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S'EXPRESS
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WALTZ IT ALL ABOUT?
STEREO MC'S
IN VIENNA

BOY GEORGE
ON LIFE'S LITTLE
UPS AND DOWNS



Gary
Clail

BACK TO NATURE

THE RECORD MIRROR/RADIO 1 CLUB CHART

ALSO

WILL DOWNING

INCOGNITO

MAGIK ROUNDABOUT

FISHMONKEYMAN

FRANCES NERO



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S'EXPRESS

"I used to get DJ nightmares.

I dream I'm playing my set.

I put on a record and suddenly Margaret

Thatcher's voice booms out the PA"

P20

“

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ROUNABOUT All aboard the psychedelic steam train with the New Zealand three-piece who seek to be bigger than Kiri Te Kanawa

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Are the nation's dancefloors ready for



©S'EXPRESS

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STEREO MC'S

"We're just huge music fans and we use the music that we love to influence what we're doing"

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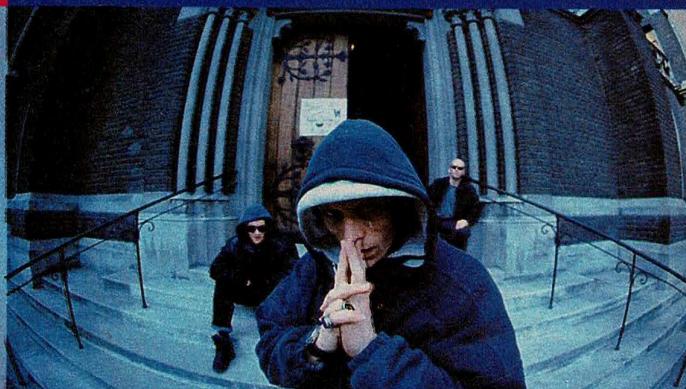
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All that's new in music

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EDITED BY JOHNNY DEE

Rebel MC

THE Rebel MC seems intent on proving that he can live up to his 'street tuff' claims.

At the end of last year he crept up on us from behind and took us unawares with 'Culture/Coming On Strong'— a drastic change in direction that saw him drawing on the raw dancehall sounds of Jamaica.

The 'Wickedest Sound', the first single to be taken from the Rebel's forthcoming LP, sees him meandering further along this path. The single again features the vital vocals of Tenor Fly — his partner in rhythm on 'Coming On Strong' — together with the dulcet tones of newcomer Frighty.

Aside from his music, the Rebel has been involved in setting up the charity People Against Poverty & Oppression and will be playing a one-off benefit on Thursday March 28 at the Brixton Fridge.

While the spectacle of him playing live may not totally convince us that he has an 'attitude', on vinyl he's positively evil. CJ

Witness

WITH the Hipsway ghost firmly laid to rest in 1988, mainmen Skin and Pim are out to re-establish themselves again with their new outfit, called Witness.



A more refined, classier version of their previous incarnation, their debut single, 'House Called Love', is released this week and a finely-tuned high cheekbone of a pop number it is too.

Q-Tee

THE RELEASE of Q-Tee's debut solo single, 'Free The People', is timed to perfection, for it features a passionate rap — written pre-Gulf War — celebrating world peace.

Last spring, Q-Tee hit the limelight, lending her self-penned lyrics to History's infectiously pumping top 50 hit 'Afrika'.

Now, at the tender age of 15, she's unleashed 'Free The People', a soulful dance number resplendent with funky bassline, catchy hooks and mesmerizingly meaningful lyrics that get you wondering how a girl, still playing netball in navy blue knickers, can make you sit up and take heed.

Yet Q-Tee remains undaunted by 'pop stardom' and has her future logically set out. When she leaves her South London school this summer, she's going to college and will continue to develop her musical career, hoping to eventually run her own record company. This seems realistic for a teenager who, almost a year ago, left Jazzy B and 1,500 punters gob-smacked with her first ever PA, at a Soul II Soul club night at Brixton's Fridge.

In any case, Typhoo are toasting her success: instant tea, their latest product, has been respectfully named 'QT'. Cheers.

JL

Vic Reeves Competition

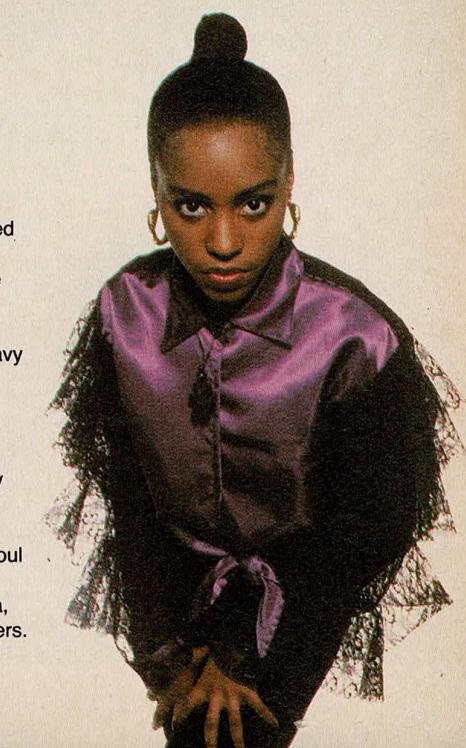
ABOUT this time of day I like to slip a Vic Reeves record under a Bunsen burner. To say that the idea of Britain's top light entertainer lending his honey-coated larynx to a version of Matt Munro's ode to Elsa the lioness is a good one, is to say that deep fried Camembert is best served piping hot. Naturally.

Turn after four minutes and you will have a nice, crisp, golden brown version of Vic's own 'Oh, Mr Songwriter', a song that rewrites the history of popular music in four verses. Together, the songs are sharper than the creases in Vic's strides, pointier than his boots and slicker than his coiffure, and chaffing is kept to a bare minimum. Which all bodes well for a long-playing record in September.

But why wait when, by answering the following poser, you could win one of 20 signed copies of 'Born Free' stroke 'Oh, Mr Songwriter' courtesy of Record Mirror stroke Reeves & Mortimer stroke Island Records? And the question is: **What always raises a laugh with Les?**

Send your answers on a postcard to Record Mirror Vic Reeves Competition, Punch Publications, London SE99 7UY, to arrive by April 7.

When asked if the absence of Bob Mortimer on the record was connected to a nasty fall he suffered on the way to the studio, all Vic would say on the matter was "You had to mention it, didn't you?"





Top

The race is on. Who will be the next Liverpool group to add their name to the city's roll of honour after the success of The Farm and The La's? Well, it may well be these three serious looking types known as Top, currently touring with those Farm boys and set to release their debut single 'She's Got All The World' this very week. The trio — Paul Cavanagh (vocals), Alan Wills (drums) and Joe Fearon (bass) — conjure up a sparse pop experience that owes more to The Beatles' own honest songwriting than to the baggy dancefloor explosion of 1990. Though 'She's Got All The World' may not be as strong as, say, 'There She Goes', Top are determined to take their time, do things their own way and ensure that the Scouse songwriting resurgence isn't a flash in the pan. AS

Madonna

Madonna follows her number two hit, 'Crazy For You', with 'Rescue Me', out on April 1. The song was especially written for Madonna's greatest hits album 'The Immaculate Collection' and the B-side features 'Spotlight' from Madonna's 1987 album, 'You Can Dance'.

'The Immaculate Collection' has now sold over 1.6 million copies in Britain alone.



Tricky Disco

WHEN Lee and Mike of Warp act Tricky Disco heard The Scientist's 'The Bee' they were completely gobsmacked. For that irritating buzzing sound was horribly similar to the buzzing fly sound they'd just put on their new 'House Fly' single, finished that very week and due imminently.

Not as catchy as the chart-splitting 'Tricky Disco', though probably just as annoying to the people who hated it, the track nevertheless looks set to fly high (groan).

World Of Twist

Following in the footsteps of the critically acclaimed 'The Storm', World Of Twist's second single 'Sons Of The Stage', on Circa, is currently tumbling around popland with wobbly gusto. Tipped for great things this year, the Twisties provide us with another four minutes of helicopter rock, the kind of wispy dance-pop that sounds like it's just about to unleash something grossly unpleasant from a great height. World Of Twist specialize in such theatrics, being a sort of amateur dramatics team for the loose fit crew. 'Sons Of The Stage' is no exception, with its choppy drums and MC Shells' throbbering keyboards flying about majestically while Tony Ogden's plain, almost forgetful, vocals provide a wild resonance.

"There's nothing you can do, 'cos there is no solution/ You gotta get down to the noise and confusion", he chimes.

Powerful, perplexing and utterly irresistible. TS





WILL DOWNING

A DREAM FULFILLED

THE STUNNING NEW ALBUM

INCLUDES

'THE WORLD IS A GHETTO', 'I TRY', AND 'SOMETHING'S GOING ON'

VINYL . TAPE . CD

4TH
BY MAY

"THE SOUL SOLOIST"



Following 'Platoon' and 'Born On The Fourth Of July', director **Oliver Stone** continues his cinematic fixation with the '60s, with **'The Doors'**. Opening on April 12, the movie stars Val Kilmer, whose own voice has been mixed with that of Jim Morrison for the musical sequences. Next month Stone commences shooting yet another project set in the '60s, **'JFK'**, which explores various Kennedy assassination scenarios. It will star Hollywood's man-of-the-moment **Kevin Costner** as the leading conspiracy theorist. Sissy Spacek will play his wife and Gary Oldman is set to add one more doomed, loony character to his career as Lee Harvey Oswald.

Now that **Madonna** has finished her part in Woody Allen's latest project, she will have time for some more arts and antiques shopping before **'Evita'** starts rolling, now rumoured to co-star Jeremy Irons as former Argentine dictator Juan Peron. Madonna recently bought a Picasso for one million dollars and is — with her art deco Armand Rateau and Ruhlmann furniture — this year listed among America's top 100 collectors. **Steve Martin**, a long recognised art collector, is also featured on the list.

'Awakenings', the non-comedy debut for director **Penny Marshall** — ex-'Laverne & Shirley' star and director of **'Big'** — has just opened. The moving, Oscar-nominated film stars **Robert De Niro** and **Robin Williams**, who has previously co-starred with Marshall on TV. But Marshall has not put her acting totally on the shelf. In John Badham's **'The Hard Way'**, she gives a delightful cameo as **Michael J Fox**'s dumbfounded manager. In the film, which opens in May, Fox portrays a Hollywood superstar who trails a cop (James Woods) to research a movie role.

Finally, there is good news for fans of the **'Lethal Weapon'** films: **Mel Gibson**, currently starring in the movie of **'Hamlet'**, has agreed to star in **'Weapon 3'**. RR

The Clash

THE CLASH iron their Levi's and follow-up 'Should I Stay Or Should I Go' with 'Rock The Casbah', out on April 2. The single was originally released way back in 1982 and reached number eight in January the following year.

Levi's are rumoured to be considering using the Sex Pistols' punk anthem, 'Anarchy In The UK', for their next series of ads, due out in the summer,

New Radio 1 Shows

Radio 1 is launching two new dance shows in the spring. On Monday nights from April 8 at 9pm, **Mark Radcliffe** will host 'Out On Blue Six'. Beamed "live and dangerous" from Manchester, Mark says he'll be skirting the outer limits of the twilight zone of rock 'n' roll with groovy new sounds. From Thursday April 4 at 9pm, **Pete Tong** will be hosting 'The Rap Selection', featuring acts like The Stereo MC's, Definition Of Sound and Caveman.

Coinciding with the news of the two shows, Radio 1 has launched an advertising campaign to fight off increasing competition from specialist radio stations.

Nightlife 10

TW	LW	
1	— WHERE LOVE LIVES (Remix) Alison Limerick	Arista 12-inch
2	1 SEASONS OF LOVE Keith Nunnally	Grant 12-inch
3	— HUMAN NATURE Gary Clail On-U Sound	Perfecto 12-inch
4	5 DEEP IN MY HEART Clubhouse	Media 12-inch
5	2 HAPPINESS Nu Tekk	Oh Zone 12-inch
6	— KINDA GROOVY Cool 2	City Sounds 12-inch
7	— YOU CAN'T PLAY WITH MY YO YO Yo Yo	Atlantic 12-inch
8	— THE DEFHOUSE EP VOL 2 Bassheads	White label
9	— ABOVE AND BEYOND EP Joey Negro	Z Records 12-inch
10	— DONT WANT TO GO Stirling Void	DJ International 12-inch

BBC RADIO 1 A guide to the hottest new club sounds, as featured on Pete Tong's Radio 1 FM show 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: 3 Beat (Liverpool), City Sounds, Vinyl Zone, (London), Eastern Bloc, Underground (Manchester), 23rd Precinct (Glasgow)

Releases

Singles

A MAN CALLED ADAM 'I Want To Know', out on April 8. B-side features 'Midieval'.

TRICKY DISCO The mutant techno anti-heroes return to planet Earth with 'Housefly', out on April 8.

THE SIMPSONS 'Deep, Deep Trouble', out on April 1. A special limited edition Bart Simpson picture disc will be available.

OLETA ADAMS Double A-side single featuring 'You've Got To Give Me Room' and 'Rhythm Of Life', out on April 2. The 12-inch has the extra track, 'I've Got A Right'.

BLUR Second single, 'There's No Other Way', out on April 15. B-side features 'Inertia'.

DOUG LAZY Follows last year's top 40 hit 'Let It Roll' with 'H.O.U.S.E', out on April 1.

BELINDA CARLISLE 'Vision Of You', out on April 2. Taken from the LP 'Runaway Horses'.

MILLTOWN BROTHERS 'Here I Stand', out on April 3. Taken from the LP 'Slinky', the B-side features 'Don't Breathe In' with bonus track, 'Jack Lemmon' on the 12-inch.

Albums

ROXETTE 'Joyride', out on April 2. Includes the title track.

MOCK TURTLES '87-90', out this week. Compilation of previous EPs and singles on the Imaginary label to coincide with their debut hit, 'Can You Dig It', on Siren.

ROD STEWART 'Vagabond Rhythms', out on March 25. Tracks include 'Downtown Train' and 'It Takes Two'.

Remixed

Where the streets have no name (I can't take my eyes off you). How can you expect to be taken seriously?

PetShopBoys Performance

Blackpool Opera House May 27, Glasgow S.E.C.C. May 28, Aberdeen Exhibition Centre May 29, Birmingham N.E.C. June 1,2,3, Whitley Bay Ice Rink 5 June, London Wembley Arena June 7,8,9, Belfast Kings Hall June 13, Dublin Point Depot June 14.

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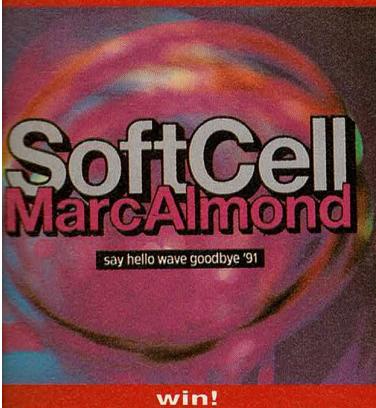


PARKERPHONE

Soft Cell Competition

SAY hello to a rather fantastic competition, all you Soft Cell fans. Marc Almond has popped back into the charts with 'Say Hello Wave Goodbye '91' and to celebrate the little rascal's comeback we've lined-up a fantastic competition for you eyeliner types out there. We've got our hands on 20 picture CDs of the single and 20 limited edition purple T-shirts complete with the Soft Cell logo. All you have to do to stand a chance of winning one of each is answer the following

win!



win!

question.

Q: In which year was 'Say Hello Wave Goodbye' originally a hit for Soft Cell?

Send your answer on a postcard to Soft Cell CD Competition, Record Mirror, Punch Publications, London SE99 7YJ. Answers must arrive by April 14. No purchase necessary to enter.

Frances Nero

SOUL anthems are wily predatory creatures. They can lie in wait for months, or even years, chewing away at the limbs of specialist stations and dancefloors before pouncing on that prized morsel — mainstream exposure — and digging in their claws. The '70s boasted fine examples of the species, such as McFadden & Whitehead's 'Ain't No Stoppin' Us Now', and the '80s had The Fatback Band's 'I Found Lovin''. Biding its time in the jungle of the '90s dance scene, and waiting to be clubbed to death, is Frances Nero's 'Footsteps Following Me'.

'Footsteps', as it's affectionately known, is absolutely glorious, bounding along a causeway of robust horns, a Chic-like bassline and gorgeous Philly-style strings. The vintage-sounding vocals are provided by Detroit-born Frances, a veteran songstress who was once signed to the mighty Motown. The Motorcity connection is strengthened by the songwriting talents of Ivy Jo Hunter, notable for writing 'Dancing In The Streets', among others, and co-writer of this track.

'Footsteps' has picked up a lot of airplays in the nation's soulie sectors, such as Bob Jones' excellent Sunday afternoon show on Kiss, and is now heading your way. Embrace the '90s' first great soul anthem with open arms, but watch out, it's a monster. **D Ch**



Inter-Projection

ANY group who claim to have individually worked with Mikey Craig (Culture Club), Imagination's Lee John, Dizzy Heights, Was (Not Was), Alisha Warren and Brother Beyond might reasonably be expected to come up with a bouncy pop record. But not at all. Inter-Projection's 'Our Time', the follow-up to last year's little-known 'All I Want' on CT Records, might be a tad mild-mannered compared with the latest banging rave tracks, but there's genuine sinew enough to keep a dancefloor moving.

"Actually, I don't go to clubs that much. I leave that to Dee and Steve, they're more up with



the house stuff," admits singer Flakey C, before launching into his favourite story.

"I rapped on a Panasonic advert when I was 13 and beat Boy George at the audition — this was just when 'White Boy'

was out. When I met him a while afterwards, he just said 'I don't remember it'. He still denies he did it, even now!"

The clever money's on Flakey denying it within a matter of months. **PC**

Trip

"This record contains no samples, DJs, edits, or bleeps" boasts the cover of Trip's first EP release, 'Birth: The Two-Take Trip Tape'. Formed in Southampton just a year ago, the band have already survived a tour with Birdland, emerging with their credibility intact. Trip's vinyl debut is a handsome cover of The Rolling Stones' 1978 hit 'Miss You', backed by the self-penned 'The Border' and 'Botany Bay', two funk-rock numbers which thrust their way towards terrain inhabited by the likes of Living Colour.

A spacious, breezy affair with handclaps a-plenty and honky-tonk piano, 'Miss You' has more than a hint of radio friendliness.

Listen out for it on the soundtrack for Terry Gilliam's new film, 'Fisher King', starring Jeff Bridges. **GC**



Tours

ALISON MOYET Wolverhampton Civic Hall May 14, Bradford St George's Hall 15, Doncaster Dome 17, Carlisle Sounds Centre 18, Glasgow Barrowlands 20, Redcar Coatham Bowl 21, Liverpool Royal Court 23, Hanley Victoria Hall 24, Newport Leisure Centre 26, Gloucester Leisure Centre 27, Cornwall Coliseum 29, Poole Arts Centre 30, Crawley Leisure Centre June 1, Reading Hexagon 2, Portsmouth Guildhall 4, London Town & Country 6.

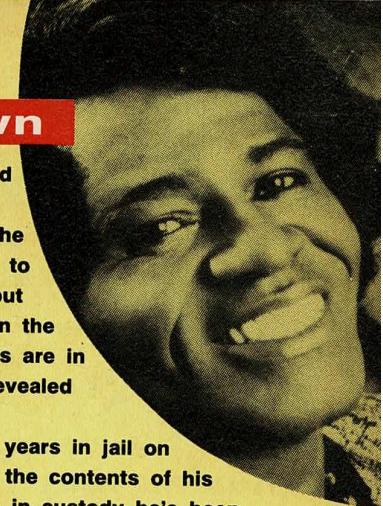
JULIAN COPE Cambridge Junction April 17, 18, Coventry Tic Toc 19, 20, Liverpool Polytechnic 21, 22, Birmingham Goldwyns 24, 25, Glasgow King Tut's 28, 29, Newcastle Riverside 30, May 1, Norwich Waterfront 2, 3, Sheffield Leadmill 5, 6. More dates will be added later.

GANG STARR Play London Town & Country April 19, Manchester International 22, Coventry Tic Toc 23, Glasgow Tunnel Club May 18, Brixton Academy 19.

James Brown

James Brown, the much sampled Godfather Of Soul, is out of prison and will tour the UK in the summer. As *Record Mirror* went to press dates were unconfirmed but expected to be announced within the next couple of weeks. "Contracts are in the process of being signed," revealed a spokesperson.

James has spent the last two years in jail on the main charge of shooting up the contents of his wife's wardrobe. During his time in custody he's been doing spells of community service as well as perfecting the new dance style he calls the "universal sound".



Devilish Show

Outrageous rap band 2 Live Crew are one of the groups featured in 'Dancing With The Devil', a programme on music censorship to be screened on Channel 4 in April.

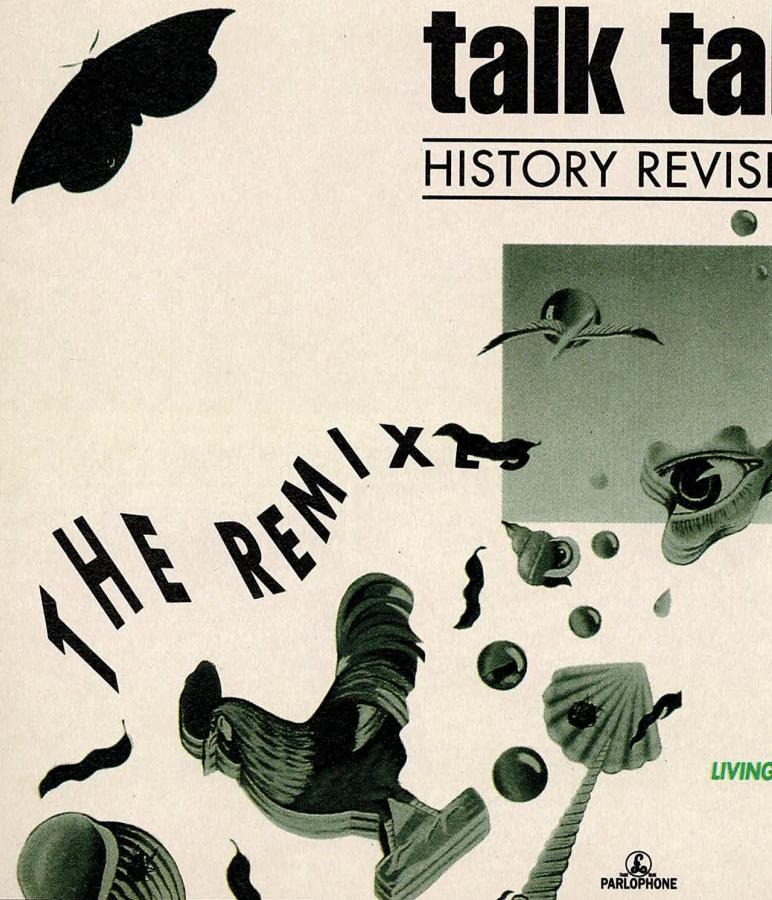
Last year, 2 Live Crew were hauled offstage and charged with obscenity after a concert in Florida.

'Dancing With The Devil' traces the history of censorship in music from the days when naughty old Elvis Presley wiggled his hips, to the work of the Parents Music Resource Centre, the US group campaigning to censor pop records. 'Dancing With The Devil' will be broadcast on Channel 4 at 11pm on Friday, April 19.

Index contributors this week: Tim Nicholson, Phil Cheeseman, Davydd Chong, James Finney, Juliet Leigh, Darren Crook, Catherine John, Andy Strickland, Roald Rynning, Gary Crossing, Nick Duerden, Tim Southwell. News: Robin Smith

Transvision Vamp

Transvision Vamp tour in June, with dates at Birmingham Aston Villa Leisure Centre June 16, Manchester Apollo 17, Edinburgh Playhouse 18, Portsmouth Guildhall 20, Brixton Academy 21, Nottingham Royal Concert Centre 22, Newport Centre 23.



PARLOPHONE

COMPACT DISC CASSETTE ALBUM

LIVING IN ANOTHER WORLD-'91

remixed by julian mendelsohn

SUCH A SHAME

remixed by gary miller

HAPPINESS IS EASY (DUB)

mixed by paul webb & lee harris

TODAY

remixed by gary miller

DUM DUM GIRL (SPICE REMIX)

remixed by justin robertson

LIFE'S WHAT YOU MAKE IT

remixed by BBG

TALK TALK

remixed by gary miller

IT'S MY LIFE (TROPICAL RAINFOREST MIX)

remixed by dominic woosley

LIVING IN ANOTHER WORLD (CURIOS WORLD DUB MIX)

remixed by 4 to the floor

babbble

He's a right arse

THE POP DETECTIVE

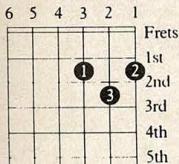
Kermit's step by step guide to rock guitar

Each week the brains behind such smash hits as 'Halfway Up The Stairs' and 'The Muppet Show Music Hall EP' Kermit 'The Slow Hand' Frog shares his supreme finger picking talent with you, the world.

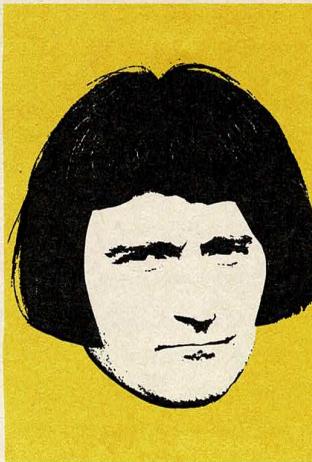


STAGE 3: YOUR SECOND CHORD — THE D CHORD

Put your fingers on the dots just like last week and strum a bit more. You can join both chords together and make a lovely song if you like. Remember:



persevere, the results will be worth it in the end.
Happy plucking!



Phil's world of wigs

"We would like to see Phil in an **Emo Phillips** wig please," say Duncan Ponter and Kevin Winn of Coventry.



There's nowt I like better after a hard day's hang-gliding than to settle down before the hearth, with half an ounce of my favourite shag, a two litre bottle of Tizer and a good dot to dot book. Failing that, I love to fill you in on the latest hip happenings from celebrity street. It's what I live for and I'm sure you do too, so let's do it right here, right now. I don't care if people are watching, I don't care about their malicious comments. You only get one chance at happiness so let's take it. ● **R.E.M.** are the truly green popsters they purport to be — it's official. Whilst playing live on Radio 1, they refused to drink the beverages offered them in Styrofoam cups.

