

RECORD MIRROR

FEBRUARY 9 1991, EVERY WEDNESDAY 75p (EIRE £1.16)

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

MARK SUMMERS
ON THE ZEBEDEE TIP

BEATMASTERS
HOUSEMASTERS
RETURN

EN VOGUE
GOING FOR GOD

ALSO

NOMAD
I SECOND
THAT
DEVOTION

WIN!
A TALKING
BART
SIMPSON
DOLL

**TOM 'BLOODY'
JONES**

LONDONBEAT

BANDERAS

**JUNIOR
REID**

A Tribe Called Quest

**DOING IT FOR
THE KICKS**





The Basement Boys
present

Ultra Naté

Is it love? - Scandal





● EN VOGUE

FEBRUARY

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I N D E X

EDITED BY JOHNNY DEE

Caron Wheeler

CARON Wheeler has worked for the likes of Neneh Cherry, Phil Collins, Soul II Soul, and her local library. She returns from life in the light with the more serious and soulful sound of 'Don't Quit'.

That first break

"I kinda started singing when I was 12. It was mainly session work plus bits and pieces for small reggae labels in the local community, and then with the group Brown Sugar when I was 14."

Is there a God in the house?

"Yeah I believe in the Father in heaven, but not in one particular religious denomination. I don't go to church or anything like that, but I do pray."

Dabbling with instruments

"I used to play the clarinet and the trumpet. There are a lot more things I want to do myself on the next album, so I'm playing keyboards and bass at the moment. I like to dabble you see."

Hair

"Wumni does my hair for important days. She styles it and takes care of my clothes, 'cos it ain't a wig; despite what people have said, it's real."

Loved up?

"No, not at the moment."

Web of fear

"I can't stand spiders. Everytime I walk past a cinema showing 'Arachnophobia' it gives me the shivers. And have

you noticed how they always run towards you?"

That ideal partner

"I'd love to work with Stevie Wonder. We could pull in a couple of people and make him real funky."

Heaven on earth

"The places I like aren't necessarily sea and sand. Bangkok was the most interesting; the survival and spiritual levels out there were so high."

Back to the drawing board?

"As far as other artistic interests are concerned, I do furniture designs, interiors and set designs. Can't say I'll ever make it as a flower arranger though."

Fans

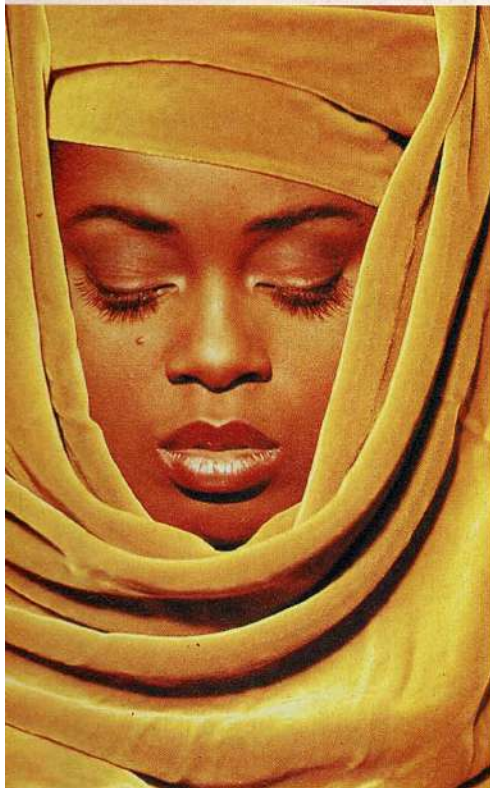
"I get a lot of fan mail; most of it's really nice, really sincere. It's from a real cross-section of people too, a multicultural band of people between the ages of 10 and 30. I also do get quite a lot of guys into strong women." **James Ruddell**

George Michael

'Heal The Pain' was released on Monday, the third track to be lifted from George Michael's 'Listen Without Prejudice Vol 1' album. Heavily

influenced by The Beatles, George owns up to it being "the most derivative thing I've ever done in terms of sound; but it's such an obvious reference that I don't think

anybody would take it as anything other than a tribute". Meanwhile, Yog is busy not appearing in his own videos and preparing for his four night stint at Wembley Arena in March.



