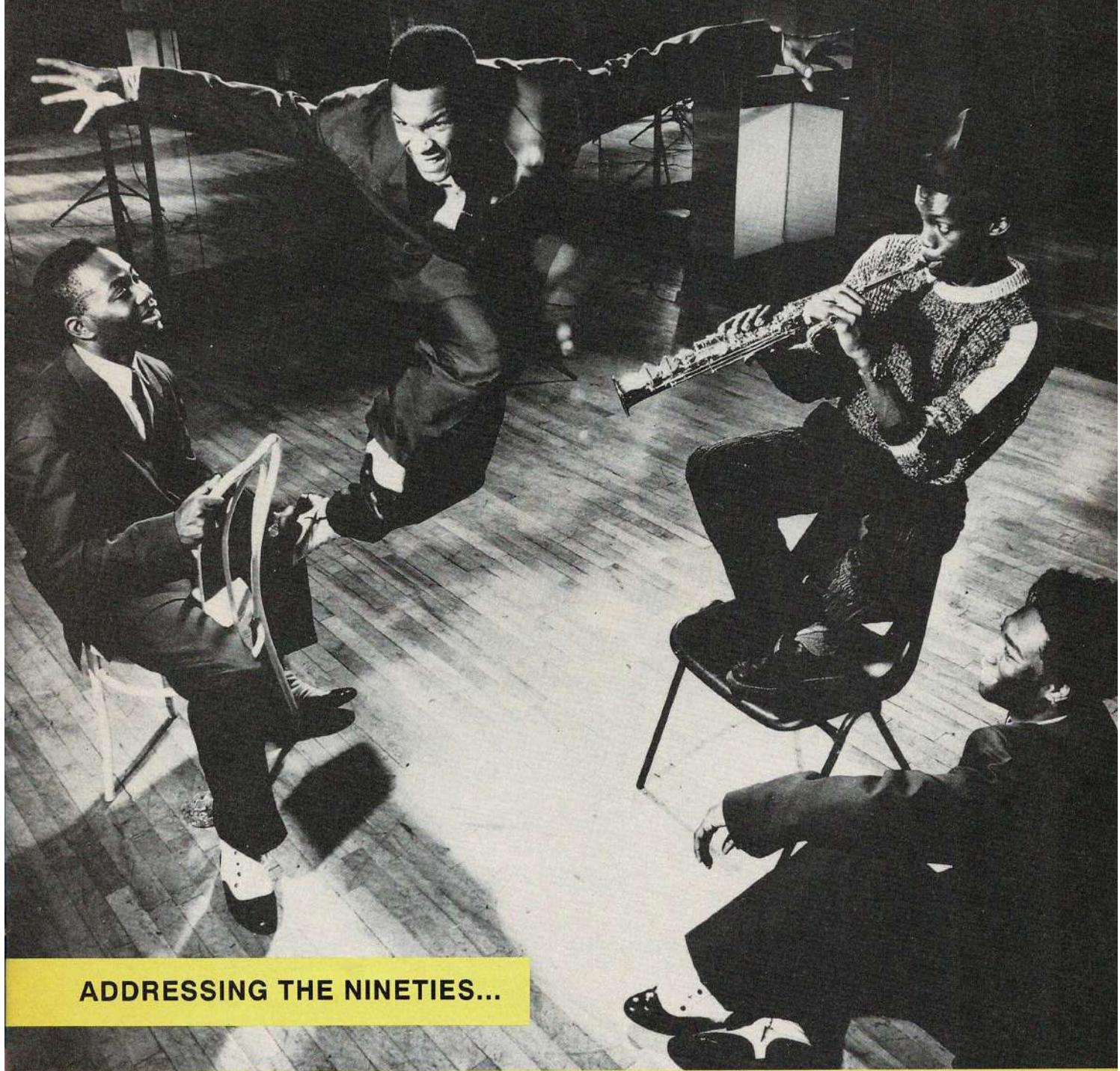
WHICH DOG FOOD DO YOU GIVE FUNKY?
Dene's Healthy Dog white meat recipe. But
mostly boiled chicken.

WHAT'S THE MEANING OF LIFE?
I've forgotten.

What's the
meaning
of life?

by definition
a jazz tip

The Rebirth Of COOL



ADDRESSING THE NINETIES...

Featuring: Stetsasonic / Young MC / MC Mell'o' / Gang Starr
Young Disciples / A Tribe Called Quest / Dream Warriors

...DRESSED TO THE NINES



MANTRONIX

"Pop is back.
It's ruling the
world... There's
nothing wrong
with being
commercial
and that's the
direction I'm
headed in"



another fine mess

INTERVIEW: ROBIN SMITH

As Curtis Mantronik moves deeper into commercial pop, MANTRONIX get bigger and bigger. But can Curtis cut the mustard as a bona fide pop star?

Curtis Mantronik takes off his dark glasses, sniffs at his club sandwich and licks a dollop of English mustard from his spoon.

"Uh huh. This is good, real good. You don't get anything like this in America. I'm going to buy crates of it and ship it home."

"A lot of my fellow countrymen are not coming here because of the Gulf troubles and they're missing out on stuff like this. I came over on a quarter-full flight, but the war problems don't bother me. I mean, if it's your time, it's your time. But my time's not up for a long while yet."

It's not only his fondness for mustard which brings Curtis to merry old England; Mantronix's single, 'Don't Go Messin' With My Heart', is spicing up the charts. Moving away from the machine-like precision of his earlier work, Curtis is becoming mellow and poppier, but says it's just a natural progression.

"Quite simply, pop is back. It's ruling the world," he says. "So far as I'm concerned there's nothing wrong with being commercial and that's the direction I'm headed. Rap and hip hop grew up on the streets, but if they hadn't got any poppier then they would have remained on the streets and died. A lot of record companies signed up a lot of shit in the early days, but the good guys like me have lasted and we're still

making good records.

"'Don't Go Messin' With My Heart' is a regular guy/girl song. A couple meet, go out and then the girl gets fed up because he keeps messing her around and she wants some kind of commitment. It happens to all of us sometime or another. Everybody can identify with a song like that."

"You see, I've always considered that music is like a service. You give people what they want and if you get well paid for it, so much the better. I feel no guilt about making a lot of money, people who say that they do have a real attitude problem. I've just bought a BMW; I figured I'd earned it. But I'm a regular guy as well. I haven't got a fleet of cars like Hammer and I don't have an attitude problem like Ice."

"One of the things I like to do is just get out and go sit on a beach in the sun. That's how I get the beats for my records. They're just floating around and I reach out and grab 'em. I'm not Mr Record Company — I steer clear of all that crap as much as I can. I haven't made the music business a lifestyle — I'm not out every night and I don't go to clubs that often. Normally I just sit at home watching videos."

Coming soon is Mantronix's album, 'The Incredible Sound Machine', featuring his old

friend Bryce Luval and new singing sensation Jade Trini, who Curtis signed after hearing her belt out Billie Holiday's 'Good Morning Heartache'.

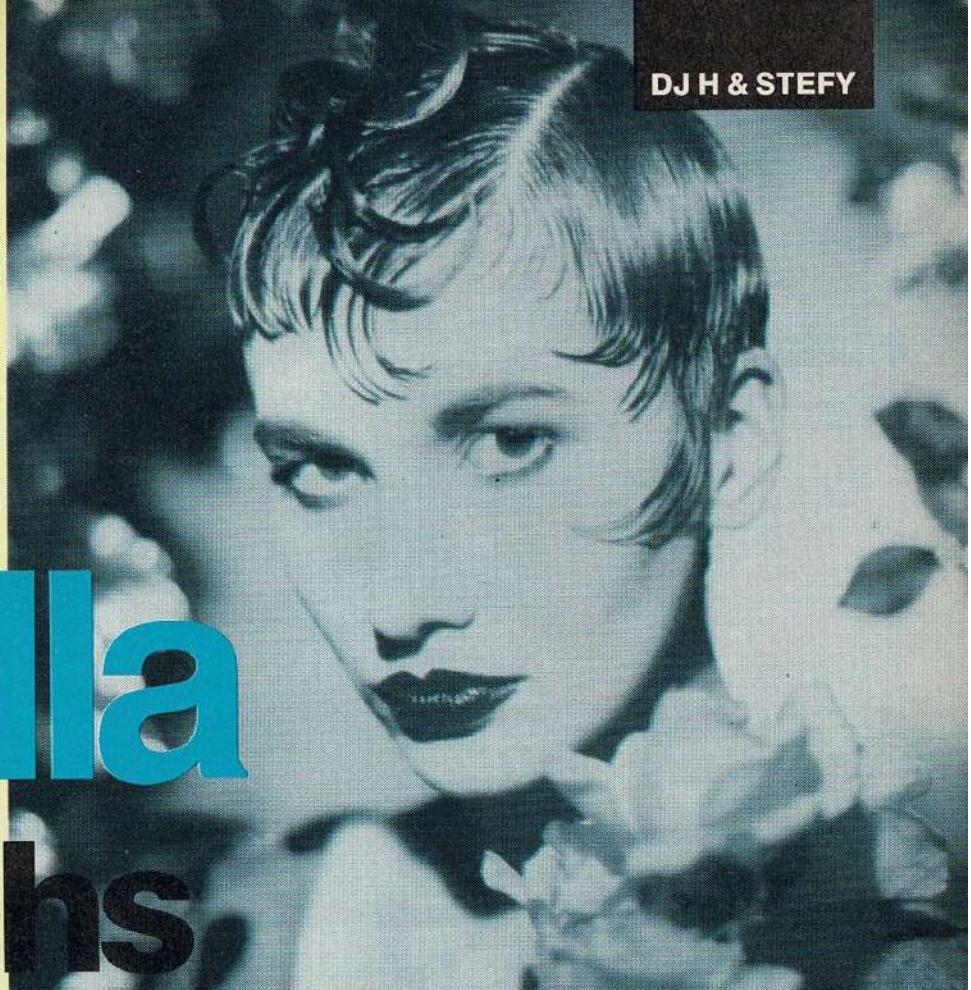
"'The Incredible Sound Machine' is a brave new album for a brave new world," explains Curtis. "It's a sound icon — the kind of album that people are going to rip off in 10 years' time. The album has a real '70s feel, an old Philadelphia soul kind of quality. I like the quality and the natural feeling of the groups back then. I think that disco is returning in a big way, although I hope people won't start dressing up like John Travolta."

In those far off steamy days, Curtis sported an afro, liked heavy metal music and was always getting involved in fights until he discovered rap music and bought himself a drum machine, spending hours in his bedroom working on ideas.

"I like to think I'm still a rebel," he says. "The great thing about Mantronix is its flexibility. We may have been heavier and dirtier in the past. Now we're sounding a little more human. I think that when people start copying you then it's time to move on, so that's what we've done. It's not a question of selling out. Whatever happens I'm still King Of The Beats."

When *Record Mirror* got wind that DJ H & Stefy, the Modena-based act behind the Aretha Franklin cut-up mayhem of 'Think About', were specialists in the crap jokes department, we legged it over to their new UK record company to hear some of their gems for a little Continental tribute to Comic Relief

DJ H & STEFY



Bella laughs

INTERVIEW: PHIL CHEESEMAN

The North-South joke

There are these two intersecting rivers near where we live — they're very polluted. This guy's drinking away from the water and a passer-by shouts at him in the local dialect to stop drinking the water because it's polluted. But he doesn't understand, so he just carries on drinking.

"Stop, you'll poison yourself," shouts the passer-by. Eventually, he looks up and says in a heavy Southern accent, "What do you want?"

"Oh, er, I was just saying slow down a bit, that water's really cold."

The milking machine joke

A peasant buys an electric milking machine. After seeing how it works, he thinks he might try it on his dick and have some fun. It works once, twice, three times, but then he realises he can't get the machine off. So he manages to waddle

over, carrying the machine, to the telephone.

"Hello, is that the milking machine company? Yes, I bought a machine from you. But I can't get it to stop."

"No problem. It stops automatically when it reaches three gallons."

The chicken and cow joke

There's a miserable git of a farmer who boots his farmyard animals if they get in his way. One of his chickens gets a bit upset, so she complains to one of the cows that she's always getting kicked.

"That's nothing," says the cow. "He's been touching me up for years and he's never even kissed me."

The Ferrari and chihuahua joke

A brand new Ferrari pulls up outside a bar. As the proud owner gets out, a friend speaks to

him: "Wow, what a car. How fast does it go?"

"This car's turbo. A real hot bitch. Nothing goes faster than this."

Up comes a man with a dog. "My chihuahua can beat your car."

The driver falls about laughing.

"If you don't believe me, we'll race."

"You're on."

So off they go: 100kmh, 200kmh, 250kmh, 300kmh. Amazingly, the dog keeps up. Then, suddenly, a red light comes up. The Ferrari slams on the brakes and goes crashing into a wall. The owner of the dog goes to see the driver in hospital.

"How are you?"

"Nothing's intact."

"Where's my dog?"

"Over there."

"But that's only a pair of ears."

"You try stopping your ears at 300kmh."

CHIEF INSPECTOR
NOMAD SOUL REMIX OUT NOW

WALLY BADAROU



REBIRTH OF COOL

Singles

REVIEWED BY NICK DUERDEN

Rainbows

THE POPPY FACTORY '7 x 7'

CHRYsalis

Terrific. Despite a name that conjures up all manner of unpleasant 'teen' images, The Poppy Factory's debut is an aching, soaring tune that bears all the hallmarks of classic, near timeless pop. Strident vocals (reminiscent of Robert Smith) merge perfectly with an immense melody and the whole thing shimmers with beatific grace. A glorious pop song.

TEMPER TEMPER 'Talk Much'

TEN RECORDS

What a stonker — minus the red nose of course. 'Talk Much' is instantly grabbing with its insistent chugging beat, some delightfully coy vocals (similar to the Womacks, only better) and a hookline that attracts attention with maximum effect. Something special — get with it.

PET SHOP BOYS 'Where The Streets Have No Name (I Can't Take My Eyes Off You)'

PARLOPHONE

A bizarre mixture of two completely different songs, on paper it reads like a painful nightmare. But on record, it gels rather well. Neil and Chris' Hi-NRG treatment of both tracks run ridiculously smoothly with added eloquence, forcing even the Boys' detractors to give credit where it's due. Carry on camping.

WILL DOWNING 'The World Is A Ghetto'

4TH & BROADWAY

Building in momentum with every listen, this cover version

surfaces as classic contemporary stuff — aided and abetted by remixers Knuckles and Morales. Will's domineering vocals reign supreme with Jonathon Butler's scatting providing the icing, making this as definitive as the original — no easy task. A formidable return.



DIGITAL UNDERGROUND 'This Is An EP Release'

BIG LIFE

Their album, 'Sex Packets', didn't quite establish them over here as expected, but this EP, with its lead track 'Same Song', should redress the balance with conviction. Heavy on the funk tip, with a liberal smattering of Shock G and Humpty Hump's mesmeric rapping, this is seriously pounding its way to infinity. Elevate your mind.

DIANA BROWN & BARRIE K. SHARPE 'Love Or Nothing'

FFRR

Mmm, with their latest single, Diana and Barrie come close to realising their very own masterplan. A superior slice of seductive funk, 'Love Or Nothing' communicates in volumes, leaving any pretenders to their crown languishing way off in the distance. Laid-back and groovy, ascent is due.

Tints

INSPIRAL CARPETS 'Caravan'

MUTE

The 12-inch deceptively plays at 33rpm, not 45, which renders it akin to Pinky & Perky on helium. But once adjusted correctly, the needle finds Tom Hingley's vocals again taking pride of place in front of a powerhouse theme. 'Caravan' is a lot dancier than previous excursions and benefits all the more for it.

THE APPLES 'Eye Wonder'

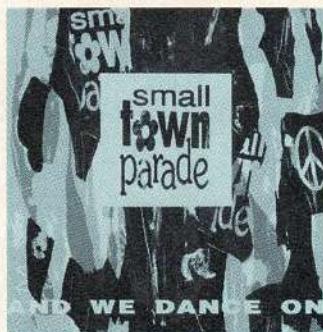
EPIC

'Eye Wonder' has the makings of an interesting record. Almost. It cleverly combines chopped up sampled notes and familiar sulky vocals, but overall it remains this side of daring. A little more oomph would make it brilliant. As it stands, it's merely good to go.

SWEET MERCY 'Take Me Away'

TEN RECORDS

Apparently hailing from Manchester, musically this band are more in line with Italy. 'Take Me Away' is an Italo house-type track in every sense, with excitable vocals that wail rather than sing, the giddy piano bit-in-the-middle and an annoying hum factor — all of which make it insidious enough to become a chart monster. What have the Italians created?



SMALL TOWN PARADE 'And We Dance On'

DELTIC RECORDS

... Said the bandwagon leader. On first hearing, all this song

invites is scorn. With its 'look at me' sleeve and similar grooves within, it's a clear sign of the baggy times. Listen again, however, and it all becomes rather addictive. Perhaps not original (but then what is?) the balance of complacent vocals with some leisurely instrumentation makes it quite endearing.



Monochrome

ALEXANDER O'NEAL 'What Is This Thing Called Love?'

TABU

One of the few stand-out tracks from his recent lack-lustre album, it's still only standard fare. With his impressive track-record in mind, O'Neal is content to occupy his little niche and simply multiply tried and tested themes. Nice, but too predictable.

ASWAD 'Best Of My Love'

MANGO

Before starting to flirt with the charts a few years ago, Aswad were the UK's premier reggae act. This version of The Eagles' original is competent enough, but it's also insipid, watered down and wholly unremarkable. Sounds very summery, but outside it's raining cats 'n' dogs.

NIKKI D 'Daddy's Little Girl'

DEF JAM

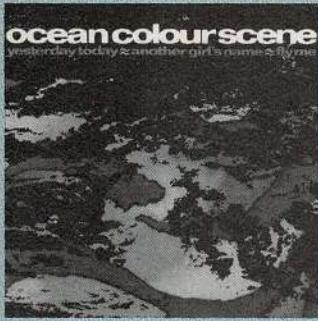
The title and the baby's dummy on the cover are somewhat misleading, as Nikki D, a gruff and cocksure rapper (which we discover as the track progresses) is anything but. It borrows DNA's 'Tom's Diner' rhythm heavily and it even sounds like Ms Vega herself providing the 'da da daa da' chorus. It's all too familiar to make any impact.

WOMACK & WOMACK 'Uptown'

BMG

The Womack's incessant droning hangs like a weight 'round the nation's neck. 'Uptown', likewise, is tedious to the point where the urge to fling the record out of the window becomes too strong to resist. See Temper Temper for inspiration please.

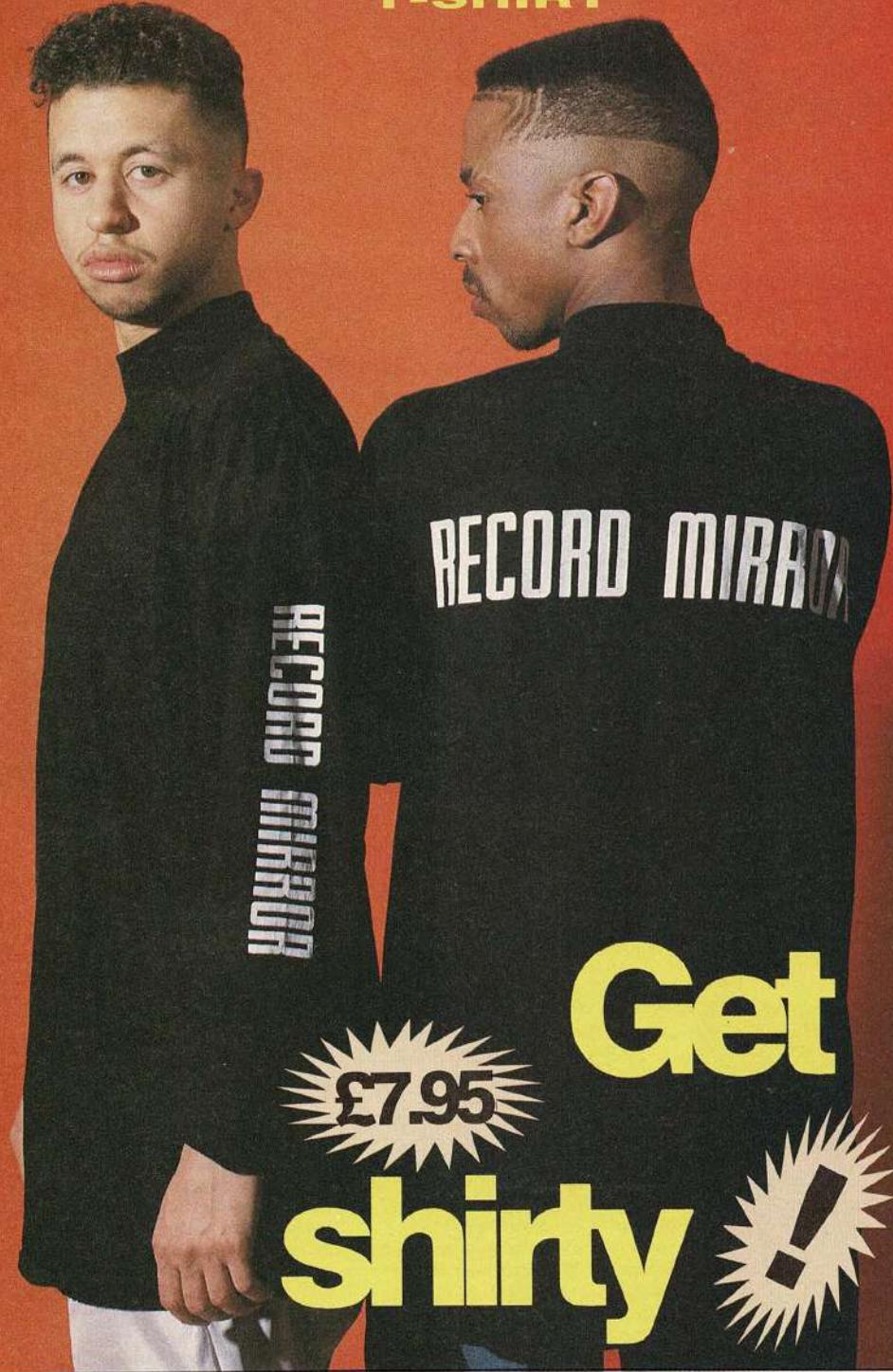
Single of the week



OCEAN COLOUR SCENE 'Yesterday Today EP'

Putting paid to any suspicion that 'Sway' was a one-off gem, this follow-up builds on already wondrous foundations with a musical elegance that remains absent from many of their contemporaries. All four tracks have an equally crafted edge, confirming Ocean Colour Scene as a band with almost limitless potential. They deserve to be huge and, if there's any justice, 'Yesterday Today' will be tomorrow's number one.