Admirable men so they are. ● What will that young **Morrissey** fellow do next? Having already recorded a cover of **The Jam's** 'That's Entertainment' he's now pointing his quiff towards his old favourites **Bradford** and intends to release a version of their track 'Skin Storm' as a B-side. ● Dapper-togged comedian **Vic Reeves**, soon to be launching his pop career with a cover of 'Born Free', is in a bit of a quandry. He doesn't know whether to shoot the video at Whipsnade Zoo, on location in Africa, or in a studio in Twickenham. ● Those damned talented purveyors of pop — that's **Pepsi & Shirlie** to you and me — had a bit of a shock when they were recording their new video. Their pregnant choreographer was demonstrating a particularly high kick when she went into labour and was rushed to hospital. Both mum and baby Alexandra are doing fine. ● When in Tokyo during their Japanese tour, the **Pet Shop Boys** met a whole family who gave them a snap of them in ceremonial garb. Apparently they wear the flowing robes once a year to celebrate **Neil Tennant's** birthday. Take heed, for he is the Messiah! ● Sartorially aware people flicking through their essential copy of *The Clothes Show Magazine* will see **Craig** from **Power Of Dreams** sporting a baggy cardigan knitted for him by his mother. You know you've arrived when you're rubbing shoulders with the likes of **Selina Scott**. ● **EMF** eh, what are they playing at now? They've taken to hanging around with **Deep Purple** at parties and going to their house of a Sunday

★ babbble ★ star spotting ★ guide ★

***Morrissey** getting off a train at Pevensey Station, heading towards Hastings smoking a pipe. ►



***Dr Robert of The Blew Monkeys** walking along Oxford Street humming a tune. ►



***Keith Chegwin** and **Maggie Philbin** buying some sticks of rock at Barry Island Fun Fair.

***Chris Rea** eating an ice cream on Eastbourne Pier. He almost dropped it.

***Chris Isaak** crawling out of Weight Watchers with his palms covered in salad cream.

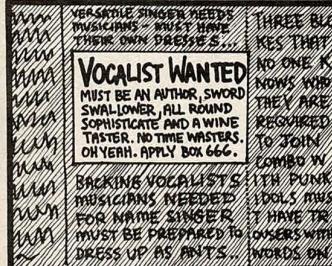
***Newspaperman of yesteryear John Craven** looking for the bendy drinking straws in Egham Gateways.

***Hugh Scully** in an Islington supermarket, wearing a herringbone suit and being recognised by everyone.

* Agents: Inspector Poirot from Addiscombe; Paul from South Glamorgan; Clive from Amersham; Cousin Nyree from Egham; Kez and Gazza from Croydon; Loretta from Purley; Robin Hines from Croydon; and El from Walthamstow. If you've copped a gander at anyone dead famous or even if you've just made it up, drop us a line at *Babble Star Spotting Guide*, Record Mirror, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. If you're lucky you might get a really sad prize.

GREAT POP THINGS → The IRON MAIDEN story Part 2

"my name is DICKY TICKERSON, I'M CAUGHT BETWEEN TWO STOOLS, I'M TOO SMART FOR HEAVY METAL & TOO ROUGH FOR PUBLIC SCHOOL!" By Morton & Death



As fate would have it, THE IRONS were looking to get out of the rut that they, their monsters and 300-strong road crew had found themselves in. So they placed an ad in "MUSIC MONITOR", the pop weekly for ex-Public schoolboys.....

When Dicky turned up for the audition he soon impressed with his sophisticated lyrics plus a solid Heavy Metal background in the likes of "SATANIC MOTORPSYCHO", "MENT CLEVERNS", "DEATHMASTER", "JEEPZEL KRIST", "SS SPANDEX", "the Cancer Bunnies" etc.

So Dicky joined the IRONS and they never looked back, which was just as well seeing as they had a load of monsters following them about. Rock critics were impressed by the sudden leap into all-round sophistication which the IRONS' lyrics had taken.....

Iron Maiden soon made a huge commercial impact with their top socially-aware lyrics which dealt with subjects and issues the kids on the street could identify with like Werewolves, Vampires, Monsters etc. etc. (TO BE CONTINUED)



PET SHOP BOYS

afternoon. They play Kerplunk!, knock back the banana milk shakes, eat little cocktail sausages on sticks and have a chuckling good time. After publicly admitting on 'Going Live' that she fancied French screen pin-up **Jean Marc Barre**, **Dannii Minogue** is now desperate for a date with soulster **Ralph Tresvant**. What a fickle floozie she is. **Milli Vanilli** are to write the soundtrack for a new Channel 4 footie coaching programme starring **Gozza**. Apparently, the duo have been taking singing

lessons from the Geordie genius in preparation. It's nice to know there are still professionals in this business. **The Bee Gees** are to star in a new film about the **Marx Brothers**. Barry has apparently totally immersed himself in the role, in a **Bob De Niro** style, and can regularly be seen walking around the garden of his Florida home wearing a long mac and a bowler hat, tooting his horn. **Throbbing Welsh crooner Tom Jones** is to launch his own brand of underwear. Jones' Jockeys will only be available in an extra large size and come in an exciting range of flavours including leek and potato. Finally, **Eazy-E** of **NWA** went to lunch with president **George Bush** last week at a meeting of the political fund raising group, the Republican Senatorial Inner Circle. All went well until the rebellious rapper declared that he absolutely hated piccalilli in his corned beef butties and was leaving immediately. Talking of footwear (not that we were, mind you), I'm off to my friendly local cobblers to be fitted for a pair of scarlet spangly gum boots so I really must dash. Stay lucky and change your underwear on a daily basis.

B'S CHEESEBOARD

Still on the cheesy trail, dance music supremo **Jazzie B** takes time out from twiddling knobs in the studio, cracks open the water biscuits and puts his feet up with his favourite cheese. He knows what to eat, when to eat it and what to eat it with, so wise up and listen!

THIS WEEK: EMMENTAL



This sucker comes from Switzerland and man, is it special! It's like that crazy mousetrap cheese with holes in that you see on 'Tom & Jerry'. Rubbery? I'm telling you people, if this dude was on the end of a pencil it couldn't be more rubbery. Stick with it though, because this is one crucial wedge! Sliced thinly, this melts in your mouth with a bitter-sweet sensation that satisfies! Then there are the holes man! This is the Aero of the cheese world! Well safe with white wine and a baguette.

ALISON MOYET
IT WON'T BELONG
THE NEW SINGLE
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ARE YOU SITTING COMFORTABLY?

I was thinking of taking up the Alexander Technique to improve my posture but I am sitting as comfortably as I can on a honeydew melon.

SEEN ANY GOOD FILMS LATELY?

Yes, my boyfriend had a nice one in his bag the other day. He didn't tell me where he got it from, but it was definitely French.

WHO'D STAR IN A MOVIE OF YOUR LIFE?

Margaret Rutherford, and it would be called 'I Think Sexual Intercourse Is In Order'.

WHAT'S THE MOST EMBARRASSING RECORD IN YOUR COLLECTION?

'Remember You're A Womble', but it would probably embarrass other people more than it does me. I never get embarrassed.

WHAT HAVE YOU BEEN THINKING ABOUT LATELY?

About how much I allow certain people to zap my cosmic energies and make me feel like a sexless frump when in fact I'm a sex god. Nina Hagen told me so.

WHAT HAVE YOU BEEN CHANTING LATELY?

"Every little man in this generation wants to be a part of its history. No one has a clue what they have to do. This spiritual world is a mystery."

WHAT'S YOUR FAVOURITE SAVOURY SNACK?

Punjab puri and Sainsbury's cream of asparagus soup with croutons.

WHAT DO ALIENS LOOK LIKE?

Fat Tony's one-eyed trouser snake and me in a swimming costume.

WHAT DO YOU LOOK LIKE?

I've got nice eyes and a big nose — but you know what they say about big noses. I've got a small mouth but I know how to use it.

WHAT ARE YOU OBSESSED BY?

Love, honesty and sex.

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

Marc Bolan, David Bowie, the Williams Twins and John Boy Walton.

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

Cynthia Payne, Lilly Cornfield, Gary Glitter, Leigh Bowery and the Dalai Lama.

IF YOU COULD TRAVEL IN TIME WHERE WOULD YOU GO?

The Roman times or Atlantis.

WHAT WOULD YOU SPEND A £5 BHS VOUCHER ON?

Do they sell condoms at BHS? Cotton socks and white jockey briefs.

WHAT ARE YOUR FAVOURITE INSULTS?

1. 'What's that spot on your neck? Oh, it's your face!'

2. 'Last time I saw a figure like that, it had a harpoon in it.'

3. 'Oh, I'm having a party in by mouth... Would you like to come?' (This one's very good for pulling!)

WHAT'S YOUR DEFINITION OF LOVE?

Real love is when you love someone so much that you're prepared to let them go and be happy with someone else without hating them and chopping their legs off!

WHAT THINGS ARE YOU FED UP WITH PEOPLE SAYING ABOUT YOU?

That I sell books in Oxford Street; that I chant for a Ford Sierra; and that I'm gay (who cares anyway?).

WHAT ARE YOUR FAVOURITE RECORDS AT THE MOMENT?

The Young Disciples' 'Apparently Nothin', Olefa Adams' 'Get Here', Julian Cope's 'Beautiful Love', MC Kinky's 'Get Over It', Apollo 440 Mix's and the next E-Zee Posse single.

WHO WOULD YOU LIKE TO HEAR SOME NASTY GOSSIP ABOUT?

Jason Donovan and Terry Christian.

WHAT'S THE MEANING OF LIFE?

If I knew the meaning of life I would be floating out somewhere in the cosmos with my head up my bum. Meanwhile, I'm trapped in the vile body having tortuous relationships and hot curries. Sooner or later, somebody's got to get the shit out!

**QUESTIONS
OF ULTIMATE
IMPORTANCE
ANSWERED
BY BOY
GEORGE**

**what's the
meaning
of life?**

Have a nice day

"You can have a number one album in New Zealand yet still only make about £1,000 from it"

New Zealand usually has as much chance of getting into the charts as Halifax Town of winning the World Cup. Even the Kiwi boom of a few years back failed to create much interest, unless you count Split Enz and Dame Kiri Te Kanawa.

But bouncing into the Hot 100 recently came Magik Roundabout from Auckland, whose swirl-whirly single 'Everlasting Day' is a ripe theme for the warm spring days ahead. Leaping on the Roundabout are Jason Chong on vocals, Scott Duncan on guitar, and Peter Van Der Fluit on guitar and keyboards.

"There is a lot of very good talent in New Zealand but not the necessary industry backing to support it," says Scott. "You can have a number one album in New Zealand and yet only make about £1,000 out of it. In order to really succeed, you have to come to London where the business is."

"I've known Youth, who's one of the owners of the Wau! Mr Modo label, for a long time," explains Jason. "At dinner, one night, he asked me what we'd been doing, so I played him some stuff and we had a contract the next week. We write good pop songs with a '60s feel. It's not a contrived sort of feeling, it's just that we feel a great affinity with the '60s because some great songs were written then."

"It's good that dance music is getting away from just being beats and getting back into real songs. We feel a part of this crossover dance thing and music's getting put back into the hands of real musicians which is good."

Still virtually unheard of in their homeland, Magik Roundabout want to return to New Zealand in triumph soon. But what about their name? Did they watch the legendary series there as well?

"Yep, when we were kids it was on all the

MAGIK ROUNABOUT are Kiwis With Attitude. They might not be able to spell but their fine pop is about to put Australia in the shade



time, but I can't say it's been that great an influence on our careers," Scott answers.

"Actually, New Zealand's a great place for kids to grow up," says Peter. "Every day you have to drink gallons of fresh milk at school and you eat plenty of beef. The country has a small population as well, which means you can get out and enjoy lots of fresh air."

Yes indeedy, life sounds idyllic in New Zealand, until you join a band and start touring.

"Life in New Zealand and Australia is very alcohol-orientated," says Scott. "A lot of bands begin their careers playing big pubs, but if the people don't like you they throw things, particularly beer jugs. In bands we've previously

been in, we've had stuff hurled at us numerous times. You learn to duck very quickly. It's an horrendous experience opening for heavy metal bands — beer all over the place."

"There comes a time when you have to take a decision to stop fucking around and seriously develop your talents," says Jason. "We've had to put up with a lot of bad times and slept on a lot of people's floors to get Magik Roundabout where it is. We've suffered for our art, believe me."

"It would be great if Magik Roundabout could spearhead a new movement in New Zealand musical talent," sighs Scott. "I really think we're the band to do it."

Inspiral carpets CARAVAN

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albums

EDITED BY PHIL CHEESEMAN

DESKEE 'Dancetracks'

BIG ONE

New York rapper Deskee may not have had any crossover hits since being transported to Germany at a tender age by his mum. But a collaboration with Westbam, the Fatherland's finest remixer, has certainly proved fruitful in club circles.

This compilation reads more like a greatest dancefloor hits collection than a debut album, but those expecting nine hip house tracks sounding exactly the same as 'Let There Be House' or 'Kid Get Hyped' should be pleasantly surprised. True enough, the majority of cuts are uptempo, but Deskee has managed to avoid falling into the same trap of banal uniformity as Doug Lazy did with his LP. Not only that, but the UK track listing is a definite improvement on both the German and US import versions.



All three innovative, Westbam-produced singles are included here for those who missed out before, plus Dave Dorrell and CJ Mackintosh's sought-after Azzen mix of 'Let There Be House'.

Another two tracks could be future singles. 'Lost In The Groove' is a chugging, laid-back workout based around old disco samples and Dave And CJ have borrowed Rakim's lyrics to spice up the pick of the bunch, 'Number One Is The Number'.

Meanwhile, Longsy D lends a hand with a raggamuffin-style 'Rude Boy Rockin''. The only disappointment is when guest rappers Scott Gibson and Ice T try hard to loosen up on 'It Ain't Where You From', but overall this album seems to know where it's at.

Richie Blackmore

VARIOUS 'Paradiso'

RUMOUR

Ho hum, here we go again. Just as we'd all thought the Italian wave had been and gone, the cycle comes back round at an impossible speed and before you can yell your favourite corny sample, all the unimaginative DJs are playing any record just as long as the producers' names end with an 'o' or an 'i'.

But while the new trend has undoubtedly claimed its victims (no one really wants to listen to 50 variations on a theme in one night), the fact that it was the very last thing anybody expected points to there being some substance to it. And so there is.

'Paradiso' spells it out. There are some genuinely good tracks here. True, there's nothing as experimental as 'Sueño Latino', but neither is there the surfeit of unbearably naff offerings that have characterized these compilations in the past.

While some of the titles still employ amusingly inept English, there's plenty of evidence that, this time round, the Italians have uncovered a touch of class.

Take a listen to the belting, melody-friendly power of Velvet's 'Hold Me' or The Redmen's 'You're My Way' if your scepticism remains unbowed, or The FPI Project's 'Everybody', which manages to overcome a truly grisly 'You Bad' line and proves an atmospheric track worthy of the highest recommendation. Meanwhile,

R o u n d

HELTER SKELTER 'Consume'

ISLAND

Meaningless and pretentious pop that thinks it's incredibly important and poetic. Moody 4 gits with flash packaging.

JJ 'Intro...'

COLUMBIA

Polite country pop. The kind of 3 music played in changing rooms at Richard Shops.

DREAM ACADEMY 'A Different Kind Of Weather'

REPRISE

Soothing flutes and wispy melodies for post-raving coma that falls short of being a 6 useful relaxant. Unassuming and a tad clichéd.

Album of the week

CAVEMAN 'Positive Thinking' PROFILE

Being touted as the great black hope of British rap must get a bit weary after a while, but the predictions have a ring of truth about them if this accomplished debut set is a reliable benchmark.

Buckinghamshire's finest and, as near as dammit, only hip hop prodigies have taken just nine months to rise to the top since unleashing the self-assured potential of 'Victory' last summer.

No small achievement that, considering two of the three-strong Caveman posse have yet to escape their teens.

Articulate jazzy rap combined with positive thinking clearly comes naturally to Aylesbury's most wanted and isn't just a practised gimmick to shift vinyl. On tracks like 'Positive Reaction', 'Pages And Pages' and 'Caught Up', rapper MCM speaks volumes more about life than any crotch-grabbing West Coast gangsta ever could, and without the string of expletives too. Caveman have a hard-hitting, raw sound that goes back to basics, inspired as much by Kool & The Gang as KRS-1, The Meters as much as Marley Marl.

Standout moments are the aforementioned 'Positive Reaction', a saxily rasping 'Cool ('Cos I Don't Get Upset') and the political yet mellow 'Caught Up'. Add all the singles, including the current

9 Hendrix-sampling 'I'm Ready', and you have an 11-track morsel which would sit beautifully on any troglodyte's turntable. **Richie Blackmore**

piano grooves on with MCJ
Featuring Sima's sturdy 'Be Free'.

It's not all blemish-free though. In a cynical move, Mimmo Mix lift the melody of Phase II's garage classic 'Reachin'' for 'My Way' without as much as a nod 7 of acknowledgement. But generally, it's rather good.

Phil Cheeseman

CABARET VOLTAIRE 'Body And Soul'

LES DISQUES DU CREPUSCLE

After one LP for EMI and collaborations with the likes of Ten City and Derrick May, Cabaret Voltaire return to the independent sector.

There is no corresponding return to any kind of independent sound. When they began making obtrusive noises in the late '70s they were just too weird, tolerated simply because they looked like Joy Division. They sounded like

shortwave radio with deliberately naïve tunes.

Cabaret Voltaire belong in the post-techno world. They don't sound like Model 500 or Rhythim Is Rhythim but the welding of electronics and active rhythms achieved by such names at last makes sense of Cabaret Voltaire. 'Body And Soul' is the sound of a group learning again. Richard Kirk applies the logic of his Xon and Sweet Exorcist projects to the problem of a group with a history that always seems to overshadow the sounds they make.

They aren't afraid to acknowledge that all they've accomplished has been tipped upside down by the club music of Chicago and Detroit. Despite its surface sheen, the last LP was still somehow wrong. 'Body And Soul' is just right. Things are falling into place. 'What Is Real' and 'Alien Nation Funk'

— u p —

between the Camden Falcon and Wembley Arena but 5 not in my home thank you very much.

SUN DIAL 'Other Way Out'

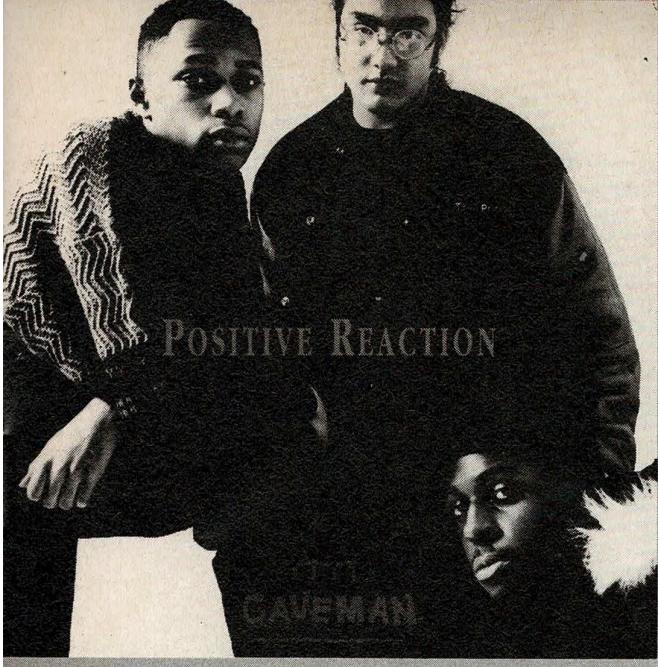
UFO

Top gear cling-trousered psychedelic gum. Gaudy, loud 8 and trashy Camberwell 8 carrot hippyshit. Fab.

THE MOCK TURTLES '87-90'

IMAGINARY

Bits and bobs from the Mocks' three-year stint on an independent label before they signed to a major and made the charts. Fine stuff, but buy their debut album, 'Turtle Soup', 7 before you get this. **James Finney**



are the best examples of this. Raw and uncompromising, they provide better examples of left field UK club music than any crap white label pretender you might come across. A big **8** hand for the old hands.

John McCready

VARIOUS 'Rewind'

REPUBLIC

Nothing is secure from the merciless clutches of the remixers, it seems.

In the late '80s, the Republic label was respected and innovative, giving us the visionary 'Garage Sound Of Deepest New York'. Now, after a noticeable absence, it seems to have fallen prey to the remix syndrome.

This album is intended to both rekindle interest in, and serve as a reminder of, the quality of previously released material. However, few if any of the remixes are an improvement on the originals — rendering the purpose of remixing redundant.

Phase II's 'Reachin'' is tampered with, to minimal effect, by Rhei Burrell and does little justice to the original.

Musto & Bone's reworking of

MD Emm's 'Get Hip To This' is disappointingly unremarkable too. Stronger tracks include Andrew Komix's re-crafting of Raven Maize's 'Forever Together' and the debut release of Logarhythm's 'Jungle', with a solid bass-driven remix by Nightmares On Wax.

A remix should add an extra dimension, or at least enhance the original. A few more imaginative reworkings would not have gone amiss here — nor a return to the pioneering spirit Republic was known for. **Catherine John**

WOMACK & WOMACK 'Family Spirit'

ARISTA

Womack & Womack play the kind of music that we in Britain define as r'n'b.

Their Romany-hippy kind of country soul has remained totally indifferent to anything and everything that's happened in black music since their first collective release, 1984's 'Love Wars', and the chances are that if you liked that you'll like this, though not as much.

Those who aren't familiar with the Womacks would be well advised to listen before buying.

This is not dance music in any sense of the word and one track, 'Living In A Different World', seems to disrespect the genre, or rap at least.

As an album, 'Family Spirit' is different and not at all bad, but it may be too MOR for modern tastes, so be wary of getting it and regretting it.

Kevin Ashton

WILL DOWNING 'A Dream Fulfilled'

ISLAND

Personally, I'm the type of guy who spells jazz with five 'z's (think about it) but Will Downing's fondly recalled revibe of 'A Love Supreme' was so inspiring it made a momentary believer out of me. The accompanying album wasn't half bad either — remember Will's throaty rendition of Deniece Williams' 'Free'? But after a sturdy start, things went downhill. His last album, 'Come Together As One', lacked any memorable moments and this time 'round, he's lost it.

On the album's jazzier moments (which come minus the dancefloor polish that made 'A Love Supreme' so palatable to us non-purists) he sounds like George Benson. On the late night, soft light, intimate ambience luvvie grinders like 'Giving My All To You' and 'Don't Make Me Wait', he does note-for-note Vandross moans. Although he croons a good version of the old chestnut, 'For All We Know', he blows the record's usefulness as a soundtrack to late night coupling with the single 'The World Is A Ghetto' (yes, the War song), a socially conscious list of universal ills: disease, war, famine, violence etc. Talk about breaking the mood.

JB Bernstein

WORKING WEEK 'Black And Gold'

TEN RECORDS

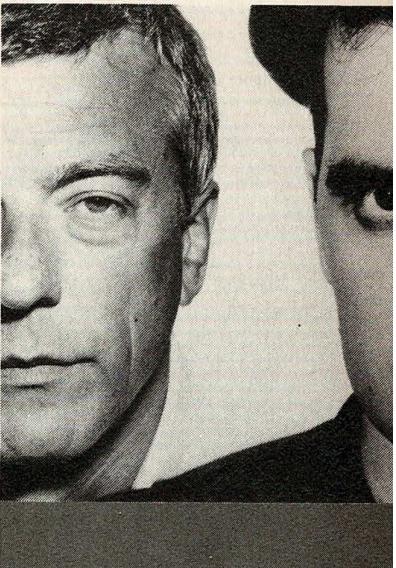
Some who've only just jumped on the neo-mod jazz revival bandwagon probably think Working Week are a relatively new proposition. But tweak my

goatee if they haven't been around for donkey's years.

It's just that after four albums' worth of rather self-indulgent, Latin-tinged 'real' jazz, Larry Stabbins and Simon Booth have finally realised they need a harder, dancier edge to achieve mainstream appeal. And appeal they will with 'Black And Gold', an album which owes more to Jazzy B than Ray Barretto, and more to Morales than Miles Davies. It may seem fatuous to compare the new image with Soul II Soul, but it's not hard when you consider this album was remixed by Arabella Rodriguez, who engineered 'Club Classics Vol 1'.

There's a clear shift away from the Week's purist instrumentals of old, thanks to the arrival of Eyon Waite, a competent singer plucked from London's jazz dancefloors. An underlying hip hop-funk theme pervades, with a varied selection including joyous grooves like 'Positive' and 'Holding On', the atmospheric guitar-soloed 'Testify', and haunting sax and African chants on 'Black And Gold' and 'Seika'. File under 'A' for accessible, next to the

8 Soul II Soul LPs. **Richie Blackmore**



**first they got you to wiggle it...
...now they're gonna drive you crazy!**

**she's
got me
going
crazy**
**2 in
Riot**
12" & CD include 'WIGGLE IT' 7" 12" CD TC

APRIL 6-LONDON-TOWN & COUNTRY · APRIL 6-COLCHESTER- TOOTOO'S (1:30am) · APRIL 7-CAISTER-WEEKENDER
APRIL 8-WOLVERHAMPTON-FOXES · APRIL 10-CHIPPEHAM-GOLDDIGGERS · APRIL 11-PRESTON-PARK
APRIL 12 & 13-GLASGOW-TUNNEL · APRIL 14-AYR-PAVILLION



Singles

REVIEWED BY DAVYDD CHONG

Deers

THE LOVE-IN 'Goo Goo Barabajagal'

SCREAM

Weird fellow if you ask me, that PooPooBumbachungal or whatever's name is. You have to wade through thick layers of wah-wah guitar, organ — sounds good already, you must admit — and weird gurgling noises to get through to the core of Donovan's whole load of nonsense. But don't let the fact that the bassline is reminiscent of The Soup Dragons' 'I'm Free' put you off, 'cos once the birds start twittering, you'll wanna walk barefoot in the park. Groovy.