The Wendys

Manchester's Factory Records cast their net beyond the borders of Lancashire, this month, with the debut release from Edinburgh band The Wendys. Proving that the baggy groove hasn't been buried yet, 'Going To Shine For Me Soon' is destined to please all you moody Dougal heads out there.



Bart Simpson Competition



AYE Carumba. Those pesky Simpsons are everywhere. If you've had enough of the cartoon family then get prepared: there's more gimmickry to come.

Bartmania continues unabated. In London, Antenna Hairdressers are offering Simpson cuts for £50 (complete with acrylic extensions) and a whole range of toys are about to reach the high street.

You've heard the record, worn the T-shirts; how about owning Bart? Toy people, Mattel, have launched two Bartdolls: Talking Bart, who speaks Bartslang at the mere tug of a string in his back, and Really Rude Bart, who makes obscene noises.

Index has got six Talking and six Really Rude Barts to give to the first 12 people who can tell us which one of the following phrases was *not* coined by Bart:

- 1 "Don't have a cow, man"
- 2 "Eat my shorts"
- 3 "Nice to seeya, to seeya nice"

Send your answer on the back of a postcard to: Bart Doll Competition, *Record Mirror*, Punch Publications, London SE99 7YJ. To arrive no later than February 25th.

Basscut

BASSCUT are writer-singer Elisa and machine maestro Heiner. Having cut their teeth in New York clubs, the duo are about to conquer the world with a mixture of synth and soul on their debut 45, 'Say You Love Me'.



FAME

Elisa: "I want to still be able to walk around. I don't want a private jet and need 10,000 great Danes to get around." Heiner: "Just two big dogs would be nice; they're cheaper than a bodyguard."

TECHNOLOGY

Elisa: "People can do whatever they want, by themselves, without having to tell the drummer to 'Calm down a bit'." Heiner: "Technology will prevail because with machines you can be a one-man-band or a classical composer."

GOD

Elisa: "Church was a part of my everyday life. The music is a different form of expression to preaching. The difference with the pentecostal church is that it gets really wild and hot."

MARY POPPINS AND DAVID BOWIE

Elisa: "I was a nice little girl; I loved Mary Poppins and I lived for those Disney records. After that, it was David Bowie. People would come into my bedroom and look at me and my poster of Bowie on a motorbike in a kinda funny way."

TEEN ANGST

Elisa: "At school all I wanted to talk about was 'Why am I feeling like this? What's it all about?'. The teachers were thinking 'This girl's not gonna do much with her life; she's gonna be in a mental institution'."

Claire Coakley

Banderas

STAR spotting is a risky business. Nine times out of 10 the combo you tip for world domination end up short-changing you behind the sweet counter. There are no such qualms with Banderas. They don't have potential, they are potential.

Caroline Buckley is a Glaswegian girl singer with a heart full of soul. Sally Herbert is a classically-trained string scraper who knows the way to the dancefloor. Together, they're Banderas (Spanish for 'flags'); kindred spirits with close-cropped scalps. An introductory listen to their trademark mixture of upfront emotion and icy aural backdrops leads the listener to place them in the same rarified atmosphere inhabited by the Pet Shop Boys and New Order.

But the connections run deeper than that. Not only is their debut single, the graceful, glowing 'This Is Your Life' produced by one-time Pet Shop Boy-New Order knobman, Stephen Hague, but the record has guest guitar from Bernard Sumner and Manchester's Michael Caine: Johnny Marr. Poised to win admirers when they accompany close-to-kin Jimmy Somerville on his March tour, as far as hot propositions go, they don't burn brighter than Banderas. **JB Bernstein**



Mute Competition

Mute, that wondrous independent record label have raided vaults, cupboards and the potting shed on the allotment for their first compilation in 12 years, called 'International'.