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HUMAN NATURE

NEW SINGLE FROM GARY CLAIL ON-U SOUND SYSTEM

OUT NEXT WEEK

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EDITED BY PHIL CHEESEMAN

JESUS JONES, SOHO

Town & Country Club, London

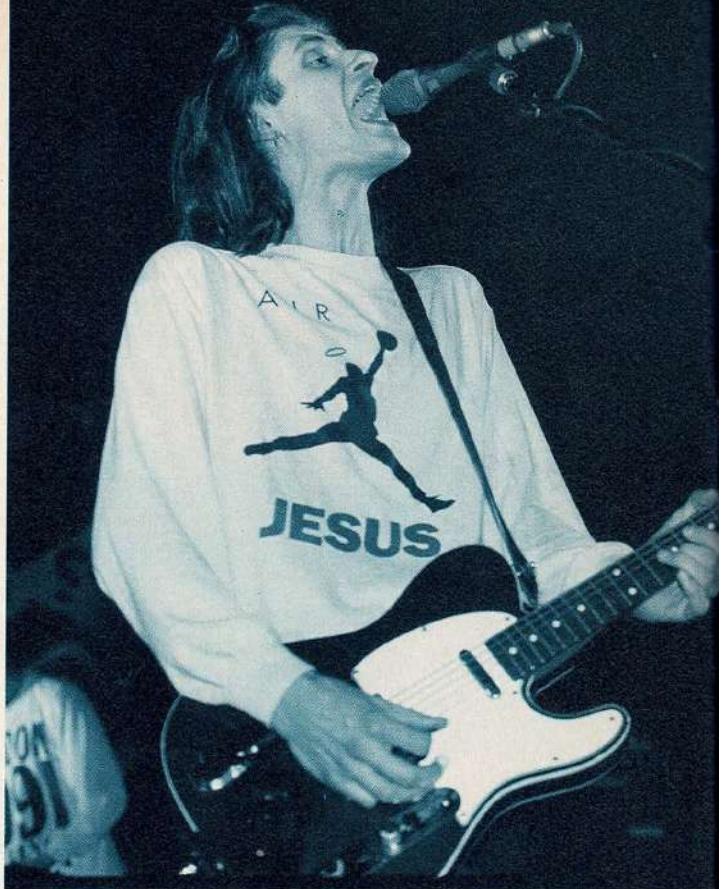
Soho prove to be an inspired choice for support, as here is a band so intent on creating a good time that to remain unimpressed is almost impossible.

For starters they just look perfect: Tim London whips up a frenzied storm on his guitar, while twins Pauline and Jackie Cuff dart around the stage like jumping beans gone wild. Great stuff! They're good on record but live they prove to be even better. Each song vies for mass attention and succeeds every time. In short, the very emergence of Soho over the past few months has been nothing less than glorious.

Jesus Jones have undergone a radical transformation over the past couple of years. From bright young upstarts to professional stars, their rise has been meteoric.

While vinyl excursions continue to veer from the entertaining to the regurgitated, onstage they come into their element with style. A mass of chaotic light, wild and precarious body jerks, and a maddening musical overdose set the scene. Mike Edwards' rasping vocals and his overblown wild man routine seems so contrived that, frankly, it's embarrassing. Despite this irritation, even the sceptics among us have to admit that Jesus Jones put on a blinding live show.

For now they're on a wave. If in the future they can match the twin peaks of 'Right Here, Right Now' and the ever-excellent 'Info Freako', that wave may last. They could well become the epitome — and perhaps even the way forward — for pop music in the '90s. EMF have followed their lead. Who's next? **Nick Duerden**



CHRIS ISAAK

Royal Court, Liverpool

The king of swoon is resplendent in a dapper gold-thread suit amidst elegant purple velvet drapes and overblown fairy lights. It's a classy scenario in a high-camp sense — very Bolton Locarno circa '63.

At the mere whisper of the word 'love', the girlies let rip with shrieks of ear-splitting adulation that turn to respectful silence as the familiar hollow twang of 'Wicked Game' echoes through the speakers. Spine-tinglingly perfect and oh, those high notes!

Isaac is a master of moody toons: 'You Owe Me', 'Blue Hotel', 'That's My Desire'. But with his band, the gorgeous one proves himself adept at uptempo country and western stompers too, albeit in a kind of cruise ship cabaret way. Any bland moments are lifted with charm and witty patter, bizarre 'true stories' and flirtation innuendos that turn the 90-minute set into a surprisingly lively show.

The encore includes a duet with the tour manager, an impromptu balcony appearance and a rockin' version of 'Wild Thing'. Not what you'd expect from a guy whose image says 'too perfect to be human'.

"When aah started out in this show bizzness," he purrs, "aah had no gold suit, an' aah just dreamed of playing this wunnerful city!" Screeeeeam! Oh Chris, I bet you say that to all the towns. **Melissa Blease**

PHOTO: STEPHEN WRIGHT



WHYCLIFFE

Salford University

Why here? A small student backwater where the patrons appreciate cheap beer more than a red hot soul happening. That folly apart, there's definitely something good going on...

It's easy to see why our man is being pushed onto the New Soul Hope pedestal left vacant by Trent D'Arby. He's certainly a worthy successor but, one suspects, a different kettle of fish altogether.

The full seven-piece are crammed onstage. To expect acrobatic dynamism would be asking a bit much. 'Cliffe takes centre-stage, be-hatted and bare-chested. With a voice as rich as a good whisky, the guy has S-O-U-L in reserve.

This is a close-knit band with finely-honed harmonies that surround and contrast with the main man's sweet and sassy tones.

'Whatever It Is', like most of the set, is more an exercise in classic melody than contemporary rhythms, while the current single 'Magic Garden', is a sensuous blend of the two.

One minor criticism is that some of the live material suffers from 'samey syndrome', but that's due more to arrangement than content. That said, more of the same should have warranted an encore, but the country's future were more content to drink themselves uglier.

Whycliffe? He, and they, are miles above this. The new future of British soul? Why not? **Craig Ferguson**

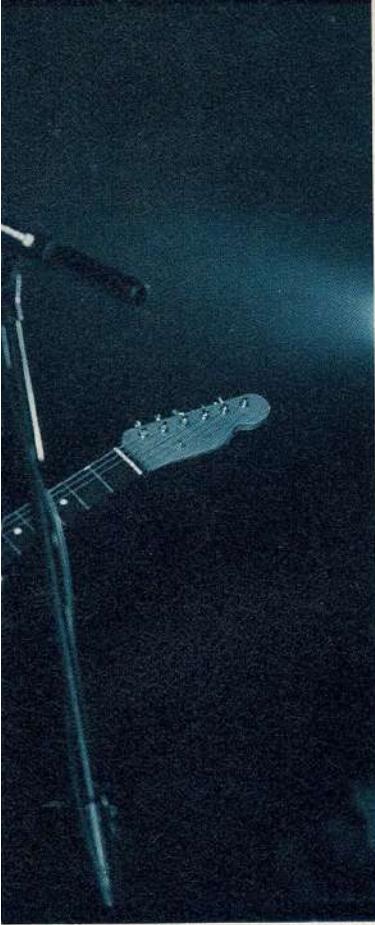


PHOTO: STEPHEN WRIGHT

the Bunnymen and The Cure is more interesting.

What they do best is capture that classic guitar sound, while avoiding nostalgia by keeping at least one eye and ear to the dancefloor. As yet, the lack of musical variety is restricting, although the spirit they inject into the single, and songs like 'Plastic Jesus' and 'Everybody', suggests growing up in public will be a fascinating experience — for the audience at least. **James Haliburton**

BLACK FRANCIS **Club Lingerie, Los Angeles**

Black Francis stands naked on the stage. Having peeled off his fellow Pixies for the night, he braces himself for an evening of solitude.

A compelling figure, he wrestles with his guitar and his conscience as a tortured voice spits vitriol and broken glass. His anguished face is oblivious to its surroundings. His eyes never rest on his audience, instead they stare inwardly, burning into his troubled head. His scything guitar stops and starts, jarring its way through 'Mr Grieves'.

There is no pause for idle

banter. One man and his music. A broken string during 'Broken Face' brings ironic cheers and a frustrated, uncomfortable pause for Francis, angry that the intensity has been interrupted.

There are no frills, no sacrifice to showbusiness, just severe songs from a beguiling past.

'Wave Of Mutilation', 'Allison' and 'Gouge Away' are among those plucked from the Pixies' cupboard and stripped bare. Songs of indeterminate structure collide with one another until there is no more. There is no encore pandering to convention. In a business where being different is rare, Black Francis' cathartic style stands alone.

Kevin Murphy

SHADES OF RHYTHM, **REBEL MC** **Subterania, London**

For one week only, Subterania's bulging 'Come On Fridays' night is transformed by the Hobec Bier company for the grand finalé of their Hot Wax Tour, a talent contest for the UK's eager bedroom musos.

As such, it turns out to be a bit of an embarrassment. Most Subterania regulars haven't a clue what's going on, and, by

11.30, when the club starts to fill up, the aspiring dance stars have already played their tapes to an empty floor. Headline PA Stevie V also decided to cancel. These minor hitches don't deter guest DJ and talent spotter Derek B, who sets the pace with some well-chosen rap, funk and swing beat grooves.

By the time **Shades Of**

Rhythm take the stage, a lively crop of West London twentysomethings are getting ready to party. Peterborough's finest go down surprisingly well, considering their bass-heavy hardcore ravers set. A pair of colourful, black pierrot dancers and a wacky wizard make the pill a little easier for the Sub's bright young bleep-free things to swallow, while tracks like 'Homicide' sound even better 'in the flesh' than on record.

Rebel MC, on the other hand, is the exact opposite. He and his crew strut around the small stage, trying to convince everyone they've got 'attitude', but the crowd — obviously from a different side of the tracks — remain unimpressed. The Rebel may have changed his sound for the better, but street tuff ain't where it's at around these parts. **Richie Blackmore**

THE WENDYS **The Venue, Edinburgh**

The Wendy's first home town gig since their surprise signing to Factory is a confusing affair.

Few people in Edinburgh were aware of their existence until their association with Shaun Ryder's dad paid dividends, so it isn't exactly the return of conquering heroes.

On the strength of their lack-lustre debut single, 'The Sun's Going To Shine For Me Soon', it promises to be an unremarkable event. Luckily something's been lost between recording studio and stage.

The Wendy's are remarkably refreshing. Although comparisons with the rest of the Factory roster, Happy Mondays in particular, are inevitable and in some ways warranted, their nod towards the early '80s sound of

INSPIRAL CARPETS **The Palace, Los Angeles**

A week after fellow Northerners The Charlatans quit town, the Inspirals bring their assorted mop tops and organ stops to a packed Palace.

Often thought of as the poor relation of their more exalted Manchester cousins — the Mondays and Roses — the Inspirals have steadily got on with what they do best: writing infectiously melodic and acerbic pop music.

Their tentative and disjointed past has been consigned to the long-term memory (filed under 'fun but flawed') and a more self-assured maturity is on vivid display.

To a backdrop of ever-changing slides, the rousing strains of 'Weakness' crash against expectant ears and an impressive display of lights signal the arrival of some serious championship contenders.

Tom Hingley may lack the charisma and presence to captivate an audience, but he does possess a voice that exudes passion and conviction. 'Directing Traffic' and 'Grip' provoke some high-spirited stage-invading before Hingley prefixes 'This Is How It Feels' with a request to calm down and the threat "If anyone else comes up onstage, we're fucking off".

The Carpets make no secret of their Sixties roots, but while the songs from 'Life' use their influences as crutches, their new material, like 'Caravan', walks proudly on its own.

'Commercial Rain' brings a chorus of approval and a sea of bobbing heads, before an encore of 'Biggest Mountain' sees them triumphantly bow out.

The Inspirals have the songs, the show and the substance to lift themselves a few rungs higher in the snakes and ladders world of pop. **Kevin Murphy**

SWEET MERCY featuring **Natasha**

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albums

EDITED BY PHIL CHEESEMAN

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

CHRIS REA 'Auberge'

EAST WEST

If Chris Rea now appears to epitomise the ageing face of the Brits establishment, it hasn't always been the case. His is probably one of the toughest slogs to 'overnight success' based on simply his songs and his extraordinary grizzly bear voice.

If his sprightly moments, such as the album's title track, seem to neatly occupy the space currently left vacant by Dire Straits' absence, it's Rea's gentler, more tender moments that provide the majority of songs on offer here.

'Gone Fishing' is a simple, seductive ode to idleness, while the closing verse of 'Set Me Free' highlights that crunchy peanut butter voice to an almost overwhelming degree.

Only occasionally does the Rea formula fall into the land of nod. 'And You My Love' lacks the charm of the equally

Sacharrine 'Sing A Song Of Love To Me' — both destined for Radio 1's 'Our Tune'.

Overall, 'Auberge' is a rich, tasteful collection for romantics and fans of that voice. It also hosts some great songs. **Andy Strickland**

KING BEE 'Royal Jelly'

COLUMBIA

When European dance music finally found the courage to be what it really was and stopped pretending to be American, the planet became a more pleasant place and a host of acts — S'Express, M/A/R/R/S and Soul II Soul among them — found their feet in a brave new world. Rap, unfortunately, has yet to follow that same path.

Holland's King Bee are prime offenders, and their album 'Royal Jelly' is bad (and that's 'bad' meaning bad) and boring. The lyrics on 'Tonight Is The Night' are naïvely and

offensively sexist and the abundance of '80s Stateside street slang ('dope', 'slammin', and 'fresh') is embarrassing.

US act Ultramagnetic MCs, who grace one track, are guilty by implication. The only tracks worthy of attention are the instrumental 'Rockin' Down The House' and possibly the album's slightly more inventive finale,

'Gettin' Reckless'. The rest are a tedious collection of dismally dated beats, background yells that should have been put down three years ago and meaninglessly derivative rap that is provocative only because of its pretentiousness. The time

has come for European rap to learn, change and be itself. **Kevin Ashton**

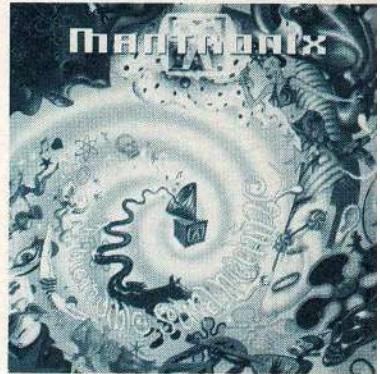
Album of the week

MANTRONIX 'The Incredible Sound Machine'

CAPITOL
Of all the hip hoppers that emerged in the '80s, Curtis Mantronix has survived and assimilated himself into the mainstream better than anyone. From his first success with 'Ladies' to the current single 'Don't Go Messin' With My Heart', he's always shifted forward a little with each album, picking up singing and rapping talent along the way and then discarding them when they've served their purpose.

Bryce Luval (rapping) and Jade Trini (singing) are this album's guest vocalists and both translate Curtis' catchy melodies into bright, punchy cuts like 'Step To Me' and 'Gimme Something'.

Don't expect any surprises though. Curtis is not in the habit of straying from the music he knows best. Each track skips neatly along within the boundaries of hip hop and swingbeat. They're never challenging and barely change tempo, but then Mantronix are not The KLF and whilst we still call this 'dance music', in the States this is pop. As such this is a safe and effective LP styled for mass consumption. Incredible, though, it is not. **Tim Jeffery**



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'Let Love Speak Up Itself'
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VARIOUS**'Going Back North
Volume 2'**

B-TECH

Cross-cultural Stockholm has become renowned for an amazing diversity of dance styles grouped loosely under the banner 'Nordik beat.'

Swarthy Swedes like Stonebridge, Clubland and Jazzy John have all had success on the popular 'Going Back to Basics' and Swemix EPs. But wider acclaim has come with the assistance of East London outfit Quartz, who have a hand in four of the eight tracks on this new compilation.

The resulting smorgasbord reveals an effective melting pot of styles to cater for most tastes. The backbeat on 'Love And Happiness' oozes cool soul fusion, while The Creeps are 'Right Back On Track' with their jazz-funk-rock groove.

Clubland follow-up the monster hip house smash 'Let's Get Busy' with 'Pump that Sound' (or is it 'Let's Get Busy' part two?). Then there's hardcore house with control E's 'Power Of Freedom', underground moody ambience from AMB on 'Come Give Your Love To Me' and Japanese techno (honest!) with Technoir's 'Metallica'.

Add a dash of Nigerian DJ-dentist Dr Alban and the mellow jazz-funk of Natural Experience and Supernature,

and you have one collection guaranteed to thaw any winter freeze. Only thing is, what happened to volume one?

8 Richie Blackmore

VARIOUS**'Totally Wired 5'**

ACID JAZZ

Gilles Peterson has got a lot to answer for.

The recent mod revival has been given sustenance by a renewed interest in his own particular street-flavoured brand of jazz popularised during the height of the house movement by the Acid Jazz label.

'Totally Wired 5' is the latest in a series that perpetuates a tradition of incorporating the musical freedom of house with the creative fusion of jazz and rare groove.

Following in its predecessors' footsteps, the album is a catholic mix of classic rhythms, contemporary grooves and vintage soul, including recent British luminaries such as The Outlaw Posse, whose cut-up of Donald Byrd's 'Street Lady' gets the work-down by Richie Rich. Another stand-out track comes from Chris Bang (production credits include Galliano's latest) with his new protégé Greg Franks, whose 'Understand' is mellow and intense, laid down with some dulcet, soulful strains. In keeping with Acid Jazz



MILLTOWN BROTHERS

tradition, the album incorporates some difficult to get hold of grooves like 'Tragic Magic' from Nathan Davies and Jae Mason's heartfelt warblings on an equally elusive '70s groove, 'Let It Out'.

More than enough for all you jazz heads to shake and finger-pop to. **Catherine John**

MILLTOWN BROTHERS**'Slinky'**

A&M

What with The Clash riding high in the charts courtesy of Levi's, and Free feelin' 'All Right Now' thanks to Wrigley, could it be that yee old rawk 'n' rollin' guitar sound is back in vogue?

Obviously Milltown Brothers hope so, because cutting guitar

riffs and gravelly vocals are their forte, spiced up with some neat harmonies and subtle, swirling organ.

'Slinky' includes the band's two recent singles, 'Apple Green' and 'Which Way Should I Jump?', which nestle between 'Here I Stand', with its lyrical stab at fashion victims, the acoustic-led 'Sally Ann' and the drawn-out rockisms of 'Nationality'.

Driven by a thumping bass and fuzzed-up guitar, 'Never Come Down Again' kicks off side two. 'Seems To Me' has power but lacks imagination, whilst 'Sandman' and 'Real' are pleasant, mellow affairs, but nothing much to shout about.

6 So, is it really that slinky? Close, but not quite. Chris Sharratt

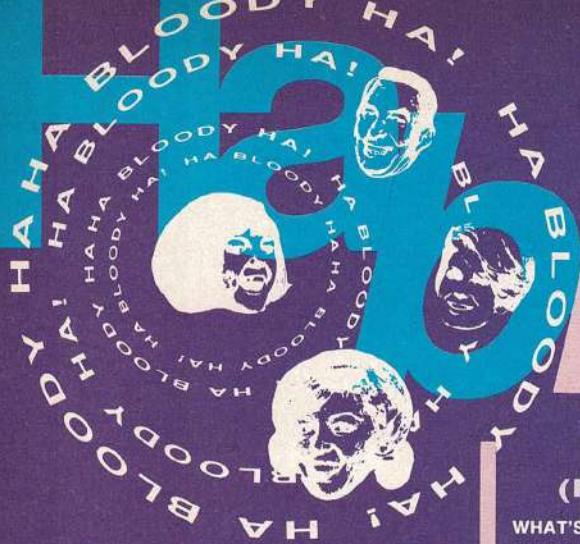
Q TEE free the people

7" · 12" · CD · Cassette

all formats feature REMIXES by Phil Harding & Ian Curnow for PWL

plus Steve Proctor

EMI



What's the meaning of laugh? A question often asked and rarely answered. To celebrate the advent of the third Comic Relief*, we asked a select few to shed some light on the matter. On the following pages we also examine the tragic history of the comedy single and cast the long-awaited pop comedy 'Carry On Karaoke'

You can contribute to Comic Relief at all major banks and building societies. Make cheques payable to Comic Relief 91 and send to: KPMG Peat Marwick, PO Box 678, London EC4Y 2AS. Phone numbers will be broadcast on Friday March 15.