A TRIBE CALLED QUEST 'I Left My Wallet In El Segundo'

JIVE

Possibly the dullest track on their otherwise excellent album, 'I Left My Wallet...' has been remixed by Mr Unreliable, Norman Cook. Mercifully, he's done a great job, transforming a plodding ex-single into a bouncy new one, full of reggae basslines and toasting. I left my wallet in the same place, so if anyone knows its whereabouts, please get in contact.

NEW FAST AUTOMATIC DAFFODILS 'Get Better'

PLAY IT AGAIN SAM

The most underrated Mancsters — though they would probably hate to be referred to as such — send their persuasive bass-busting bongo-battering whirlwind careering towards us yet again. Not as earth-shattering as 'Big' but then what do you want, blood? Get Kylie to appear in the video and then you're well away, lads.

BLACK BOX 'Strike It Up'

DECONSTRUCTION

Being a vain creature, I quite like having my initials on the label of this single, but I can't for the life of me work out what I've done to deserve it. Oh, it stands for deConstruction does it? Needless to say, this is hedonism-a-go-go, slapped onto a seven-inch lump of plastic by the Italian mob. Dead groovy, though not as smart as 'Everybody', I like it lots.



REBEL MC FEATURING TENOR FLY 'Wickedest Sound'

DESIRE

Bloody hell, a good Rebel MC record! Well I never. There's no mistaking young Michael's intentions; you can tell by the red, gold and green on the cover that this is a return to reggae roots and riddims. The bass is all-consuming, sucking in bleeps and whatnot, leaving an almighty rumble in its stomach. I told you you'd be sick, now, didn't I?

ALISON LIMERICK 'Where Love Lives'

BMG

If we all knew where love lived

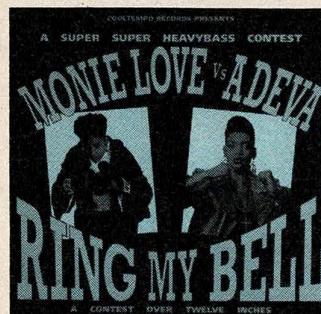
we would be knocking on its door at this very moment, would we not? This one's been hanging around like a two-toed sloth superglued to a tree for yonks. Nice piano riff, good melody and rather Madonna-esque, kind sirs and madams. But what a fine surname. *Dee diddle dee diddley dee...*

into the nearest wall or tree. 'Get It Together' finds Redhead — if I may presume to refer to him thus — doing the right thing once more. Yep, dead catchy this one. How does it go again?

FIRST OFFENCE 'Just Try Me'

BLIP

Now there's a funny thing. This single starts with that music box bit out of 'Camberwick Green' — you know, the bit where you have to guess what character will emerge from the whirring blades. For a first offence this is pretty darn pardonable, taking pages out of the — by now rather thick — indie-dance crossover bible, crumpling them up and kicking them about the terraces a bit. And apparently EMF are "gonna get their fuckin' heads kicked in".



MONIE LOVE VS ADEVA 'Ring My Bell'

COOLTEMPO

In the red corner, garage giant Adeva; in the blue, mouthy little minx Monie Love. This kickdrum symphony snaps limbs like Hong Kong Phooey with St Vitus Dance and Adeva is actually quite good, would you believe it, as opposed to sounding like a flippin' town crier as is normal. My money's on Monie though.

THE SIMPSONS 'Deep, Deep Trouble'

GEFFEN

If you're the kind of lad or lass who loves rubbing people up the wrong way, then 'Do The Bartman' must have been a godsend. Like that little killer, 'Deep, Deep Trouble' is so crap it's great. And Homer Simpson's chin takes cartoon stubble to new heights of excellence.

REDHEAD KINGPIN AND THE FBI 'Get It Together'

TEN

Swingbeat for those who, as children, liked to swing straight

Fawns

CHRIS ISAAK 'Dancin'

WEA

Not good, but not bad, this sombre 1985 track limps rather than dances. Let's just call it a temporary hiccup in the Big I's career, OK?

ENIGMA 'Mea Culpa Part II'

VIRGIN

"Turn off the light, take a deep breath and enjoy". Thanks, don't mind if I do. No ta, I'll give the jacuzzi a miss. And the world music too, if that's OK. Got any fresh beats in the house? No, you haven't, have you?

ALISON MOYET 'It Won't Be Long'

COLUMBIA

Alf in 'I wanna be Liz Frazer' shocker! It won't be long before the Cocteaus come a-knockin' at your door, young lady. Ms Moyet's first single since Noah built the ark churns unsteadily like a butter-maker on the piss.

Tadpoles

THE RAILWAY CHILDREN 'Something So Good'

VIRGIN

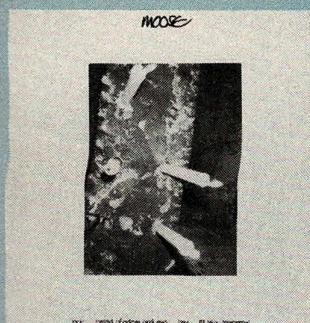
Gary Newby takes a day off from sports commentating to pen a power-pop track that's so dull I found myself chatting to the office's poster of Michael Stipe halfway through.

TRAVELING WILBURYS 'Wilbury Twist'

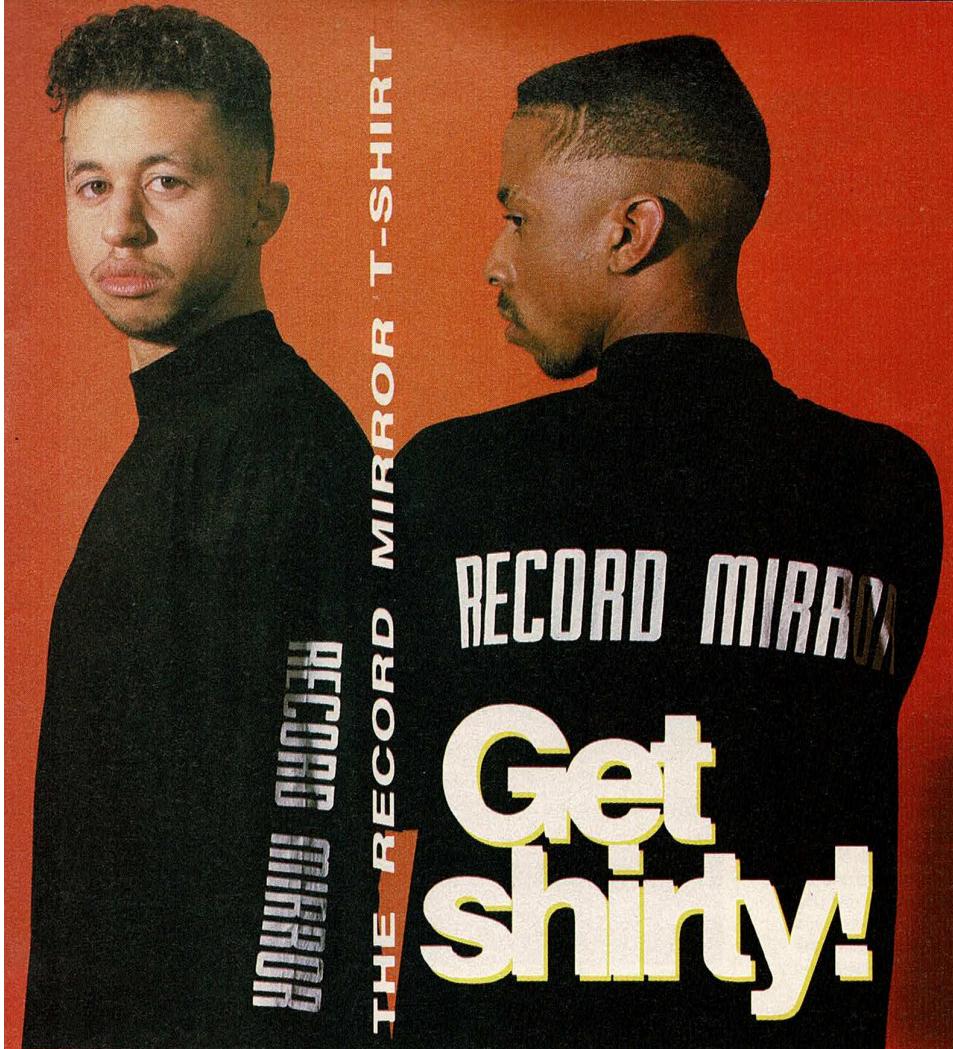
WEA

If you wake one morning to find that Wilburys have set up camp on your turntable, inform your local authorities and fumigate the place immediately.

Single of the week



MOOSE 'The Moose EP' HUT
As if they hadn't already proved their point with Dinosaur Jnr and their hardcore buddies, the Americans have to flaunt their knack for finely balanced mayhem and melody with Moose. Apparently the lads reckon they sound like Hüsker Dü playing Tim Buckley songs with Led Zeppelin drums. 'Jack' is certainly a joyous noise, sprayed with a gossamer mist of tenderness. 'The Ballad Of Adam And Eve' is drowsy and tucked between sheets of striking chords, 'Boy' scalds yet remains gentle and 'I'll Take Tomorrow' is akin to being encased in ice. Follow this Moose into the woods, it has something to say to you.



THE RECORD MIRROR T-SHIRT

RECORD MIRROR
**Get
shirty!**

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lives

EDITED BY PHIL CHEESEMAN

BINGO HAND JOB (aka R.E.M.)

The Borderline, London

Imagine, if you will, how it would feel to have your favourite band playing live in your sitting-room. Granted, the Borderline is little like anyone's lounge, being more of a sweaty dive with hokey Tex-Mex trappings, but you get the picture.

This 'secret' gig is the second of two, and with the assistance of friends — Chickasaw Mudd Puppies, Billy Bragg and Robyn Hitchcock — R.E.M. provide an acoustic three-and-a-half hour set, breathing warm Georgian air through the bones of past and future glories.

Michael Stipe sits and jokes centrestage behind a trusty music stand, looking gaunt and grinning mischievously at the crowd between songs. Then, from beneath the black hat, comes *that* voice, rich and earthy enough to force even the staunchest atheist to question their beliefs. A new song, 'Fretless', is introduced as a cover of 'Bizarre Love Triangle' and proceedings take on the appearance of the goddamn greatest gang show on earth. Highlights include a heart-stopping reworking of 'Perfect Circle', a blistering 'Get Up', and a hilarious spontaneous version of Suzanne Vega's 'Tom's Diner' (Stipe on vocals, Bragg on beatbox and Buck on silly hand-movements).

As riotous applause for a second encore subsides, Stipe appears with fellow members Berry and Mills and gently launches into a chillingly beautiful a cappella rendition of 'Moon River', a moment that will stay with us for the rest of our days. **Davydd Chong**

GALLIANO

Underworld, London

Galliano mumbles something into the mic about having been promised an intro. Gilles Peterson shouts out a makeshift one from the DJ booth and the two engage in some friendly jibing, setting a relaxed and informal tone for the evening.

The Underworld proves just perfect as a venue for Galliano — small, smoky and intimate. Mr Constantine looks dapper as ever in authentic '60s beatnik garb, Galliano favouring the more casual sticksman threads, whilst Bro Spry goes for the track bottoms and T-shirt look.

Their jazz roots make the transition to the live arena effortless. With the first beat of the bongos the audience is set in motion, unable to go against the flow of the rhythm. We're treated to a rich multicultural feast, from tribal beats to Latin and Brazilian berimbau — overlaid all the while by Galliano's smooth and mellow vocals as he delivers lyrics that are at times thought-provoking and others wry. His style is complemented by the luxuriant tones of the female vocalist, a hip chick who, though just a stand-in for tonight, has everyone bewitched.

Drawing us ever deeper into the vibe with frenzied arm movements, manic but endearing dancer Snaith (Michael Snafe) cavorts and limbers across stage with the elasticity of a rubber band.

No one member dominates the stage, each taking turns to step into the limelight and courteously handing over to the next. Daddy Mick (Mick Talbot) ('You Need Wheels!' — Ed) is the exception, preferring instead to hide behind his keyboards.

For their second encore, Galliano are joined onstage by the rest of their spas and crew. But when it's apparent they aren't coming back, we make a speedy escape as the Soup Turtles, Dragons — whatever — come over the sound system and threaten to contaminate an otherwise perfect evening.

Catherine John

GEORGE MICHAEL

Wembley Arena, London

From Adamski's 'Killer' to The Temptations' 'Papa Was A Rolling Stone', George Michael skips and prances straight into the audience's eager hearts, flawlessly performing a procession of cover versions that even the originators would find hard to equal.

Nothing, though, can hide the fact that during his rollercoaster ride all over Soul II Soul's 'Back To Life', he too often appears to be attempting a turbocharged Harry Enfield Scouse impression: "Back to, errrrmm, life/Back, errm, to reality la-eh, eh, eh!"

Oblivious to this, George takes a pause to do the obligatory "Good evening London" with no apparent trace of humility. "My name's Paul Gascoigne," comes the follow-up, "and this is my favourite song." It turns out to be 'Ain't No Stoppin' Us Now', during which George proves that even if his gags are a bit shaky, when it comes to singing his timing is immaculate.

Completing the set are some pretty unusual songs — Culture Club's 'Victims' being particularly hard to stomach — but no other real criticism can be levelled at George tonight. His "favourite" songs are often a touch undemanding, too poppy to allow his voice the scope it deserves and not a patch on most of his own material.

But such qualms take a back seat tonight. Chaka Khan's 'Ain't Nobody' is a delight, as is the excellent 'Faith', one of only a handful of his songs to get an airing. 'Don't Let The Sun Go Down On Me' sees, surprise surprise, Elton on stage and the duet create pandemonium on the terraces as the pair stand, arms round shoulders, smiling and winking at each other like a couple of schoolboy chums making a pact to be best mates for ever.

Tonight, George Michael proves that on the stage he's Britain's very own Frank Sinatra for the 1990s. Even if he has got parallel beards. **Tim Southwell**



PHOTO: SIMON TAYLOR

808 STATE

N-JOI G-Mex, Manchester

It's become something of a tradition for Manchester acts to sell out the 9,000 capacity G-Mex. Unlike those before them, however, 808 State are not typical pop star material. Accordingly, tonight's 'In Yer Face Turbo Rave' is billed as a massive party rather than a conventional gig.

Guest DJs keep the dancefloor throbbing for the first hour, as lasers shoot across the

colossal hall and explode into a myriad of shimmering stars. Then, while many are still queuing outside, the lasers inscribe **N-Joi** above the stage and the first act of the night appears.

N-Joi do well to transcend the 'support act' tag. Mark Franklin and Nigel Champion hunch over their keyboards, looking up to shout encouragement to a crowd that responds with the obligatory whistles and raised arms. Shouts of "We're hardcore dance" punctuate the

soundscape while two dancers on a raised stage take it in turns to interpret the rhythms. 'Adrenalin' provokes cries of recognition but on the whole it's a case of dancing more than remembering the melodies.

By the time **808 State** appear, the atmosphere is at fever pitch. The lasers spell '808', smoke machines spew their contents into the air and 'Cubik' pounds out from the wall of speakers.

MC Tunes pops in along the way for a spot of atom-splitting, followed by a call to 'Dance Yourself To Death'. No prompting needed Mr Tunes. He disappears for a while, as 808 plough through 'San Francisco' and 'Olympic', joined by another guest rapper for 'Leo Leo'. 'The Only Rhyme That Bites' sees the Moss Side motormouth back on the mic, although his rapping is all but lost amid the swirl of sound.

Tunes having said his farewells, Bjork of The Sugarcubes appears, adding her haunting voice to 'Ooops' and 'Qmart' (her contributions to the 'ex:el' album), then it's back to dance basics, with 'Pacific State' and 'In Yer Face'. Two encores later it's all over.

Outside, a lad shouts across to his mates, "A kickin' night or what!" You couldn't have put it better. **Chris Sharratt**

ON-JOI



PHOTO: SIMON TAYLOR

SMALL TOWN PARADE The Powerhaus, London

Dressed in standard semi-pop uniform of jeans and menacingly inoffensive stripy T-shirts, Hackney's Small Town Parade take the stage at the Powerhaus and immediately leap into the safety of their jingly-jangly bunker, proving that their current dance crossover single 'And We Dance On' is nothing more than a brief commercial aberration.

'Ten Year Train Ride' initiates the audience in jaunty fashion and their first single, 'The Sunday Way Of Life', despite starting in suspiciously T'Pau 'China In Your Hand' fashion, is a fair description of misguided domestic bliss. The influences are plain to see and hear: The Lotus Eaters, Pale Fountains and The Lilac Time.

Throughout the proceedings, Paul Bevoir's shaky though often flat voice trembles against a backdrop of shrill, but ever smooth, Rickenbacker melodies. Nevertheless, Small Town Parade manage to maintain a consistently speedy pace, leading into a de-danced version of 'And We Dance On' which benefits from a gritty live treatment. The 'Man Who Lives Upstairs' cools things down with some over-sensitive lyricism and skipping-through-the-meadows-in-your-cheese-cloth-T-shirt-and-psychadelic-underpants feel.

All of which has us convinced that Small Town Parade are a tad too lightweight for their own good, but the timely intervention of 'You Ought To Know Better', with its ravaging slide guitar heroics, prompts a serious rethink and is by far the highlight of a pleasing but somewhat lack-lustre concert.

The jury returns an open verdict. **Tim Southwell**

WORLD OF TWIST The Leadmill, Sheffield

Pigeonholing this bunch ain't easy, but if you can imagine '70s disco crossed with synth

PHOTO: SIMON TAYLOR



©WORLD OF TWIST

pop tones, tacky-ish stabs at soul and a left-field sensibility, you might get close to what World Of Twist are about. Then again you might not.

As a cabaret act with a wandering singer and tinfoil backdrop, it's easy to dismiss them if you've not had your ears syringed of late. But if you care to listen while you look you'll be more than pleasantly surprised.

Synth players with an ear for melody and detail, as opposed to the aural wallpaper of the one finger and nodding-head brigade, are an immediate plus. So too, the insidiously infectious rhythms which warm the limbs and prompt even the shy types to fidget madly on the spot.

As a reference point, the debut single and minor hit, 'The Storm', is as good as any. An almost mesmerizing mix of dance and pop in a heard-it-before-but-not-quite vein. Its easy, confident air is utterly persuasive. The follow-up, 'Sons Of The Stage', is different, but still indicative of where World Of Twist are coming from: '70s disco lent a computer-literate '90s sheen, and all the more catchy for it.

Elsewhere, they straddle styles and dress them up with much aplomb. The theory may sound like a lazy recipe for disaster, but World Of Twist spike it with much that is conspicuously theirs. **Patrick Weir**

WILL DOWNING Shaw Theatre, London

Will Downing, highly regarded soul singer, sidles up to the piano for a lush, sensuous ballad. Do you eagerly await it or does your heart sink? Will is a singer with wider, jazzier ambitions and isn't limited to one style, but there's a hint that sometimes he's too ambitious.

It's the slowest balladeering that separates the men from the boys. Where does the warbling learnt off Marvin Gaye records end and Will's own emotions begin? There are times he over-reaches, not his voice, but his depth of feeling.

It's his more uptempo material that works better. In the broad sweep of sound, from jazzy piano through thwacking bass to forceful backing vocals, Will's status is restored. He now comes over as better than most, confidently tweaking a song's knobs. It's going to take a while for new material to sink in, but given great old songs like 'Free', 'In My Dreams' and 'A Love Supreme', he plays with the arrangements, gets a real momentum going and sings beautifully.

His is a studious style. He's listened to a lot of classic records and gets most things right, especially the two-parts soul, one-part jazz sound. But the danger is that of passion and emotion becoming a bit too abstract. **Roger Pebody**

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Inside out

After a decade at the forefront of British jazz-funk,

INCOCNIITO

Carried along on the cool jazz-funk breeze presently caressing this nation's lugholes floats the polished, soulful sound of Incognito. Their new single 'Inside Life' is a laid-back and sexy affair steeped in moonlit, midnight smooching and, as frontman Jean-Paul Maunick, aka Bluey, explains, there's a bit of a message in there too.

"We live our lives and don't look back on them for strength. When we've got a problem we should discuss it with somebody, which helps sometimes, but we should also take into account our personal experiences and mistakes. Once, I was going through a bad patch at home. I looked back over my life and thought, 'The answers are right here in my inside life'."

Exponents of all things smooth and deeply moving they may be, but the members of Incognito don't seek the sickly sweet tang of success.

"Incognito is a chance for us to do something we enjoy, purely for ourselves. If the public like it that's a bonus; we don't want to think about the market. That's the only way this music can flourish. I'm sure that if Coltrane or Miles Davis really worried about the market-place they wouldn't have written the songs they did."

Fashioned from the remnants of a hard-gigging combo called Light Of The World, Incognito partook of the early '80s Brit-funk boom alongside the likes of Linx and Central Line. When the music's popularity waned, Bluey put Incognito on pause and started working on other projects with Freeez, George Duke and Steven Dante among others. It would seem the lad can't sit still for five minutes. Low boredom threshold or what?

"It's more like growing. A child doesn't play with the same toy two years running. You grow out of your rattle, then the toy car, then your 'Star Wars' models and suddenly you're onto computers. In the same way, I like to see it as a musical progression."

The wheels of Bluey's musical progress first started rolling when he was but a nipper in his native Mauritius. "When I was young my mum and my aunts were influenced by all the records they could get from Britain and America, like Jim Reeves, Pat Boone and Elvis Presley. There was only one record player in our part of town so if someone had a new record they would go to that house to play it. I wasn't influenced by that at all. It was quite dreary. I would bunk off school and listen to the street music, sega, a highly rhythmical and crude mish-mash of African music and other cultures. That was the most exciting thing I'd heard before coming to Britain."

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**A child
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two years
running... In
the same
way, I like
to see it as
a musical
progression**
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Bluey moved to London with his family when he was 12. Within a month he saw Jimi Hendrix at the Isle of Wight festival. He was enthralled. "When I saw Hendrix, I knew exactly what I wanted to do: I wanted to be onstage, to play and forever be part of music."

You would have thought that after that the boy would have rushed out, bought a guitar with his carefully harvested savings and entombed himself in his bedroom for years.

"That's the one thing I've never done. The worst musician in the band is me. But I'm the writer and producer — I keep it all together. I know I'm there for my mind rather than my musical ability. I can play but I'm not a virtuoso."

Mr Modest is selling himself short judging by his performance at Talkin Loud's recent showcase, held at London's esteemed jazz venue Ronnie Scott's. It was a truly moving night.

"When I got onstage at Ronnie Scott's, that meant everything to me. I've been going there for the best part of 20 years. I've been thrown out of there before and embarrassed by the staff because I didn't have enough money to get in. But that doesn't matter, because the place is soaked in history. Hearing the musicians play that night, then Jocelyn Brown coming on with her spirituality, her voice, her strength, it got to me and I was like Gazza at the end. It was the one big emotional moment in my musical career."

With the launch of Talkin Loud reflecting a new surge of interest in jazz, how does Bluey think the music has changed since his first dabblings?

"What's nice now is that it's no longer a snob or purist thing. It needed to be fused with dance to reach people. I've always been proud of fusing it because everyone's influenced by a whole bunch of things. If I only drew from the influence of my mother, I would be a single-minded individual living a reflection of her life. It's the same in music. If I write something there's bound to be a bit of Stevie Wonder or Herbie Hancock or Miles Davis in there."

Talkin Loud are doing their bit to make jazz more accessible. Bluey talks about the label's policy. "It's really like one big peace movement — people wanting to live together and play music together in a family atmosphere. There are no egos and everybody manages to retain their individuality. It's a thinking label and I don't see it as image conscious. I've known Rob Galliano for yonks and he's always dressed like that."

The man ends with his own life policy: "I hope that music enriches my life and that, through that, I can enrich my music."

**are making
a bigger
noise than
ever on
the Talkin
Loud label**

INTERVIEW: GARY CROSSING



Having learnt to expect the unexpected from **S'EXPRESS** it comes as no surprise to hear that Mark Moore and his Amazonian partner Sonique have covered a rusty old country and western song, 'Find 'Em, Fool 'Em, Forget 'Em'



S'

"...get no kick from champagne!" In a Thai restaurant in Maida Vale, the vocal wing of S'Express, Sonique, is curling the noodles of the assembled diners by singing along to the piped music.

Even without this impromptu performance, it'd be hard to miss Sonique. At around an Amazonian six foot, sporting funk-dreadettes, with the taut build of an athlete, silver rings on her fingers and a mouth crowned with gold, it's obvious why Mark Moore chose Sonique to be his permanent diva. The lady might get no kick from Moet — she rarely touches alcohol — but she sure is pissed on life. The arrival of the food sets her off, recalling a recent trip to Thailand.

'Find 'Em, Fool 'Em, Forget 'Em', a cover of a Bobbie Gentry tune, is S'Express' latest single. Whether that's also Sonique's attitude to samples I have no idea. One thing is for sure though: the land of a million Buddhas is indelibly imprinted on her memory.

Sonique's tale hairpin bends swiftly from a trotting encounter with a suspect hamburger, through naked hippies wigged out on magic mushrooms, to watching women firing darts and drawing strings of razor blades from their nether regions on a visit to Patpong, Bangkok's red light district.

As the other customers' jaws drop into their curries, Sonique relates with glee how one of the performers in a skin club rubbed her body all over the singer and invited her for a sex session in front of the audience. "I mean I'm not

set abroad, never in England. And I never dream about sex. Am I disappointed? Nah, sex is something you have to do for yourself in real life. And I do."

Mark Moore — Latex thin, slightly cavernous and with the pale flesh of a professional nocturnal club owl — splutters at Sonique's ribaldry.

"Oddly enough," he adds, "I used to get DJ nightmares. I'm not the only one to experience this, Jay Strongman has had them as well. What happens is I dream I'm playing my set, I put on a record and suddenly Margaret Thatcher's voice booms out the PA. So I quickly select another record but when it plays it turns out to be Guns N' Roses at 78rpm."

Back at Moore's flat, a gaff crammed with toys ranging from the fluffy to the sci-fi electric, Sonique settles down to replay in silence the S'Express video for 'Find 'Em...' while Mark explains his passion for Bobbie Gentry, an American country and western singer who, a couple of decades back, seemed to be as clean and unbesmirched as her dental floss smile.

"I love Bobbie Gentry, I just can't believe what she was all about," says Mark. "That's why I decided to do a cover of 'Find 'Em...'. There's another song of hers in which her mother tells her that if she's nice to gentlemen they'll be nice to you; in other words, her mother encourages her to be a prostitute and she ends up in a mansion. To me that's outrageous, it's

('Twinkle'), the album is also S'Express' most commercial yet sophisticated offering.