And by jingo, boys and girls, if you have a penchant for the diverse, weird and wonderful sound of Mute, then this is the platter for you, featuring unreleased material from Erasure, Depeche Mode, as well as tracks by Crime And The City Solution, Renegade Soundwave and Inspiral Carpets.

As if that wasn't enough, the kind souls have donated 20 copies of the album to give away. Honestly, they just don't care. All you have to do is answer this question: Who are the two members of Erasure?

Send your answers on the back of a postcard to: Mute LP Competition, *Record Mirror*, Punch Publications Ltd, London, SE99 7YJ. To arrive no later than February 25. **Gary Crossing**



I N D E X

Londonbeat

THEY are the four chaps behind that infectious, country and western-tinged hit 'I've Been Thinking About You', and are now releasing a slick, sexy cover of Bob Marley's classic 'No Woman, No Cry'. Glory in America is only a stone's throw away, so perhaps we should know more about these tearaways

Willy used to be a Butlin's Red Coat

"I ran the glamorous grandmother and knobbly-knee competitions. The worst one of all was a crumbly, Cheshire cheese competition where the campers had to stuff their mouths with three pounds of cheese without taking a drink."

Jimmy Helms' granny lived to 111 and his grandpa was a red Indian

"My gran, from the age of 90, used to always carry a flask of brandy and a pack of fags wherever she went, and used to tell me about the day general Custer got done over. My grandfather, who we called Big Poppa, was a Blackfoot Indian and a preacher too, and as he got older would often drift into an Indian trance."

They wear pervy gear!

"Helmsey's taken to wearing pointy bras like Madonna."

Betty Boo is the love of their lives

"She won't talk to us though; perhaps she's just playing hard to get, that's the games girls like to play."

Willy loves dolphins just as much as Betty Boo

"I always wear a dolphin ring because they are a good metaphor. I hate the way we're killing them off with our pollution because we're only damaging ourselves too."

Germans aren't too sure who Willy is

"When I was last in Germany, this guy came up to me and said 'Hey, didn't you used to be Howard Jones?'"

They love Spanish girls

"Leave us anywhere you like in Spain and we'll do quite all right, thank you very much." **Peter Stanton**



Earbenders

This week's raves on the **Record Mirror** stereo:

- 1 'Bow Down Mister' Jesus Loves You (spiritual More Protein 45)
- 2 'Love L.U.V.' Julian Cope (Island single)
- 3 'Techno Rose Of Blighty' Fluke (Creation mini-LP)
- 4 'Devotion' Nomad (Rumour chart hit)
- 5 'Echo Chamber' Beats International (forthcoming Go! Discs 12-inch)
- 6 'Wonderment' Thousand Yard Stare (Stifled Aardvark EP track)
- 7 'Love And Pain' Carlton (frrr single)
- 8 'Bernard' 808 State (forthcoming ZTT LP track)
- 9 'Live' Yargo (Bodybeat LP)
- 10 'Which Way Should I Jump?' The Milltown Brothers (A&M single)

Roman

She's of Polish extraction, was born in Sheffield and is being hailed in some quarters as a Brigitte Bardot-alike. Roman, or Gloria Romana Robovsky, for that is her name, started singing in working-men's clubs, went on to provide backing vocals for ABC and Rick Astley and now launches her gritty tonsils on a solo

career with a gospel-dance cover of Rolling Stones' anthem 'You Can't Always Get What You Want'. Eager to tour, before she starts Roman over the country there's a debut album to be recorded. The single, meanwhile, should whet your appetite.

Gary Crossing



Candyland
fountain o youth

MCA

Pinacle distribution

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

It was by Clive McFatter and it was called 'Treasure Of Love' and I could play it on guitar. It wasn't the first one I nicked mind you, just the first one I bought!

WHO ARE YOUR FAVOURITE SONGWRITERS?