Rick Astley

WHAT'S YOUR BEST JOKE?

Q: What do you call Postman Pat when he retires?
A: Pat.

WHO'S YOUR FAVOURITE COMEDIAN?

Billy Connolly.

HOW FUNNY IS JEREMY BEADLE?

Not very.

WHAT'S YOUR FUNNIEST PIECE OF UNDERWEAR?

Thermal undies (for skiing).

HAVE YOU EVER PISSED YOURSELF WHILST LAUGHING?

No.

IS THERE ANYTHING SILLY YOU WOULDN'T DO FOR COMIC RELIEF?

Yes.

Gary Newby (Railway Children)

WHAT'S YOUR BEST JOKE?

Have you heard the one about the intellectual labourer? When applying for a job he was asked to describe the difference between a joist and a girder. He replied: Joyce wrote 'Ulysses' and Goethe wrote 'Faust'.

WHO'S YOUR FAVOURITE COMEDIAN?

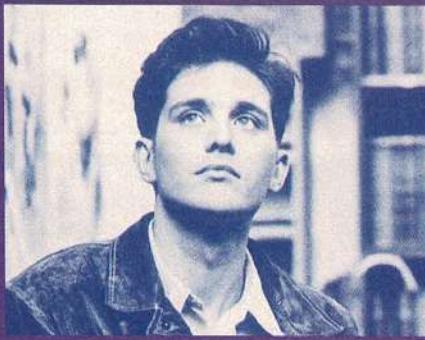
Ted Chippington. He's funny.

HOW FUNNY IS JEREMY BEADLE?

Is Jeremy Beadle funny?

WHAT'S YOUR FUNNIEST PIECE OF UNDERWEAR?

A pair of XL polka dot boxer shorts.



HAVE YOU EVER PISSED YOURSELF WHILST LAUGHING?

No. I've got bladder control.

IS THERE ANYTHING SILLY YOU WOULDN'T DO FOR COMIC RELIEF?

Make a record.

DESCRIBE THE NOISE YOU MAKE WHEN YOU LAUGH?

Like a cat coughing.

HAVE YOU EVER LAUGHED AT SOMETHING YOU SHOULDN'T HAVE?

Bernard Manning.

WHAT'S YOUR FAVOURITE COMEDY CATCHPHRASE?

'You wouldn't let it lie' — Vic Reeves.

WHERE ARE YOU TICKLISH?

All over.

HOW IMPORTANT IS A SENSE OF A HUMOUR IN A RELATIONSHIP?

With me it's very important.

WHAT'S THE FUNNIEST PART OF YOUR BODY?

My double chin.

WHAT'S THE LAST THING YOU LAUGHED AT?

My telephone bill.

Blur

WHAT'S YOUR BEST JOKE?

(This was too disgusting to print — Ed.)

WHO'S YOUR FAVOURITE COMEDIAN?

Pete and Dud, 'cos they swear.

HOW FUNNY IS JEREMY BEADLE?

If you had Saddam Hussein, Abu Nidal and Jeremy Beadle as hostages, and you had a gun with two bullets, who do you shoot?

Jeremy Beadle, twice, just to make sure.

WHAT'S YOUR FUNNIES PIECE OF UNDERWEAR?

Extra-large white Y-fronts. (As requested on every tour rider.)

IS THERE ANYTHING SILLY YOU WOULDN'T DO FOR COMIC RELIEF?

Shag Toyah Wilcox (Oh, Alex would!).

HAVE YOU EVER LAUGHED AT SOMETHING YOU SHOULDN'T HAVE?

Yes, being mugged.

WHAT'S YOUR FAVOURITE COMEDY CATCHPHRASE?

'That's good, but it's not right' — Roy Walker ('Catchphrase').

WHERE ARE YOU TICKLISH?

On the knees and toenails.

HOW IMPORTANT IS A SENSE OF HUMOUR IN A RELATIONSHIP?

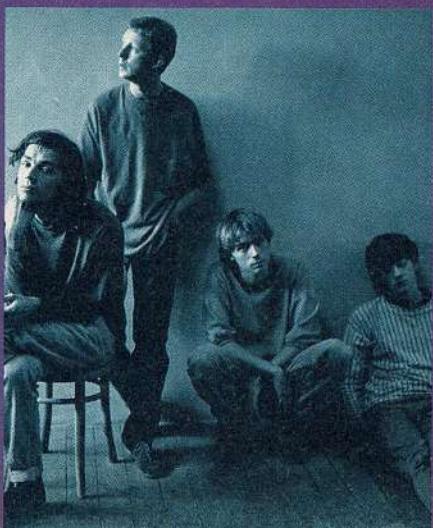
Very important if you have strange ideas about relationships, like bonking to the 'Can Can'.

WHAT'S THE FUNNIES PART OF YOUR BODY?

Our scrotums.

WHAT'S THE LAST THING YOU LAUGHED AT?

Alex on the loo.



ha!

**Dawn
(Yo-Yo Knickers)
French**

WHAT'S YOUR BEST JOKE?

My bosoms, from my point of view.

WHO'S YOUR FAVOURITE COMEDIAN?

Ben Elton—he gives me work.

HOW FUNNY IS JEREMY BEADLE?

Very very funny indeed, oh yes, very funny.

WHAT'S YOUR FUNNIEST PIECE OF UNDERWEAR?

Ben Elton.

**HAVE YOU EVER PISSED YOURSELF WHILST LAUGHING?**

No, but I have pissed myself whilst on the toilet.

IS THERE ANYTHING SILLY YOU WOULDN'T DO FOR COMIC RELIEF?

Yes, I would *not* snog Jeremy Beadle.

DESCRIBE THE NOISE YOU MAKE WHEN YOU LAUGH?

Like a honking chortle.

HAVE YOU EVER LAUGHED AT SOMETHING YOU SHOULDN'T HAVE?

Yes, Ben Elton.

WHAT'S YOUR FAVOURITE COMEDY CATCHPHRASE?

'Yes indeed, ladies and gentlemen, my name is Ben Elton, goodnight.'

WHERE ARE YOU TICKLISH?

On the labia.

HOW IMPORTANT IS A SENSE OF HUMOUR IN A RELATIONSHIP?

Not at all—a lot of dosh is much more important.

WHAT'S THE FUNNIEST PART OF YOUR BODY?

Ben Elton.

WHAT'S THE LAST THING YOU LAUGHED AT?

Ben Elton.

William Orbit

WHAT'S YOUR BEST JOKE?

(Visual gag.)

WHO'S YOUR FAVOURITE COMEDIAN?

Victor Lewis Smith, because he's a bastard and his radio programme is utterly wacko.

HOW FUNNY IS JEREMY BEADLE?

About as funny as a stain on the carpet.

WHAT'S YOUR FUNNIEST PIECE OF UNDERWEAR?

A zebra-patterned, fun-fur G-string.

HAVE YOU EVER PISSED YOURSELF WHILST LAUGHING?

Not recently, but I did split my trousers with mirth last week.

IS THERE ANYTHING SILLY YOU WOULDN'T DO FOR COMIC RELIEF?

Go for a walk in my fun-fur G-string along the Embankment at two in the afternoon playing a penny whistle with a flock of sheep following me.

DESCRIBE THE NOISE YOU MAKE WHEN YOU LAUGH?

Like a dustbin rolling downstairs.

HAVE YOU EVER LAUGHED AT SOMETHING YOU SHOULDN'T HAVE?

Our tour manager pushed all of Bass-O-Matic into the pool fully-clothed when we did a gig at Monte Carlo. Luckily I ninja'd my way out of it and chucked him in instead.

WHAT'S YOUR FAVOURITE COMEDY CATCHPHRASE?

'Nothing in this game for two in a bed' — Jim Bowen.

WHERE ARE YOU TICKLISH?

Depends who's tickling.

HOW IMPORTANT IS A SENSE OF HUMOUR IN A RELATIONSHIP?

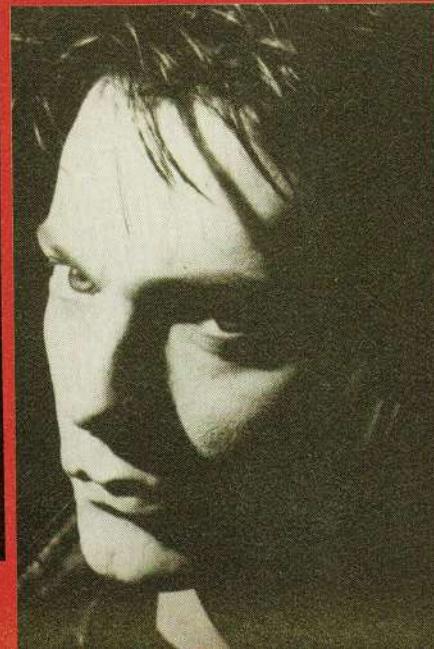
On a scale of one to 10, 9½. Pretty important.

WHAT'S THE FUNNIEST PART OF YOUR BODY?

My big toe: it looks like Mr Potato Man.

WHAT'S THE LAST THING YOU LAUGHED AT?

My big toe, just now.



Jerry De Borg (Jesus Jones)

WHAT'S YOUR BEST JOKE?

Q: What do you call a man with a shovel in his head?
A: Doug.

Q: What do you call a man without a shovel in his head?
A: Douglas.

Q: What about a man with no shovel in his head and no ears?
A: Lugless Douglas (after-thought!).

WHO'S YOUR FAVOURITE COMEDIAN?

Spike Milligan, because he's completely bizarre and enjoys cracking himself up.

HOW FUNNY IS JEREMY BEADLE?

Is he supposed to be funny?

WHAT'S YOUR FUNNIEST PIECE OF UNDERWEAR?

I gave them to Gen.

HAVE YOU EVER PISSED YOURSELF WHILST LAUGHING?

No, but snot usually comes flying out me nose (at an amazing speed).

IS THERE ANYTHING SILLY YOU WOULDN'T DO FOR COMIC RELIEF?

I wouldn't put one of those red noses on my willy.

**DESCRIBE THE NOISE YOU MAKE WHEN YOU LAUGH?**

A high-pitched cackle.

HAVE YOU EVER LAUGHED AT SOMETHING YOU SHOULDN'T HAVE?

Of course: people with wigs.

WHAT'S YOUR FAVOURITE COMEDY CATCHPHRASE?

'Hello Mrs'.

WHERE ARE YOU TICKLISH?

Yup.

HOW IMPORTANT IS A SENSE OF HUMOUR IN A RELATIONSHIP?

It depends, my bank manager likes a laugh.

WHAT'S THE FUNNIEST PART OF YOUR BODY?

My Mahboobie.

WHAT'S THE LAST THING YOU LAUGHED AT?

My Mahboobie.

RECORD MIRROR

THEY'RE AT IT AGAIN!...



CARRY ON KARAOKE

18

SIDNEY
JAMES
AS
MORRISSEY

BARBARA
WINDSOR AS
MADONNA



KENNETH
WILLIAMS AS
VANILLA ICE

CHARLES
HAWTREY AS
PRINCE

FRANKIE
HOWERD AS
BRUCE
DICKENSON



CARRY ON KARAOKE (A Record Mirror fnar-fnar special)

The Scene: backstage at the MFI pop awards. Morrissey's glugging a Newcastle Brown

Morrissey: Stone the Crows! It's yonks since I had a top tenner. What I could really do with now, after all these years, is a good...Er, haircut...

(Madonna enters the dressing room)

Morrissey: Hairdresser? Do y'think y'could fit me in?

Madonna: Saucy! I'm no hairdresser, I'm Madonna.

Morrissey: Who?

Madonna: 'Like A Virgin'?

Morrissey: I can't really afford to be fussy darlin'! Yach-yach-yach!

Madonna: Cheeky! Didn't you used to be in the Sids? 'Ere, you performin' tonight? 'Ow d'ya fancy us warmin' up together. You can help me with my diction.

Morrissey: Yach-yach-yach!

(Enter the singer from Iron Maiden)

Bruce D: Well thank you very much. Greetings! No listen...Bring your daughter, bring your daughter and thrice bring your daughter to the slaughter. And a bit of prime cracklin' she looks too. I don't believe I've had the pleasure.

Madonna: I'm certain you haven't mate.

Bruce D: Well, please yourself!

(Enter Prince with two large minders)

Prince: Yoo-ooo, only me, — the Purple Paisley Pop Pixie!

Madonna: Who are these geezers?

Prince: Ooh, a lovely pair of bouncers.

Madonna: Thank you very much, but what about them blokes?

Prince: Naughty! Have you heard my new 12-inch?

Madonna: Not 'arf!

Prince: Word gets around.

Morrissey: So does she! Yach-yach-yach.

Madonna: Who's played on it?

Prince: Who hasn't?

Bruce D: OOOooooOOOh!

(Enter Vanilla Ice)

Vanilla: 'Ere, no, stop messin' about; your music drives me crackers.

Prince: Just keep your hands off my basslines.

Madonna: ...And on your own maracas.

Bruce D: What are you doing here anyway?

Vanilla: I've come for my award as the best rapper.

Morrissey: What? They're giving out awards for that now?

Vanilla: No-o! Rapper. RRR-apper!

Madonna: You're very good at getting your tongue round your Rs.

Prince: Really? I've been trying for years.

Vanilla: Oh yes, I mean Yo! You can kiss my white bot.

Morrissey: Sounds like you can do it yourself mate. Yach-yach-yach!

Vanilla: Oh, give over you/Where's Betty Boo? Those shiny lips that pucker/We've never met, but when we do/I'm gonna play some snuckier.

Bruce D: (aside) No, don't titter; he's a very sad case y'know.

Morrissey: I thought I was the sad case round 'ere. Yach-yach-yach!!!!

FEATURE: ANDY STRICKLAND

Novelty island

Who made the first record you ever bought?

T-Rex? Roxy Music? Marvin Gaye? The Sex Pistols?

Orange Juice? Liars! The first record you bought was probably 'Funky Gibbon' by The Goodies, 'My Ding A Ling' by Chuck Berry or 'Shaddup You Face' by Joe Dolce. Who do you think you are kidding Mr Hitler?

K I admit it: the first record I ever bought was Benny Hill's classic 'Ernie', a song about the fastest milkman in the West, who gets mixed up in a bizarre love triangle ending in a bun fight with "Two Tone Ted from Teddington". How I laughed!

This was in 1971 and by then the comedy single was a tried and trusted route to the top.

It was the sexy '70s that saw the genre take off in a big way. Which wasn't surprising really as the 'serious' chart stars included Showaddywaddy, The Rubettes and Gilbert O'Sullivan.

You had to be a comedy nutter of Goodies 'Black Pudding Bertha' proportions to compete on 'Top Of The Pops' with the likes of Jimmy Saville and the clodhopping, platform-wearing, pregnant-more-often-than-not Pan's People.

TV has always been responsible for most comedy records — either directly, as with The Muppets' classic 'Don't Dilly Dally', which scraped the top 20 back in January 1978, or when a popular comedian makes a single, with a list stretching from Charlie Drake's 'My Boomerang Won't Come Back', a hit in October 1961, to Billy Connolly's 'D.I.V.O.R.C.E.' pisseck in 1975. Then there was Jasper Carrot's seminal 'Funky Moped' in the same year and The Scotland World Cup Squad's offering of every four years, basically.

These days, just about every young hopeful with a two-minute comedy slot on Channel 4 under their belts has a pop at the charts — Phil Cool, Alexie Sayle, French & Saunders, Tony Robinson and Harry Enfield being the latest vinyl abusers.

But it's not the same as it was in the '70s. Back then, there was a sense of innocence abroad that got these records taken to the nation's heart, often spawning their own spin-off from another comedian — 'Funky Moped' answering those Goodies' 'Funky Gibbon'.

So who buys these records and why? We



THE GOODIES

all do — especially when we're young and then again when we get old.

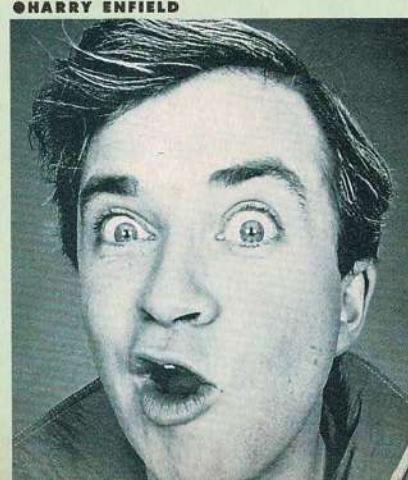
There's a device that gets embedded in our brains during our mid-20s that stops us from strolling up to the record counter at the local Woolies and asking, 'Can I have the new one by The Charlatans please? And while you're there just pop the Edd The Duck single in the bag will you. It's for my sister!'

Christ, you'd be less embarrassed buying ribbed condoms from a 16-year-old Boot's assistant, right?

The cynical '90s will see the death of these treasured comedy cuts. Who needs The Wurzels when there's EMF? Why put together the new Goodies when there's The KLF? Why

hark back to the 1974 Scotland World Cup Squad when Kenny Dalglish has just left Liverpool specifically to write and record the 1994 Scotland World Cup Squad anthem?

And we can even tell you what it's called: 'What Do You Call A Scotsman In The Second Phase Of The World Cup? A Referee!'. You've got to laugh haven't you?



HARRY ENFIELD

PET SHOP BOYS



PET SHOP BOYS rip
their hair this month

be

Strange

off their shirts, slip on their leather waistcoats and let down
when they go on the road for the second time and release

haviour

anthem 'Where The Streets Have No Name'.

How can they expect to be taken seriously?

a storming

version of

U2's rock

"A lot of what we do pokes fun at Americans and this tour is definitely at their expense"

CLOSE TO THE EDGE

If you ever find yourself waiting for the Pet Shop Boys, ask for Denton. Denton will ensure that boredom and loneliness are kept at bay, and if you want ready salted crisps and Orangina, then you have only to ask. Denton is Chris and Neil's personal assistant. He also doubles as a formidable bodyguard and featured as just that in the 'So Hard' video.

The Pet Shop Boys are at Brixton Academy rehearsing for their second tour, a fact that suggests the world's least rock 'n' roll group has developed a taste for life on the road. As we settle down on our comfy sofa in the Pet Shop Boys' dressing room, crisps and pop in hand, an all-singing, all-dancing, not very rock 'n' roll form breezes through the door.

"You don't still watch 'Brookside' do you?" Chris Lowe, a Pet Shop Boy by profession, has popped back into the dressing room to choose between a Russell Athletic sweat shirt and a black leather bomber. While we wait for *Record Mirror* readers' favourite band to finish shooting a scene from the video for their new single, an audacious Hi-NRG rendition of U2's 'Where The Streets Have No Name', we pass the time watching 'Corrie' and 'Brookie' on their portable, desperately trying to place Christopher Blake, the man who plays Sammy Rogers' 39-year-old boyfriend.

"I stopped watching 'Brookside' when Sheila Grant went across the close to Billy Corkhill," continues Chris. "In fact, I hadn't enjoyed it since Damon died. I think the jacket looks better, don't you?"

Before I can agree, the pop star departs. Christopher Blake was in a sitcom called 'Mixed Blessings' and the weepie drama 'Love For Lydia'.

As another episode comes to an end with the Rogers family still not having resolved their differences, the millionaire superstars return to their dressing room together, discussing where to go to eat after the interview. Neil suggests an Italian restaurant on the King's Road that shall remain nameless. Chris objects, saying it was "awful" last time they were there. Neil continues to plunder his Filofax for likely eateries and settles for an American in Kensington.

song from the '60s, one from the '70s and one from the '80s. And before you ask, I don't want to say what the other songs were because we still might do it.

"It was when Chris was playing it in the studio that we discovered you could segue it with 'Can't Take My Eyes Off Of You'."

How does Bono feel about his rock classic being segued with a Boystown Gang record?

"I don't know," answers Neil succinctly, "I've never met him."

"Andy Williams, if you don't mind," chips in Chris, his tongue nestling snugly in his cheek. "We take the Andy Williams original as our

"When Electronic supported Depeche Mode in Los Angeles last year, it was amazing to see quite how rock 'n' roll they've become. They're very good at it, but it's not what we want"

NOTHING COMPARES 2 U2

Denton retreats to book the restaurant and Neil sits down, glasses on for the serious business of being asked what inspired the Pet Shop Boys to deconstruct a U2 song.

We've been wanting to cover the song ever since it came out," explains Neil. "Chris had always maintained that you could do a really good Hi-NRG version of it, and we originally intended to do it with Patsy Kensit as the follow-up to 'I'm Not Scared'.

"When we finally got round to it, we were thinking in terms of an EP where Pet Shop Boys play rock classics. We were going to do one

reference point."

"The Boystown Gang did have a hit with it as well," answers Neil, missing the irony of Chris' pronouncement. Chris just smiles.

As with most good friendships, Pet Shop Boys are foils for each other. Neil takes the Ernie Wise role, being both earnest and wise and eager to explain himself. Chris is Eric Morecombe, not just because his home town of Blackpool is near Morecombe, but because his dry wit, when not confined to an amused grin, is often at Neil's expense.