Given the breadth of their output, Mark reasonably argues that his work isn't so much sleazy or camp as fantastical.

"I suppose there are elements of camp in my work, but it's the fantastical that really interests me. What it all boils down to is that my biggest musical influences are film directors like John Waters, Terry Gilliam and Nic Roeg.

"I like to think that the music I do is from an imaginary movie. In fact I often think out the plot of a video before I write the tune. I've never thought of S'Express as just a bit of plastic or something you hear on the radio, I actually see it as a package: video, clothes and sounds."

Sonique fast-forwards the video to the current single and laughs as her TV image dances at super-speed through a gaggle of besuited and suiting men. This is a reminder that, until last year, S'Express had an ever-changing cast of singers where now the division of labour is between Mark and Sonique.

Did Mark originally bring new vocalists on board S'Express because it was easier than having to reinvent himself all the time?

"Yeah, it is kind of easier to be in that situation," he agrees. "If you think about it in terms of movies, it's a lot easier to make different movies rather than sequels and it's easier to have different people in the cast. I still do this to an extent. Sonique might be the main star but the supporting cast keeps changing. For

PICTURES: KARL GRANT

Exual intercourse

INTERVIEW: JACK BARRON

completely innocent," she chuckles, "but I really started to get freaked out. Here is this woman plunging my face between her tits and insisting I have sex with her. I just grabbed the nearest bloke and said 'I can't, I'm with my boyfriend'. The woman replied 'No problem, him join in too'. Shit! I got out of there real quick I can tell you."

The genteel eaters nearby seem no longer happy. Oblivious to, or perhaps relishing, their indignance, Sonique quicksteps through her dreams.

"I'm always doing the breast stroke and flying through the air," she grins. "All my dreams are

something that not many people could get away with today, let alone the seemingly innocent Bobbie Gentry. Also, if you remember her false eyelashes and mascara, she's obviously one of the original S'Express girls in an earlier incarnation."

Intercourse', S'Express' second album, finds them once again with one foot in the camp and the other in the profound. Yo-yoing lyrically between subjects like AIDS and horror of personal closeness ('Nervous Motion') to somebody obsessed with movies

instance in the videos we use a lot of our friends who are clubland superstars famous for nothing other than hanging out in clubs."

Prior to becoming a DJ you must have spent a lot of time hanging about in clubs?

"Oh yeah, of course. In the past there was a certain amount of key faces in clubland who people would want to know or would pretend that they'd spoken to the night before. These faces went on to do really well, people like Boy George. Once I actually became a DJ and had a reason to hang around in clubs I became a club superstar myself."

"I never dream about sex... Nah, sex is something you have to do for yourself in real life. And I do" (Sonique)

"I was driving a Daimler Sovereign when I was 17 and running two clubs on the promotions side. I thought I was Jack The Biscuit"

It's morning. The sun grudgingly sheds its sable shroud as Gary Clail and his manager wind their way through London's clogged arteries to the interview. As the wake of the Gulf War is drawn out into a complex post-mortem, the record company television set struggles to kick its habit. Intoxicated by the bloodshed, however, it continues to spit out pictures of smiling soldiers and self-congratulatory ex-military windbags, interspersed with token images of human loss.

GARY CLAIL , Bristolian noise-terrorist and On-U Sound originator, began his musical career singing Irish rebel songs to dub reggae records while wearing bandages. Now, the bandages are off and he is on the verge of overground success with the mighty 'Human Nature'

NATURE TAKES ITS COURSE

'Human Nature', Gary's latest single, seems all the more pertinent in such a climate. The tune fuses the raw intensity of previous Clail creations with a bright magnesium flare of '90s club culture. It also originally featured the sampled voice of evangelist Billy Graham, from the '50s. Gary arrives, settles himself in a chair and explains this unusual choice.

"It was basically about respect for human beings across the world," he says, drawing on the first of four cigarettes resting on the table in front of him. "The more I was investigating what Billy Graham was going on about, the more it seemed relevant today."

The track was laid down by Adrian Sherwood, proudly displaying Graham's voice, and Gary was more than happy with the result, "a club tune with a message".

"Then, all of a sudden, I get phone calls all over the place saying that the Billy Graham Foundation aren't interested. I was saying 'Why? We haven't chopped his speech up so he's saying something different. And, 25 or 30 years later, I'm getting it across again to the masses'. So then I said 'OK, I'll give the royalties to Billy Graham', because he's got a foundation that apparently deals with people who need a helping hand in this world."

And they went 'No way'.

"So I thought 'Right, how can I get around this? Well, everything he's talking about is going on in London, New York, Bristol and Brighton. I'll just base it on the same theme and lyric it the way I want'. And the whole thing was done in a day."

The record also features the tones of transsexual 'media figure' Alan'nah Pellay, a curious contradiction to the pious outpourings of the galloping gospel guru.

"That's the cynical side of it — 'Let the

BLUES, BANDAGES AND BRISTOL

Gary was ushered into a world of underhand deals and downright villainy in his teens, having left "one of those really dodgy comprehensive schools" virtually unemployable. He eventually found work through his father as a labourer and later as a scaffolder. A brief though exceedingly profitable foray into club promotion in his home town of Bristol followed. After a year of five-nights-a-week clubbing, the thrill went. Solace came in the form of the city's black 'blues' dives, a natural progression considering his upbringing in a predominately black area.

"I remember lying in bed as a young boy at one o'clock in the morning, hearing reggae music wafting across the estates," he recalls fondly.

A regular face on the scene, Gary soon became popular by singing Irish rebel songs over the clubs' reggae dub-plates. A bizarre combination perhaps, but he found that the Celtic flow matched the Jamaican toasting style perfectly. His vocal style still needed ironing out though.

"At first I was just imitating the black geezers," he explains. "Then this guy came up to me, he was about 60-years-old, and he said to me, 'You know, mate, you're wicked. But if you do it in an English accent, you'll be fine'. It took me about a year to get that kind of flow with my own Bristolian accent, but that was the best bit of advice I ever got."

Then fate extended a friendly hand. At a party Gary encountered Mark Stewart,

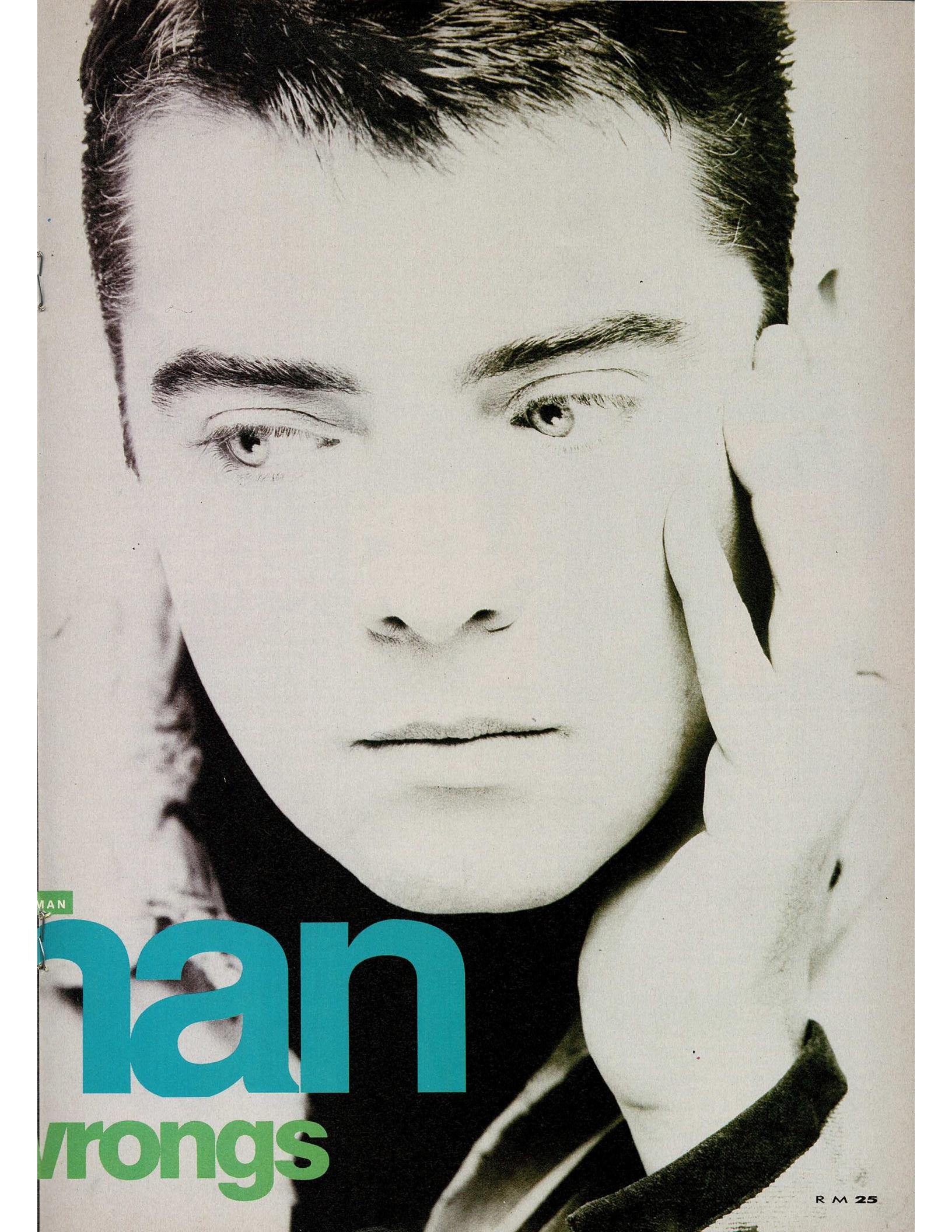
CONTINUED ON PAGE 26

carnival begin/Every pleasure, every sin,'" he quotes. "Because, at the end of the day, we've all been in the situation where we've had lots of girlfriends, or been playing around, or drinking on all-night sessions, taking drugs and whatever. And, at the end of the day, when you come back to reality, you realise how boring it can really be."

INTERVIEW: DAVYDD CHONG

PICTURES: TESSA HALLMAN & VIKKI JACK

Human rights and w



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GARY CLAIL

"It's my ambition to own a home with a garden"

frontman of On-U Sound dub-terrorists The Maffia, and was invited to support the group on tour.

"Doing what?" I said to him and he said 'What you do now'. At the time, it was like 'What am I going to do?'. I'd never been nowhere in my life. The next thing I know I'm stood there on the mixing desk with Adrian Sherwood [top producer and head of the On-U Sound label] and I'm fascinated by all the millions of buttons."

got there late and walked straight onto the set. I'd seen this woman — I didn't know who she was — and I said 'Can you lend me 10 quid for the cab?' and she said 'Do you know who I am?'. I said 'No' and she said 'I'm the head of RCA'. So I said 'Great, will you lend me a tenner then?' and we just hit it off straight away."

'Beef' was that first single for Perfecto. Taking the destruction of rainforests for use as cattle grazing ground as its subject, the track proved that the move had not

and the meat businesses were losing a bundle, what with BSE and everything. And then I got every airplay pulled on me."

WAR AND PEACE

Gary talks passionately at length about the food chain, drug barons and world pollution with conviction and not a trace of bleeding-heart liberalism. His coming album 'The Emotional Hooligan' — the first for Perfecto — and one track in particular, 'Rumours Of War', which refers to Baghdad and multinational companies' oil-fuelled greed, tackles these issues.

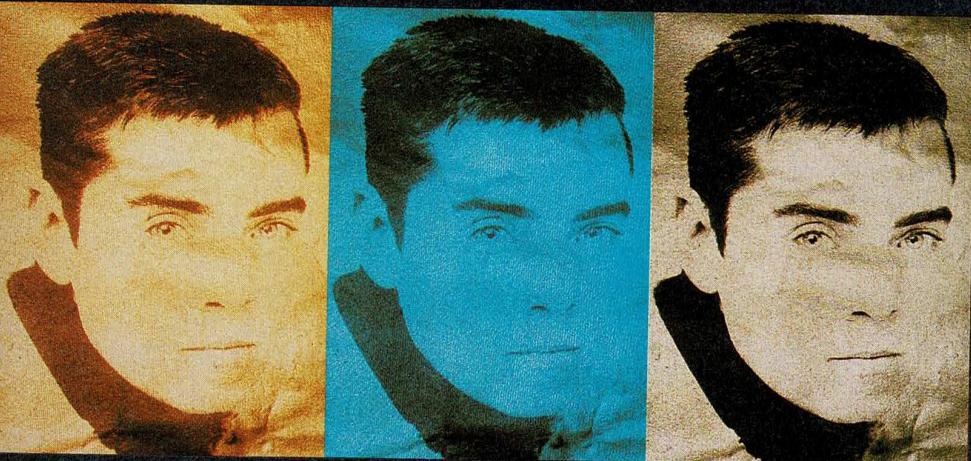
"I'd still be cautious in saying the war is over, because they've now got to police that country for a long, long time. It wouldn't surprise me if you've got all these border guards looking at each other and then you've got Iran firing a few bullets every now and again. Or you've got 200 US soldiers who, now that it seems over, go on the piss in the middle of Baghdad or something. One gets involved with a Muslim woman and it could all kick off."

So, if this Bristol boy, now residing in Brighton, had remained unenlightened, knocking up mortar and not aural breeze-blocks, would his saliva be thick with Arab dust?

"No, I think I would probably have been a small-time crook with a big heart, probably doing a bit of prison for dealing in dodgy microwaves and dodgy cars — getting new BMWs that have been written off and welding them back together. I was driving a Daimler Sovereign when I was 17 and running two clubs on the promotions side. I thought I was Jack The Biscuit. But it was dog eat dog and I realised I wasn't the type of person to hurt anyone, so I got out."

Whatever direction fate pushes or pulls him in, Gary's aspirations remain the same.

"It's my ambition, through the record business, to own a home with a garden, so eventually I can get married and have some kids. I've seen everything else, travelled the world, been to all the clubs, and now I'm 31. In the end the simple things are the most precious."



From watching Sherwood, Gary soon got a feel for mixing. Subsequent sound system gigs saw him in the roles of both 'tape jock' and orator, his face often wrapped in bandages. The music was On-U Sound's own, trapped on tape then unleashed onstage by the flick of a multitude of switches. The Gary Clail On-U Sound System was born.

"The reason I've become like a frontman is that what I basically did was take the music of everybody involved with On-U Sound — African Headcharge, Dub Syndicate, Adrian Sherwood Productions and others — and, through the sound system, give it out to a wider audience. Unfortunately, the wider audience tends to think it's me, so now I always try to stipulate it isn't. I am probably about 10 per cent of what you hear of 'Gary Clail'."

THE PRICE OF BEEF

Major label interest seemed inevitable. Enter Paul Oakenfold with a fresh new label, Perfecto, tucked under his arm. Attending a Front 242 concert where our man just happened to be appearing, Oakenfold was blown away by the Clail experience and knew immediately that he had his first release. RCA were just as impressed by Gary's material and also, it must be said, his attitude.

"I was doing this thing for BSB. Well, I

watered down the Gary Clail sound. It was then that fate played one of its cruellest hands. As vinyl copies left the pressing plants still sticky to the touch, BSE controversy hijacked the nation's news-stands. Suddenly 'Beef' took on a different emphasis and the sampled cow sounds and hookline of "Beef . . How low can you go?" were deemed unacceptable. Its dancefloor popularity increased regardless, but Gary had already accepted the fact that it would not climb from its initial number 60 chart placing.

"There were nine airplays booked in, and they were all accepted," he explains resignedly. "Then there were 16, because the record company really thought it was going to go. But then I was picking up *The Times* — not that I read it much —

CONTINUED FROM PAGE 24

Human rights and wrongs

Where there's a Will there's a way

The ultimate soul balladeer, **WILL DOWNING** has left the lurve songs behind for the delights of the dancefloor. But, as the man who first came to fame with 'A Love Supreme' reveals, you can't hold a good soppy songster down

INTERVIEW: NICK DUERDEN

Striding elegantly through reception and dressed to kill, Will Downing glides up, extends a hand and introduces himself in that unfathomably deep voice.

Macho, cool and vaguely famous, the man is perhaps unsurprisingly wearing sunglasses. It may only be 11 in the morning, the cowardly sun may be hiding behind clouds, but when you're Will Downing, you need no excuse. He decides to give one anyway.

"No, no," he rumbles. "This isn't what you think. It's not the rock star pose. I had a little accident."

And with a prior word of warning, Will removes the shades to reveal a bloodshot red eye (his left), swollen and seeping slightly.

"I burst a blood vessel — either that or I forgot to duck."

After a flurry of hits, including the ridiculously sublime 'A Love Supreme' and the duet 'Where Is The Love?' with friend to the stars, Mica Paris, Will was fast approaching Luther-Barry-Teddy status. Oozing lurve, passion and sweaty sex, he was poised to step up as heir apparent.

But wait. Salvation from that fate has come in the form of his new single, 'The World Is A Ghetto', a remake of the War classic, boasts some seriously scintillating remixes courtesy of Frankie Knuckles and Dave Morales, destined to send the track straight from the shag pile into the 'Club Classic' category.

"I can't take the credit for that," smiles Will. "The record company saw to that. But I think the remixes are really interesting, 'cos Morales and Knuckles have done two totally different styles. It's a song I've always loved and it's one of those tunes that you can't put a time period on. Like, you could sing it in 10 years' time and it will still apply."

"I'd love it to become a big club hit," he continues. "But my only fear is that I'll mislead my fans. I don't want them to think the whole album is club-orientated, 'cos it's not."

'A Dream Fulfilled', his third album, is steeped in traditional soul. Comparisons with the aforementioned lurve-mongers could well be levelled, but Will's voice elevates the whole proceedings onto another plane — somewhere high and graceful. It's the musical equivalent to the Yorkshire Dales with its endless, rolling hills. Sort of.

"It's kinda like an Anita Baker-style album," he says with pride. "I don't know if further singles will have remixes though. It's kind of tough, 'cos the songs weren't made for that. I like rap, house and that, but I believe there is space for all types of music. Y'know, I'm growing up and I don't want to spend the rest of my life in clubs, and I'm not the only one."

Since he last toyed with the charts, Will has kept busy, returning to his former bread-winner, session work. As well as providing backing vocals and arrangements for Danny Madden and a host of new outfits, Will also lent his voice to a couple of tracks from Vanilla Ice's forthcoming second album.

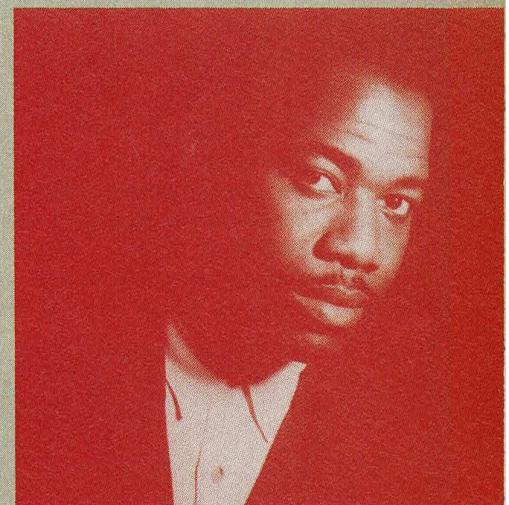
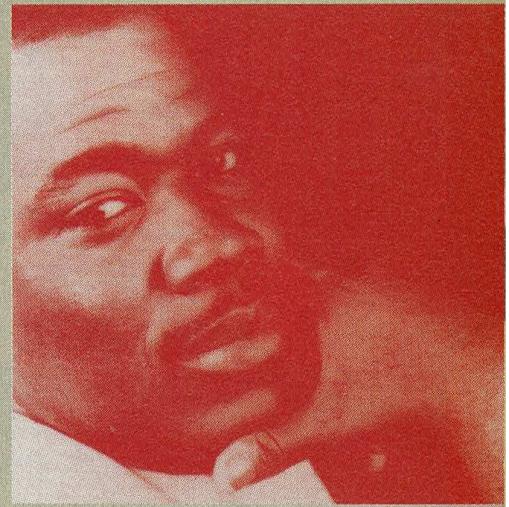
"His publicists tried to give him this bad boy reputation and when the success came, it all kinda backfired. We found out that all those stories weren't true; he didn't grow up in that neighbourhood; he didn't have such a bad upbringing; and his real name's Robert Van Winkle. That's his company's fault," he says diplomatically.

To believe that our beloved Ice Man is the innocent victim in this scenario shows Will's politeness. A true gentleman and a decent bloke. Even asking his opinion on the new breed of sweet soul boys — Ralph Tresvant, Johnny Gill and Stevie B — prompts little in the way of scorn.

"Well you know, there's a lot of artists who really believe they can sing and obviously the best way to showcase their voice is to sing a ballad, a love song. See, a dance track doesn't allow that. With those kinda songs, you tend to repeat lines over and over, like '*I got the power*' time and time again. Course, some are better than others, but it depends on individual characters and audience reaction," he says with the utmost refrain.

Pretenders aside, Will Downing overrides them all as an exceptional singer. Here's a man who has always offered the real thing — minus the added Saccharine of so many of his contemporaries.

"I'm really excited about this album," he drools. "Oh yeah, it's my best ever and I'm already getting good feedback from it everywhere, America included. I think I've found my niche in music and I intend to build on it. I think this time the album's going to be big all over the place. I've got this gut feeling."



"This isn't what you think.
It's not the rock star pose.
I had a little accident"

dj directory

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

Quadrophonia

"OI MATE! You got that one that goes 'derderderder der derderderder der derderderder'?"

"Wot, d'you mean 'Cubik' by 808 State?"

"Nah, that one goes 'der der der derderder der der der derderder'. You know the one I mean, you played it last week. You know, 'derderderder der derderderder', then the lights come on an' they start flashin' an' it's blindin', mate, blindin'."

"Oh yeah, I coco. You mean the one that goes 'derderderder der derderderder der derderderder'?"

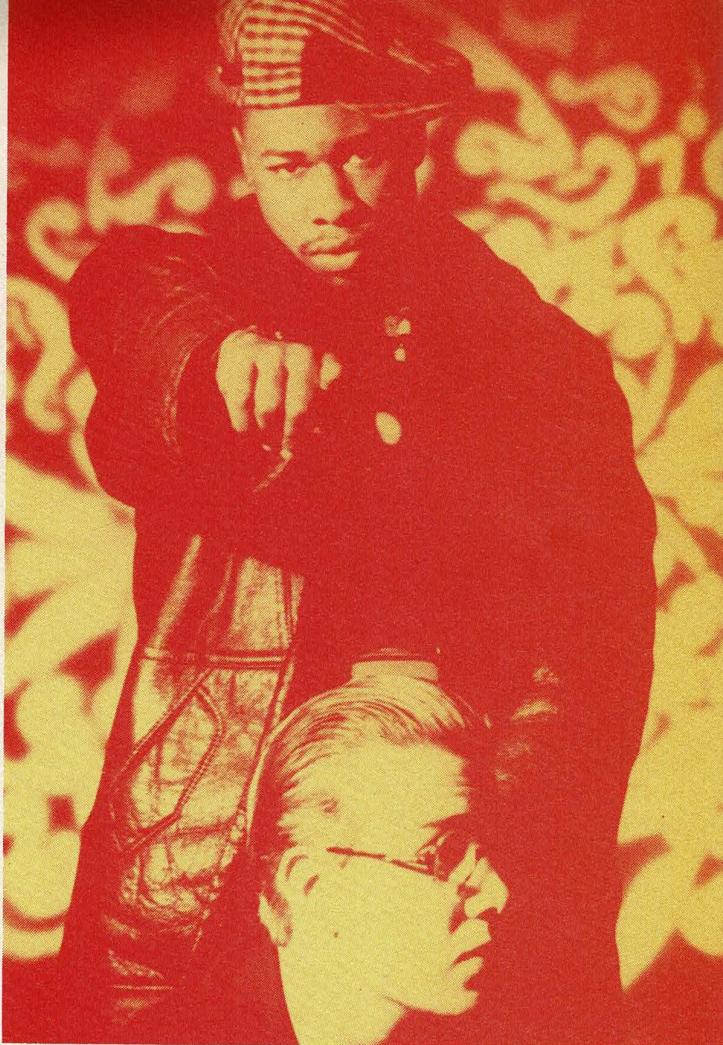
"Yeah, that's the one."

"Yeah, that's Quadrophonia by Quadrophonia. It was massive in Belgium and it's just come out over 'ere."

"Sweet, mate, sorted. So will you play it?"

"Sorry. I've left it at home." **Muff Fitzgerald**

'Quadrophonia'
is out now on CBS



PROJECT Everybody (All Over The World)

R.E.V.E.T. Hold Me

THE REDMEN You're My Way

RAFFA Piano On

DATA BASS A Piano In The Night

R.J. AND THE FAMILY Gloria

JOHNNY PARKER Love It For Ever

A.S.H.A. J.J. Tribute

MIMMO MIX My Way

FIDELFATTI Listen To My Music

M.B. You Don't Get Stop

M.C.J. FEATURING SIMA Be Free

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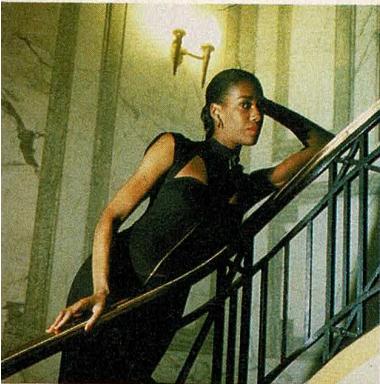
Katherine E

THEY must be using second-hand tapes of 'You Bad' samples in Italian studios if a number of recent tracks, Katherine E's 'I'm Alright' amongst them, are anything to go by.

Its inviting piano tones have been on a white label for months but the original Italian release was first espied and signed to Liverpool's Dead Dead Good label last year by Quadrant Park DJs Andy Carroll and James Barton.

Katherine, you won't be at all surprised to learn, is American. Born in Michigan, she moved to LA where she worked in video production. "I met my producers, Franco Diaferia and Fabrizio Rizzolo, and they invited me to come and do a track in Italy," she explains. "All I expected was a little vacation. I figured it'd be a chance to see Italy! We did 'I'm Alright' a year ago and I'd almost forgotten it 'cos it did nothing in Italy."