"We are amused by the idea of doing a Hi-NRG version of a rock song," says Chris,

CONTINUED ON PAGE 27



FROM PAGE 25

"**You can bet your last penny that if a pop star is pro-ecology this month, he'll be dead against it next month"**

putting on his serious face. "We are interested in taking a song that people know well and showing them a totally different side to it."

SPINAL UNTAPPED

One group of words we never thought we'd see together were 'Pet Shop Boys On Tour'. Yet in 1989 we saw just that. Of course, it was a shorter tour than most and bore little or no resemblance to any concert seen this side of a Broadway musical. Now they're back for a second bite of the cherry with a four month rather than four week world tour that started in Japan this week. Does this mean that Pet Shop Boys are to become known as a gigging band?

"I think that's unlikely," says Chris, smiling. "I think what put us off playing live all this time is seeing how it changes people, and we were afraid that we'd go the same way. When Electronic supported Depeche Mode in Los Angeles last year, it was amazing to see quite how rock 'n' roll they've become. They're very good at it, but it's not what we want."

So how do you avoid the stage where Neil jumps on the speakers waving a big flag for a rousing 'Where The Streets Have No Name'?

"By giving people something new and challenging," explains Neil. "This tour is going to be even more theatrical than the last one. The last tour was more of a theatrical event, whereas this is more operatic. There won't be any musicians onstage, just dancers and backing singers, and the songs link together lyrically. I guess the only comparison I can think of would be with David Bowie's 'Diamond Dogs' tour, but even then he had some guitarist

playing solos onstage."

Won't that stick in the throats of an American audience in particular?

"Yes," says Chris, a self-satisfied grin on his face. "A lot of what we do pokes fun at Americans and this tour is definitely at their expense."

"We've always been told," says Neil, "that to break really big in America you've got to tour extensively. Well, this is our response to that opinion. We're saying 'OK, we'll tour, but it will have to be on our own terms and you will have to deal with that'. This tour will be a challenge to an American audience in particular because it is so alien to what they have been used to."

YOU CANNOT BE SERIOUS

At this point a woman enters the dressing room with two thick wads of A4 paper in her hands, one of which she flashes in front of Chris, saying, "You asked for the lyrics for the show."

"Nooo," says Chris, apologetically. "What I wanted were the lyrics annotated with stage directions like 'Stand up here', 'Sit down here' or 'Walks across the stage to keyboard here'. Otherwise I have to have someone shouting prompts to me from the side of the stage." Chris puts on an angry prima donna voice, "and I simply can't stand people shouting at me!"

The woman looks embarrassed and hands the other sheets to Neil, saying, "Do you want these anyway?"

"No thanks," says Neil, "I'm quite familiar with the lyrics."

The woman retreats sheepishly, promising a grateful Chris his annotated lyrics sometime the

next day, but the subject of Neil's lyrics continues. Doubling up with 'Where The Streets Have No Name' as the new single is the marvellously titled 'How Can You Expect To Be Taken Seriously?'. A song about pop stars addressing world issues, it contains such sardonic couplings as "You're an intellectual giant, an authority/To preach and teach the world about ecology". But is it only about Sting?

Neil laughs. "No, it isn't about any one person. I had several people in mind when I wrote it. It's about the whole pop music industry in a way, and how in the late '80s it just became hijacked by issues and became a convenient tool for fund-raising. Pop stars just get in the way of issues and trivialise them. Pop music is by its very nature and definition a fashion-led medium, so you can bet your last penny that if a pop star is pro-ecology this month, he'll be dead against it next month."

"I was speaking to someone about this recently and I said that ecology was too important to be left in the hands of pop stars. And he said, 'No, you've got it the wrong way round: pop music is too important to be left in the hands of ecologists'. And he was absolutely right. Pop music is too important to be entrusted to ecologists because pop music is trivial and trivial things are important."

Amongst the trivial issues covered in next week's second part of the Pet Shop Boys interview: drugs, Happy Mondays, Abba, The Sun, The KLF and having your legs waxed

behaviour

Kevin Saunderson
of INNER CITY is
not a bitter man,
but the rough
treatment his 'Fire'
LP got from the
critics left him a
little upset. Here
Kevin states the
case for his
defence and goes
back to his DJ
roots

"I tried to be experimental with 'Fire', but whilst I had moved on, the club scene hadn't"

INTERVIEW: TIM JEFFERY

techno notice Kevin

The dance scene is a fickle old world. No sooner does the stylus reach the run-out groove of your hit single than the music moguls are measuring you up for your coffin.

Kevin Saunderson, one of the originators of the techno sound currently thumping across the country, was a bit pissed off that his latest album 'Fire' didn't meet with the same critical acclaim as his multi-million selling 'Paradise' LP which spawned several hits. Even the current single 'Till We Meet Again', one of his finest musical moments, was ignored by a British scene overdosing on its own brand of techno.

Kevin became so incensed at the way some UK acts have bastardised the techno sound and at the attitude of some of the British acts, that a month ago he expressed his anger in an opinion column of monthly music magazine *Select*.

"Sub-standard music. Most of the music they call house just makes me laugh. 'Fad-related' are just samples of the phrases in his bitter diatribe against the UK club scene."

But by the time we caught up with Kev his furmace of fury had fizzled out into a flickering pilot light.

"Yeah, I did resent it at first," says Kevin, as if slightly embarrassed by his outburst. "But I understand now. When Inner City first started, we had a lot of club support and we crossed

over into the mainstream. We had a lot of respect. But it seems after a couple of hits, attitudes change. In America, you can be a 'pop star' and still make underground records, but in the UK I don't think that's possible. I tried to be experimental with 'Fire', but whilst I had moved on, the club scene hadn't."

Many a pop star would have sulked at the kind of reception given to what Kevin quite rightly believes is an excellent and innovative album. But he's made of sterner stuff than that. Instead he's decided to get back to basics by spinning those wheels again, embarking on a whirlwind DJing tour of the UK.

"I decided I wanted to get a grasp of what's going on in the street — see what's happening, you know? I've spent a lot of time in the studio and it's two years since I last DJed. I want to get the feel of clubs again."

"Despite what I may have said about some of the music, the UK still has the best club scene in the world. The DJs have come a long way since I first came over here. There used to be only a few British DJs who could mix, but now the standard is much higher. And the people who go to clubs really get into it here and there's so many records released that get passed over. I've bought so many records in the last few days that I've never seen in the States. It shows that dance music is not dying."

So there you go. Kev doesn't think we're all that bad really. If you see his name on a flyer for a club near you, check it out — you'll not hear a better display of creative mixing anywhere.

KEVIN SAUNDERSON THE DJ What Makes A Good DJ?

"You've got to have balls, you've got to go out and play what you feel is hot. Be creative, do something a little different from everyone else. A lot of people thought I was crazy when I first started out, playing weird records, but I stuck to my instincts and it worked out. Even on the radio show I do now, the station manager hates the music I play, but he still puts me on because I play music that's different to everyone else."

"Most of all, however, you've got to be able to mix. Some DJs think they can get away without it, but if you're a good mixer you can take the crowd where you want. You don't have to mix every record — some intros are so good you should start them from the beginning — but a good mixing DJ can take a crowd to the point where they don't want to leave the dancefloor and that's what it's all about."

Which DJ Do You Have Most Respect For?

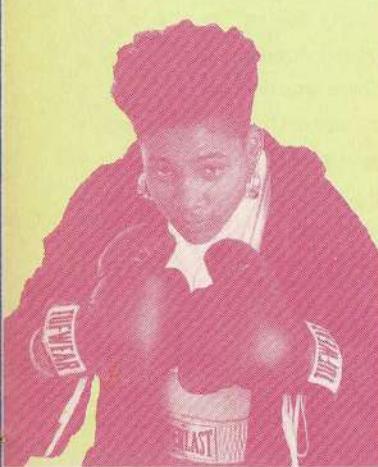
Tony Humphries

Best Club At Which You've DJed?
Heaven

dj directory

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

Monie Love & Adeva



WHATEVER happened to that one-hit disco queen Anita Ward? Who cares? Certainly not Monie Love & Adeva, the unlikely match whose new collaboration lifts the title, though not the song, from Anita's 1979 smash, 'Ring My Bell'.

The two tunes are as different, in fact, as the diminutive British rapper is from the statuesque garage goddess. The new 'Ring My Bell' is a bumping hip-house tune that really rings the changes. Not only does it have Adeva's size 12 vocal cords, a recognisable melody and clever snatches of Madonna's 'Vogue', but the tired formula of song, chorus, token rap, song has been cleverly reversed. Monie spits her lyrics as fast and furiously as ever, while Adeva ices the cake with a gutsy chorus that'll cause a ding dong on any dancefloor. **Richie Blackmore**

'Ring My Bell'
is released
by Cooltempo on
March 25

Beats & Pieces

Record Mirror's printed directions for finding **The Main Event** weekender near Pwllheli turned out to be much used, and all who made the journey in daylight raved about the mountainous scenery! The Butlins **Starcoast World** camp was such a nice place that people actually had respect for their surroundings, chucking less litter and beer than usual. In fact, the age group attending was older than at the last few Prestatyn events, with the perhaps odd result that the semi-'chillout' soul-jazz room was the largest venue on the camp. The venues were so far apart, and the night weather so cold and/or wet, that people were polarised in their taste and mainly stayed in the room of their choice. Nobody caught all the star PAs and DJs as they too appeared only in the one room that matched their music style. Jocks like **Paul Oakenfold** and **Graeme Park** whipped up a frenzy in the **Red Zone** warehouse, with vertiginous flashing lights and other gantry-mounted exciting effects. **Tim Westwood** and the rappers funked up the more basic **Fun House**, while **Chris Hill** had formation dancing and **Kev Edwards** for some reason kept letting off pyrotechnic thunderflashes in the massive 'disco' decorated **Soul Mine** (which cannibalised the little-attended **Jazz Club** when its sound equipment was needed). **Eve Gallagher's** 'Love Come Down' stood out as a much repeated floor pleaser. Three thousand and five hundred attended the relatively short-notice weekend. There's room for twice that number, but 5,000 is the limit for the next one on November 1/2/3.

Gilles Peterson has been invited back to DJ on **Jazz FM** — it seems he had the station's largest audience... **Omar** has been signed by **Talkin Loud**, who will first of all re-promote his original **Kongo Dance** releases. **Friends Of Matthew's** 'Out There' is out fully in a fortnight on the **Pulse 8** label... **Epic** launches Belgium's **A.R.S. Productions** logo here with the UK release of the **Quadrophonia** import in three weeks... **Rachel Turner** is running a UK office and building a DJ mailing list to promote Italy's **Flying Records**, at 45A Greenmeads, Woking, Surrey GU22 9QJ (Tel: 0483 766519, Fax: 0483 755949)... **Sue Macauley** and **Angie Edwards** have set up as independent club pluggers **Press To Play**, at 138B West Hill, Putney, London SW15 2UE (Tel: 081-780 9070, Fax: 081-780 9766).

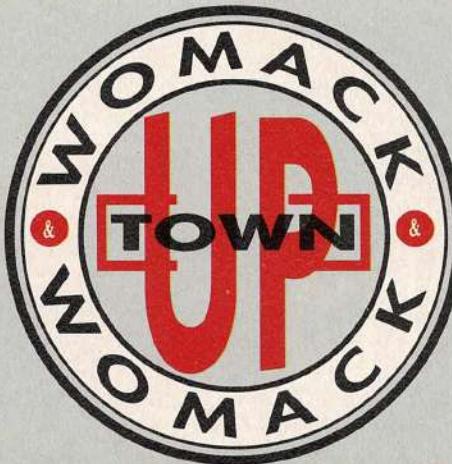
working some future releases from labels like **Reachin'**, **Truelove**, and **Rumour**...

Paul James, having had a success promoting his first **Shakedown** soul-hip hop-house night at **Wellington's Rumours**, near Telford, is back there every second Tuesday (starting March 12) and is looking for suitable PAs on 0691 658673. **Ben Howard** and guest DJs spin classic house-garage-soul nostalgia on free admission at **Reunion '91** Wednesdays at Colchester's **The Venue**, starting this week (13)... **The Twelfth Hour** noon-to-midnight alldayer this Sunday (17) at Plymouth's **Academy** stars **Nightmares On Wax**, **A Homeboy**, **A Hippie & A Funki Dredd**, **Shades Of Rhythm**, **LFO**, **Asmo** and more with DJs like **Kevin Scott**, **Martyn 'The Hat'**, **North & South**: £12 ticket details from **Kicking Back Leisure** on 0202 546093... US soul legends **Lenny Williams**, **Sam Dees**, **Terry Callier**, **David Sea** and **Harvey Scales** all appear live at the **Caister 'Back To Our Roots' Soul Weekend** on April 5/6/7 in Great Yarmouth's Vauxhall Holiday Park, with DJs **Gary Dennis**, **Bob Cosby**, **Ian Clark**, **Chris 'Charlie' Brown**, **Tony Fernandez**, **Dave Anthony**, **Max Rees**, **Dave Morrison**, **Paul Clark**, **Steve Jackson**, **Andy Davies**, **Kevin Beadle**, **Jamie Trundle** and **Richard of Richard's Parties** (£55 booking details from **TAC** on 0702 347237, discounts if you take your own caravan)... **Camden Lock's Dingwalls** closed last weekend for redevelopment and could well be bulldozed flat by the time you read this. **Definition Of Sound's** seven-inch and Extended Live Version of 'Wear Your Love Like Heaven' are based on the **Hombres** original US version of 'Let It Out (Let It All Hang Out)' from 1967, covered here in 1970 (and recently re-recorded) by **Jonathan King** as just 'Let It All Hang Out'... **Stereo MC's** use the title 'Lost In Music' but **Sinitta** has just remade the whole **Sister Sledge** oldie of the same name... **The Mixmasters** are following their 'Night Fever Megamix' with a **Wham!** medley called 'The Bad Boys Megamix'... **Herb Alpert's** next UK single will not be the import 'North On South St'... **Love**, the logo of **Dave Dorrell's** label, now graces a promotional slipmat that's so rigid and sticky from the ink on the topside that it may be more of a hindrance than help!

... **AS IT GROOVES!**

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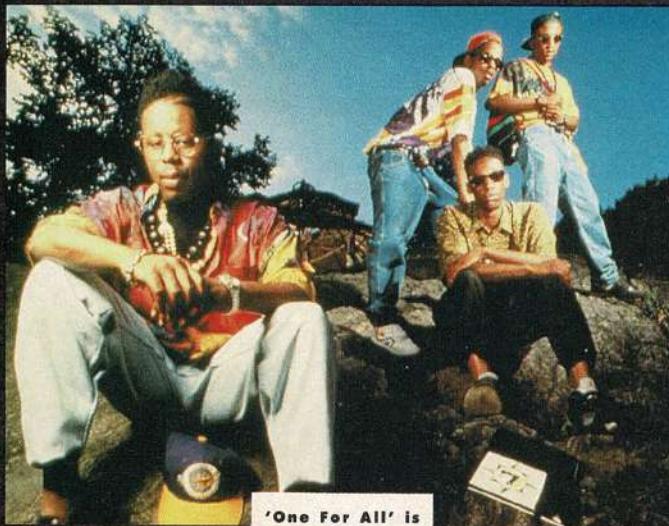
ARISTA
A Bertelsmann Music Group Company

dj directory

Brand Nubian

INDIVIDUALLY they're Grand Puba Maxwell, Lord Jammar, Derek X and Omar; collectively, they're called Brand Nubian. With an ear-catching debut album in 'One For All', they're set to make the same impact this year that A Tribe Called Quest made last. Without wanting to kill by comparison, they've even got their own 'Can I Kick It?' in 'Slow Down', which makes full use of the old Eddie Brickell 'What I Am' break. Other immediate highlights include the exhilarating, conversational 'Concerto In X Minor' and the new jack swing-style 'Try To Do Me'. But 'One For All' is an odd mixture of light and shade.

The group are members of the Five Percent Nation, the underground African-American Muslim sect, and some of the toughest tracks, 'Dance To My Ministry', 'Drop The Bomb' and 'Wake Up', are unambiguous declarations of intent. Even the album title is derived from the Five Percent motto, "All for one and one for all to uplift the race". And this could well be the first album to feature a track which includes references both to Louis Farrakhan and 'Honey I Shrunk The Kids'. **JB Bernstein**



'One For All' is
out now on
Elektra

Herb Alpert

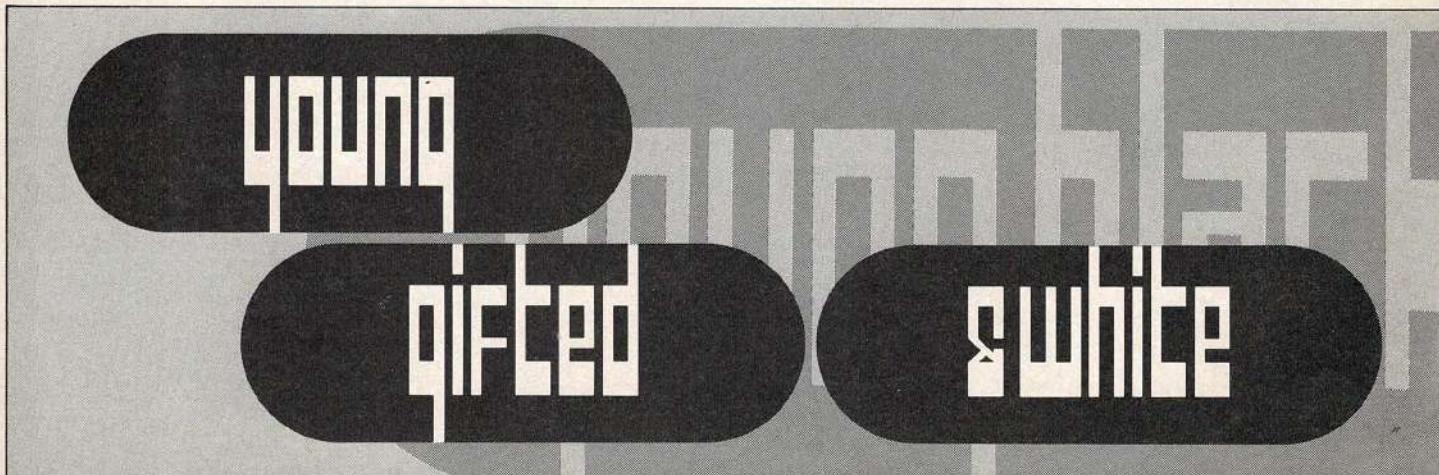


Prolific he ain't, but when Herb Alpert steps out from behind the corporate desk and blows into his horn, the results are worth the wait — 'Raine' and 'Keep Your Eye On Me' being cases in point.

Admirers of his recent 'North On South Street' 12-inch import should be strongly taken by the album of the same name, in which Herb tootles over clattering percussion and various road-tested samples. Although Herb never plays the same phrase twice, most of the tracks seem identical, the only exceptions being the musical air-conditioning of 'I Can't Stop Thinking About You' and a track called 'Funky Reggae' which manages to be neither.

JB Bernstein

'North On South
Street', the
12-inch and
album, out now
on A&M



Hot vinyl

This week's new club promos and remixes reviewed by Streets Ahead and James Hamilton

MONIE LOVE Vs ADEVA 'Ring My Bell (Touchdown Mix)'

(Cooltempo COOLXW224)

Never averse to forcing some instant impact into a track and cramming it with a host of familiar voices and musical riffs, Cooltempo and Monie Love come up trumps yet again with their latest hit-hot offering. Adeva sings the chorus 'Ring My Bell' bits — nothing to do with the disco oldie we all remember — and Monie waxes lyrical about getting down to her sounds, over regular beefy Salsoul-house 909 beats, a 'Vogue'-inspired bassline and horn stabs, and some loopy 45 King sax bits. On the promo intro there's even a snatch of Madonna's a cappella 'Strike A Pose' quote — cheeky girls. The flip's 'Uppercut Mix' comes in a simpler 'Heavy Vibes' groove, while the 'L-plate Mix' is more on the instrumental house tip. Ding. (SA)

S'EXPRESS 'Find 'Em Fool 'Em Forget 'Em (Stax Mix)'

(Rhythm King SEXY 02TP)

Stopping off at the disco café, en route to chartsville, S'Express dish up a tasty two-course meal of filling funk. The A-side is served in slow house style, a savoury song about a heart-breaking womaniser preaching the three Fs, backed by beefy live funky bass, uplifting piano, strings and horns, and palpably perked by 909 beats and 'Shaft'-style bongos. In two mixes, the straighter 'Stax Mix' and more sparse, psychedelic and er, quirky 'Querty Club Mix'. If you've room for more, flip this delicious disc for the house-funk 'I Like It', a mesmerisingly mushy mish-mash of typical S'Express dreamy chanted and sung bits and twittering synth lines. Scrumptious. (SA)

WOP BOP TORLEDO 'Kissaway (Soul/Muffin Mix)'

(Ten Records TENR 363)

Here's a remix that was truly worth commissioning (for once!); it outshines the original by far and adds the music you somehow feel was meant for the track. Remixer Femi Femi strips the track of its original crude drum machine beats and adds to the sweet soul Wop Bop vocal, typical Young Disciple flowing jazz-hop bongo beats and lovely old-style keyboards (courtesy of Mick Talbot) to create a superbly simple early '80s soul-style period piece, reminiscent of tracks like Arnie Love's 'I'm Out Of Your Life'. An absolute must for any soulehead, this one deserves to be huge. (SA)

ROZALLA 'Faith (In The Power Of Love) (Chic Mix)'

(Pulse 8 Records 12 Lose 7)

Rozalla's got a great voice and the Band

Of Gypsies produce a fine house backing for her — little more needs to be said really. Like 'Born To Love Ya', this starts with uplifting piano and continues in much the same garagey vein. It's got a superb searing '70s synth horn melody, memorable chorus chants, a vibey bridge and bright beats. For those on the harder tip, the flip's 'Doom Mix' adds new beat techno bass and sleepy melodies to just the chorus, turning the thing into a mean monster of a mutha. Have faith, followers, in the power of Rozalla. (SA)

REDHEAD KINGPIN AND THE FBI 'Get It Together'

(Ten Records TENX 361)

More swingin' rap. First cut from the forthcoming 'LP With No Name', and remixed in typical swing-hop-pop fashion by Shep Pettibone, this one comes across like Mariah Carey meeting Bell Biv Devoe on a packed dancefloor. It's got some neat JB samples and scratches, a fine rap from Redhead (wearing his trusty preacher head again) and all the best backing bits from our US pop-swing collection. Could do with a more street-tuff remix for us UK lot, but it'll hit whatever. On the flip is the good funky rap track 'Harlem Brown', kind of like Wrecks N' Effect's 'New Jack Swing', and (yet again!) the old Itappinco remix of 'Do The Right Thing'. (SA)

CONGRESS 'Better Grooves'

(White Label Beta 1)

Mysterious White Labels Inc. present, for you, some added sampling pleasure. More murky stolen sounds that work wonders for hypno-dance floors. Remember the catchy piano riff from Jimi Polo's 'Better Days', recently revived in sorts by Off-shore? Well here it is again y'all, in full glory, repeated copiously over the 'Hot Pants' loop, with a bit of synth bass and strings, changing in the middle section to also catch keyboard riff from Full Moon's 'Alleluiah'. Nothing new, but it works. Flipped by the funky loop rave house instrumental '40 Miles' with analogue bass, repeated sleepy bits and dreamy pads. (SA)

RUN DMC 'Faces'

(Profile Records PROFT 328)

Run DMC continue to show a healthy interest in the left-field of collage rap, presenting us here with a heap of fused funk elements to separate and savour. There's swing in the hype beats, rap in the verses and a solid mix of chart and swing in the backing: sung choruses, synth orchestra stabs and poppy pads. Kind of like Teddy Riley being drafted in to referee a contest between hard and soft, the result being a delicate but successfully hammered-out peace. Flip it for a remix of their LP's old-school reminiscent 'Back To ►



Sha Sha

'Bad Attitude' is out now on Jive

SINGERS who work hard at their craft are common, natural stars less so. But at just 18, Birmingham's new voice Sha Sha is a very hard-working natural.

Raised in Handsworth in the shadow of reggae stars Steel Pulse, and inspired by her childhood gospel roots, Sha Sha has her future all mapped out — chapter two being her pumping new single 'Bad Attitude'. A potent mix of gospel-tinged vocals and throbbing reggae-matic bass, it's not hard to spot the influence of her manager and roots maestro, General Saint. Their first underground co-operation, 'Lies', sold 10,000 copies — but this should be even bigger.

"I want to reach out and become the next Whitney or Aretha," says the confident street girl-turned-songwriter. "I am not boasting, but I think that one day I am going to be that big." If she is, it won't be alone.

Sha Sha has amassed her own 'Collective In Dub' stage show — a posse of DJs, mixers, two rappers and an energetic troupe of 16-year-old dancers. Get ready for the Motor City revue, 1991 style. **Richie Blackmore**

out now
young black teenagers
the album



features the tracks:
proud to be black
daddy called me nigga
to my donna

dj directory

Hot vinyl

continued

► Hell', featuring guest raps from Ice Cube and Chuck D. (SA)

INCOGNITO 'Inside Life'

(Talkin' Loud TLK11)

More quality street soul from uncompromising trendsetters Talkin' Loud, in the form of newly-relevant jazzy outfit Incognito and their second modern release, the slow and low 'Inside Life'. It's a laid-back breezy groove with pumping bass and percussive break loop beats, a luxuriant vocal and tasty vibe and sax beats. In 3 mixes: the harder Barry White beat 'Deal Up' version for clubs, a good radio 'Ashley's Roachclip'-drummed 'Bluey' mix and the simple two-step 'Smooth Mix'. Get in there. (SA)

KATHERINE E 'I'm Alright'

(Dead Dead Good Records DDG 2/SAM 763)

Italo-house with attitude, this one dropped onto the mat as a single-sided promo, claiming floor-fill appeal after just one airing. There are all the best Italian musical bits: catchy piano riff-intro, picky guitars, 'Think' loops and pumping 909-808 beats. But it's the added vocal — a gutsy fiery scorcher, singing the praises of standing tall after rejection — which grabs the club biscuit and promises this a hefty club hammering over the coming months. (SA)

TRICKY DISCO 'House Fly'

(Warp Records WARP 11P)

Beginning like The Scientist's 'Bee', with irritating fly noises, Tricky Disco's long awaited follow-up turns into a mad new beat-style workout, with an anthem-like synth hook, simple menacing bassline, squelchy bass stabs and Eastern chants 'n' shouts. This one taps into the same hypnotic vein as the simple, repetitive 'Aftermath' and is a rave cert. It's flipped with 'Fly Spray', a bleepingly weird and sparse post-techno pumper, dominated by — yes, you guessed it — aerosol spurt sounds and typical of Warp's more minimal releases. Now where's my swatter? (SA)

FRANCES NERO 'Footsteps Following Me'

(105bpm)
(Debut DEBTX 3109, via Pinnacle)

This Ian Levine & Rick Gianatos produced Sister Sledge 'Thinking Of You'-inspired briefly pushing slinky roller is reissued next week, newly flipped by Steve McCutcheon & Darren Pearce's plonking piano-intro'd more pedestrian Sole Mix (108bpm) and guitar chinked less different, so better, Lace Up Mix (105½bpm). Frances, from Detroit, previously had one single on Motown's associated Soul label. (JH)

GALLIANO 'Nothing Has Changed (All Aboard Mix)' (78bpm)

(Talkin' Loud TLKX 6, via Phonogram)

Produced by veteran jazz jock Chris Bangs, this superb sinuous stately slow roller features a gorgeous languidly meandering husky sly rap spiced by some amusing old nautical talk, weaving slinkily through delicate guitar, Roy Ayers' vibes and chorusing girls, seagulls intoning its jazzy Instrumental (78½bpm), coupled with the sombrely subdued but faster talking more juddery jogging 'Little Ghetto Boy (Remix)' (93bpm). A separate limited edition promo only 'Nothing Has Changed (Remix)' (TLKDJ 10) is stripped down by Massive's Johnny Dollar to the sparser sound of the drum and the bass in a Maiden Voyage Mix and Dub (78bpm), with — evidently taken from the follow-up — a girl moaned fast talking nervy Live Jazz Mix of 'Power And Glory' (116½bpm). (JH)

2 TUFF 'Jazz Thang'

(Intrigue Records IGE 14T, via Panther Music)

The east London rap-swingers make their own friskily fingersnappin' adaptation of the CFM Band's 'Jazz It Up', with a sweetly scatting girl's "it's just a jazz thing, shooobaby doo wah" repeatedly cooing through some quietly muttered suave male rap and bursts of light harmony vocalese, in The Rap and The Song (108¾/217½bpm), The Instrumental (217¾/ 109bpm) and more deliberately chugging The Version (109bpm) treatments. Great stuff. (JH) ►

All hands on decks!

It's that time of year again for cutting and scratching on the wheels of steel. Yup, the DJ Mixing contest is upon us again. As the British champion prepares for the world finals next month, Richie Blackmore reflects on the heats and the UK final



RECKLESS, EXCELL AND OLAEBAN PHOTOS: STEVE WRIGHT

have been crammed with thousands of sweaty punters, but Brighton's Zap Club could muster only 200.

Wise DMC organisers were well-advised not to hold a London heat after last year's scenes at the Hammersmith Palais too, when white contestants were heckled by a partisan black B-boy crowd, and the general atmosphere was aggressive.

"To be honest, the London region has never been very good," admits DMC's John Mayoh. "The standard of entries is always dreadful. It's a case of too much hot air and not enough practice."

Having no strict vetting procedure for competition entrants adds to the problem, because anyone can have a go.

As one industry insider put it: "These kids who come along after practising in their bedrooms just haven't got a clue about how to string a mix together."

Thankfully, this year did see a welcome change of approach by

WOP BOP toledo Kissaway

'SOULAMUFFIN' REMIX BY

THE YOUNG DISCIPLES

TEN
records

Marketed by AVL

UK mixing championships



(LEFT) UK WINNER, DJ RECKLESS. (ABOVE) SECOND PLACE, EXCELL. (BELOW) RUNNER-UP, OLABEAN



(LEFT) ROMFORD WINNER, DJ JB

(BELOW) MANCHESTER FINALIST, DJ KOFI



(LEFT) NEWCASTLE WINNER, CUT MAESTRO



some of those DJs who won a place in Wednesday's final at Goldigger's in Chippenham. For the first time ever, several DJs rejected the furious cut and scratch razzmatazz in favour of effective and competent beat-mixing you could actually dance to. But at the same time, others followed the traditional example of current world champion, German DJ **David Fascher**, and tried dazzling acrobatics using bicycles, kitchen sinks and, in one case, a phallic attachment. Content changed too, with an increase in the use of house rhythms and indie-dance beats along with fewer tired old samples like "Hear the drummer get wicked".

But what of the heats themselves? Well, in Glasgow no one could steal the thunder from a fast and furious scratch session by **DJ Eazi**. His stage presence and dance stance was similar to the even more acrobatic **Cut Maestro**, who clinched the North West title in Newcastle. Working without headphones now seems commonplace; other DJs went the whole hog by not stickering cue points onto their records.

Winning in Manchester, **DJ Olabean** from Liverpool brought roars from the crowd with a cheeky and fast set, reminiscent of Cutmaster Swift in his heyday. Across the water in Portrush, Northern Ireland, the heat was won by the incredibly confident 14-year-old **Gleeve EE Dee**, from Larne. Bristol's drum and bass crew watched **DJ Kofi** finally win a place in the final after coming third at Manchester. **Excell**, one of three Welsh finalists, revealed his showmanship at Birmingham by

setting up a rhythm track with his fingers on one deck, then cutting up grooves on the other. At Romford, it was a case of third time lucky for **DJ JB**, who had been runner-up in both the Bristol and the Swansea heat (won by fellow Welshman **Nice One**). The final name to go on the winners' board at Brighton was that of **Destruction**, from Grays in Essex.

Other DJs appeared to succumb to big night nerves and were fairly scrappy. Those who tried long running synchronised mixes, such as **Cut Maestro** and **Kofi**, often lost the beat. But the confidence of **DJ Eazi**, with his bizarre cock's comb haircut, or the beat perfection of **Destruction**, made them ones to watch in future.

Mostly, though, the stale cut

and scratch routines seem no different from three years ago. Refreshing new ideas and more variations in music (pioneered by some entrants this year) are needed to stem the feeling of *déjà vu*. Otherwise, John Mayoh's theory that "last year's personality DJs — this year's karaoke presenters" will become the epitaph of mixing competitions like this one.

The UK Final

AND SO to Goldigger's for the packed grand final. When lined-up against reigning champ **Reckless**, most of this year's contestants showed a disappointing lack of ingenuity. Whether it was a case of playing safe to the noisy factions in the crowd, or just plain mediocrity, only two of the nine entrants gave Reckless a run for his money. His fluid, self-assured mixing and clever use of loops and different-style rhythms earned him first place once again — although only two points separated him from second place and **Excell**.

Excell's unique trickery brought cheers: beating out his finger rhythms on the turntable, scratching with his stomach, then picking up the deck in one hand and using his chin. His party piece — smoking a cigar à la Hamlet advert when things went wrong — was the highlight of the evening.

Runner-up **Olabean**, with his Liverpool supporters club, was one of several to use 'Ragga Twins Step Out' fused with After 7's 'Last Night' a cappella.

Groundbeat Selection (Damn Right) OUT NOW

Diana Brown & Barrie K. Sharpe
NEW SINGLE
Love Or Nothing



dj directory

H o t v i n y i

continued

JAY WILLIAMS
'One Step At A Time'

(US Big Beat BB-0023)

Having worked up a 'Sweat', huskily soulful Jay now takes five steps forward with this jangly Marshall Jefferson keyboarded infectious bubbly bounder, those steps being its Club and Radio (122½bpm), Instrumental, Tricky Dub and Acappella Mixes (122bpm), sounding like a smash. (JH)

MARVA HICKS

'Got You Where I Want' (100bpm)
(Wing Records/Polydor WINGX 11)

One of the most played newies at Pwlhell, this funky drummer chugged sinewy swaying soul jiggler sounds inevitably in the Soul II Soul style but is delicately emitted with enough character to hold its own, in an En Vogue-ish a cappella introd 501 Mix flipped by intro-less 7" Version and chunky Instrumental treatments too, out next week. (JH)

GWENDOLYN LASSIC
'Never Gonna Give You Up'

(107½bpm)
(US Lassic Records L 30)

A classic from Lassic (not their slogan yet, but how long before it will be?), this excellent early '80s type straightforward sultrily soulful husky jogger (Instrumental flip) has caused an instant stir. It's a brand new song, incidentally, by co-producer Lewis West. (JH)

KEITH NUNNALLY

'Seasons Of Love' (125bpm)
(US Giant/WB 0-40008)

Created by Steve 'Silk' Hurley, this soulfully moaned good breezily wriggling canterer is in his Radio Edit, Extended and Instrumental Mixes, flipped by his and Maurice Joshua's perhaps stronger House Remix, House Instrumental and House Edit, plus an orgasmic girl giggled and groaned different repetitive striding Maurice's Deep Dub (119¾bpm). (JH)

L.A. MIX

'We Shouldn't Hold Hands In The Dark'

(A&M/PM AMY 755)

Very soulfully duetted by its writers Juliet Roberts and Leslie George, a bit like Stansfield ('ooh ooh') meeting Vandross/O'Neal in lovey dovey style, this pleasant swayer still has silly

lyrics — holding hands in the dark is about as innocuous as you can get, so what on earth is wrong? — but is now toughened up in a jiggly jogging new The Candlelight Mix 12" (96½bpm) with some soaring Mike Stevens sax, and an interesting sparser reggae rythm jolted The Secret Lovers Mix (95bpm), coupled also by the repetitive Sharon Blackwell squawked, Andy Whitmore keyboarded jittery throbbing fast 'Free My Mind' (124½bpm), rush released this week. (JH)

BIZARRE INC

'Playing With Knives (Quadrant Mix)' (129¾bpm)
(Vinyl Solution STORM 25, via Southern)

One of last week's fastest sellers, this farting low frequency, oscillations-punctuated, piano-pounded, episodically spurting, frantic racing and rampaging raver from Manchester sounds exciting enough to be huge, flipped by its more starkly synth thrummed 'Playing With Dub' (129½bpm) and some rhythmless 'Strings'. (JH)

SCRITTI POLITTI & SHABBA RANKS

'She's A Woman'

(Virgin VST 1333)

Selling fast now it's out, this strange revival of The Beatles' oldie by the unlikely pairing of Green Gartside and Jamaican regga supa-star Shabba Ranks is unrecognisable as a song for most of the 12-inch A-side's rumbling, bleeping, surging and eventually toasting The Apollo 440 Remix (102½bpm), coupled with a juddery reggae dubwise-ish but more vocal The William Orbit Remix (102¾bpm), bleeping dubwise instrumental then vocal Tautology Business Mix (103bpm), and fully sung jittery skittering Little Way Different 7" (102½bpm). (JH)

BROTHERS IN RHYTHM

'Such A Good Feeling (Inspirational Delight Mix)'

(124bpm)
(4th & B-way 12 BRW 210)

The Creative Thieves return with a fast selling though fairly mundane Black Box-type Italo-style gallop prodded by the usual jangly pounding piano and lusty female vocal, flipped by the older now remixed slow then more excitingly whinneyed 'Peace And Harmony (Everlasting Love Mix)' (127bpm) and jerkily cantering 'Brothers In Rhythm (Raise Your Hands)' (120bpm). (JH)

Cool Cuts

- | | | |
|----------|---|---------------------|
| 1 (NEW) | A WATCHER'S POINT OF VIEW PM Dawn | Gee Street/Island |
| | Long championed by Record Mirror and set to be massive, the long awaited single from the hip American duo. More than just dance music | |
| 2 | FIND 'EM FOOL 'EM FORGET 'EM! LIKE IT S'Express | Rhythm King |
| 3 | HERE WE GO C&C Music Factory | Columbia |
| 4 | RING MY BELL Monie Love & Adeva | Cooltempo |
| 5 (NEW) | HEROES Billy Preston | Italian Outer Space |
| | A cover of a Bowie song by an old soul hero and mixed by Danny Rampling — well that just about covers all angles really. Fab | |
| 6 | LOOK UP WHAT'S GOING ON Rep | White Label |
| 7 (NEW) | FOOTSTEPS FOLLOWING ME Frances Nero | Debut |
| | Already a soul anthem on import, this is set to be a massive pop hit | |
| 8 | HUMAN NATURE Gary Clail | Perfecto |
| 9 | LIFE AND DEATH World Of Twist | Circa |
| 10 (NEW) | MAKE THIS WORLD Circuit | Cooltempo |
| | Another excellent production from the outfit that should have made it with 'Shelter' | |
| 11 | YOU USED TO SALSA Richie Rich | ffrr |
| 12 (NEW) | DROP AND LET THE GROOVE MOVE Vadok | Vadok |
| | Tough fast break beats with a scorching rap. A real stormer | |
| 13 | TARANTELLA La Camorr | White Label |
| 14 | GOOD TIME Sin featuring Claudia Barry | Pulse 8 |
| 15 (NEW) | ONE WAY ONLY Synergy | Dedicated |
| | A useful house cut that was released a while back, now out in excellent new remixes | |
| 16 (NEW) | DEEP IN MY HEART Club House | Media |
| | The best of this week's four score-and-20 Italo-house toons and set for UK release soon | |
| 17 | SHE'S A WOMAN Scritti Politti featuring Shabba Ranks | Virgin |
| 18 (NEW) | 7 WAYS TO LOVE Cola Boy | White Label |
| | Hey — Hong Kong house! This terrific house tune is supposedly by a Far Eastern lad by the name of Jessie Chin, but then again... | |
| 19 (NEW) | CAN'T GET OVER YOUR LOVE Simphonia | Republic |
| | The Paul Simpson classic gets an excellent remix — garage groove at its very best | |
| 20 | GOO GOO BARABAJAGAL The Love-in | F.A.W.T.A. Scream |



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**WIN THE CHANCE TO
BE A DJ FOR A DAY!**

hey DJ!

LAST CHANCE TO ENTER

This is your final chance to enter the magnificent *Record Mirror/Kiss 100 FM DJ For A Day competition*. So, all you budding Pete Tongs or Steve Jacksons out there, read on and get your entries in to us by March 30 1991.

THE PRIZES

1st prize: A day in London at the capital's most exciting and innovative radio station, Kiss 100 FM, culminating in the recording of your own 10-minute spot, which will be broadcast by Kiss at a later date.

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

THE COMPETITION

Kiss 100 FM, London's favourite dance music station, are giving a 10-minute spot on one of their specialist shows to a *Record Mirror* reader. So, if you've dreamed of life behind the mic, this could be the chance you've been waiting for.

The winner will spend a morning looking round Kiss' London headquarters, meeting the DJs and people who put the programmes together, and pre-recording their own DJ slot. Entrants are expected to have an interest in the kind of music played by Kiss.

The winning broadcast will go out at a later date on one of Kiss' specialist evening shows, which will be chosen by the judges to fit in with the musical taste and style of the winner.

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

And remember, personality and enthusiasm for music and life in general are more important than slick presentation and encyclopaedic musical knowledge.

HOW TO ENTER

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

Entries must be on the official entry form printed in this or last week's *Record Mirror* and must reach us by Saturday, March 30.

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

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

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

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

Name:

Address:

Daytime telephone number:

Home telephone number:

Date of birth:

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

(Signed)

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

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dj directory

Hot vinyl

cantering 'Brothers In Rhythm (Raise Your Hands)' (120bpm). (JH)

JAZZ DOCUMENTS

'Secret Code' (114½bpm)
(US Nugroove NG 070)

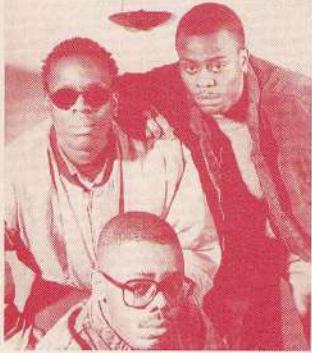
Rheji Burrell returns now in the increasingly popular jazz-funk revival style, this lurching string chords stabbed, hi-hat hissed, bumbly tapping keyboards canterer kicking off a code breaking four tracker that also has the similarly styled but jerkier 'Private Code' (114½bpm).

flipped by the synthesised horn honked and organ chorded joltingly clacking 'Confidential Code' (116½bpm) and similarly styled but again slightly differently assembled — in this case also slower — 'Authorized Code' (115½bpm). (JH)

PSYANCE

'Motion' (125½bpm)
(US Plus-8 Records PLUS8006)

On another label that now scratches messages into the vinyl before and between the tracks



Ruthless Rap Assassins

1990 should have been the year when Mancunian rap crew Ruthless Rap Assassins became a household name. Their debut, 'Killer Album', received praise from all quarters and was hailed by many as the future of British rap, but this deserved acclaim didn't register in high record sales.