Now they've got her doing 'Hitman And Her' appearances. We suspect it's a plot to make her think that Italian clubs, or 'nights' as they call them, are really quite hip after all. **Phil Cheeseman**



'I'm Alright' is out now on Dead Dead Good/East West

'A Watcher's Point Of View' is out in April on Gee Street/Island



PM Dawn

Deep in the pulsing heart of New Jersey, there exist two brothers — that's *real* brothers — who sit, rap a little and watch the world going by. OK, so that's not unusual, you may think, but one listen to 'A Watcher's Point Of View' by PM Dawn — Prince B and DJ Minutemix — may convince you to the contrary.

"It's literally a watcher's point of view," explains portly rapping half Prince B. "Someone who sits back and watches the crowd; someone who sees many different aspects of life."

The single demonstrates the duo's ability to see past their noses when in search of a sample. Obligatory funk references abound, though a little cheeky in the case of 'Cindy C' from Prince's 'Black Album', but the main driving force is their borrowing of breezy Doobie Brothers harmonies. Another track off their forthcoming album pays homage to Spandau Ballet's 'True' and the duo have professed a passion for '60s music. Unusual influences for rap kids. "I don't really do rap tracks anymore," asserts Prince B. "I write tracks and say words over them. I see myself as a songwriter."

"There's religious stuff on every track. But we don't state it, because people wouldn't wanna hear it. It's just like, 'Here's a song — get what you can out of it.' " **Davydd Chong**

alison limerick WHERE LOVE LIVES (COME ON IN)
the kickin' brand new mixes from David Morales and Frankie Knuckles out now

ARISTA

EMI RECORDS LTD

dj directory

Competition

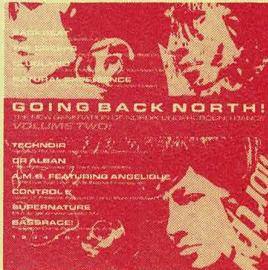
'GOING' Back North Volume 2' isn't yet another Manchester indie-dance compilation but rather a splendid collection of tunes from the European city where you have to take out a mortgage for a pint of lager.

Stockholm has for some time been churning out excellent dance music of all shapes and sizes thanks to the innovative approach of DJ Stonebridge and the Swemix and B-Tech production teams. 'Going Back North Volume 2' continues where last year's Volume 1 left off — beefy pumping house tunes intermingling with devastating soul and rap fusions. You may not have heard of many of the artists on this LP but the music is fresher than the Nordik breeze.

We've got 10 CDs of 'Going Back North Volume 2' to give away to the first correct entries out of the hat, answering the following question:

Which top 40 UK dance act collaborated with the Swedish group Clubland to create last year's club hit 'Let's Get Busy'?

Answers on a postcard to Going Back North Competition, Record Mirror, Ludgate House, 245 Blackfriars Road, London SE99 7YJ to arrive by April 10. No purchase necessary to enter. Can you afford not to?



Hot vinyl

This week's new club promos and remixes reviewed by New York's DJ Moneypenny and James Hamilton

VOODOO CHILD

'Permanent Green/M4'

(US Instinct EX227)

A clever underground excursion into the new style of ambient acid. A trance-inducing Floydish wall will suck you into a track not unlike other conventional house tracks, but you'll literally get knocked upside the head with house chants that could've been nicked from a school assembly session. This is the brainchild of NY Producer MOBY, who comprehends that those NY house rhythms just keep hanging on over new formulated sounds. I would definitely phase 'Permanent Green' on a serious club system. 'M4' is nothing more than the most minimal of tracks — four to be precise. A boomy subsuck kick, underneath crispy compressed xylophones float along a classical-flavoured teaser of violin and cello. Deep, muffled, sparse and ingenious. (MP)

MK

'Get It Right'

(US Mashiro MH001)

Another smokin', deep, superb offering out of the Motor City from our much missed MK. If you held last year's 'Symbols & Instruments' EP in reverence, then there will be no problem here. While 'Get It Right' is a smooth yet average song, you're gonna lose it with 'Feel The Fire'. I remember feeling like this when I first heard Ceybil's 'So Special'. A rough and raw version that'll grab you by the throat if you like grooves in a techno-garage vein. And this girl can sing — delivering in an indifferent and unhinged sort of way. Detached Detroit Diva. That's the pure sex of it. (MP)

UNDERGROUND RESISTANCE

'Waveform' EP

(US Black Label)

More acid and biting than our friends above, but we're talking about the New Guys On The Block, Mike Banks & Jeff Mills. They are presently knocking the old Detroit order down a notch or two. What a knack they've got for translating those truly severe pulsations onto renegade vinyl. Whew! That familiar 'play it from the inside out' is used here too. (I hope this is a passing trend; our mixing instincts are in disarray with these pressings!) Anyway, less snare and crackle than previous UR releases, we kick off with 'Adrenalin' — a woosy, spooky, seductive, powerful trance. Nice one on the breathily intoned and extremely subliminal messages. 'Quadrosonic' is more freestyle-beat-based, sort of a Frankie (Bones) Goes To Detroit feel. 'Road To Nirvana' is scary, sullen and an adventure in Reese-ism. But these two are putting their own stamp on Detroit's sound now and if they stay and fight in the trenches then there's hope that they'll lead the new order in a few years. Derrick who? (MP)

THE BASEMENT BOYS/THOSE GUYS

'Tonight'

(US MCA 12-54069)

An anthem bubbling in the kettle for our dancefloors this summer. A very compelling, bass-injected construction that is already at home on the deephouse floors of NY's garage set. Curiously christened, Those Guys have created a monster of a track, with sublime vocals delivered by Eleanor Mills who pledges to "the girls" that she is indeed going to make love to that man tonight... the Reverse Remix is the one to pump into those bottomless sets, and you'll whet the dancefloor's appetite with the great Intro on the Original Colored Girls Mix. Essence of '60s Motown intermingled with big boombastic sound guarantees that this is going to be one of the important ones this year. Crucial to start playing it now! (MP)

REESE

'Bassline'/'Funk Funk Funk'

(US FRG White Label)

The city of Detroit and its talent are not in ruins as everyone supposes these days — look what Kevin Saunderson's brought forth this time! Going back to the roots of the Detroit we once knew, this time he delivers a bright and rigid 'Funk Funk Funk', which also employs that novelty-ish idea where the mastering is reversed so the record plays end to beginning and muddles our brain. 'Funk...' is not outstanding but only because 'Bassline' is and that is the track getting the most attention on the hardhouse floors at the moment. Hmmm, did someone go to Belgium perhaps and get inspired? Maybe Kev saw that most of the current hardbeat tracks around these days were paraphrasing old Detroit anyway, so he decided to give them a dose of their own medicine. Clever one, and this new influence makes us the lucky ones, doesn't it? (MP)

TRANSPHONIC

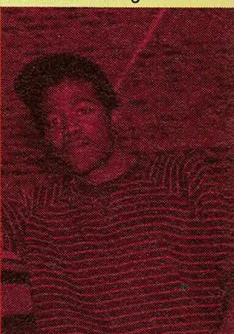
'Club Tools'

(US Nu Groove 067)

Witness the two phases to this EP — literally, Phase 1 (A) starts off with 'Every Day Of My Life', sampled throughout, of course, with that classic First Choice line. Well, it's done justice over an outstanding rare groove-flavoured track. The big bopper though in 'Goddamn', actually snatched from that 'Get Off Your Ass & Jam' paragon. It rolls over an ambient intro then dives straight into disco-gone-demented pandemonium. Yowch! P-Funk on X you might say. Phase 2's (B) 'Incidental Meditation' has got that 'Jump To It' sample from you-know-what classic, plunging straight into a disco fever feel with a mid to hard house beat. 'Bopa Loop Bop' is very clever too. Think jazzy, snappish and samba feeling and I'd still be surprised if you get the drift here. Transphonic

DJ Pierre

YOU can't keep a good track down 'Part 364'. First released on a three-track Chicago compilation as long ago as last April, DJ Pierre's 'Come Fly With Me' sold so many copies you would have needed several hands to count them. But thanks to constant support from Graeme Park and one or two other DJs who'd been gradually seduced by its cute female vocal and infectious piano and string melodies, the track is now available again, on Jive, with some toughened up remixes from yes, that man Park again. And you couldn't wish success on a finer chap than Pierre, who, if you cobble together some of his finer moments like 'Acid Trax', 'Fantasy Girl', 'Phuture Will Survive' and 'String Free', could release the most definitive house LP ever. **Phil Cheeseman**



'Come Fly With Me' is out now on Jive

Shades of Rhythm Sweet Sensation



HMV
THE INSIDE TRACK.

will push the disorientation we still feel about '70s disco straight into the reality of how we are starting to see those influences right into the '90s. What goes around comes around! (MP)

Z-FORMATION

'Intense' EP

(Canada Hi-Bias HB 004)

The DJs Rule label is in effect again. Yahooy! I like this Nick Holder produced ditty for two reasons: it's unpretentious in tackling the ambient sound (from a Canadian perspective, no less) and it makes the journey into moody deep house without apprehension. The trance-like enveloping 'Beyond The Sounds' is one of the best tracks with its mushy xylo feel over sparkly perc and sprinkles. If you sample the deeper, hazier-feeling 'Deep Meditation', you'll be in for a treat. A nice leap into the higher

forms of euphony for Hi-Bias. Love the name Z-Formation, too. (MP)

STREETSIDE BOYZ

'Do It To The Music'/'Clap Your Hands' (Remixes)

(US Burnin' House BH 130)

This is pretty significant stuff from Edward Crosby, one of the Chicago 7 posse, who understands the science of good groove and delivers us yet another *nice one*. A pretty powerful bassline tremors throughout 'Do It To The Music'. The radiant keyboard ticklings add a smidgen of ethereal concept. The excellent remixes of 'Clap Your Hands' are much better than the original, which was dished up to us last year on the 'Party Time' compilation. All in all, pure Chicago juice with the future in check. (MP)

INTELLECTUAL HARMONIUS SANCTION

'Influencia'/'Drift & Dream'

(US Easy Street EXS-7573)

This Mundo Muzique seasoned release has got both beauty and the best of the beast. 'Drift A Dream' chugs along with a nicely sung line and that Korgish barbarism of acid meets Brooklyn beats. Yeah, mysterious alright! 'Save The Whales' has absolutely nothing to do with such; just a blippy, Detroitish loop over a simlish ratt-a-tatt pattern. 'Influencia' is the joint — the Spanish a cappella intro alone will cause mental retardation on the dancefloors if given to them in proper doses. The actual track is urgent and raspy, with cool guitars and a 'Break 4 Love' beat hurling into complete madness. 'Protagonista' is practically the same track; this time with a "Ladies and gentlemen..." intro

sounding like an old Tony Bennett or Frank Sinatra record. Curious. (MP)

BLACK ORCHID

'Techno Dreams'

(US Strictly Rhythm SR 1233)

Very effective use of that KLF 'What Time Is Love' snatch over a droning simplistic line that is more progressive freestyle than techno. But Johnny Perez, the guy behind Rhythm Warfare, did a superb job in looping those wobbly, distorted riffs in the Dream Mix and leashing them into NY-style groove that will work best on E floors (energetic, that is). The Sueño-ish mutterings in Italian add a sense of humour to it all. The Industrial Techno mix is also worth reckoning. 'Baby Baby' is nothing more than a monotonous sampled "Te-Quiero/Baby Baby/Besa Me", etc, track that could've made nice bonus beats for the DJs. (MP)

James Hamilton's

Beats & pieces

FRANKIE KNUCKLES and **David Morales** apparently got back together specially just to create the remixes of **Alison Limerick's** 'Where Love Lives (Come On In)... True Faith With Final Cut's positively final UK remix, 'Take Me Away (Take Me Beyond Mix)', slots **Bridgett Grace's** a cappella over **Rhythim Is Rhythim's** strangely phasing and scuffling 'Beyond The Dance' (with permission from **Derrick May**)... **RePublic Records** are setting up their own DJ mailing list, with room for just a few more on top: contact **Gerry O** on 071-837 2322... **ZYX Records** are likewise developing a UK DJ mailing list: contact **Alex Gold** on 081-902 6398... **Nina Walsh** is updating her alternative dance music DJ mailing list at **London Records/frr**, Chancellors House, Chancellors Road, London W6 9SG... **Omen Recordings** have picked up Hibrid's 'Twisted Tambourine', two new

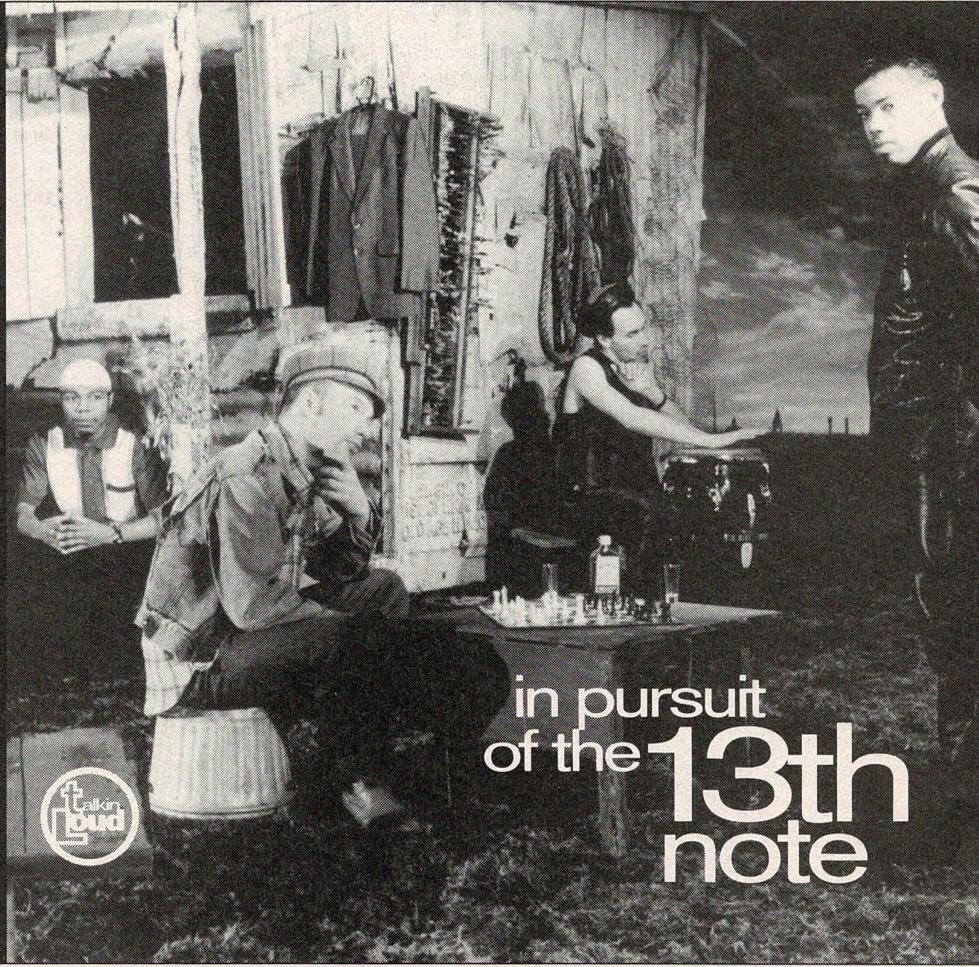
versions being due as coupling for two fresh mixes of 'Floorquake', the latter originally having been on the label's 'The Born EP' promo twinpack credited to **Doo Lally D**, basically the same act under another name... **Patti Day's** current UK club tour to promote 'Drive Me' is being accompanied by the chance to win a 1966 red convertible Ford Mustang worth £25,000, on view at her different venues, including Welling's **The Station** and Uxbridge's **Regals** (Thursday 28), Romford's **Hollywoods** and Enfield's **The Palladium** (Friday 29), Walton On Thames's **Elmbridge Leisure Centre**, Deptford's **Champs**, Central London's **Busbys** and **Astoria** (Saturday 30) and dates in Scotland to come... **Free The Soul**, a new monthly soul-swing-ragga-rap night, starts this Wednesday (27) at Soho's **Jacquelines** (corner of Wardour and Oxford Streets), with **Taz Jay** presenting **DJ Haitch**,

George Kay, **Bobby Gee**, **Prince Jammer**, **DJ Pino** and **Tony 'Mix It Up' Tee** (no jeans or trainers)... **Superstitution**, a "legal rave", returns to the site of its Christmas Eve success for an Easter party this Thursday (28) at Westbourne Park's **Woody's** in Woodfield Road, with house DJs **Noel Watson**, **Rhythm Doctor**, **Phil Asher**, **Ben (Groove)** and **Nick T** upstairs, funk jocks **Brian Norman**, **Stix** and guests downstairs... Thursday also finds **Mad Max** and **Ray Lock** plus guests starting weekly **Stress** house-type nights at Norbury's **Enigma** (side of Central Park, the old Metropolis), while the same duo this Saturday, and then the last Saturday of every month, launch a **Mad-Lock Party** at Lingfield's **Wire Mill**, north of East Grinstead and Ray alone gets smart and trendy every Friday for **The Gas Club** at Soho's **Gass** in Whitcomb Street, west of Leicester

Square... Saturday (30) sees **N-Joi** hitting the weekly **Ark** night (no dress code for this one) at Southend On Sea's **Mr B's**, and **Incognito** appearing at Glasgow's **The Tunnel**. **Wally Badarou's** classic 1985 jazz-funk instrumental 'Chief Inspector' was — like its similar contemporary, **Maze** **Featuring Frankie Beverly's** 'Twilight' — a very influential and much sampled groove in its day, now jaunty enough to really get under the skin if it's given a good chance this time, in **Nomad Soul's** new mixes... Last week's **Record Mirror** Single Of The Week, **Gary Clail On-U Sound System's** 'Human Nature (On The Mix)', is 110bpm, while 'Rumours' is 90bpm... **Michael 'DJ Mike' Mason** in fact produced 'Your Love Never Fails' by **Agape Sounds featuring Richie Weeks**... **Femi Fem's** remixes of **Wop Bop** **Torledo's** 'Kissaway' are 89bpm... AS IT GROOVES!

LP/Cassette
and CD out now

Sierra



in pursuit
of the 13th
note



dj directory

H O T V I N Y I

continued

THE RHYTHM FACTOR

'Phase 1'/'Lose Control'

(US Strictly Rhythm SR 1232)

An absolutely superb production from Underground Solution's Roger S. Yummmyy. 'Phase 1' is very Strictly Rhythm influenced with its approximation to the Logic sound of last year, but man, is this deep! The keyboards are smooth and splendid. A nice, open sounding kick and snare glide drive this groove into underground sainthood. The sax is the icing on the cake. Not another thing was needed or added. This is the aroma of underground. 'Lose Control' is a Jasmine-sampled, Chicago influenced beauty that has smidgens of Philly and Harold Melvin quips. Sumptuous and an absolute necessity. (MP)

STATIC

'The Native Dance'/'Touch Me Baby'

(US Strictly Rhythm SR 1231)

Todd Terry finds another persona, and along with his merry 'ol box of samples, builds us a teasingly temptatious 'Native Dance', which is that familiar TT beat fading in and out for the first two minutes. Then, puzzlingly, this track slams into a reverby crash of the rare groove 'Let's Dance' sample. Uh, OK 'Touch Me Baby' is of course built around that classic disco line that every techno gangster is lifting these days, and everything from Chic's 'Good Times' to Bell Biv Devoe's 'Posion' chugs about. Does this disarray work though? You betcha. Go for the DJ's Dub version and instead of getting bizarre they'll just get bizzy! (MP)

ADDAMS AND GEE

'Chung Kuo (Revisited)'

(102½bpm)

(Debut Records DEBTX 3108, via Pinnacle) Without even so much as a matrix number to give any clues on its promoed white label, this, in fact, London DJs Nick Addams & Mike Gee created potentially smashbord if clichéd concoction runs — yawn, yawn (but it really works well!) — the funky drummer 'rhythm' behind the hauntingly familiar melody from Vangelis' 'Chung Kuo' (you might not previously have known its name although you'll recognise the tune immediately), flipped by the '70s snippets-plundering tranquil tinkly trotting 'Bless The Funk' (115bpm). (JH)

WAY TO GO

'Fever'

(US Tommy Boy TB 958)

Although out first in the States, this surging UK soul loper is a Chris Paul produced creation by nervily anguished South Harrow singer Robbie Chandler, in walking bass thumped and hi-hat chattered Radio Edit and Extended Version, or Justin Strauss' tubular bells and piano punctuated cleaner more jittery but also more calmly rolling Remix, Remix Edit, and Version. From the way it's printed, you are likely to think that the title is 'Way To Go' by Fever, right up until you hear the actual lyric! (JH)

RAPPIN' IS FUNDAMENTAL

Rapping Is Fundamental'

(A&M/PMP AMY 751)

Driven by a terrifically frisky sparse bluesy funk groove with good humoured backing harmonies reminiscent of '60s soul if not '50s doo-wop, and indeed called by them 'do-dop', New York rappers Anthony (AB Money\$) Mosley, Osten (Easy Mo Bee) Harvey and Darren (JR) Strand's daisy age chugger is here in DJ Streets Ahead's Brighton Daze and Ubiquity '12' Remixes (109bpm), flipped more authentically by Easy Mo Bee's Extended Remix and Radio Mix (108¾bpm) — such good fun it should be a smash, if there's any justice. (JH)

ALEXANDER O'NEAL

'What Is This Thing Called Love?'

(Tabu 656731 6)

The 'All True Man' album's standout, a lush strings swirled creamy soul loper on a par with some of the fat man's earlier classics like 'What's Missing', is unremined in its Album Version (113¾bpm), flipped by the old 'All Mixed Up' album's Louis Silas Jr remixed chuggingly rolling Extended Version of 'The Lovers' (105¼bpm) and 1985's debut album culled dreamily weaving 'If You Were Here Tonight' (81¼bpm), this initial pressing (intended just to get the ball rolling) having however been superseded by a separate brand new 1 World created more beefily rhythmic '70s style cantering **The One World Club**

Remix (113½bpm) (656731 8), flipped by their piano jangled and drumkit shuffled vocal The One World Club Dub, apparently behind which the main push is being put now. (JH)

Cool Cuts

- | | | | |
|--|---------------------------------------|-----------------------------|---------------------|
| 1 | HEROES | Billy Preston | Italian Outer Space |
| 2 | A WATCHER'S POINT OF VIEW | PM Dawn | Gee St/Island |
| 3 | THE GOOD THING/GIVE IT ALL I GOT | Dada Nada | One Voice |
| 4 | 7WAYS TO LOVE | Cola Boy | White Label |
| 5 (NEW) | I SAY YEAH (REMIXES) | Secchi | CBS |
| The Euro favourite for many months, now remixed by Bruce Forest for dancefloor and chart domination | | | |
| 6 | TO MY DONNA | Young Black Teenagers | MCA |
| 7 (NEW) | SINFUL | Pete Wylie & The Farm | Siren |
| A long time favourite encore piece on the recent tour, this comes in a terrific array of Farley & Heller remixes | | | |
| 8 | LET THE MUSIC MOVE ME | Moz-art & Master Freez | Irma |
| 9 | ISURRENDER | Love & Laughter | US SBK One |
| 10 (NEW) | ANASTHASIA | T 99 | Who's That Beat |
| Der der der der der — yup more blistering hardbeat outta Belgium | | | |
| 11 | LOVE IS LIKE OXYGEN | Tayce | White Label |
| 12 (NEW) | VOODOO CHILD/M FOUR | Voodoo Child | US Instinct |
| Tuff and moody NY house with a touch of Todd Terry about it | | | |
| 13 | SEASONS OF LOVE | Keith Nunnally | US Grant |
| 14 (NEW) | SO GROOVY | Wendell Williams | de/Construction |
| S'funny, seem to have heard this sample before. Kind of like a rap version of Cool 2 'Kinda Groovy'. Spooky | | | |
| 15 (NEW) | I WANT MY FREEDOM/CHICA BOOM | S Bam | Discount |
| This week's Italo-house standout (out of several dozen). Piano, sample etc! | | | |
| 16 | DROP AND LET THE GROOVE MOVE | Vadok | White Label |
| 17 | AEROTEK | Frankie Valentine & Lovejoy | White Label |
| 18 (NEW) | C.O.D.E.S. | Code 6 | US NuGroove |
| Another fascinating Joey Beltram creation. Dark, mysterious and hypnotic | | | |
| 19 | FIND 'EM FOOL 'EM FORGET 'EM S'FORGET | S'Express | Rhythm King |
| 20 (NEW) | JUST A GROOVE | Nomad | Rumour |
| Another crowd roaring, Euro-house monster; obvious perhaps, but brilliant nevertheless | | | |



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Apologies to Rozalla's record company, Pulse-8, for misprinting their label name in last week's Club Chart.