Now they're back with 'Justice (Just Us)', a track lifted off 'Killer Album' and given the remix treatment by De La Soul's Mace. With its Funkadelic guitar riff, hard-hitting lyrics and new, improved dance appeal, it's sure to prick up the ears of many a clubber, dragging them screaming onto the dancefloor by virtue of its compelling, sinister groove.

The Ruthless posse are currently taking their hard and direct show on the road and are half-way through their month-long 'Just Tour 1991'. You can catch them live at Northampton Roadmenders March 16, Birmingham University 19, Poly Of Wales 20, London Subterania 21, Aldershot Buzz Club 22, Shrewsbury Fridge 23, Sheffield Leadmill 26 and Manchester International 29. **Chris Sharratt**

'Justice (Just Us)'
is out now on
MurderTone

(although appearing to be genuinely from the US, the logo's past product has been likewise accurately targeted at the UK market), this Ron Allen & Hayden Brown created percussively clacking and skipping bright bubbly bleepers has ambient lulls and some muttered repetition of its title, flipped (at 33⅓rpm, unlike the 45pm A-side) by the similarly styled burbling 'EQ' (125½bpm) and really bleeps filled — like a jauntily thumping catalogue of every type! — 'Andromeda's Dance' (125½bpm). (JH)

BELTRAM

'Volume 2'

(Belgian R & S Records RS 9104)

Hot for several weeks now but for much of that time in short supply and hard to find, New Yorker Joey Beltram's follow-up to his first Belgian techno EP has the reedy synth chords backed thunderously pounding, surging, rattling and galloping 'My Sound' (126½bpm), snarling synth droned flutter churning 'The Sub-Bass Experience' (125½bpm), bleepingly twittered thrashing 'The Reflex' (125½bpm) and similar but more blandly thrummed wriggly bounding 'The Melody' (125½bpm). (JH)

THE PRODIGY

'What Evil Lurks'

(XL Recordings XLT-17, via Warner Music/Greyhound)

Created by Braintree's 19-year-old Liam Howlett (no relation of Froggy), yet another techno raver from Essex, this frantic rumbling and scrubbing twittery bleepers kicks off an electro four tracker on which everything sounds rather too fast (especially the vocal samples) even when played at the correct 33⅓rpm, with the obscenities speeding up similarly frantic 'We Gonna Rock' (134½bpm), long calmly starting then nervily skittering 'Android' (131½bpm), and repetitively chanted shuffling acidic 'Everybody In The Place' (131½bpm), all fairly specialist. (JH)

SHORT & CURLY

featuring Weedy

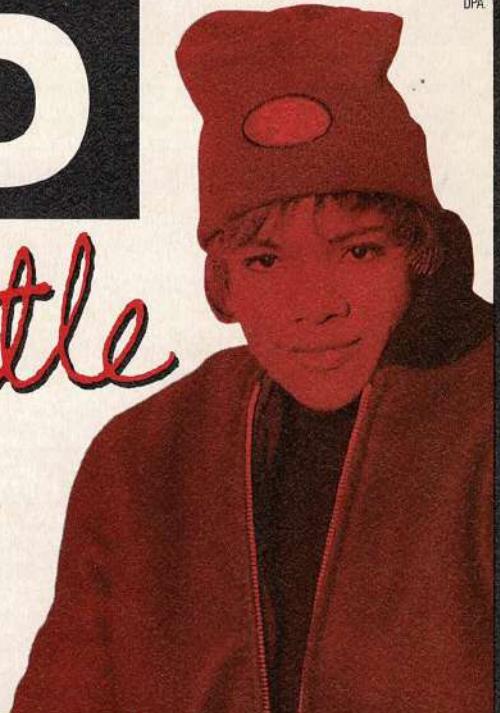
'Ragga Bass'

(Short & Curly Productions SAC002, via 0753-35321)

Slough's Toney White & Mark O'Sullivan, having produced the previously reviewed 'Closer To Heaven' by Leonie (an 18 year-old from Bristol, who sang with Fresh 4 on 'Release Yourself'), now release their own white label, a deceptively fast but unburned, Eddy Grant, Grace Jones and other familiar bass lines woven, see-sawing ragga rap by 20-year-old Weedy in a vocal Ragga Mix (130bpm) on the AA-side, coupled with its more sparsely shuffling percussive dubwise Bass Mix (129½bpm) as A-side. (JH)

NIKKI D

Daddy's Little Girl X



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records

Xpansions' single, 'Move Your Body', flopped first time around, but after a new workout it's muscling in on the charts again

Body Language

INTERVIEW: PHIL CHEESEMAN

If at first you don't succeed with your single, delete it, wait a little while, remix it and re-release it. It worked for Nomad and now it's working for Xpansions, as 'Move Your Body' skips happily ahead of slick gits like MC Hammer up the charts.

Like many a dance record, the force behind Xpansions isn't a group, but just one person: Enfield-born 22-year-old Richie Malone. Though Richie freely admits that 'Move Your Body' was intended primarily as a chart record, when it came out under the title of 'Elevation' on the New Optimism label last summer, he had to settle for a club hit. But its catchy keyboard hooklines, vocal sample of 'Move Your Body...Higher' and energy, made sure it wouldn't lie down and die.

"When Arista picked it up, it got to number 49 in October," says Richie, taking up the story. "So we let it slip and I went in to record the new single just before Christmas. Then, the second week in January, telesales phoned up and said, 'You've got to re-release this record, we've got so many orders coming in'. So I phoned the record shops I know and asked them if they thought it'd chart and they said 'Yeah, without a doubt'.

"I think it was one of those records that wouldn't go away. Every time I went to a club I'd hear it and, frankly, I'd be fuckin' bored with it,

but the crowd would go berserk. Some dance records are like that, like 'The Power'. You don't have to do anything with them, they just sell because of what they are. I know it isn't the most original or innovative track, but once you've established yourself you can afford to be a little bit different.

"It was all done on the spur of the moment. I said, 'This track's going to have no piano', because although I loved piano when I recorded it over a year ago, everything had piano in. So, I had to find a sound that wasn't piano, wasn't techno, but was still bright and luckily I found that synth sound on a disc. I hated the 'Move Your Body' sound because it was so clichéd, but everyone else loved it. I think most people don't care as long as there's a hook in it. You could be saying something like 'Go and get pissed' and if it was in the same key people wouldn't give a shit."

ADJ since he plugged into the acid house scene in 1988, Richie reflects a new way of thinking, prevalent in the dance scene, when he states that he'd rather go into production and songwriting than become a pop star.

"When I was younger, I wanted all that fame and shit, but not now. That's not what it's all about. I want to keep Xpansions as a chart act

and do actual songs, but I also want to be able to produce tracks for other people. From now on, I want to be as original as I can. I'm influenced by people like Marshall Jefferson and Todd Terry. When I first heard their stuff I thought, 'That's fresh — never heard that before'. Steve 'Silk' Hurley too.

"House is still good but it's stale. Hopefully, the bleeps'll be gone soon and I'm pleased Italian's back in, though it's nothing new. They're really extreme: it's either really bad or it's really good. When it comes down to it, the Americans are best at dance music, but the British public doesn't go for it, it's too classy."

Aproducer and songwriter Richie Malone may be, but once a DJ, always a DJ. "I don't want to give it up. What I really want to do is play abroad — America, Australia, Japan — in places where there's a lot of enthusiasm for British DJs.

And here's a chilling warning for anyone who fancies playing records in a cramped, dark, smoky box and getting hassled by people asking you to play 'Pump Up The Jam'.

"I am a vinyl junkie. I've got to have vinyl all the time. I go in a shop and get really worked up going 'Play me all the new tunes'. They bring out all the new imports and it's a real buzz. It's a weird thing."

letters

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

SHORT AND SWEET

■Short letters? OK: why are discs so noisy?

That do?

Tim Mickleburgh, Hebden Bridge, West Yorkshire

●Not really.

■Bollocks.

Philip Edwards, Nottingham

●Now that's more like it.

SAVE OUR SONIA

■This letter is written (and many a breast is being beaten and tear shed, I might add) in response to Mr Kitching's letter (*Record Mirror*, February 23).

How dare he slag off the wonderful *Babble* slot, provided by the finest thing to have come out of the SAW empire: Sonia?

Without my weekly dose of this hilarious and extremely informative masterpiece of fine Scouse prose I cannot face each day. (This may have something to do with the fact

that I am, indeed, a Scouser myself.)

I would strongly warn *Record Mirror* of the harshness of doing away with *Sonia's Best Buys* and that once deprived of its regular chance to have a good belly laugh each week, the entire Scouse population of Leeds University (of which I am a member) will instantly riot and *Record Mirror* will find a huge to-do and brouhaha being caused on its doorstep by the very lot of us.

Leon Hand, Hyde Park, Leeds

●*Sonia comes out of retirement to answer:* "Eh chucks, thanks a lot, like, for your compliments, like. I was dead chuffed, like. Sadly, I won't be doing any more Best Buys, like, 'cos I'm busy knocking up kiddies' clothes, like, on me knitting machine. It was only 10 quid down the market, like. Anyway la's, must dash. Let me know if you spot any bargains, like. See Yas!"



●JESUS JONES put the wind up one crusty reader

Letter of the week

■Jesus Jones are "visionary" are they? (*Record Mirror*, March 2.) More like a baked bean.

When it comes to commercial success in pop music, Mike Edwards has certainly got his head screwed on the right way. He's managed to woo all critics and fans by mixing the right sounds with the right looks and the right attitude. As for fame and fortune, they will most definitely come with this kind of PR work, but who says in 10 years time this kind of music will represent our generation? I think not. If it does, I'll walk round with a bread bin on my head saying "I'm a pretentious twit".

Mireille Hagen, Hayes, Middlesex

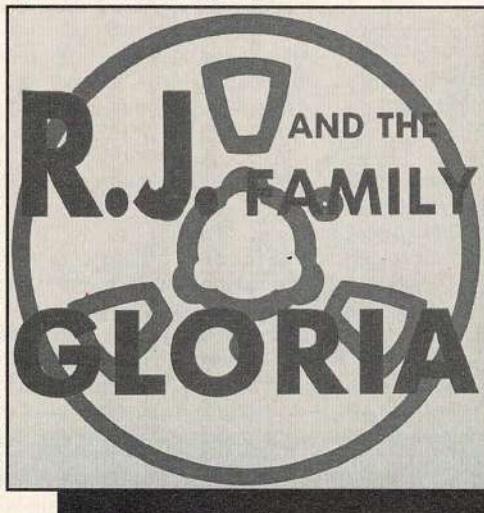
●Why wait till then? Do it now and we can all roll about with laughter.

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TW LW

1	5	ALRIGHT (ORIGINAL MIX)	Urban Soul	Cooltempo 12in promo	51	61	TALK MUCH (BLIND MICE MIX)	Temper Temper	Ten 12in promo
2	6	TAKE ME AWAY (PINNED UP MIX)	True Faith featuring Bridgette Grace with Final Cut	Perfecto 12in promo	52	52	GIVE ME SOME LOVE (ANDY WEATHERALL MIX)	Love Corporation	Creation 12in white label
3	14	HUMAN NATURE (ON THE MIX)	Gary Clail On-U Sound System	Perfecto 12in promo	53	49	STRIKE IT UP	Black Box	Italian Groove Groove Melody
4	2	APPARENTLY NOTHIN'	Young Disciples	Talkin' Loud 12in	54	37	JEALOUSY (RED ZONE MIX)	Adventures Of Stevie V	Mercury 12in
5	22	RING MY BELL (TOUCHDOWN MIX)	Moni Love vs Adeva	Cooltempo 12in promo	55	46	COME ALIVE (LOVE IN LONDON MIX)/FREE SPIRIT	(THE FPI PROJECT REMIX)	Orchestra JB
6	1	(I WANNA GIVE YOU) DEVOTION	Nomad featuring MC Mikee Freedom	Rumour 12in	56	51	LOVE ME FOREVER OR LOVE ME NOT	Trilogy	Rumour 12in promo
7	8	UNFINISHED SYMPATHY (PAUL OAKENFOLD MIX)	Massive	Wild Bunch 12in	57	21	OUTSTANDING (MORE BEEF MIX)	Kenny Thomas	WEA 12in promo
8	39	THE WICKEDEST SOUND (DON GORGON MIX)	Rebel MC (featuring Tenor Fly)	Desire 12in promo	58	42	BLACK WHIP	Chapter And The Verse	Cooltempo 12in
9	4	LOVE IS THE MESSAGE (LOVE LOVE LOVE MIX)	Love Inc. featuring MC Noise	Love 12in	59	—	TIME TWP	Virgin 12in promo	
10	13	REMEMBER THE DAY (FINAL MIX)	Innocence	Cooltempo 12in promo	60	60	SHE'S A WOMAN (MIXES)	Scritti Politti & Shabba Ranks	Eternal 12in
11	25	THROUGH	Victoria Wilson-Jones	Epic 12in	62	35	SCANDAL/IS IT LOVE?	The Basement Boys Present Ultra Naté	Jive 12in promo
12	3	YOU GOT THE LOVE (MIXES)	The Source Featuring Candi Staton	TrueLove 12in	64	58	DUNNO WHAT IT IS (ABOUT YOU)	The Beatmasters	Rhythm King 12in
13	7	THINK ABOUT . . .	D.J.H. featuring Stefy	RCA 12in	65	50	BAD ATTITUDE	Sha Sha	Polydor 12in
14	32	HERE WE GO (REMIXES)	C&C Music Factory	Columbia 12in white label	66	68	GIVE ME LOVE/EROTIC ANIMALS	Ben Chapman	deConstruction 12in promo
15	—	I'M ALRIGHT (EXTENDED MIX)	Katherine E	Dead Dead Good 12in promo	67	—	LOVE'S HEARTBREAK	Lisa M	Factory 12in
16	16	SAME SONG (MIXES)	Digital Underground	Big Life 12in	68	—	LOOSE FIT/BOB'S YER UNCLE (REMIX FASHION)	Happy Mondays	Talkin' Loud 12in
17	19	LOST IN MUSIC (ULTIMATUM REMIX)	Stereo MC's	4&B'way 12in	69	80	INSIDE LIFE	Incognito	Pulse-8 12in white label
18	18	MOVE YOUR BODY (ELEVATION) (1991 REMIX)	Xpansions	Optimism 12in	70	57	GOOD TIME S.I.N.	featuring Claudia Barry	XL Recordings 12in
19	12	MY LOVE (ATMOSPHERA MIX)	Collapse	Citybeat 12in	71	—	WHAT EVIL LURKS	The Prodigy	Motown 12in promo
20	20	BACK BY DOPE DEMAND (FUNKY BASS MIX)	King Bee	First Bass 12in white label	72	72	INSANITY (HURLEY'S HOUSE MIX)	Pointer Sisters	Atlantic 12in promo
21	10	TILL WE MEET AGAIN	Inner City	Ten 12in	73	43	H.O.U.S.E. (THE REMODELLED REMIX)	Doug Lazy	Low Spirit 12in
22	36	GOT YOU WHERE I WANT (SOI MIX)	Marva Hicks	Wing 12in promo	74	41	WEEKEND (CLUB MIX)	Dick	SKB 12in
23	26	GIVE ME (MIXES)	Greed	D-Zone 12in	75	66	ECHO CHAMBER	Beats International	Go Beat 12in
24	27	ADRENALIN/THE KRAKEN	N-Joi	deConstruction 12in	76	—	HOW DO YOU SAY . . . LOVE	Deee-Lite	Elektra 12in
25	9	IT'S TOO LATE	Quartz introducing Dina Carroll	Mercury 12in	77	71	FIND 'EM FOOL 'EM FORGET 'EM (STAX MIX)	S'Express	Rhythm King 12in promo
26	28	MAINLINE (CHEP'S MIX)	Tribal House	Cooltempo 12in	78	—	BOW DOWN MISTER (SITARI BIZZAR MIX)	Jesus Loves You	More Protein 12in
27	38	NASTY RHYTHM (PKA REMIX)	Creative Thieves	Stress 12in white label	79	—	CHEAP TALK (EXTENDED VERSION)	Loose Ends	Ten 12in promo
28	30	MOVE (DANCE ALL NIGHT) (SLAMMIN' 12-inch)	Slam Slam	MCA 12in promo	—	HOW TO DANCE (EXTENDED RADIO VERSION)	Bingoboyz featuring Princess	East West 12in promo	
29	—	SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX)	Brothers In Rhythm	4th & B'way 12in	80	79	LOVE IS A STRANGER (MIXES)	Eurythmics	RCA 12in
30	40	POSSESSED/PIN UP GIRL	Awesome 3	A&PM 12in promo	81	73	ANIMAL (PRIMEVAL INTERFACE)/SHOUT (THE COMMUNICATOR)	Man Machine	Oval 12in promo
31	11	TAKE A REST (REMIXED BY C.J. MACKINTOSH)	Gang Starr	Cooltempo 12in	82	74	AROUND THE WAY GIRL (UNTOUCHABLES REMIX)	LL Cool J	Def Jam 12in
32	33	EVERYBODY (ALL OVER THE WORLD)	FPI Project	Rumour 12in	—	COME INTO MY HEART	I World	frr 12in promo	
33	75	TELL ME THAT YOU'LL WAIT (MIXES)	Culture Beat featuring Lana E & Supreme	Epic 12in	83	67	GET INTO THE MUSIC (REMIX)	DJs Rule	Canadian Hi-Bias 12in
34	45	FAMILY OF PEOPLE (MIXES)	Quest For Excellence	Republic 12in promo	85	—	IT NEVER RAINS (IN SOUTHERN CALIFORNIA)	Tony! Toni! Tone!	Wing 12in
35	31	WEAR YOUR LOVE LIKE HEAVEN (ULTIMATUM MIX)	Definition Of Sound	Circa 12in	86	59	GO GO/LIES Oval Emotion	Canadian Hi Bias 12in	Barabajagal (Love Is Hot) P.U.M.P. (Purple Under Melted Pink)
36	17	HOLD YOU TIGHT	Tara Kemp	US Big Beat 12in	88	47	IN YER FACE (IN YER FACE MIX)	808 State	Ultimate 12in promo
37	15	HOLD ME (VOCAL CLUB MIX)	Velvet	Tam Tam 12in	89	re	YOU'RE MY WAY	The Redmen	ZTT 12in
38	—	GOO GOO BARAJAGAL (THE RONIN BOOM TENG)	The Love-In	From A Whisper To A Scream 12in promo	90	—	DON'T YOU WANT SOME MORE (ORIGINAL MIX)	Zone	Italian Beat Club 12in
39	24	LOVE THE LIFE (GUARANA DJ VERSION)	James Taylor Quartet	Urban 12in	91	re	OUT THERE Friends Of Matthew	Pro-One 12in promo	MCN 12in
40	83	PLAYING WITH KNIVES	Bizarre Inc.	Vinyl Solution 12in	92	65	LOVE'S GOT A FEELING (WHEN THE GOING GETS TOUGH MIX)	Neutron 9000	Profile 12in
41	29	LOVE OR NOTHING	Diana Brown & Barrie K. Sharpe	ffrr 12in	93	64	GET INTO IT (PARK YOUR CAR IN MY BRA MIX)	MC Kinky	More Protein 12in
42	78	NO WOMAN NO CRY (THE ROCKY MIX)	Londonbeat	AnXious 12in	94	—	HOUSE FLY	Tricky Disco	WARP 12in promo
43	48	THE WORLD IS A GHETTO (MIXES)	Will Downing	4&B'way 12in doublepack	95	—	CHIEF INSPECTOR (INSPECTOR NOMAD)	Wally Badarou	4th & B'way 12in promo
44	44	DADDY'S LITTLE GIRL (MAIN MIX)	Nikki D	Def Jam 12in promo	96	—	LOVE SO SPECIAL (THE STEVE ANDERSON TOTAL REVAMP)	Ceybil	Atlantic 12in
45	56	NOTHING HAS CHANGED (ALL ABOARD MIX)/LITTLE GHETTO BOY	Galliano	Talkin' Loud 12in	97	76	VERY EMOTIONAL (REMIXED BY TERRY FARLEY/PETE HELLER)	The Farm	Debut 12in promo
46	62	MAKE IT RAIN/NO MORE TEARS	The KLF	KLF Communications 12in promo	98	100=	CHUNG KUO (REVISITED)	Addams & Gee	Produce 12in
47	23	DON'T GO MESSIN' WITH MY HEART (ALBUM VERSION)	Mantronix	Capitol 12in	99	82	QUADROPHENIA (REMIX)	Quadrophenia	12in white label
48	34	I'M READY	Caveman	Profile 12in	100	—	FOOTSTEPS FOLLOWING ME/(SOLE MIX)/(LACE UP MIX)	Frances Nero	Dutch Streetbeats 12in
49	—	SWEET SENSATION (EXTENDED MIX)	Shades Of Rhythm	ZTT 12in promo	—	—	—	—	Debut 12in promo
50	—	YOU USED TO SALSA (MIXES)	Richie Rich's Salsa House Featuring Ralph Rosario	ffrr 12in promo	—	—	—	—	—

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Chartfile

CHART FACTS AND FIGURES
BY ALAN JONES

SLUMP UP THE VOLUME

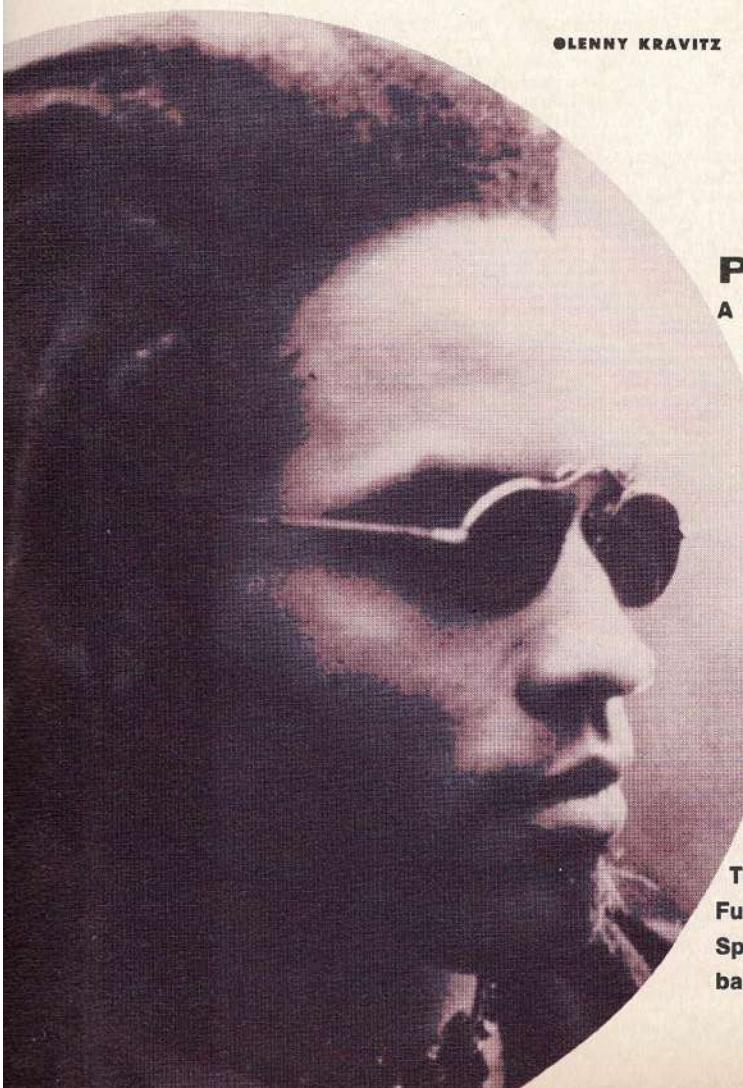
FIGURES just issued by the BPI confirm that the record industry was not exempt from the recession which struck industry last year. Sales of singles in 1990 dipped by 4.3 per cent from 61.1 million to 58.5 million, while albums declined eight per cent from 162.6 million to 149.6 million.