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H O T V I N Y I

continued

CEYBIL

'Love So Special (The Steve Anderson Total Revamp')
(123bpm)
(Atlantic A7721T)

Unrecognisable as nasally wailing Sybil Jeffries' terrific little rollicking r'n'b jumper, this now plonking piano started and '70s Philly-style strings overdrummed briskly galloping UK remix sounds like almost any house record — or, admittedly, maybe a Marshall Jefferson produced one! — with nothing distinctive left of its own, but thankfully is flipped by Tony Humphries' madly jaunty "spec-special" repeating guy and piping organ chords prodded Original Underground Club Mix (121½bpm), promoted last autumn. As the original wasn't a hit here when out before Christmas, maybe such a drastic total revamp (very clever in itself) is necessary to try and get a hit at any cost, but is it really any way to treat a lady? (JH)

S.I.N. featuring CLAUDIA BARRY

'Good Time'

(Pulse-8 Records 12 LOSE 5, via Total/BMG) A floorfiller in US clubs, which isn't surprising, this monotonously jaunty bass thrummed and piano vamped cantering minimalist 7:43 minute German disco groove reduces American born glamorous Claudia (long a Eurobeat/HI-NRG star) chiefly to wailing "let's have a party" — with a slightly expanded lyric as it eventually progresses — while guys chant "put your hands together" and an unidentified chap raps briefly halfway through its Party Mix (120bpm), flipped by a fully vocal more beefy bounding shorter Original Mix (120½bpm) and its similarly rumpy Prime Dub, out next week. (JH)

SHADES OF RHYTHM

'Sweet Sensation' (120bpm)
(ZTT ZANG18T, via wea)

With a repeatedly sampled female title line, the Peterborough posse's 'The Power'-bellied jiggled and stratospheric synth chorded simple episodically chugging raver is in an Extended Mix flipped by its sparser less intense vamping piano dominated Original, plus the strange stark jittery percappella style guy sung-rapped 'Lies' (112bpm), or due separately in a Judge Jules remixed "boop boop boom" repeating jerkily jangled Italo-style **Buster's Sweet Salsa Mix** (124bpm) (ZANG 18TX) flipped

by a less drastic sparsely cantering Mr Clubman's Mix (119¾bpm) plus the synthetic strings swamped 1986 house style instrumental 'Everybody' (119½bpm). (JH)

ZONE

'Don't You Want Some More (Remix)' (119½bpm)

(Pro-One Records PRONE 1TR, via Pacific) With a repetitively stuttered "Don't you want, don't you want, d-don't you want, don't you want some more?" title line in just its also piano plonked lightly cantering Original Mix, this at times flute tooted jiggly percussive instrumental rattler has different bleeply synths and poo-pooing syndrum punctuated throbbing Raid, Club and Breakdown Mixes. (JH)

LOOSE ENDS

'Cheap Talk (Extended Version)' (102½bpm)

(Ten Records TENX 344) Carl McIntosh's repetitively rambling jiggly gentle burler is prodded by a dry "do it" comment and some James Brown yelps, but despite an early '70s Marvin Gaye vocal flavour is more of a (satisfying) groove than a song and so probably won't mean much as a pop hit, well flipped though by the bassily rumbling fluttery funky drummer shuffled 'Let The Vibes Flow Through (Instrumental)' (102½bpm), and also instrumental excellent fluid sax honked and guitar plinked 'Love's Got Me (Morales Jazz Mix)' (103¾bpm). Meanwhile, a separate jerky "goes round and round" stuttering 'Cheap Talk (Twilight Mix)' (102½bpm)

(TENR 344) merely gives it a bumpier groove with even less song, flipped also by the Twilight Firm's starker Twilight Bad Boy Mix (102½bpm) plus the above 'Let The Vibes...'. (JH)

PATTI DAY

'Drive Me'

(Starway Records, Inc SWR1T, via BMG) Originally created by Michael Zager although totally remixed by Mark Liggett & Chris Barbosa, this sounds like a US aimed cross between Shannon and Janet Jackson in the only version that's an actual song, its revving intro then hollow bashing plaintive squeaky vocal Urban Mix (115½bpm), buried on the B-side and very different from its other rambling dubwise treatments, the A-side's thumped and pshtaed striding sometimes twittery episodic



King Bee

DUTCH rapper King Bee has got himself wrapped up in a right hornet's nest. His single, 'Back By Dope Demand', originally surfaced as a club favourite in January last year, but such is the geographical snobbery in hip hop circles that it failed to break big here, despite being a slammin' creation of smooth rapping and wholesome funky grooves.

Quality always wins in the end though, and 'Back By Dope Demand' succeeded in maintaining the buzz right through the first half of the year. By June, it was licensed to UK indie label 1st Bass and nudged the top 50. This is where the fun starts.

There were 1st Bass preparing for the release of King Bee's second single, 'Must Bee The Music', and the album, 'Royal Jelly', when up popped major label Sony to announce that they had signed the Dutch label, Torso Dance, including all the rights to King Bee's material.

Naturally 1st Bass are a bit miffed and have pulled their trump card by releasing a Funky Bass remix of 'Back By Dope Demand' to compete with Sony's release of the current single, 'Must Bee The Music'. All sounding a bit double Dutch? Well, whichever single you pick you can't go wrong; King Bee is ready to take the UK by swarm. Jerome Michael

SHA SHA

'Bad Attitude'

(Jive JIVE T 268)

By a sweetly cooing 18-years-old girl from Handsworth with both gospel grounding and reggae roots, this twiddly diddy General Saint regga punctuated slinkily rolling street soul swayer was promoted as a 33⅓rpm five tracker in steadily throbbing Ruff 'N' Tuff Mix (103½bpm), boasting DJ Mutley punctuated chunkier lurching Original Midnight Version (101¼bpm), totally Mutley toasted Bad Ragga Mix (100½bpm), quavering pulsing dubwise Life And Times Mix (101bpm), and an Acapella Mix, though the current commercial pressing has a flip called 'Simply Rhythm'. (JH)

FRANSCHENE

'Go Sister'

(Omen ZT 44348)

Not as initially white labelled, the commercial pressing of this Betty Boo-ish Manchester girl's rap has ended up with its funk riffs and "go sister, soul sister" chants driven 12" Mix (123½bpm), a new jittery scratching frenetic 'Not Half Baked' instrumental (124bpm), plus the original promo's reggae and 'Al-Naafis' combining Hip Hop Mix — now retitled as 'Go Sista (12" Vocal Mix)' (124bpm) — and 'Ruff Stuff (PSV Ragga Mix)' (101½bpm), while yet another **Remix** (ZT 44352) has the original promo's CB200 toasted Ragga Style 'Go Sista (J.F.X. Mix)' (124bpm), a new jiggly rapped 'Go Sista (Hip Hop Mix)' (124½bpm) and 12" Mix adapting brassy funk 'Go Sister (Moonraker Mix)' (124bpm), plus the originally promoted sparse 'Ruff Stuff (First Time Remix)' (101bpm). Marketing, don'tcha just love it? (JH)

T.W.P.

'Time' (119bpm)

(4AD TWP 1)

Promoted in two treatments, this eerie effects and ominous chords punctuated but otherwise quite cheerful lightweight canterer (not really a bleep) is largely instrumental with some deadpan Pet Shop Boys-type muttering in the middle and at the end, flipped by the more sparsely throbbing dubwise 'Dark Time' (119½bpm), plus an unheard additional 'Timeless' version when out commercially on April 2 (4AD BAD 1003, via Rough Trade). (JH)

1 WORLD

'Come Into My Heart'

(frr FX 154)

As initially promoted (at 33⅓rpm), this mournful girl crooned gently wukka-wukka shuffling Soul II Soul-ish lush swayer was in group members Tim Lever & Mike Percy's own slow starting Barry White strings accented Extended Club Mix (96¾bpm), plus Bristol based The Prophet's hollow 'drain' bonged The Prophet Mix (98¾bpm) and jerky stark Nude Dub Mix (97½bpm), flipped by Terry Farley & Pete Heller's quietly burbling pshtae-pshtae-ed reggae-ish The Loved-Up Mix (96½bpm), more subdued Extended Club Mix-like classy tinkling The Viva Mix (98bpm), and chunkier The M40 Mix (98bpm), only some of which will have been on the first commercial pressing because now out as a separate remix are the above very fractionally slower **The Viva Mix** (FXR 154), The M40 Mix and Nude Dub Mix. (JH)

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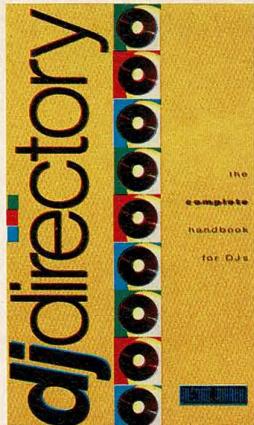
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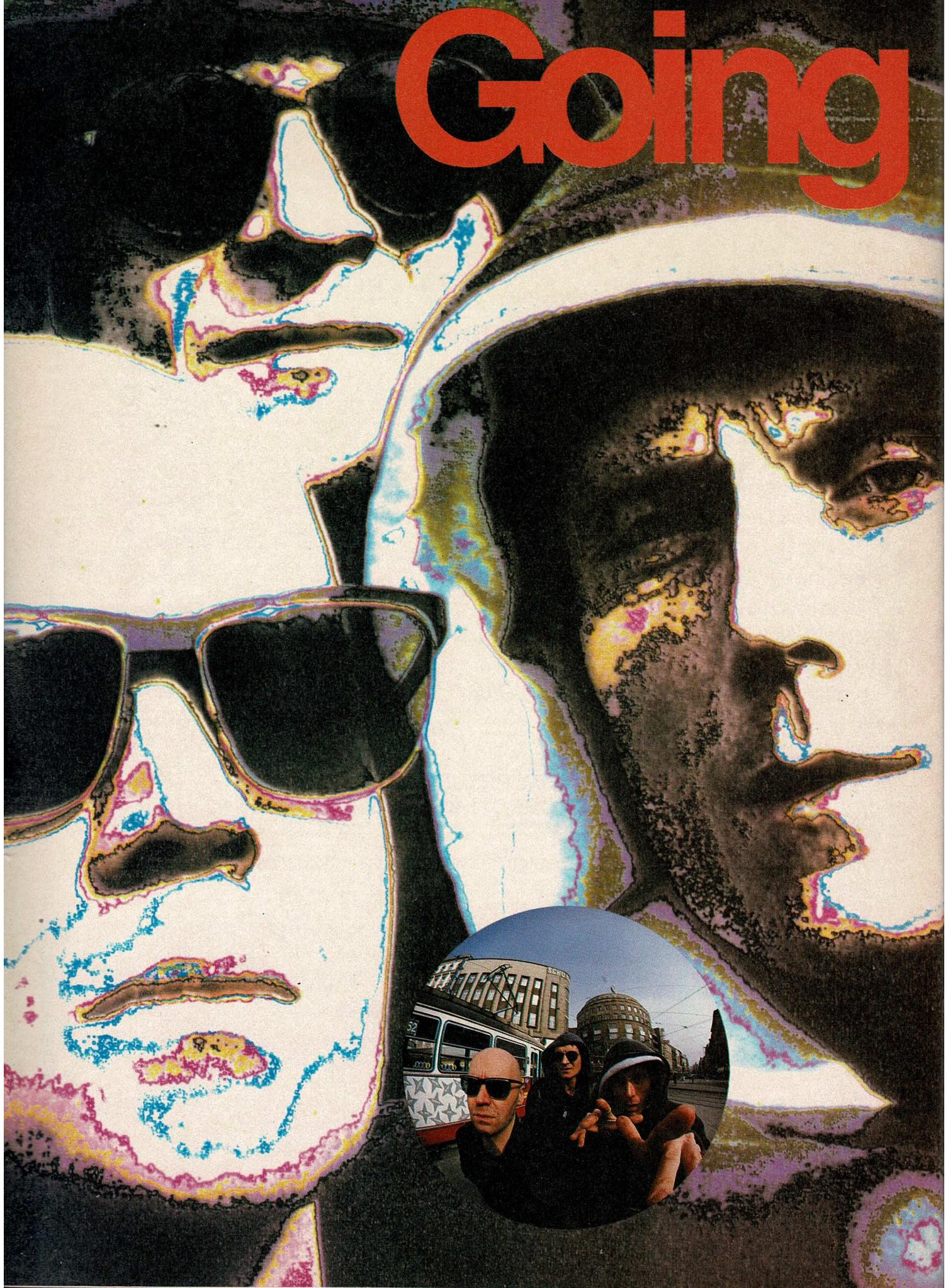
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STEREO MC'S

Going



After becoming a phenomenon in Britain, the **STEREO MC'S** are conquering Europe, putting Vienna in a whirl

INTERVIEW: TIM NICHOLSON

PICTURES: NORMSKI

underground

STEREO STRUDEL

Two hundred years ago, the streets of Vienna were filled with dandies in powdered wigs and ruffles, twirling to hits from homeboys Johann and Richard Strauss and the latest imports from Wolfgang Amadeus Mozart. One hundred years ago, the ruffles had been replaced by lederhosen and the waltz had turned into an oompahpah. In 1991, puffer jackets hide the leather shorts and waltzing in the street is likely to lead to a nasty incident with a tram. Therefore, for reasons of safety, most Viennese entertainment takes place underground.

The club U4 is about as underground as they come. Stereo MC's are touring central Europe in a space age van, armed with a small drum kit, a DJ deck, a box of records and a pocketful of supernatural powers. Their album 'Supernatural' and single 'Lost In Music' have been selling well all over Europe and their Austrian appearance is eagerly awaited. One by one we file into a lift that, if it were in a James Bond movie, would lead to Blofeld's underworld nuclear missile plant. Slowly we descend into Vienna's hip hop roots, where over a thousand sweat-soaked youths, who appear to spend their entire Austrian existence underground, are lost in the music of the future. While the rest of their city dwells on past glories, the real spirit of Amadeus is here in this bizarre combination of hi-topped, bandana-ed, long-haired, crew-cropped, motorcycle-booted youth.

It is clear, when Rob B, The Head and Owen If storm the cramped stage to be greeted by a stormy sea of bobbing B-boys, that Stereo MC's come high on their list of heroes. But how does a largely non-English-speaking audience pick up on Rob's Anglicized spiritual guidance?

"The language barrier don't matter, man," says a flu-ridden Rob B, prior to his impressive show-must-go-on performance. "Those kids are just getting off on the vibe. They can feel what we're saying and they respond to that feeling."

Rob disappears back into his Enigma-style hood, only emerging occasionally to immerse his tongue in a sachet of honey and utter, "Sorry man, I'm feeling well rough."

VIBE ALIVE

In fact, Rob spends most of his time locked away in a world of his own. His angular features and penetrating eyes dissuade you from straying too far into his space, the curious mixture of South London, South Midlands and South Bronx accents adding to his man-who-fell-to-earth qualities. Rob raps in his own style, and his spiritual, vibey approach to lyrics has won him a comforting arm of acceptance from any rap name worth caring about. "I just think that if we're being honest about our music, what's the point of me then pretending to be someone else when we're on stage. I rap about what I believe. What they see on stage is me."

What they see on stage is the best damn hip hop show on the circuit. Owen's live drums, Rob's live vocals and The Head's miraculous live mixing gives their sound a flexibility that is lacking from any rap gig you would care to mention. This almost rock approach to playing is second nature to the band.

"I don't think we'd want to do it any other way," says The Head, known to friends and nodding acquaintances as Nick. "It's the best thing to be able to travel all over Europe giving them live music but showing them that there's something other than rock music on the menu. All these indie crossover bands who have used dance music as a good career move give the game away as soon as they play live. On record they can be a dance act because they hand their record to a DJ and say 'Make me a dance record'. But without the help of a DJ all they can be live is the rock band they always were."

But at least they can play live. Stereo MC's are in a league of one as a totally live hip hop act.

"Like I say, it doesn't seem strange for us because we wouldn't know how to do it differently," continues Nick. "I don't want to diss other hip hop acts 'cos I only know about what suits us best. Owen joined us to add more of the live feel with the drums and I think that the reaction we get is proof that it works."

There can be no doubts about that. By the time a feverish Rob leaves the stage, all 1,000

inhabitants of U4 are running similar temperatures, steam rising from this nation underground and pouring out of the drains.

LOST IN MUSIC

Backstage, Rob, Nick and Owen meet their public, signing albums, scraps of paper and forearms without a word of complaint. In the bowels of Vienna the Stereos' name looms as large as that of The Jungle Brothers, De La Soul, A Tribe Called Quest, Dream Warriors — all of whose records fill the humid air in U4.

"The kids in places like Austria judge you differently from those in Britain," explains Nick. "Here we don't suffer from being white and not being American. Britain is the only place where we might still come up against that. We're just huge music fans, and we use the music that we love to influence what we're doing."

"There's probably a lot of money to be earned by a lawyer specialising in suing over illegal samples. But that really doesn't bother me. They're welcome to their money if we've used some of their music. But I have to say that if I were them, I'd be pleased to hear my stuff being used."

In fact, one Stereo hero who is asking for his money is KC of Sunshine Band fame who has been alerted about his impromptu appearance on 'Supernatural'. Nick's reaction: "Oh well, never mind."

But although the Stereos love to get lost in music, they know what their audience is looking for.

"We did this European tour with Living Colour and it wasn't long before we realised we were a square peg in a round hole. Even though they're in the charts now with a dance mix, when they play live they are like a heavy metal band or Marillion or something. That's why we're doing this tour of smaller places on our own, 'cos this way we can reach the right people instead of a bunch of headbangers."

It is now time for the Stereos to resurface and face the world above. Like Festive Street for Mister Benn, little seems to have changed. But we know that beneath the trams and Audis live a nation of sewer raps.

"All these indie crossover bands who have used dance music as a good career move give the game away as soon as they play live"

Chartfile

CHART FACTS AND FIGURES BY ALAN JONES

INSPECT YOURSELF

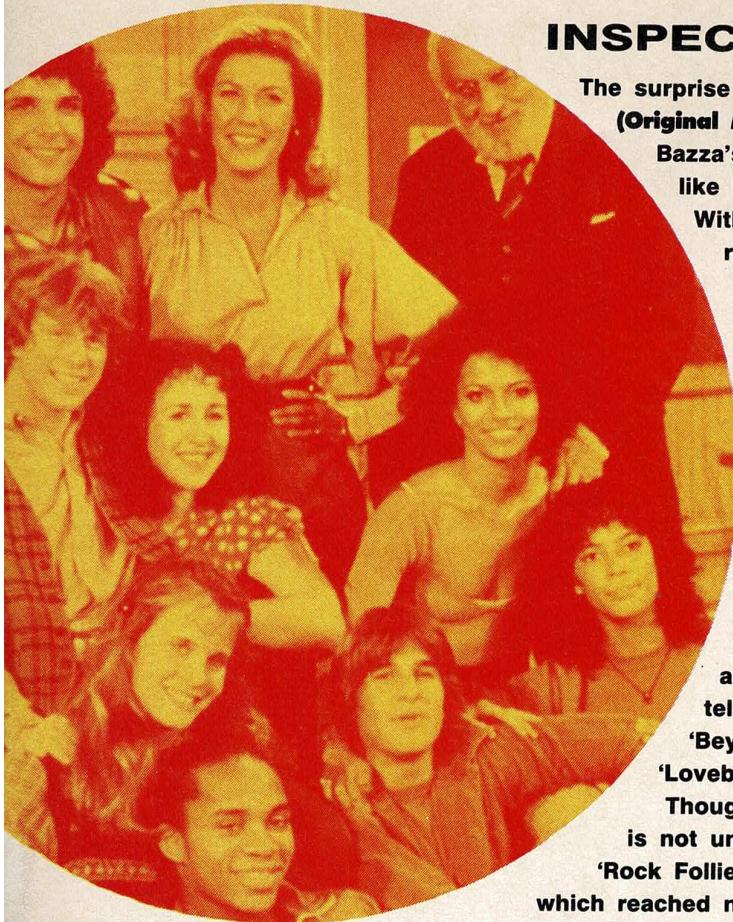
The surprise hit album of the year so far has to be **'Inspector Morse (Original Music From The ITV Series)' by Barrington Pheloung.**

Bazza's mix of pastoral self-penned tunes with classical pieces like Mozart's 'Magic Flute' and Mendelssohn's 'Songs Without Words' has gone down well with viewers and record buyers alike.

The Inspector Morse series, starring John Thaw in the title role, has surpassed the wildest dreams of its makers, Central Television, and is currently the most popular programme on television, with the obvious exception of the big three soaps, 'Coronation Street', 'EastEnders' and 'Neighbours', and is regularly attracting an audience of 16 million.

But who is Barrington Pheloung? Glad you asked. He's a 36-year-old conductor and composer who was born in Sydney, Australia. He came to Britain in 1977, after winning a place at Surrey University and has since composed over 40 commissioned scores for ballet and dance companies, as well as writing extensively for television, his previous work in the medium including 'Beyond The Pale', 'My Kingdom For A Horse' and 'Lovebirds'.

Though unexpected, the top five success of a TV soundtrack is not unprecedented, the two biggest hit TV soundtracks are 'Rock Follies' (1976) and 'Kids From Fame' (1982, left), both of which reached number one.



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SONGS FROM THE AMERICAN CHARTLAND

SOME months ago, I mentioned 'Billboard's Hot 100 — The Sixties', a book compiled by Joel Whitburn, which did no more or less than reproduce all 520 American Hot 100 singles charts compiled by Billboard in the '60s. Now, he's done it again, this time with the '70s.

In no other book will you find The Carpenters, Deep Purple, Bette Midler, George Harrison, Dickie Goodman, Grand Funk and Donna Fago sharing the same page.

Casually browsing through the charts of 1975 you will find the very first hit by Bruce Springsteen ('Born To Run' debuted at number 68 on September 20 of that year). Flick forward to November 4 1978 and you'll find a dozen new entries in the chart, a fairly mixed bag including established acts like Billy Joel and The Jacksons and newcomers Clout and Peter Tosh. The lowest of

the 12 debuts that week came from another rookie at number 96. Entitled 'Soft And Wet', it was the first chart appearance of Prince. It ultimately struggled to number 92 before disappearing, an inglorious start to a glorious career.

Here too you'll find the period in 1972 when the number 100 single was a new entry for 25 weeks in a row and be able to follow the desperately slow climbs of records like 'My Eyes Adored You' (Frankie Valli) and 'Dancing Queen' (Abba) both of which took 18 weeks to reach number one, and 'Hot Child In The City', which made a 21-week ascent for Nick Gilder. See how Debbie Boone's 'You Light Up My Life' maintained a vice-like grip on the top of the chart for 10 consecutive weeks, during which time the original recording of the song by Kacey Cisyk peaked at number 80, both records being produced by the same man, Joe Brooks, who

also wrote the tune. Marvel at The Bee Gees' domination of the chart at the beginning of 1978, when they wrote five out of six consecutive number ones, their domination reaching its peak in March of that year, when they were responsible for all of the top eight singles.

If you're interested in the

THE BEE GEES



American charts, this book is obviously very desirable, but it is rather prohibitively priced at £72.35 (£75.45 overseas) including postage. Putting this in perspective, however, that's less than 15p a chart. 'Billboard Hot 100 Charts — The Seventies' is available in the UK exclusively from A&R Booksearch, High Close, Winnick Cross, Lanreath, Looe, Cornwall PL13 2PF.

As I've mentioned before, the high cost of US chart books is due to the fact that most of them are aimed at music industry professionals, not record buyers, and are priced accordingly. A&R Booksearch stock not only these books, but also chart publications from other countries, many of them much more reasonably priced. They also stock hundreds of other music books. If you'd like a list, send them a stamped addressed envelope at the above address.

LENGTH ISN'T EVERYTHING

Our recent list on lengthiest UK chart-toppers (a list donated by a colleague, but one that was sadly flawed and will be updated in due course) sent some of our American readers reaching for their stopwatches. Both Robert Ashley from Boston and Mike Stein from New York have submitted lists of US number ones with a playing time of more than five minutes — all 27 of 'em. Here's the list:

TITLE	ARTIST	YEAR	TIME
1 HEY JUDE	The Beatles	1968	7.11 mins
2 PAPA WAS A ROLLING STONE	The Temptations	1972	6.58 mins
3 RAPTURE	Blondie	1981	6.33 mins



4 WE ARE THE WORLD	USA For Africa	1985	6.22 mins
5 HOTEL CALIFORNIA	The Eagles	1977	6.08 mins
6 LUCY IN THE SKY WITH DIAMONDS	Elton John	1975	5.58 mins
7 SWEET CHILD O MINE	Guns N' Roses	1988	5.55 mins
8 SILLY LOVE SONGS	Wings	1976	5.54 mins
9 ONE MORE TRY	George Michael	1988	5.50 mins
10 LOVE BITES	Def Leppard	1988	5.46 mins
11 DON'T STOP TILL YOU GET ENOUGH	Michael Jackson	1979	5.45 mins
=WITH A LITTLE LUCK	Wings	1978	5.45 mins
13 I'LL BE THERE FOR YOU	Bon Jovi	1989	5.43 mins
14 PHILADELPHIA FREEDOM	Elton John	1975	5.38 mins
15 FATHER FIGURE	George Michael	1988	5.37 mins
16 BLAZE OF GLORY	Jon Bon Jovi	1990	5.30 mins
=THE LIVING YEARS	Mike & The Mechanics	1989	5.30 mins
18 LISTEN TO YOUR HEART	Roxette	1989	5.26 mins
19 DO YA THINK I'M SEXY	Rod Stewart	1979	5.21 mins
=RED RED WINE	UB40	1988	5.21 mins
21 LIKE A PRAYER	Madonna	1989	5.19 mins
22 MAGGIE MAY	Rod Stewart	1971	5.15 mins
23 BENNIE AND THE JETS	Elton John	1974	5.10 mins
24 BAND ON THE RUN	Paul McCartney & Wings	1974	5.09 mins
=NOTHING COMPARES 2 U	Sinéad O'Connor	1990	5.09 mins
=IF WISHES CAME TRUE	Sweet Sensation	1990	5.09 mins
27 TRAGEDY	The Bee Gees	1979	5.00 mins

So, as in Britain, The Beatles' 'Hey Jude' is the longest number one, though Don McLean's 'American Pie' (8.36 minutes) was a longer piece of music that was split across both sides of a single. The runner-up, 'Papa Was A Rolling Stone' by The Temptations originally appeared as an 11.45 minutes long album track. The single was pruned by nearly five minutes, with part of its lengthy instrumental middle section appearing as its flip and winning the Temps an unexpected Grammy as best R&B Instrumental of 1972.

It's interesting to note that only 10 of the number ones to break the five-minute barrier are by Americans, compared to 15 Brits. Finally, the biggest windbags turn out to be Paul McCartney (three entries with Wings, one with The Beatles) and Elton John, who has had three number ones over five minutes long.

SHORT CUTS

There were no Americans in the top five of the UK single chart last week for the first time since July 14 last year. The Yanks are having a tough time here at the moment — there were only 17 of them in the top 50 last week.

Eurythmics register their third number one album this week as 'Greatest Hits' debuts in pole position. They previously topped the listings

with 1983's 'Touch' and 1989's 'We Too Are One'. The Eurythmics album is the fifth in as many weeks to debut at number one, following (listed in reverse order) R.E.M.'s 'Out Of Time', The Farm's 'Spartacus', 'Auberge' by Chris Rea and Oleta Adams' 'Circle Of One' (a re-entry).



Already this year, we've had 10 different albums reach number one, a figure not achieved last year until July 28. In fact, in no previous year has the number of chart topping albums reached double figures earlier than it has in 1991.

The Pet Shop Boys' current single has a very long title, but did you know that, excluding medleys which list the component parts, the longest title ever to be a hit in the UK is The Freshies' 'I'm In Love With A Girl On A Certain Manchester Megastore Checkout Desk', a number 54 hit in 1981? In its original version, the 59-letter title referred to a 'Virgin Megastore Checkout Desk', but in those unenlightened days such a direct plug for a commercial concern was considered too risky for airplay purposes, and the song was re-recorded. It became best known as a jingle on Mike Read's Radio 1 Breakfast Show ("It's Mike Read — Mike Read — on 275 and 285 on the radio"). Even more fascinating is that Freshies' singer Chris Sievey is the man behind the mask behind one Frank Sidebottom.



letters

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

THE BATTLE OF THE SEXES

■ Are you serious, comparing Kylie Minogue to Madonna? (*Record Mirror*, February 2). Songs like 'Live To Tell', 'Oh Father', 'Justify My Love' and the classic 'Like A Prayer' have placed Madonna in a league of her own.

If you want to use someone as an example of transformation, look no further than Our Lady. It's almost unbelievable that the woman singing 'Like A Prayer' is the same one who screeched 'Everybody', 'Material Girl' etc.

Kylie has progressed visually, but the only decent record she's released is 'Better The Devil You Know'. There is no comparison. 'Our Frank', Paisley

■ For 100 minutes she sings and dances, keeping a 12,000 capacity crowd on the edge of their seats every minute, with sweat and talent literally dripping from her non-stop petite, yet seductive, body. She's like Madonna and Prince combined, with no hint of ego.

Yes, Kylie Minogue's latest Australian tour was totally mind-blowing! But of course everybody in Britain already knows this as fact, while the average Australian still thinks of her as talentless and manufactured. (Though the average Australian still thinks John Farnham and Jimmy Barnes can sing.)

David Moore, NSW, Australia

● The only similarity between Madonna and Kylie is that lots of men want to shag them. Nothing wrong with that, of course, they're both totally happy with their sexuality and use it well, but there the comparisons should stop. Kylie is a great pop star with an average pop voice singing enjoyable, but intrinsically lightweight, tosh. Why

not indeed? We can't all be Sting, can we? When she can perform as dramatically as Madonna on 'Promise To Try', look powerful, not coquettish, in her videos or write a sharp lyric like 'Papa Don't Preach', then she'll share more than just hormones with the great woman, but not before.

BED-SIT BLUES

■ Who does Robin Smith (*Record Mirror*, *Singles*, March 9) think he is, calling that fantastic band Ride "just another bunch of tiresome drone merchants listened to by people living in miserable bed-sits"?

How can he criticise the brilliant 'Today Forever' EP when he made Soho Single Of The Week? It's obvious to me that Robin Smith wouldn't know good music if it painted itself purple and danced naked in front of him singing "good music is here again".

Sarah, Nottingham

● Robin Smith wouldn't know Robin Smith if he painted himself purple and danced naked in front of him so I wouldn't worry about it.

HECKLERS WITH ATTITUDE

■ Continuing the Lindy Layton debate, RLF from Brighton (*Record Mirror*, March 9) obviously wasn't at the Kiss FM show if he or she thinks the heckling was "an expression of annoyance towards people of average talent who get success from exploiting songs and styles invented by black people".

The crowd had a large young, black, male, pro-rap section who obviously didn't appreciate 90 per cent of the performers and were only waiting for LL Cool J.

Even all-black acts like The Pasadenas were jeered. The crowd had obviously listened to one too many N.W.A records.



RIDE: "I want to be a tree..."

Presumably RLF thinks Kiss FM should only have black artists at their shows and on their playlists. Well, correct me if I'm wrong, but there are still some white people in London apart from the royals and Kiss got its licence as a dance music, not a black music, station.

Kiss rightly had Beats

International at its launch and its broadcasting should also cover different aspects of the dance scene, such as British techno, which may not appeal to some black listeners, but is rightly covered by Steve Jackson.

So RLF reckons Elvis was exploiting a black style of music. Amazing! If everyone had that

attitude, popular music wouldn't have progressed very far.

M Hartley, Bognor Regis

● The assertion that Elvis exploited black music is a fact. Whether you believe he was a genuine innovator who helped a white, conservative audience wake up to a music they'd previously ignored or a naive kid manipulated by cynics will depend on you. And if you'd read the end of the letter rather than getting indignant you'd know that RLF's main point was "if the music is good, colour will not come into it". It was a letter of explanation not of excuse. You shouldn't attack the messenger just because you don't like the message they convey.

Letter of the week

■ Isn't it about time to ban Iron Maiden?
Mattias Athley, Jonkoping, Sweden

● Yes.

The Letter of the week wins a current top 40 album or CD (please specify)

rumat 30



available now

orchestra

come alive



RUMOUR
RECORDS

distributed by pinnacle

also features the F.P.I. remix of "Free Spirit"

THE club chart

TM

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



RECORD MIRROR

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

TW LW

1	1	ALRIGHT (ORIGINAL MIX) Urban Soul	Cooltempo 12in	50	—	SEASONS OF LOVE (MIXES) Keith Nunnally	US Giant 12in
2	2	HUMAN NATURE (ON THE MIX) Gary Clail On-U Sound System	Perfecto 12in	51	—	JUST A GROOVE Nomad	Rumour 12in promo
3	3	RING MY BELL (TOUCHDOWN MIX) Monic Love vs Adeva	Cooltempo 12in	52	30	ADRENALIN/THE KRAKEN N-Joi	deConstruction 12in
4	4	TAKE ME AWAY (PINNED UP MIX) True Faith featuring Bridgette Grace with Final Cut	Network 12in	53	41	THE WORLD IS A GHETTO (MIXES) Will Downing	4th&B'way 12in
5	12	I'M ALRIGHT (EXTENDED MIX) Katherine E	Dead Dead Good 12in promo	54	10	THROUGH Victoria Wilson-James	Epic 12in
6	34	FAITH (IN THE POWER OF LOVE) Rozala	Pulse-8 12in white label	55	77	TEMPERATURE RISING P.K.A.	Stress 12in promo
7	5	UNFINISHED SYMPATHY (PAUL OAKENFOLD MIX) Massive	Wild Bunch 12in	56	—	WE SHOULDN'T HOLD HANDS IN THE DARK (THE CANDLELIGHT MIX) LA Mix	A&M 12in
8	9	HERE WE GO (REMIXES) C&C Music Factory	Columbia 12in	57	63	GIVE ME SOME LOVE (MIXES) Love Corporation	Creation 12in white label
9	42	ONE WAY ONLY (R.U.D.E. VOCAL MIX) Synergy	Dedicated 12in promo	58	37	I'M READY Caverman	Profile 12in
10	26	SWEET SENSATION (EXTENDED MIX) Shades Of Rhythm	ZTT 12in promo	59	86	GOOD TIME S.I.N. featuring Claudia Barry	Pulse-8 12in white label
11	6	APPARENTLY NOTHIN' Young Disciples	Talkin' Loud 12in	60	58	HOUSE FLY Tricky Disco	WARP 12in promo
12	17	PLAYING WITH KNIVES Bizarre Inc.	Vinyl Solution 12in	61	33	EVERYBODY (ALL OVER THE WORLD) (DANCE VERSION) (FPI Project)	Rumour 12in
13	21	SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX) Brothers In Rhythm	4th & B'way 12in	62	—	ANOTHER SLEEPLESS NIGHT (CLASSIC MIX) Shawn Christopher	Arista 12in promo
14	—	ANTHEM (THE ORIGINAL MIX)/(MAFIA MIX) N-Joi	deConstruction 12in promo	63	—	COME FLY WITH ME (FLY HIGH MIX) DJ Pierre featuring Phantasia	Jive Chicago 12in promo
15	32	FOOTSTEPS FOLLOWING ME/(SOLE MIX)/(LACE UP MIX) Frances Nero	Debut 12in promo	64	48	QUADROPHONIA Quadrophonia	Dutch Streetbeats 12in
16	19	REMEMBER THE DAY (FINAL MIX) Innocence	Cooltempo 12in	65	90	BARABAJAGAL (LOVE IS HOT) P.U.M.P. (Purple Under Melted Pink)	Ultimate 12in promo
17	15	MOVE YOUR BODY (ELEVATION) Xpansions	Optimism 12in	66	89	THANX 4 THE FUNK (MIXES) The Boys	Motown 12in white label
18	8	(I WANNA GIVE YOU) DEVOTION Nomad featuring MC Mikee Freedom	Rumour 12in	67	38	TELL ME THAT YOU'LL WAIT Culture Beat featuring Lana E & Jay Supreme	Epic 12in
19	27	FIND 'EM FOOL 'EM FORGET 'EM/I LIKE IT S'Express	Rhythm King 12in promo	68	47	WEEKEND (CLUB MIX) Dick	Low Spirit 12in
20	23	LOST IN MUSIC (ULTIMATUM REMIX) Stereo MC's	4th&B'way 12in	69	76	WIPE THE NEEDLE (MIXES) The Ragga Twins	Shut Up And Dance 12in promo
21	7	SAME SONG (REMIXES) Digital Underground	Big Life 12in	70	83	INSIDE LIFE Incognito	Talkin' Loud 12in
22	20	YOU USED TO SALSA Richie Rich's Salsa House	ffr 12in	71	46	LOVE SO SPECIAL (THE STEVE ANDERSON TOTAL REVAMP) Ceybil	Atlantic 12in promo
23	11	THE WICKEDEST SOUND (DON GORGON MIX) Rebel MC (featuring Tenor Fly)	Desire 12in promo	72	—	I WANT TO KNOW (THE ONE MIX) A Man Called Adam	Big Life 12in promo
24	16	GOT YOU WHERE I WANT (501 MIX) Marva Hicks	Wing 12in promo	73	85	NOTHING HAS CHANGED (ALL ABOARD MIX)/LITTLE GHETTO BOY	Talkin' Loud 12in
25	31	GIVE ME (REMIXES) Greed	D-Zone 12in	—	Galliano	First Bass 12in	
26	75	STRIKE IT UP (DJ LELEWEL MIX) Black Box	deConstruction 12in	74	57	BACK BY DOPE DEMAND (FUNKY BASS MIX) King Bee	Circa 12in
27	55	HYPERREAL (WILLIAM ORBIT MIX) The Shamen	One Little Indian 12in promo	75	79	WEAR YOUR LOVE LIKE HEAVEN (ULTIMATUM MIX) Definition Of Sound	Rumour 12in promo
28	13	YOU GOT THE LOVE (REMIXES) The Source Featuring Candi Staton	Truelove 12in	76	71	COME ALIVE Orchestra JB	Ten 12in
29	18	LOVE THE LIFE (GUARANA DJ VERSION) James Taylor Quartet	Urban 12in	77	44	TALK MUCH (BLIND MICE MIX) Temper Temper	Starway 12in
30	67	I LEFT MY WALLET IN EL SEGUNDO (VAMPIRE MIX) A Tribe Called Quest	Jive 12in promo	78	93	DRIVE ME (HOUSE REMIX) Patti Day	Pulse-8 12in white label
31	—	HYPNOTIC/YU YU (FTD MIX) Hypnotone	Creation 12in promo	79	100	TRAVELS IN HYPER REALITY Band Of Gypsies	Ten 12in promo
32	28	IT'S TOO LATE Quartz introducing Dina Carroll	Mercury 12in	80	—	GET IT TOGETHER (12-inch) Redhead Kingpin and The FBI	12in white label
33	49	DEEP IN MY HEART (EXTENDED MIX) Clubhouse	ffr 12in promo	81	70	CHUNG KUO (REVISITED) Adams & Gee	Arista 12in
34	53	SHE'S A WOMAN Scritti Politti & Shabba Ranks	Virgin 12in	82	99	WHERE LOVE LIVES (MIXES) Alison Limerick	A&M 12in
35	14	THINK ABOUT . . . D.H. featuring Stefy	RCA 12in	83	64	POSSESSED Awesome 3	Love 12in
36	29	LOVE OR NOTHING (REMIXES) Diana Brown & Barrie K. Sharpe	ffr 12in	84	22	LOVE IS THE MESSAGE (LOVE LOVE LOVE MIX) Love Inc. featuring MC Noise	4AD 12in promo
37	—	SO GROOVY/THIS JAZZ IS NEW Wendell Williams	deConstruction 12in	85	re	T.I.M.E. TWP	Cooltempo 12in
38	39	DON'T GO MESSIN' WITH MY HEART (ALBUM VERSION) Mantronix	Capitol 12in	86	43	MAINLINE (CHEP'S MIX) Tribal House	Ten 12in
39	59	OUT THERE Friends of Matthew	Pulse-8 12in promo	87	52	TILL WE MEET AGAIN Inner City	ffr 12in
40	36	HOLD YOU TIGHT Tara Kemp	US Big Beat 12in	88	69	GOD IS IN THE HOUSE (FREE TIBET MIX) Rumbledub	deConstruction 12in
41	25	MY LOVE (ATMOSPHERA MIX) Collapse	Citybeat 12in	89	40	GIVE ME LOVE/EROTIC ANIMALS Ben Chapman	Factory 12in
42	45	GOO GOO BARabajagal (THE RONIN BOOM TENG) The Love-In	From A Whisper To A Scream 12in promo	90	56	LOOSE FIT Happy Mondays	MCA 12in
43	100	FACES (RADIO VERSION)/BACK FROM HELL (REMIX) Run D.M.C.	Profile 12in promo	91	24	MOVE (DANCE ALL NIGHT) (SLAMMIN' 12-inch) Slam Slam	Circa 12in promo
44	—	THE GOOD THING (THICK & THROBBING)/GIVE IT ALL I GOT (EXPLOSIVE)	US One Voice 12in	92	—	LIFE AND DEATH (MIXES) World Of Twist	Italian Flying 12in
45	51	WHAT IS THIS THING CALLED LOVE (ONE WORLD REMIX) Alexander O'Neal	Tabu 12in	93	—	COCAINE (THIS HAS TO BE STOPPED) Dino Lenny	PWL/Polydor 12in
46	35	DADDY'S LITTLE GIRL (MAIN MIX) Nikki D	Def Jam 12in promo	94	—	I GOT TO HAVE IT (CLEAN VERSION) Ed O.G. & Da Bulldogs	Rhythm King 12in promo
47	88	PROBLEM SOLVED (WAY BEYOND DUB)/100% TOTAL SUCCESS Moodswings	12in white label	95	—	NIGHT IN ACTION The Beatmasters	Ten 12in
48	50	HOLD ME (VOCAL CLUB MIX) Velvet	Tam Tam 12in	96	re	CHEAP TALK (MIXES) Loose Ends	Citybeat 12in promo
49	54	H.O.U.S.E. (THE REMODELLED REMIX) Doug Lazy	Atlantic 12in promo	97	60	RAPPING IS FUNDAMENTAL (BRIGHTON DAZE 12" REMIX) Rappin' Is Fundamental	A&M PM 12in promo
				98	—	LET'S GET DOWN (EXTENDED MIX) Mechanix Enterprise	Stress 12in white label
				99	65	NASTY RHYTHM (PKA REMIX) Creative Thieves	Italian Mighty Quinn 12in
				100	—	GETTING SOLD S.L.D.	A&M PM 12in promo
				100	—	GET WISE (FOUNDATION MIX) Rodeo Jones	



I LEFT MY WALLET IN
EL SEGUNDO
NORMAN COOK REMIX
RELEASED 25TH MARCH

charts

March 24 — March 30 1991

U S singles

TW LW

1	3	COMING OUT OF THE DARK	Gloria Estefan
2	1	ONE MORE TRY	Timmy T.
3	4	THIS HOUSE	Tracie Spencer
4	6	HOLD YOU TIGHT	Tara Kemp
5	8	I'VE BEEN THINKING ABOUT YOU	Londonbeat
6	2	SOMEDAY	Mariah Carey
7	7	YOU'RE IN LOVE	Wilson Phillips
8	10	SADNESS PART I	Enigma
9	5	GET HERE	Oleta Adams
10	11	SIGNS	Tesla
11	13	IESHA	Another Bad Crew
12	15	I'LL BE BY YOUR SIDE	Stevie B
13	18	ROUND AND ROUND	Tevin Campbell
14	22	BABY BABY	Amy Grant
15	17	RICO SUAVE	Gerardo
16	9	RESCUE ME	Madonna
17	26	JOYRIDE	Roxette
18	25	MERCY MERCY ME	Robert Palmer
19	28	CRY FOR HELP	Rick Astley
20	21	STARSPANGLED BANNER	Whitney Houston
21	16	ALL THE MAN THAT I NEED	Whitney Houston
22	12	SHOW ME THE WAY	Styx
23	19	WHERE DOES MY HEART BEAT	Celine Dion
24	32	I LIKE THE WAY (THE KISSING GAME)	Hi—Five
25	24	AROUND THE WAY GIRL	LL Cool J
26	34	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis
27	14	ALL THIS TIME	Sting
28	33	JUST THE WAY IT IS, BABY	The Rembrandts
29	20	ILL DO 4 YOU	Father M.C.
30	36	HERE WE GO	C&C Music Factory
31	35	HOW TO DANCE	Bingo Boys
32	23	GONNA MAKE YOU SWEAT	C & C Music Factory
33	27	WAITING FOR LOVE	Alias
34	43	ITOUCH MYSELF	Divinyls
35	40	RHYTHM OF MY HEART	Rod Stewart
36	29	WICKED GAME	Chris Isaak
37	31	SOMETHING IN MY HEART	Michel'le
38	37	TOGETHER FOREVER	Lisette Melende
39	41	WRITTEN ALL OVER YOUR FACE	Rude Boys
40	56	VOICES THAT CARE	Voices That Care
41	42	EASY COME EASY GO	Winger
42	49	MORE THAN EVER	Nelson
43	48	TEMPLE OF LOVE	Harriet
44	44	CALL IT POISON	The Escape Club
45	46	STONE COLD GENTLEMAN	Ralph Tresvant
46	55	YOU DON'T HAVE TO GO HOME	The Triplets
47	47	LET'S CHILL	Guy
48	30	MY SIDE OF THE BED	Susanna Hoffs
49	38	RIDE THE WIND	Poison
50	59	SAVE SOME LOVE	Keedy
51	54	ALL TRUE MAN	Alexander O'Neal

Epic	52	67	SILENT LUCIDITY	Queensryche
Quality	53	39	THE FIRST TIME	Surface
Capitol	54	62	CALL IT ROCK 'N' ROLL	Great White
Giant	55	45	IF YOU NEEDED SOMEBODY	Bad Company
MCA	56	52	I LOVE YOU	Vanilla Ice
Columbia	57	61	HIGHWIRE	Rolling Stones
SBK	58	68	IT'S A SHAME (MY SISTER)	Monie Love
Charisma	59	65	DON'T TREAT ME BAD	Firehouse
Fontana	60	81	MORE THAN WORDS	Extreme
Geffen				
Motown				
LMR				
Paisley Park	61	72	SHE TALKS TO ANGELS	The Black Crowes
A&M	62	66	THAT'S WHY	The Party
Interscope	66	73	BABY'S COMING BACK	Jellyfish
Sire	70	—	HOW MUCH IS ENOUGH	The Fixx
EMI	71	83	MY HEART IS FAILING ME	Riff
EMI	72	85	HEARTBREAK STATION	Cinderella
RCA	73	82	ANOTHER LIKE MY LOVER	Jasmine Guy
Arista	76	91	DO YOU WANT ME	Salt—n—Pepa
Arista	77	87	STEP ON	Happy Mondays
A&M	78	97	HERE I AM (COME AND TAKE ME)	UB40
Epic	80	95	ONE IN A MILLION	Trixter
Jive	83	—	CRAZY	Daisy Dee
Def Jam	85	—	WHAT COMES NATURALLY	Sheena Easton
Polydor	86	—	LOVE ME FOREVER OR LOVE ME NOT	Trilogy
A&M	87	—	WALKING IN MEMPHIS	Marc Cohn
Atco	94	—	GOING THROUGH THE MOTIONS	Aftershock

EMI
Columbia
Capitol
Atco
SBK
Columbia
Warner Brothers
Epic
A&M
Columbia
Hollywood
Charisma
Impact
SBK
Mercury
Warner Brothers
Next Plateau
Elektra
Virgin
Mechanic
LMR
MCA
Atco
Atlantic
Virgin

U S albums

TW LW

Uptown	1	1	MARIAH CAREY	Mariah Carey
Columbia	2	5	GONNA MAKE YOU SWEAT	C&C Music Factory
Atlantic	3	2	THE SOUL CAGES	Sting
Columbia	4	3	WILSON PHILLIPS	Wilson Phillips
EMI	5	6	SHAKE YOUR MONEY MAKER	The Black Crowes
Virgin	6	4	TO THE EXTREME	Vanilla Ice
Warner Brothers	7	8	INTO THE LIGHT	Gloria Estefan
Reprise	8	11	HEART SHAPED WORLD	Chris Isaak
Ruthless	9	7	I'M YOUR BABY TONIGHT	Whitney Houston
RAL	10	9	PLEASE HAMMERDON'T HURT 'EM	M.C. Hammer
Atlantic	11	10	SOME PEOPLE'S LIVES	Bette Midler
Giant	12	13	FIVE MAN ACOUSTICAL JAM	Tesla
Atlantic	13	14	EMPIRE	Queensryche
DGC	14	12	THE IMMACULATE COLLECTION	Madonna
East West	15	17	MCMXC A.D.	Enigma
Atlantic	16	40	THE DOORS (OST)	The Doors
MCA	17	15	THE SIMPSONS SING THE BLUES	The Simpsons
Mercury	18	18	HOOKED	Great White
Uptown	19	16	THE RAZORS EDGE	AC/DC
Columbia	20	30	CIRCLE OF ONE	Oleta Adams
Enigma	21	20	THE FUTURE	Guy
Arista	22	24	MAMA SAID KNOCK YOU OUT	LL Cool J
Tabu	23	19	XINXS	

Columbia
Columbia
A&M
SBK
Def American
SBK
Epic
Reprise
Arista
Capitol
Atlantic
Geffen
EMI
Sire
Charisma
Elektra
Geffen
Capitol
Atco
Fontana
MCA
Def Jam
Atlantic

next week

Born to B wild?

The return of Transvision Vamp

plus:

Caveman, Alison Limerick, The Mock Turtles, the Italo house revival, win a copy

of Prince's new film 'Graffiti Bridge', and all the usual perks and palaver

Record Mirror: it'll improve your standard of living for just 80p

24	21	RHYTHM OF THE SAINTS Paul Simon
25	22	NO FENCES Garth Brooks
26	35	COOLIN' AT THE PLAYGROUND Another Bad Creation
27	-	OUT OF TIME R.E.M.
28	31	TRIXTER Trixter
29	25	SERIOUS HITS...LIVE! Phil Collins
30	27	DAMN YANKEES Damn Yankees
31	28	Poison Bell Biv DeVoe
32	26	WE ARE IN LOVE Harry Connick Jnr
33	32	CHERRY PIE Warrant
34	34	AFTER THE RAIN Nelson
35	29	THIS IS AN EP RELEASE Digital Underground
36	23	JANET JACKSON'S RHYTHM NATION 1814 Janet Jackson
37	43	DIVINYLS Divinyls
38	36	INNUENDO Queen
39	37	FLESH AND BLOOD Poison
40	33	LISTEN WITHOUT PREJUDICE George Michael
41	44	IN CONCERT Carreras/Domingo/Pavarotti
42	38	RECYCLER ZZ Top
43	39	RALPH TREVANT Ralph Trevant
44	42	PUT YOURSELF IN MY SHOES Clint Black
45	50	IN THE BLOOD Londonbeat
46	46	TIME AFTER TIME Timmy T.
47	41	HEARTBREAKSTATION Cinderella
48	-	NIGHT RIDE HOME Joni Mitchell
49	45	I'LL GIVE ALL MY LOVE TO YOU Keith Sweat
50	-	DOUBT Jesus Jones

Warner Brothers	37	-	SEX CYMBAL Sheila E
Capitol	38	36	SHORT BUT FUNKY Too Short
Motown	39	-	CONTRIBUTION Mica Paris
Warner Brothers	40	-	IDON'T WANT TO LOSE YOUR LOVE Angie B
Mechanic			
Atlantic			
Warner Brothers			
MCA			
Columbia			
Columbia			
DGC			
Tommy Boy			
A&M			
Virgin			
Hollywood			
Capitol			
Columbia			
London			
Warner Brothers			
MCA			
RCA			
Radioactive			
Quality			
Mercury			
Geffen			
Vintertainment			
SBK			

Warner Brothers
Jive
Island
Bust It

Indie singles

TW LW

1	4	LOOSE FIT Happy Mondays
2	1	TODAY FOREVER EP Ride
3	2	OVER RISING The Charlatans
4	3	HAPPY Ned's Atomic Dustbin
5	5	3 AM ETERNAL KLF
6	8	LOVE GENERATION Soho
7	6	MAGIC Cud
8	7	FOUNTAIN O' YOUTH Candyland
9	12	ALL TOGETHER NOW The Farm
10	10	DRIVE THAT FAST Kitchens Of Distinction
11	11	CELESTE Telescopes
12	14	TO HERE KNOWS WHEN My Bloody Valentine
13	13	MORNINGRISE Slowdive
14	17	RIDE EP Ride
15	22	PLAY EP Ride
16	19	FALL EP Ride
17	21	BLOODSPORT FOR ALL Carter USM
18	29	ENJOY THE SILENCE Depeche Mode
19	23	MADCHESTER RAVE ON Happy Mondays
20	27	SLOWDIVE Slowdive
21	18	STEP ON Happy Mondays
22	20	EVERYBODY NEEDS SOMEBODY Birdland
23	-	KINKY AFRO Happy Mondays
24	26	THE ONLY ONE I KNOW The Charlatans
25	-	MY RISING STAR Northside
26	24	SITUATION (REMIX) Yazoo
27	15	COUNTING BACKWARDS Throwing Muses
28	-	SALLY CINNAMON The Stone Roses
29	30	MAKE IT MINE Shamen
30	28	IN WONDER Presence

Factory
Creation
Situation Two
Furtive
KLF Communication
Savage
Imaginary
Non Fiction
Product
One Little Indian
Creation
Creation
Creation
Creation
Creation
Creation
Rough Trade
Mute
Factory
Creation
Factory
Lazy
Factory
Situation Two
Factory
Mute
4AD
Black
One Little Indian
Reality