Sales of albums are now roughly in the ratio of one vinyl LP for every two CDs and three cassettes (24.5, 50.9 and 74.3 million respectively), while major upheavals affected the shape of the singles market with sales of seven-inches down by 24 per cent from 37.6 million to 28.7 million. All other formats showed gains, with 12-inch singles up slightly (two per cent) from 18.7 million to 19 million, while CD singles posted a handsome gain of 49 per cent (up from 3.7 million to 5.5 million) and cassettes surged 391 per cent from 1.1 million to 5.4 million.

As far as big sellers are concerned, 236 albums were certified silver (60,000 sales) in 1990, up from 221 in 1989; 161 went on to gold (100,000 sales), 13 fewer than in 1989; while 58 achieved platinum status (300,000 sales), 12 fewer than in 1989.

Despite the slump, album sales for 1990 were at their third highest level in recording history.

LENNY KRAVITZ



THE GRAND NATIONAL

It was written 177 years ago, and has been recorded by literally hundreds of Yanks, patriotic and otherwise. It's been sung in space and slaughtered by Jimi Hendrix. Comedienne Roseanne Barr's rendition of it was dubbed a "national disgrace" by US President Bush... And in the wake of the Gulf War, **Whitney Houston's** version of it has sold a million copies in a fortnight.

It is of course 'The Star Spangled Banner', the national anthem of the United States Of America. It was originally written as a poem by Francis Scott Key in 1814, during the British bombardment of Fort McHenry in Baltimore. Its original title was 'Defence Of Fort McHenry'. Only some time later was it set to the familiar tune that accompanies it today. Ironically,



WHITNEY HOUSTON

said tune, 'To Anacreon In Heaven', was most likely written by John Stafford Smith, a British composer.

Though used by the military since 1916, 'The Star Spangled Banner' was not officially adopted as the US national anthem until 60 years ago.

Surprisingly, only one previous recording of 'The Star Spangled Banner' has charted, that being a 1968 rendition by blind Puerto Rican Jose Feliciano, which climbed exactly halfway up the

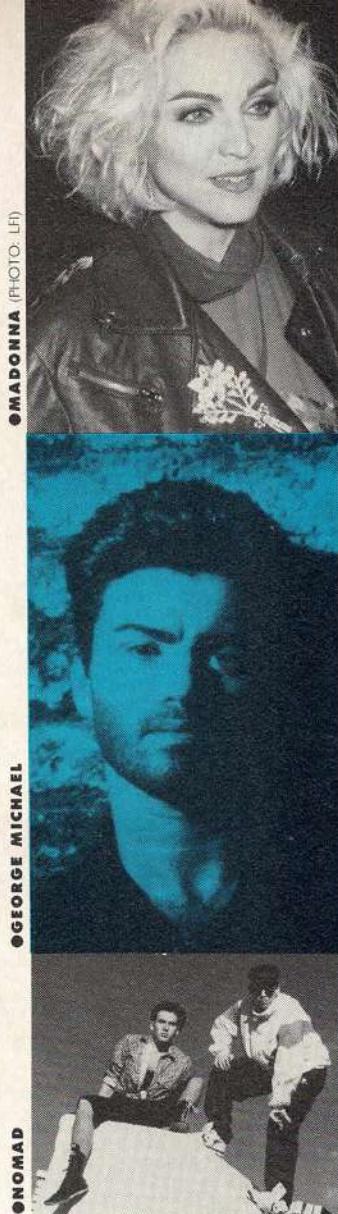
PEACED OFF

A recording directly precipitated by the Gulf War, **The Peace Choir's** version of the old John Lennon-Yoko Ono-Plastic Ono Band anthem 'Give Peace A Chance' has also attained remarkable sales. It debuted at number 54 last week, after selling over 400,000 copies in seven days. The record, which failed to reach the top 75 here a few weeks ago, was the brainchild of Lenny Kravitz. Recorded in New York, Los Angeles and London, it features Yoko Ono, Sean Lennon and stars past and present including Bros, Terence Trent D'Arby, MC Hammer, LL Cool J, Peter Gabriel, Little Richard and Jazzie B. Proceeds from both this and Whitney Houston's single are bound for charity organisations. 'Give Peace A Chance' profits are pledged to the John Lennon Foundation and the John Lennon Greening Of The World Benefit. The American Red Cross Gulf Crisis Fund will receive the bulk of proceeds from 'The Star Spangled Banner', though the Florida Orchestra, who backed Houston on the single, will take a royalty.

Hot 100. Ms Houston's recording, it transpires, was not as 'live' as has been suggested, being primarily a studio take embellished by some live vocal work Whitney added at the Super Bowl on January 27.

Whatever its pedigree, it has become the fastest million-seller Stateside since 'We Are The World', surging past 750,000 in its week of release and easily passing a million a few days later. It has sold more copies than any other record in America every day since it was issued. But, due to the strange and somewhat slow way in which sales and airplay are reported and combined, it only debuted at number 32 last week. This week it moves up to number 25. It is already Whitney Houston's biggest selling single, and its debut position tops her previous best, the number 38 debut of 'I Wanna Dance With Somebody (Who Loves Me)', in 1987.

Whitney is a big star here too, but by their very nature, national anthems are really only pertinent in the country which they serve. As a result, it seems unlikely that 'The Star Spangled Banner' will be released as a single here. As yet, it hasn't been scheduled.



© MADONNA (PHOTO: LH)

© GEORGE MICHAEL

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SHORT CUTS

WEA plumped for 'Crazy For You' as the current **Madonna** single, but there's clearly going to be a great demand for 'Rescue Me' when it is released in a few weeks. It has already established itself as the best-selling import of the moment, with both the German and American pressings selling well enough to appear separately on the Gallup chart last week. The German single climbed from number 124 to number 84 on the listings last week, while the American debuted at number 142.

Only six months after its release, **George Michael's** latest album 'Listen Without Prejudice Volume 1' has already outsold his first solo album, 'Faith'. That's quite a feat, given that the latter LP, released at the end of 1987, spawned six hit singles, all of which reached the top 20, with three reaching the top 10. By comparison, 'Listen Without Prejudice...' has not provided nearly such rich singles pickings: the initial single 'Praying For Time' admittedly reached number six, but subsequent singles have fared quite poorly, with 'Waiting For That Day' peaking at number 23, 'Freedom' at number 28 and 'Heal The Pain' at number 31.

Both George's and Madonna's albums have been certified triple platinum, for sales of more than 900,000 copies.

In the too-trivial-even-for-me department, reader Michael (James) Fisher notes that seven per cent of all hits have parenthetical (bracketed) titles, this figure referring only to words that are part of titles and not (EP) or (Remix) or the like. Michael notes that last week's top 10 included three consecutive parenthetical hits, by Nomad, Stevie B and Xpansions — a first, he says. Michael, get some therapy.

IT'S BETTER BY RAIL

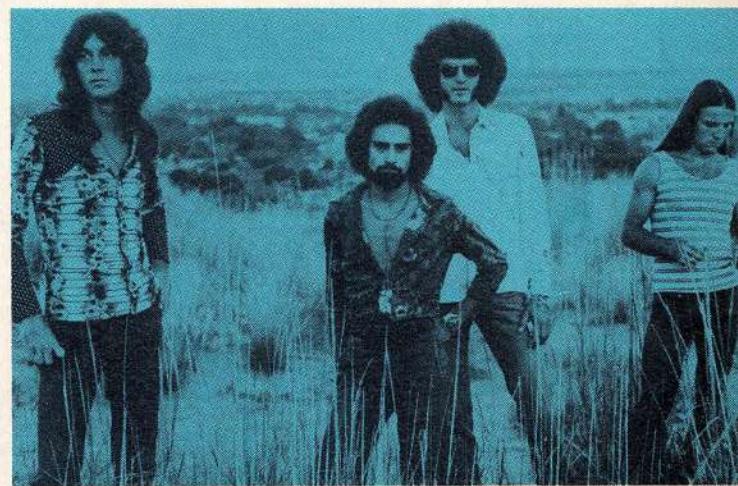
FROM Flint in Michigan they came, riding to fame after an appearance at the Atlanta Pop Festival in 1969. They were more or less universally reviled by critics, yet amassed 19 American hits in a seven year chart blitz, including two number ones. In a news release for their upcoming 'best of' reissue, one of the thematically but unimaginatively titled 'Capitol Collectors' albums, even their UK press office finds it hard to be nice to them, mentioning that "the group's pounding, unceasing, deafening cacophony made them, in the eyes of reviewers, the worst of the successful heavy metal acts of the early '70s".

This extraordinary ability to alienate belongs to **Grand Funk Railroad** (later simply Grand Funk). In truth, they made one or two excellent records, including a passable verison of The Rolling Stones' 'Gimme Shelter' and 'Some Kind Of Wonderful'.

They were never able to match their US hit tally here. In fact, they only made the chart in Britain once, that being for a single week in 1971 with a song which they never released as a single in America.

Hardly a classic, the single, entitled 'Inside Looking Out', was nevertheless an important release, for it was then, and remains, the longest single ever to reach the UK chart, checking in at a patience-trying nine minutes and 27 seconds.

'Inside Looking Out' can be found on 'Grand Funk Railroad' (Capital Collectors), due next week. The remaining 14 tracks on the album were all American hits, making the 75-minute CD-only release a must for connoisseurs of crap, lovers of the loud and collectors of hits.



© GRAND FUNK RAILROAD

charts

March 10 — March 16 1991

U S singles

TW LW

1	1	SOMEDAY	Mariah Carey
2	2	ONE MORE TRY	Timmy T.
3	5	SHOW ME THE WAY	Styx
4	9	COMING OUT OF THE DARK	Gloria Estefan
5	6	ALL THIS TIME	Sting
6	8	THIS HOUSE	Tracie Spencer
7	3	ALL THE MAN THAT I NEED	Whitney Houston
8	11	GET HERE	Oleta Adams
9	4	WHERE DOES MY HEART BEAT?	Celine Dion
10	13	HOLD YOU TIGHT	Tara Kemp
11	14	RESCUE ME	Madonna
12	12	AROUND THE WAY GIRL	L.L. Cool J
13	15	WAITING FOR LOVE	Alias
14	19	YOU'RE IN LOVE	Wilson Phillips
15	18	I'VE BEEN THINKING ABOUT YOU	Londonbeat
16	16	SIGNS	Tesla
17	17	IESHA	Another Bad Crew
18	7	GONNA MAKE YOU SWEAT	C & C Music Factory
19	23	SADNESS PART I	Enigma
20	21	ROUND AND ROUND	Tevin Campbell
21	26	I'LL BE BY YOUR SIDE	Stevie B
22	24	RICO SUAVE	Gerardo
23	10	WICKED GAME	Chris Isaak
24	25	I'LL DO 4 YOU	Father M.C.
25	32	STARSPANGLED BANNER	Whitney Houston
26	30	MERCY MERCY	Me Robert Palmer
27	33	BABY BABY	Amy Grant
28	22	THE FIRST TIME	Surface
29	36	CRY FOR HELP	Rick Astley
30	41	JOYRIDE	Roxette
31	34	SOMETHING IN MY HEART	Michelle
32	37	MY SIDE OF THE BED	Susanna Hoffs
33	20	IF YOU NEEDED SOMEBODY	Bad Company
34	42	JUST THE WAY IT IS, BABY	The Rembrandts
35	47	I LIKE THE WAY (THE KISSING GAME)	Hi-Five
36	27	I SAW RED	Warrant
37	45	TOGETHER FOREVER	Lisette Melendre
38	44	HOW TO DANCE	Bingo Boys
39	39	CHASIN' THE WIND	Chicago
40	28	DEEPER SHADE OF SOUL	Urban Dance Squad
41	48	RIDE THE WIND	Poison
42	52	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis
43	29	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat
44	56	HERE WE GO	C & C Music Factory
45	51	EASY COME EASY GO	Winger
46	53	CALL IT POISON	The Escape Club
47	60	WRITTEN ALL OVER YOUR FACE	Rude Boys
48	40	LOVE WILL NEVERDO (WITHOUT YOU)	Janet Jackson
49	43	HIGH ENOUGH	Damn Yankees
50	49	MOTHER'S PRIDE	George Michael
51	38	DISAPPEAR INXS	
52	35	LOVE MAKES THINGS HAPPEN	Pebbles
53	—	RYTHM OF MY HEART	Rod Stewart
54	61	STONE COLD GENTLEMAN	Ralph Tresvant
55	62	TEMPLE OF LOVE	Harriet
56	65	LET'S CHILL	Guy
57	64	I LOVE YOU	Vanilla Ice

•BULLETS

58	54	GIVE PEACE A CHANCE	The Peace Choir
59	55	FUNK BOUTIQUE	The Cover Girls
60	31	WAITING FOR THAT DAY	George Michael

Virgin
Epic
Columbia

U S albums

TW LW

1	1	MARIAH CAREY	Mariah Carey
2	2	TO THE EXTREME	Vanilla Ice
3	3	THE SOUL CAGES	Sting
4	6	WILSON PHILLIPS	Wilson Phillips
5	4	I'M YOUR BABY TONIGHT	Whitney Houston
6	7	PLEASE HAMMER DON'T HURT 'EM	M.C. Hammer
7	9	SOME PEOPLE'S LIVES	Bette Midler
8	5	INTO THE LIGHT	Gloria Estefan
9	8	SHAKE YOUR MONEY MAKER	The Black Crowes
10	11	GONNA MAKE YOU SWEAT	C & C Music Factory
11	14	HEART SHAPED WORLD	Chris Isaak
12	10	THE IMMACULATE COLLECTION	Madonna
13	13	THE RAZORS EDGE	AC/DC
14	12	THE SIMPSONS SING THE BLUES	The Simpsons
15	15	FIVE MAN ACOUSTICAL JAM	Tesla
16	16	X INXS	
17	21	SERIOUS HITS...LIVE!	Phil Collins
18	17	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson
19	25	EMPIRE	Queensryche
20	18	RHYTHM OF THE SAINTS	Paul Simon
21	19	THE FUTURE	Guy
22	30	WE ARE IN LOVE	Harry Connick Jr.
23	24	NO FENCES	Garth Brooks
24	26	MAMA SAID KNOCK YOU OUT	L.L. Cool J
25	22	POISON	Bell Biv DeVoe
26	20	DAMN YANKEES	Damn Yankees
27	23	LISTEN WITHOUT PREJUDICE	George Michael
28	28	TRIXTER	Trixter
29	47	MCMXC A.D.	Enigma
30	31	THIS IS AN EP RELEASE	Digital Underground
31	29	FLESH AND BLOOD	Poison
32	27	AFTER THE RAIN	Nelson

Columbia
SBK
A&M
Arista
Capitol
Atlantic
Epic
Def American
Columbia
Reprise
Sire
Atco
Geffen
Geffen
Atlantic
Atlantic
A&M
EMI
Warner Brothers
MCA
Columbia
Capitol
Def Jam
MCA
Warner Brothers
Columbia
Mechanic
Charisma
Tommy Boy
Capitol
DGC

next week

Don't get up

James, Pet Shop Boys, Digital Underground, Galliano, Loose Ends, and Diana Brown & Barrie K. Sharpe

Want you to sit down, wax your legs, hum the same song, change nothing, talk cheap and give them love or nothing respectively. Is that clear?

Record Mirror — at eighty pence a week it's worth standing up for

33	33	RALPH TRESVANT	Ralph Tresvant
34	32	INNUENDO	Queen
35	34	RECYCLER	ZZ Top
36	37	CHERRY PIE	Warrant
37	36	PUT YOURSELF IN MY SHOES	Clint Black
38	39	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat
39	41	HEARTBREAK STATION	Cinderella
40	43	CIRCLE OF ONE	Oleta Adams
41	38	IN CONCERT	Carreras/Domingo/Pavarotti
42	—	COOLIN' AT THE PLAYGROUND	Another Bad Creation
43	35	A LITTLE AIN'T ENOUGH	David Lee Roth
44	42	STICK IT TO YA	Slaughter
45	40	NO MORE GAMES/REMIX ALBUM	New Kids On The Block
46	44	BACK FROM RIO	Roger McGuinn
47	45	RITUAL DE LO HABITUAL	Jane's Addiction
48	—	HOOKED	Great White
49	—	ALL TRUE MAN	Alexander O'Neal
50	46	PRETTY WOMAN	Original Soundtrack

MCA	Hollywood
Warner Brothers	Columbia
Vintertainment	RCA
Mercury	
Fontana	
London	
Motown	
Warner Brothers	
Chrysalis	
Columbia	
Arista	
Warner Brothers	
Capitol	
Tabu	
EMI	



THE CHARLATANS

U S r 'n' b s i n g l e s

TW LW

1	2	WRITTEN ALL OVER YOUR FACE	Rude Boys
2	3	ILIKE THE WAY (THE KISSING GAME)	Hi-Five
3	5	DON'T LET ME DOWN	O'Jays
4	6	SOMEDAY	Mariah Carey
5	7	ALL TRUE MAN	Alexander O'Neal
6	4	ALL SEASON	LeVert
7	10	DO ME AGAIN	Freddie Jackson
8	1	ALL THE MAN THAT I NEED	Whitney Houston
9	11	HOLD YOU TIGHT	Tara Kemp
10	13	WRAP MY BODY TIGHT	Johnny Gill
11	14	LET'S CHILL	Guy
12	8	THIS HOUSE	Tracie Spencer
13	17	STONE COLD GENTLEMAN	Ralph Tresvant
14	9	FAIRY TALES	Anita Baker
15	19	GOLD DIGGER	EPMD
16	21	ANOTHER LIKE MY LOVER	Jasmine Guy
17	15	HERE COMES THE HAMMER	M.C. Hammer
18	22	GETTING BACK INTO LOVE	Gerald Alston
19	12	SOMETHING IN MY HEART	Michel'le
20	23	ALL OF ME	Big Daddy Kane
21	24	IT'S A SHAME (MY SISTER)	Monie Love
22	26	IS IT GOOD TO YOU	Whispers
23	29	ANOTHER SLEEPLESS NIGHT	Shawn Christopher
24	28	NEVER BEEN IN LOVE BEFORE	Marva Hicks
25	32	NO MATTER WHAT YOU DO	Diana Ross & Al B Sure!
26	16	WHEN WILL I SEE YOU SMILE	Bell Biv Devoe
27	34	TEMPLE OF LOVE	Harriet
28	36	MY HEART IS FAILING ME	Riff
29	18	IESHA	Another Bad Crew
30	38	TELL ME	The Wooten Brothers
31	39	THANX 4 THE FUNK	The Boys
32	35	DO YOU WANT ME	Salt-N-Pepa
33	—	WHATEVER YOU WANT	Toni! Toni! Tone!
34	33	I WILL ALWAYS LOVE YOU	Troy
35	40	ALL I WANT IS YOU	Surface
36	25	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat
37	20	GONNA MAKE YOU SWEAT	C&C Music Factory
38	—	IT SHOULD'VE BEEN YOU	Teddy Pendergrass
39	—	I'M DREAMIN' (FROM NEW JACK CITY)	Christopher Williams
40	—	BLUE (IS THE COLOUR OF PAIN)	Caron Wheeler

Indie singles

TW LW

1	—	OVER RISING	The Charlatans
2	—	HAPPY	Ned's Atomic Dustbin

Situation Two
Furtive

Indie albums

TW LW

1	1	30 SOMETHING	Carter USM
2	3	PILLS 'N' THIRLIES AND BELLYACHES	Happy Mondays
3	2	THE REAL RAMONA	Throwing Muses
4	—	RECURRING	Spacemen 3
5	—	THE SKY IS FALLING	Jello Biafra
6	4	BIRDLAND	Birdland
7	—	GODDESS	Soho
8	10	101 DAMNATIONS	Carter USM
9	6	SOME FRIENDLY	The Charlatans
10	—	INDIE TOP 20 VOL XI	Various
11	7	THE STONE ROSES	The Stone Roses
12	5	VIOLATOR	Depeche Mode
13	8	NOWHERE	Ride
14	9	KEEPING THE FAITH	Various
15	11	EN-TACT	Shamen
16	20	BOSSANOVA PIXIES	
17	—	HEAVEN OR LAS VEGAS	Coccau Twins
18	19	THE SINGLES 81-85	Depeche Mode
19	17	LOVEGOD	The Soup Dragons
20	13	BUMMED	Happy Mondays

KLF Communication	
Factory	
Non Fiction	
Creation	
One Little Indian	
Produce	
Creation	
Way Cool	
Reality	
Rough Trade	
4AD	
Mute	
Factory	
Situation Two	
Heavenly	
Factory	
Lazy	
Creation	
Factory	
Production	
Mute	
Creation	
Creation	
Factory	
Situation Two	
Fire	
Some Bizarre	

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news

BY ALAN JONES

The Clash's 'Should I Stay Or Should I Go?' continues to top the singles chart this week, but is likely to be dethroned next week by **Hale & Pace And The Stonkers**, whose single 'The Stom' climbs from number 10 to number two.

None of the other singles in the top 10 seem strong enough to challenge, though 'It's Too Late' by **Quartz Introducing Dina Carroll** makes its second big move in as many weeks, following up its 40-21 move with a further leap to number nine. It's the second recording of a song written and recorded by Carole King for her 1971 album 'Tapestry' to reach the top 10 in 18 months, following Martika's remake of 'I Feel The Earth Move', which climbed to number seven.

● Last time out, **Queen** debuted at number one with 'Innuendo', but their new single 'I'm Going Slightly Mad' makes a less auspicious first appearance at number 24. No other follow-up to a single that has debuted at number one has made such a poor showing in its first week. The previous worst was Cliff Richard's 'I'm Looking Out The Window/Do You Wanna Dance?'. Released after the instant chart-topping success of 'The Young Ones', it struggled to number 20 during its first week in the chart, but soon picked up steam, eventually peaking at number two. In recent years, The Jam's 'Just Who Is The Five O'Clock Hero?', the follow-up to 'A Town Called

'Malice/Precious', caused a stir when it debuted as low as number 13, finally reaching the respectable position of number eight before going into decline. I have a feeling that 'I'm Going Slightly Mad' may fare less well.

● Climbing a further five places to number 32 this week, 'Bow Down Mister' is the biggest hit for **Jesus Loves You** principal Boy George since 1987, when 'To Be Reborn' reached number 13.

Interviewed by Philip Schofield on Radio 1's 'Going Live' last Sunday, George revealed that, together with Indian singer Asha Bhosle (the world's most prolific, who has recorded thousands of film soundtracks, sometimes several in a day, and who spent a mere 10 minutes in the studio recording her part of 'Bow Down Mister') and Stephen Luscombe, he plans to record a version of Abba's 'I Believe In Angels' — by which he presumably means 'I Have A Dream'. Sounds fascinating. Luscombe, of course, had a hit with Abba's 'The Day Before You Came' in his days with Blancmange.

● Their last two singles 'Groovy Train' and 'All Together Now' both reached the top five, so it's no surprise that **The Farm**'s debut album 'Spartacus' debuts at number one this week, even though Chris Rea's 'Auberge' continues to perform strongly at number two.

The remainder of the top five is taken up by new entries, with **The**

KLF's 'White Room' debuting at number three, **808 State**'s 'ex:el' at number four and 'The Complete Picture — The Very Best Of Deborah Harry And Blondie' at number five.

The 808 State debut represents a major improvement on the peak position of their 1989 album '90', which stalled at number 57.

Fellow Mancunian **Morrissey**, meanwhile, makes a fairly modest debut at number eight. True, that's a one-place improvement on the debut, and peak position, of last year's 'Bona Drag', but that was only an odds-and-sods album. His only previous solo album proper, 'Viva Hate', debuted at number one when it was released three years ago.

● After the comparative failure of 'Dressed For Success', which peaked at number 18, **Roxette**'s 'Joyride' climbs to number eight this week to become their fourth top 10 single. That's pretty good going for

an act from Sweden, but they've some way to go before they overtake Abba, who had 19 top 10 hits.

● If you thought **Definition Of Sound**'s 'Wear Your Love Like Heaven' sounded vaguely familiar that's because it's based around 'Let It Out (Let It All Hang Out)', a '60s hit in America for **The Hombres**, subsequently revived in the UK by Jonathan King in 1970 as 'Let It All Hang Out'. The opening spiel about John Barleycorn, nicotine and the temptations of Eve was lifted from the record as was much of the instrumentation, though the writer of 'Let It Out', band member Billy B. Cunningham, doesn't seem to cop a writer's credit. The Hombres had only one American hit — despite a string of singles with silly titles like 'Take My Overwhelming Love And Cram It Up Your Heart' — so it would be nice for Cunningham to receive a little recognition.

L a t e N e w s

Xpansions Row

Richie Malone, who's been recognised as masterminding the Xpansions hit 'Elevation', is being threatened with legal action by two of his former partners who say they're not being paid enough royalties from the single.

Producer **Marco Cardarelli** and DJ **Martin Spreckley** say they wrote the majority of the track, but that Malone has all the glory, and former **Faith, Hope And Charity** member **Sally Ann Marsh** appeared on 'Top Of The Pops' fronting Xpansions in Lizzy D's place.

"A legal case is being prepared," says a spokesperson for Syncronize. "We think that Richard Malone's input to the track was only 20 per cent, with Marco and Martin doing the rest, so they deserve a lot more money. At present they're only being offered three per cent of the royalties between them, while Richard is getting five per cent to himself. It would be good to get some recognition for Lizzy too."

As we went to press, Xpansions' record company, Arista, issued this statement: "Richie Malone is Xpansions, but like all writer-producers he uses other people on his records. He is signed to Arista in his own right and that in itself should indicate who we believe to be the creative force behind the record."

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• TWELVE INCH

TW LW

1	1	YOU GOT THE LOVE	The Source Feat Candi Staton
2	—	TODAY FOREVER (EP)	Ride
3	3	(MOVE YOUR BODY) ELEVATION	Xpansions
4	5	ADRENALIN (EP)	N-Joi
5	*9	UNFINISHED SYMPATHY	Massive
6	8	SHOULD I STAY OR SHOULD I GO?	The Clash
7	6	(I WANNA GIVE YOU) DEVOTION	Nomad feat MC Mike Freedom
8	16	IT'S TOO LATE	Quartz Introducing Dina Carroll
9	4	OVERRISING	The Charlatans
10	2	HAPPY	Ned's Atomic Dustbin
11	—	HANGAR	18 Megadeth
12	14	YOU USED TO SALSA	Richie Rich's Salsa House
13	—	PLAYING WITH KNIVES	Bizarre Inc
14	—	I'M GOING SLIGHTLY MAD	Queen
15	13	DON'T GO MESSIN' WITH...	Mantronix
16	7	CRAZY FOR YOU (REMIX)	Madonna
17	—	SAME SONG	Digital Underground
18	—	WEARY YOU LIKE HEAVEN	Definition Of Sound
19	17	AROUND THE WAY GIRL	LL Cool J
20	15	TAKE ME AWAY	True Faith with Final Cut

Truelove
Creation
Optimism
deConstruction
Wild Bunch
Columbia
Rumour
Mercury
Situation Two
Furtive
Capitol
ffrr
Vinyl Solution
Parlophone
Mantronix
Sire
Big Life
Circa
DefJam
Network

THE gallup chart



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



March 10 — March 16 1991

U K S I N G L E S U K A L B U M S

TW	LW	W/C	SONG / ARTIST
1	1	3	SHOULD I STAY OR SHOULD I GO? The Clash
2	10	2	THE STONK! Hale & Pace And The Stonkers
3	3	8	DO THE BARTMAN! The Simpsons
4	2	3	CRAZY FOR YOU (REMIX) Madonna
5	4	7	YOU GOT THE LOVE! The Source Feat Candi Staton
6	6	4	BECAUSE I LOVE YOU (THE POSTMAN SONG) Stevie B
7	7	9	MOVE YOUR BODY (ELEVATION) Xpansions
8	18	2	JOYRIDE Roxette
9	21	7	IT'S TOO LATE Quartz Introducing Ding Carroll
10	5	7	(I WANNA GIVE YOU) DEVOTION Nomad featuring MC Mike Freedom
11	8	6	ALL RIGHT NOW Free
12	14	7	LOVE REARS ITS UGLY HEAD Living Colour
13	17	4	UNFINISHED SYMPATHY Massive
14	—	1	TODAY FOREVER (EP) Ride
15	15	2	OVERRISING The Charltons
16	9	10	GET THERE Oleta Adams
17	16	2	HAPPY Ned's Atomic Dustbin
18	32	5	THE ONE AND ONLY Chesney Hawkes
19	26	2	LOSING MY RELIGION R.E.M.
20	—	1	RHYTHM OF THE HEART Rod Stewart
21	20	5	GO FOR IT! (HEART AND FIRE) 'Rocky V' Joey Ellis & Tyneka Hare
22	38	3	SECRET LOVE Bee Gees
23	24	3	WHO? WHERE? WHY? Jesus Jones
24	—	1	I'M GOING SLIGHTLY MAD Queen
25	41	2	LOOSE FIT Happy Mondays
26	33	4	THIS IS YOUR LIFE Banderas
27	11	9	3 A.M. ETERNAL KLF Feat The Children Of The Revolution
28	22	3	DON'T GO MESSIN' WITH MY HEART Mantronix
29	23	3	ADRENALIN (EP) N-Joi
30	—	1	HANGAR 18 Megadeth
31	13	8	OUTSTANDING Kenny Thomas
32	37	4	BOWDOWN MISTER Jesus Loves You
33	12	5	IN YER FACE 808 State
34	36	3	PEOPLE ARE STRANGE Echo & The Bunnymen
35	19	4	HERE COMES THE HAMMER MC Hammer
36	40	2	AROUND THE WAY GIRL LL Cool J
37	—	1	NOT A MINUTE TOO SOON Vixen
38	—	2	I'VE GOT NEWS FOR YOU Feargal Sharkey
39	60	2	CHERRY PIE Warrant
40	54	5	WEAR YOUR LOVE LIKE HEAVEN Definition Of Sound
41	—	1	SHE'S A WOMAN Scritti Politti & Shabba Ranks
42	25	5	AUBERGE Chris Rea
43	—	1	HEART Gary Numan
44	29	5	THINK ABOUT... DJ H featuring Stefy
45	27	7	WHAT DO I HAVE TO DO Kylie Minogue
46	58	2	LOVE IS A STRANGER Eurythmics
47	46	2	CAN YOU DIG IT? The Mock Turtles
48	55	2	LOST IN MUSIC Stereo MC's
49	39	3	LUDI Dream Warriors
50	44	3	MY BED Susanna Hoffs
51	28	8	WIGGLE IT! In A Room
52	—	1	SAME SONG Digital Underground
53	52	2	YOU USED TO SALSA Richie Rich's Salsa House
54	—	1	LET LOVE SPEAK UP ITSELF The Beautiful South
55	30	4	LOVE WALKED IN Thunder
56	42	7	BLUE HOTEL Chris Isaak
57	34	6	G.L.A.D Kim Appleby
58	—	1	PLAYING WITH KNIVES Bizarre Inc
59	51	2	ANYTHING IS POSSIBLE Debbie Gibson
60	31	8	GOOD TIMES Jimmy Barnes & INXS
61	53	3	TAKE ME AWAY True Faith/Bridge Grace with Final Cut
62	59	4	APPARENTLY NOTHIN'! The Young Disciples
63	—	1	CARRYING A TORCH Tom Jones
64	—	1	SUCH A GOOD FEELING Brothers In Rhythm
65	56	2	MAD ABOUT YOU (REMIX) Sting
66	35	7	ONLY YOU Praise
67	66	2	EVERYBODY (ALLOVER THE WORLD) FPI Project
68	—	1	BLINDFOLD (EP) Curve
69	71	2	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) Tony! Toni! Tone!
70	45	15	CRAZY Seal
71	50	6	BEAUTIFUL LOVE Julian Cope
72	61	3	JEALOUSY Adventures Of Stevie V
73	43	7	I BELIEVE EMF
74	—	1	WORD OF MOUTH Mike & The Mechanics
75	65	2	I'M READY Caveman
76	78	—	IF I TOLD YOU ONCE Fishmonkey
77	—	—	THROUGH Victoria Wilson James
78	86	88	EARLY MORNING A-ha
79	—	—	EVERLASTING DAY... Magik Roundabout
80	—	—	MAGIC Cud
81	94	81	EYE WONDER The Apples
82	72	72	FOUNTAIN O' YOUTH Candyland
83	—	—	THE WORLD IS A GHETTO Will Downing
84	—	—	SENSIBLE SHOES David Lee Roth
85	—	—	LOVE GENERATION Soho
86	81	81	SHE'S LIKE THE WIND Patrick Swayze/Wendy Fraser
87	—	—	SWEET TRANSESTATE Anthony Head
88	—	—	MOVE (DANCE ALL NIGHT) Slam Slam
89	87	87	MESMERISE ME Maureen
90	—	—	WAITING FOR A START TO FALL Boy Meets Girl
91	—	—	UNDER SIEGE Sepultura
92	92	92	LOVE'S HEARTBREAK Lisa M
93	—	—	LOVE THE LIFE James Taylor Quartet
94	—	—	TALK MUCH Temper Temper
95	—	—	LOVE ME DOWN Freddie Jackson
96	—	—	BIG TOWN The Big Dish
97	—	—	ONE MORE TRY Timmy T
98	85	85	DON'T LET THE SUN GO DOWN ON ME Elton John
99	—	—	ACROSS THE UNIVERSE Holly Johnson
100	79	79	LIVING IN ANOTHER WORLD (REMIX) Talk Talk

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

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

T W L W C A L B U M S

TW	LW	W/C	ALBUM / ARTIST
1	—	1	SPARTACUS The Farm
2	—	2	AUBERGE Chris Rea
3	—	1	THE WHITEROOM The KLF
4	—	1	exel808state
5	—	1	THE COMPLETE PICTURE — THE VERY BEST OF Deborah Harry & Blondie
6	6	19	THE VERY BEST OF ELTON JOHN Elton John
7	8	8	WICKED GAME Chris Isaak
8	—	1	KILL UNCLE Morrissey
9	2	5	CIRCLE OF ONE Oleta Adams
10	3	27	LISTEN WITHOUT PREJUDICE VOL 1 George Michael
11	4	17	THE IMMATURE COLLECTION Madonna
12	5	5	INTO THE LIGHT Gloria Estefan
13	10	5	INSPECTOR MORSE — ORIGINAL MUSIC FROM ITV SERIES Barrington Pheloung
14	20	3	BEST OF THIN LIZZY Thin Lizzy
15	13	13	GREATEST HITS 1977-1990 The Stranglers
16	—	1	THE VERY BEST OF JOAN ARMATRADING Joan Armatrading
17	22	29	INCONCERT Luciano Pavarotti/Plácido Domingo/J Carreras
18	9	3	THE BEST OF FREE — ALL RIGHT NOW Free
19	7	7	THE SIMPSONS SING THE BLUES The Simpsons
20	18	18	THE VERY BEST OF THE BEBEE GEES The Bee Gees
21	11	5	DEDICATION — THE VERY BEST OF THIN LIZZY Thin Lizzy
22	—	5	TIME'S UP! Living Colour
23	—	1	PEGGY SUICIDE Julian Cope
24	14	18	SERIOUSHITS... LIVE! Phil Collins
25	24	4	THE ESSENTIAL JOSE CARRERAS Jose Carreras
26	12	6	DOUBT Jesus Jones
27	15	34	PLEASE HAMMER DON'T HURT 'EM MC Hammer
28	19	13	MCMXC A.D. Enigma
29	23	18	I'M YOUR BABY TONIGHT Whitney Houston
30	16	3	FREE Rick Astley
31	26	17	THE SINGLES COLLECTION 1984/1990 Jimmy Somerville/Bronski Beat/Commodores
32	21	34	RUNAWAY HORSES Belinda Carlisle
33	27	18	MUSIC FROM TWIN PEAKS Angelo Badalamenti/Julee Cruise/Various
34	35	18	PILLS 'N' THRILLS AND BELLYACHES Happy Mondays
35	42	21	THE COLLECTION Barry White
36	25	2	NIGHT RIDE HOME Joni Mitchell
37	17	3	30 SOMETHING Carter The Unstoppable Sex Machine
38	33	7	ALL TRUE MAN Alexander O'Neal
39	39	53	SOUL PROVIDER Michael Bolton
40	44	49	SWEET DREAMS Patsy Cline
41	29	24	X INXS
42	31	7	THE SOUL CAGES Sting
43	30	18	DON'T EXPLAIN Robert Palmer
44	38	56	THEROAD TO HELL Chris Rea
45	37	22	ROCKING ALL OVER THE YEARS Status Quo
46	28	3	NO MORE GAMES / THE REMIX ALBUM New Kids On The Block
47	—	13	LLOYD WEBBER PLAYS LLOYD WEBBER Julian Lloyd Webber/RPO
48	48	40	LOOKSHARP! Roxette
49	33	14	TO THE EXTREME Vanilla Ice
50	41	19	CHOKE The Beautiful South
51	45	15	STARRY NIGHT Julio Iglesias
52	61	51	ONLY YESTERDAY Carpenters
53	49	16	VERY BEST OF THE RIGHTEOUS BROTHERS The Righteous Brothers
54	54	32	YOUNG GODS Little Angels
55	36	5	AND NOW THE LEGACY BEGINS Dream Warriors
56	56	70	VIVALDI FOR SEASONS Nigel Kennedy/ECO
57	65	53	THE ESSENTIAL PAVAROTTI Luciano Pavarotti
58	40	3	THE REAL RAMONA Throwing Muses
59	—	135	NATIVE PLACE The Railway Children
60	60	1	PHANTOM OF THE OPERA Original Cast
61	61	1	HAMMER AND TONGS Goodbye Mr MacKenzie
62	58	26	WE ARE IN LOVE Harry Connick Jr
63	63	15	FROM A DISTANCE... THE EVENT Cliff Richard
64	50	14	BACK STREET SYMPHONY Thunder
65	47	17	RYTHM OF LOVE Kylie Minogue
66	62	21	RAY Frazier Chorus
67	68	80	THE RHYTHM OF THE SAINTS Paul Simon
68	66	2	PIOUGHD Butthole Surfers
69	68	80	THE BEST OF UB40 VOL 1 UB40
70	71	51	KILL AT WILL Ice Cube
71	60	68	WORLD POWER Snap!
72	72	76	... BUT SERIOUSLY Phil Collins
73	52	27	FOREIGN AFFAIR Tina Turner
74	—	45	MARIAH CAREY Mariah Carey
75	—	45	THE BEST OF ROD STEWART Rod Stewart

T O P 20 C O M P I L A T I O N A L B U M S

TW	LW	ALBUM / ARTIST
1	2	UNCHAINED MELODIES Various
2	1	AWESOME!! Various
3	3	SOUL REFLECTION Various
4	5	MISSING YOU 2 — AN ALBUM OF LOVE Various
5	6	THINKING OF YOU... Various
6	4	THE LOST BOYS (OST) Various
7	7	PRETTY WOMAN (OST) Various
8	9	DIRTY DANCING (OST) Various
9	8	GREASE Original Soundtrack
10	10	SONG FROM THE HEART Various
11	13	ROCK 'N' ROLL LOVE SONGS Various
12	11	ROCKY V (OST) Various
13	12	VERY BEST OF GREATEST LOVE Various
14	10	BRITS 1991 — MAGIC OF BRITISH MUSIC Various
15	15	KARAOKE PARTY II Various Unknown
16	16	NOW! THAT'S WHAT I CALL MUSIC 18 Various
17	14	SMOKEY ROBINSON WRITER & PERFORMER Various
18	—	THE PREMIERE COLLECTION Various
19	18	THE CLASSIC EXPERIENCE Various
20	17	CLASSIC EXPERIENCE II Various

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