U.S. r'n'b singles

TW LW

1	1	I LIKE THE WAY (THE KISSING GAME) Hi-Five
2	4	DO ME AGAIN Freddie Jackson
3	6	WRAP MY BODY TIGHT Johnny Gill
4	8	HOLD YOU TIGHT Tara Kemp
5	9	LET'S CHILL Guy
6	3	SOMEDAY Mariah Carey
7	5	ALL TRUE MAN Alexander O'Neal
8	11	STONE COLD GENTLEMAN Ralph Trevant
9	2	DON'T LET ME DOWN O'Jays
10	12	ANOTHER LIKE MY LOVER Jasmine Guy
11	13	GETTING BACK INTO LOVE Gerald Alston
12	7	WRITTEN ALL OVER YOUR FACE Rude Boys
13	16	IT'S A SHAME (MY SISTER) Monie Love
14	17	ALL OF ME Big Daddy Kane
15	18	IS IT GOOD TO YOU Whispers
16	20	NEVER BEEN IN LOVE BEFORE Marva Hicks
17	19	NO MATTER WHAT YOU DO Diana Ross & Al B Sure!
18	21	TEMPLE OF LOVE Harriet
19	26	WHATEVER YOU WANT Tony! Toni! Tone!
20	22	ANOTHER SLEEPLESS NIGHT Shawn Christopher
21	23	MY HEART IS FAILING ME Riff
22	25	TELL ME The Wooten Brothers
23	14	GOLD DIGGER EPMD
24	27	I'M DREAMIN' (FROM NEW JACK CITY) Christopher Williams
25	28	THANX 4 THE FUNK The Boys
26	29	IT SHOULD'VE BEEN YOU Teddy Pendergrass
27	10	ALL SEASON LeVert
28	31	ALL I WANT IS YOU Surface
29	33	CALL ME Phil Perry
30	15	ALL THE MAN THAT I NEED Whitney Houston
31	32	SPARK OF LOVE Special Generation
32	34	BACKYARD Pebbles (With Salt 'N' Pepa)
33	38	TREAT 'EM RIGHT Chubb Rock
34	-	HERE WE GO C&C Music Factory/F. Williams
35	-	SERIOUS LaRue
36	40	CHEAP TRICK Loose Ends

Warner Brothers	Jive
Capitol	Capitol
Motown	Giant
Uptown	Columbia
Columbia	Tabu
EMI	MCA
Warner Brothers	EMI
Motown	Atlantic
Warner Brothers	Cold Chillin
East West	Capitol
Wing	Polydor
Arista	Warner Brothers
SBK	East West
A&M	Wing
R&L	Arista
Giant	SBK
Motown	A&M
Elektra	R&L
Atlantic	Giant
Columbia	Motown
Capitol	Elektra
Arista	Atlantic
Bust It	Columbia
MCA	Capitol
Select	Arista
RCA	Bust It
MCA	Capitol

Produce
KLF Communication
Factory
Rough Trade
4AD
Rough Trade
Creation
Situation Two
Silverstone
Fire
Big Cat
Mute
Alternative Tentacles
One Little Indian
Lazy
Beechwood
Subpop
Savage
Cow/Mute
Factory

TW LW

1	1	SPARTACUS The Farm
2	2	THE WHITE ROOM KLF
3	4	PILLS 'N' THRILLS AND BELLYACHES Happy Mondays
4	3	30 SOMETHING Carter USM
5	5	THE REAL RAMONA Throwing Muses
6	6	PIOLUGH Butthole Surfers
7	9	NOWHERE Ride
8	8	SOME FRIENDLY The Charlatans
9	15	THE STONE ROSES The Stone Roses
10	7	RECURRING Spacemen 3
11	12	101 DAMNATIONS Carter USM
12	13	VIOLATOR Depeche Mode
13	11	THE SKY IS FALLING Jello Biafra
14	17	EN-TACT Shamen
15	10	BIRDLAND Birdland
16	16	INDIE TOP 20 VOL XI Various
17	-	8-WAY SANTA Tad
18	14	GODDESS Soho
19	19	LIFE Inspiral Carpets
20	-	BUMMED Happy Mondays

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The Chart Magazine

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Chart

n e w s

BY ALAN JONES

Worthy but awful, 'The Stork' is thankfully knocked off the top of the singles chart this week, the new champ being 19-year-old **Chesney Hawkes** and 'The One And Only'.

Chesney is the first teenager — and the first artist on the Chrysalis label — to reach number one since 1989, when Sonia topped with 'You'll Never Stop Me From Loving You'. And he's the youngest male solo star to reach number one since 18-year-old Glenn Medeiros took 'Nothing's Gonna Change My Love For You' to the summit in 1988.

Chesney is, of course, also an actor and the 11-song soundtrack album he recorded for his first film 'Buddy's Song' has been available for a couple of weeks. But the critical mauling the film received has harmed its box office takings and sales of the album, which crawls to number 92 on the artists' album chart.

It's likely it will eventually overcome the stigma of being the soundtrack to a duff movie, with its fate determined more by the success of future singles from Hawkes.

Chesney is the second generation of his family to top the singles chart: his dad Chip was a member of The Tremeloes, who reached number one in 1967 with 'Silence Is Golden'.

Kylie Minogue's kid sister **Dannii** makes her chart debut this week with 'Love And Kisses'. As she does so, Kylie's 'What Do I Have To Do'

dips out of the top 75. Thus they miss becoming the first sisters ever to have simultaneous but separate hits. Their time may come again.

● New releases from **INXS**, **Vanilla Ice**, **Rick Astley** and **George Michael** all miss out on top 40 places this week. But **James**, whose previous best shots at the chart 'How Was It For You' and 'Come Home' both peaked at number 32, make an immediate and dramatic improvement this week, as their latest single, 'Sit Down', debuts at number seven. It's a new version of the song which they previously released in 1989, when it didn't reach the top 75.

● The BPI and CIN will move shortly to reduce the maximum number of formats in which a single may be eligible for the chart from five to four. That doesn't mean that record companies can't release more, simply that if they do only the first four they nominate will count towards a chart position. Some companies may still choose to release extra formats — as Virgin are apparently doing with the current **Simple Minds** hit 'Let There Be Love'. Already available on seven-inch, 12-inch, cassette and two different CDs, it is due on yet another CD, which won't help its chart placing but will earn plenty of extra money. Theoretically, there is no reason why a single can't be issued in, say, eight different formats, sales of which could be shared out to give it two (or more) chart positions.

● **Urban Soul's** 'Alright' holds at number one on the dance chart, but can only debut at number 60 on the Gallup chart this week. It's further evidence that the dance market is saturated with product. Even the most popular dance hits are heard by a smaller proportion of dancers than was hitherto the case, which in turn means their chances of crossing over are minimalised. 'Alright' just held off the challenge of Gary Clail's single 'Human Nature' on the club chart, but both records are being played by less than 40 per cent of DJs reporting to the Club Chart.

Just for a change, here are London's most popular dance discs, determined from more than 40 returns from London-based DJs contributing to *Record Mirror's* Club Chart. National dance chart positions are shown in brackets: 1 (1) **Urban Soul**; 2 (6) **Rozala**; 3 (2) **Gary Clail**; 4 (4) **True Faith**; 5 (9) **Synergy**; 6 (26) **Black Box**; 7 (11) **Young Disciples**; 8 (3) **Monie Love/Adeva**; 9 (23) **Rebel MC**; 10 (37) **Wendell Williams**.

● In the 33-year history of the *Billboard* Hot 100, only four singles

have ever debuted higher than **Madonna's** latest single, 'Rescue Me'. Herman's Hermits' 'Mrs Brown You've Got A Lovely Daughter' and The Beatles' 'Hey Jude', 'Get Back' and 'Let It Be' all justified their high debuts by subsequently topping the chart. But 'Rescue Me', which gatecrashed the listings at number 15, made hard work of climbing as high as number nine last week and now tumbles to number 16. The main problem would appear to be that it was picked up by radio long before it was released and those same radio stations are now deserting it in droves, even though its sales are still climbing. The US singles chart is an uneasy compromise between sales and airplay, with perhaps too much emphasis on the latter, and any record that dies on the airwaves can kiss goodbye to its chances of reaching number one.

Position-wise, 'Rescue Me' thus becomes one of Madonna's smallest hits ever and is the highest-debuting single never to reach number one, replacing John Lennon's 'Imagine' and Michael Jackson's 'Thriller' which both debuted at number 20, but failed in their quest to top the chart.

L a t e n e w s

Spin Injured

Indie-popsters Spin were involved in an horrific road accident as they travelled back from a concert at Dudley JB's to London, in the early hours of Saturday morning.

Their transit van was hit by a lorry after they'd broken down, and as *Record Mirror* went to press, bass player **John Mason** was in a coma with serious head injuries. His brother, guitarist **Steve Mason**, has a fractured collar bone, drummer **Matt Wrigley** has a broken wrist and singer **Lee Clarke** has cuts and bruises. **Daz Walton**, Spin's road manager, is also in intensive care with broken legs and a broken jaw, and **Snake**, the band's soundman, has a fractured spine. Their van was a complete write-off.

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TWELVE INCH

TW LW

1	—	SITDOWN	James
2	—	HUMANNATURE	Gary Clail On-U Sound System
3	—	SNAP MEGAMIX	Snap
4	1	WHERE THE STREETS...HOW CAN YOU...?	
5	6	PetShop Boys	
6	7	IT'S TOO LATE	Quartz introducing Dina Carroll
7	3	PLAYING WITH KNIVES	Bizarre Inc
8	5	YOU GOT THE LOVE	The Source feat Candi Staton
9	—	UNFINISHED SYMPATHY	Massive
10	2	HERE WE GO	C&C Music Factory/Freedom Williams
11	—	LET THERE BE LOVE	Simple Minds
12	—	WHERE LOVE LIVES (COME ON IN)	Alison Limerick
13	4	CARAVAN	Inspiral Carpets
14	9	(MOVE YOUR BODY) ELEVATION	Xpansions
15	10	LOOSEFIT	Happy Mondays
16	15	BEEN CAUGHT STEALING	Jane's Addiction
17	—	WEARY YOU LIKE HEAVEN	Definition Of Sound
18	—	ALRIGHT	Urban Soul
19	—	SAME SONG	Digital Underground
20	16	THE ONE AND ONLY	Chesney Hawkes
		THIS IS YOUR LIFE	Bandera

Mercury
Perfecto
Arista

Parlophone
Mercury
Viny Solution

TrueLove
Wild Bunch

Columbia
Virgin
Arista

Mute
Arista

Factory
Warner Brothers

Circa

Cooltempo

Big Life

Chrysalis

London

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 24 — March 30 1991

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

TW	LW	WC		TW	LW	WC	
> 1	5	7	THE ONE AND ONLY Chesney Hawkes	1	—	1	GREATEST HITS Eurythmics
2	1	4	THE STONK! Hale & Pace And The Stomkers	2	—	2	OUT OF TIME R.E.M.
3	3	3	RHYTHM OF MY HEART Rod Stewart	3	3	3	THE COMPLETE PICTURE — THE VERY BEST OF
4	7	2	WHERE THE STREETS... / HOW CAN...? Pet Shop Boys	4	2	4	Deborah Harry & Blondie
5	4	4	JOYRIDE Roxette	5	5	5	AUBERGE Chris Rea
6	13	2	LET THERE BE LOVE Simple Minds	6	4	3	INSPECTOR MORSE — ORIGINAL MUSIC FROM ITV SERIES
> 7	—	1	SIT DOWN James	7	11	29	Barrington Pheloung
8	8	9	IT'S TOO LATE Quartz introducing Dina Carroll	8	7	19	SPARTACUS The Farm
9	2	5	SHOULD I STAY OR SHOULD I GO The Clash	9	9	3	LISTEN WITHOUT PREJUDICE VOL 1 George Michael
> 10	12	5	SECRET LOVE Bee Gees	10	17	8	THE IMMACULATE COLLECTION Madonna
11	6	6	BECAUSE I LOVE YOU (THE POSTMAN SONG) Stevie B	11	12	21	THE VERY BEST OF JOAN ARMATRADING Joan Armatrading
12	9	9	YOU GOT THE LOVE The Source featuring Candi Staton	12	10	10	DOUBT Jesus Jones
> 13	—	1	SNAP MEGAMIX Snap	13	—	11	THE VERY BEST OF ELTON JOHN Elton John
14	23	4	I'VE GOT NEWS FOR YOU Feargal Sharkey	14	8	3	WICKED GAME Chris Isaak
15	10	11	MOVE YOUR BODY (ELEVATION) Xpansions	15	13	7	THE STORY OF THE CLASH The Clash
16	20	6	THIS IS YOUR LIFE Banders	16	6	3	EX-EL 808 State
17	15	9	LOVE REARS ITSUGLY HEAD Living Colour	17	15	15	INNUENDO Queen
18	11	10	DO THE BARTMAN The Simpsons	18	24	31	THE WHITE ROOM The KLF
19	19	4	LOSING MY RELIGION R.E.M.	19	14	9	GREATEST HITS 1977-1990 The Stranglers
20	16	6	UNFINISHED SYMPATHY Massive	20	16	9	INCONCERT Luciano Pavarotti/Plácido Domingo/J. Carreras
21	17	4	LOOSE FIT Happy Mondays	21	19	7	CIRCLE OF ONE Oleta Adams
22	29	4	WEAR YOUR LOVE LIKE HEAVEN Definition Of Sound	22	—	1	THE SIMPSONS SING THE BLUES The Simpsons
23	14	5	CRAZY FOR YOU (REMIX) Madonna	23	18	7	INTO THE LIGHT Gloria Estefan
24	32	3	SHE'S A WOMAN Scritti Politti (feat Shabba Ranks)	24	22	20	SOULDESTRUCTION The Almighty
25	—	1	HUMAN NATURE Gary Clark On-U Sound System	25	20	7	DEDICATION — THE VERY BEST OF THIN LIZZY Thin Lizzy
26	21	5	WHO WHERE? WHY? Jesus Jones	26	25	7	THE VERY BEST OF THE BEE GEES The Bee Gees
27	18	9	(I WANNA GIVE YOU) DEVOTION Nomad featuring MC Mike Freedom	27	21	5	TIME'S UP Living Colour
28	27	6	BOW DOWN MISTER Jesus Loves You	28	26	20	SERIOUS HITS... LIVE! Phil Collins
29	—	1	HIGHWIRE Rolling Stones	29	23	20	THE BEST OF FREE — ALL RIGHT NOW Free
30	22	3	I'M GOING SLIGHTLY MAD Queen	30	30	15	PILLS 'N' THRILLS AND BELLYACHES Happy Mondays
31	—	1	LOVE & KISSES Dannii Minogue	31	34	5	PLEASE HAMMER DON'T HURT 'EM MC Hammer
32	36	2	OVER TO YOU JOHN (HERE WE GO AGAIN) Jive Bunny & The Mastermixers	32	29	6	MCMXC A.D. Enigma
33	—	1	HERE WE GO & C Music Feature Freedom Williams	33	38	42	FREE Rick Astley
34	34	2	BEEN CAUGHT STEALING Jane's Addiction	34	31	20	THE ESSENTIAL JOSE CARRERAS Jose Carreras
35	39	4	CAN YOU DIG IT? The Mock Turtles	35	32	20	LOOK SHARP! Roxette
36	—	1	CARAVAN! Inspiral Carpets	36	—	1	MUSIC FROM TWIN PEAKS Angelo Badalamenti/Julee Cruise/Various
37	26	3	HANGAR 18 Megadeth	37	40	26	I'M YOUR BABY TONIGHT Whitney Houston
38	38	2	SAY HELLO WAVE GOODBYE '91 Soft Cell/Marc Almond	38	36	19	THE INCREDIBLE SOUND MACHINE Mantronix XINXS
39	50	3	WORD OF MOUTH Mike & The Mechanics	39	—	—	THE SINGLES COLLECTION 1984/1990 Jimmy Somerville/Bronski Beat/Communards
40	—	1	PRODUCT OF THE WORKING CLASS Little Angels	40	28	3	OUTLAND Gary Numan
41	—	1	ALWAYS ON THE RUN Lenny Kravitz	41	33	3	KILLUNCLE Morrissey
42	24	8	ALL RIGHT NOW Free	42	47	36	PEGGY SUICIDE Julian Cope
43	—	1	BY MY SIDE INXS	43	43	9	RUNAWAYS! Belinda Carlisle
44	—	1	WHERE LOVES LIVES (COME ON!) Alison Limerick	44	27	2	ALL TRUE MAN Alexander O'Neal
45	43	3	PLAYING WITH KNIVES Bizarre Inc	45	35	4	SLINKY The Milltown Brothers
46	35	4	CHERRY PIE Warrant	46	55	47	STRANGE FREE WORLD Kitchens Of Distinction
47	56	2	SONGS OF THE STAGE World Of Twist	47	55	50	NIGHTTRIDE HOME Joni Mitchell
48	25	3	TODAY FOREVER (EP) Ride	48	42	50	THE BEST OF ROD STEWART Rod Stewart
49	28	7	GO FOR IT! (HEART AND FIRE) 'Rocky V'/Joey Elliott & Tyneira Hare	48	45	58	30 SOMETHING Carter — The Unstoppable Sex Machine
50	30	4	OVERRISING The Charltons	49	49	55	THE ROAD TO HELL Chris Rea
51	—	1	I LOVE YOU Vanilla Ice	50	51	16	SOUL PROVIDER Michael Bolton
52	54	3	SAME SONG Digital Underground	51	51	23	TO THE EXTREME Vanilla Ice
53	59	3	WHAT IS THIS THING CALLED LOVE? Alexander O'Neal	52	47	23	THE COLLECTION Barry White
54	—	1	SENZA UNA DONNA (WITHOUT A WOMAN) Zucchero featuring Paul Young	53	44	9	THE SOUL CAGE Sting
55	—	1	MEACULAPARTI! Enigma	54	46	21	CHOKE The Beautiful South
56	—	1	REMEMBER THE DAY Innocence	55	48	24	ROCKIN' ALL OVER THE YEARS Status Quo
57	31	12	GET HERE Oleta Adams	56	50	5	NO MORE GAMES/THE REMIX ALBUM New Kids On The Block
58	—	1	MOVE RIGHT OUT Rick Astley	57	59	72	VIVALDI FOUR SEASONS Nigel Kennedy/ECO
59	—	1	COWBOYS AND ANGELS George Michael	58	—	13	ENLIGHTENMENT Van Morrison
60	—	1	ALRIGHT Urban Soul	59	41	2	PINK BUBBLES GO APE Helloween
61	—	1	TOO WICKED (EP) Aswad	60	58	82	THE BEST OF UB40 VOL 1 UB40
62	—	1	BLACKWATER Rain Tree Crow	61	39	2	DANCE TO THE HOLY MAN The Silencers
63	33	5	DON'T GO MESSIN' WITH MY HEART Mantronix	62	74	137	PHANTOM OF THE OPERA Original Cast
64	47	2	GREASE — DREAM MIX Valli/Travolta/Newton-John	63	—	21	THE BEST OF VAN MORRISON Van Morrison
65	37	4	AROUND THE WAY GIRL! Cool!	64	57	16	BACKSTREET SYMPHONY Thunder
66	—	1	SAILING ON THE SEVEN SEAS OMD	65	52	5	YOUNG GODS Little Angels
67	—	1	PEARL Chapterhouse	66	56	20	DON'T EXPLAIN Robert Palmer
68	—	1	GOLDEN BROWN The Stranglers	67	64	17	STARRY NIGHT Julio Iglesias
69	41	4	HAPPY Ned's Atomic Dustbin	68	61	55	THE ESSENTIAL PAVAROTTI Luciano Pavarotti
70	53	2	GIMMESOME Pat & Mac	69	—	1	ANYTHING IS POSSIBLE Debbie Gibson
71	45	5	ADRENALIN (EP) N-Jo	70	68	19	RHYTHM OF LOVE Kylie Minogue
72	40	11	3 A.M. ETERNAL KLF featuring The Children Of The Revolution	71	62	29	MARIAH CAREY Mariah Carey
73	61	2	BACK BY DOPE DEMAND King Bee	72	—	19	BELIEF Innocence
74	44	10	OUTSTANDING Kenny Thomas	73	60	68	LABOUR OF LOVE UB40
75	—	2	DADDY'S LITTLE GIRL Nikki D	74	73	78	FOREIGN AFFAIR Tina Turner
76	46	2	LOST IN MUSIC Stereo MC's	75	53	7	AND NOW THE LEGACY BEGINS Dream Warriors
77	49	1	YESTERDAY TODAY Ocean Colour Scene				
78	80	1	STONE COLD GENTLEMAN Ralph Tresvant				
79	80	1	LOVE'S HEARTBREAK Lisa M				
80	58	1	A TOUCH OF EVIL Judi Priest				
81	90	1	WHERE DOES MY HEART BEAT NOW Celene Dion				
82	—	1	RAPPIN' IS FUNDAMENTAL Rappin' Is Fundamental				
83	—	1	FIND 'EM FOOL 'EM FORGET 'EM Express				
84	63	1	THE BOYS ARE BACK IN TOWN Thin Lizzy				
85	51	1	LET LOVE SPEAK UP ITSELF The Beautiful South				
86	77	1	BLINDFOLD (EP) Curve				
87	57	1	CARRYING A TORCH Tom Jones				
88	71	1	LOVE OR NOTHING Diana Brown & Barrie K. Sharpe				
89	72	1	BETTER OFF WITHOUT YOU Hazell Dean				
90	79	1	UPTOWN Womack & Womack				
91	—	1	POSSESSED Awesome 3				
92	69	1	WE SHOULDNT HOLD HANDS IN THE DARK LA Mix				
93	—	1	SPICE Eon				
94	87	1	WAITING FOR LOVE Alias				
95	89	1	EVERLASTING DAY... Magik Roundabout				
96	86	1	LOVE GENERATION Soho				
97	84	1	7X7 Poppy Factory				
98	76	1	WAITING FOR A START TO FALL Boy Meets Girl				
99	—	1	KILL YOUR TELEVISION Ned's Atomic Dustbin				
100	91	1	MIXBACK IN TIME (MEDLEY) Rico				

→ 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)

TOP 20 COMPILATION ALBUMS

TW	LW	
1	1	UNCHAINED MELODIES Various
2	—	HARDCORE UPROAR Various
3	2	THINICE — THE FIRST STEP Various
4	2	AWESOME!! Various
5	3	SOUL REFLECTION Various
6	—	SOFT METAL BALLOADS Various
7	4	THE LOST BOYS (OST) Various
8	6	MISSING YOU — AN ALBUM OF LOVE Various
9	5	THINKING OF YOU... Various
10	7	KARAOKE PARTY 2 Various Unknown
11	8	PRETTY WOMAN (OST) Various
12	—	EVERYBODY DANCE NOW Various
13	10	DIRTY DANCING (OST) Various
14	9	GREASE Original Soundtrack
15	16	DON'T STOP... DOOWOP! Various
16	12	ROCK 'N' ROLL LOVE SONGS Various
17	13	VERY BEST OF GREATEST LOVE Various
18	11	ROCKY V (OST) Various
19	20	THE CLASSIC EXPERIENCE Various
20	14	NOW! THAT'S WHAT I CALL MUSIC 18 Various

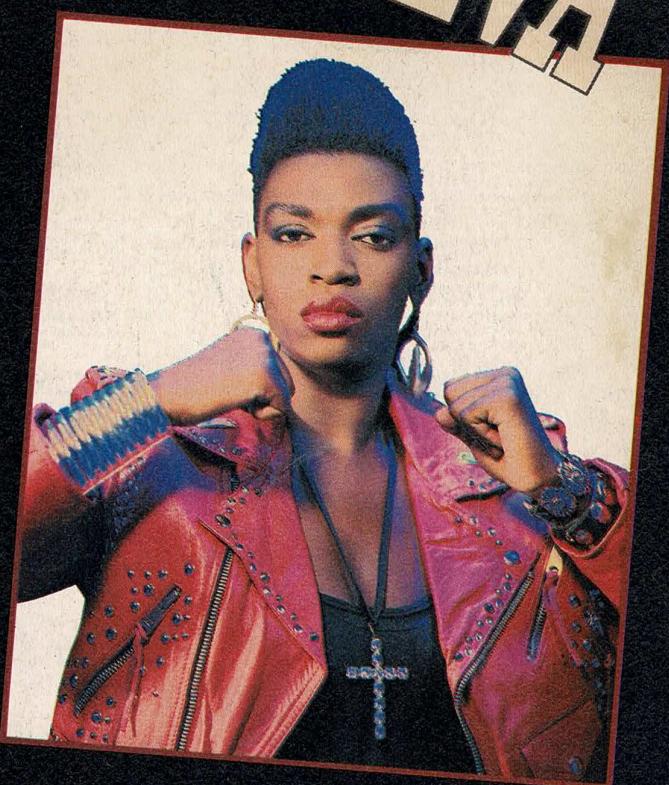
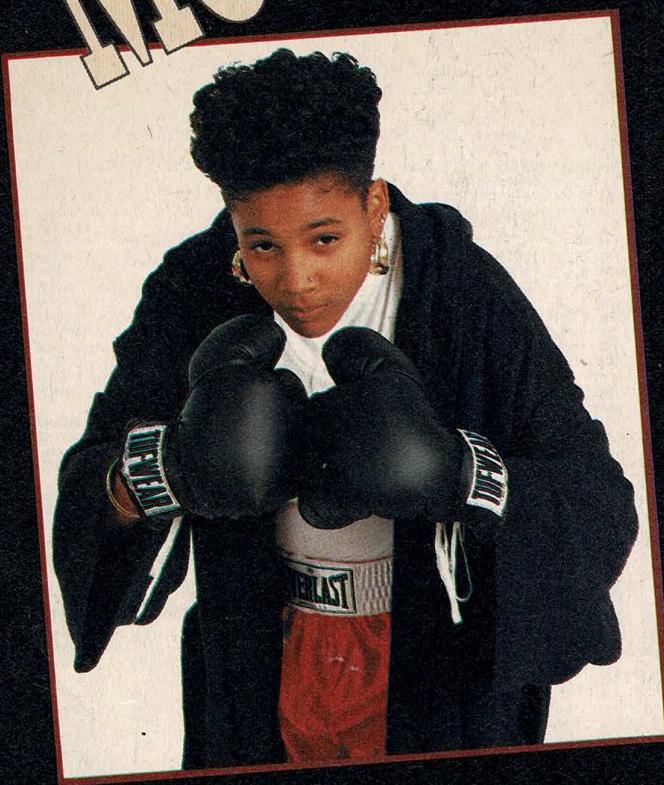
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