I think Lennon & McCartney have contributed more great songs than anybody else. Burt Bacharach and Hal David, Jim Webb. Nowadays: Prince, George Michael, Lionel Richie. The problem today is that most of the writers record their songs themselves. They're not going to give them away.

WHO ARE YOUR FAVOURITE POP ARTISTS?

I think Whitney Houston is the best singer around today, though this Mariah Carey — she's got *some* bloody voice. I like the guy with Londonbeat — Jimmy Helms. Robert Palmer makes interesting records. Paul Young.

WHAT'S YOUR FAVOURITE PRINCE SONG?

There are so many and I'd have to have the CDs in front of me to name them all, but 'Purple Rain', 'When Doves Cry' — he's done so many interesting things. Some of his things almost sound half done. Quincy Jones says they're like demos.

WHAT WAS THE LAST RECORD YOU BOUGHT?

Whitney Houston's 'I'll Be Your Baby Tonight'.

WHAT'S YOUR FAVOURITE LAS VEGAS NIGHT SPOT?

I'm performing at Ballys Hotel which used to be the MGM and they've got two showrooms. One is a cabaret — girlie shows and acrobats — and then the one

I'm in is the main showroom for singers and comedians. We used to go to places like The Flamingo to see Fats Domino, Jackie Wilson and Gladys Knight in the lounges. Every space in the hotel has to make money now, so they've replaced a lot of the lounges with kino parlours, which is basically bingo! To me, they're bloody awful, but they make a lot of money. I used to do two shows a night every night. Now there are only two on a Saturday night, still seven nights a week mind.

HAVE YOU EVER BEEN MISTAKEN FOR SOMEBODY ELSE?

Only once: in 1965, in America. I was on the road doing the Dick Clarke show and I was in the bar signing autographs and this woman asked me to sign this bit of paper, I looked at it and said 'Oh, I thought you were Johnny Rivers!' That was the only time.

DO YOU EVER MISS YOUR OLD NOSE?

No, I never liked it. It was broken. It was all right when I was a kid but it was broken a few times when I was a teenager and it gradually moved over one side. If a photograph was taken from the wrong side it looked like I had this bloody huge nose. It's easy to get done, there are all sorts of nose jobs. It made a lot of difference

to me because it used to get me down a bit. You just get black eyes for a while, I've been in a worse condition from fights.

WHAT'S YOUR EARLIEST MEMORY?

Sitting in the pram with a shop keeper smiling at me through the window. Apparently my mother had gone to the butchers to get some sausages and while she called into the grocers shop I sucked all the meat out of the sausages. I can

see the grocer's face laughing at me.

WHO IS YOUR FAVOURITE WELSH PERSON?

Richard Burton.

WHAT'S THE STRANGEST THING EVER THROWN AT YOU ONSTAGE?

A sequined jock strap which matched my jacket. I said 'Well that's my stage wear next year; the jockstrap, a pair of pit boots and that'll be it'.

HOW MANY PAIRS OF LEATHER TROUSERS DO YOU OWN?

Two leather and two suede. I never feel comfortable onstage in baggy pants. I sweat so much that if I wore loose pants they'd look bloody awful. They have to be black as well otherwise after 20 minutes you look as though you've pissed yourself because the crotch always goes first.

WHAT IS THE MEANING OF LIFE?

To be blessed with all your

what's the meaning of life?

QUESTIONS OF BRIEF-STRETCHING IMPORTANCE ANSWERED BY TOM JONES

faculties and to be able to do what you want to do — to find your niche. To be happy with yourself, to think you're doing the best you can. A lot of people buy things thinking it'll change them, but when you look in the mirror you're still you. You can't run away from yourself.

WE'VE GOT FOETUS ON OUR

REMIFX

I BELIEVE · REMIXED BY J. G. THIRLWELL

next

week

Make

Peace

not War

SOHO — Give Peace A Chance

KIM APPLEBY — Preaching Love And Devotion

BOY GEORGE — Regaining Krishna Consciousness

808 STATE — Their State Of The Nation Speech

Plus: We ask **Jason Donovan**, Happy Mondays, William Orbit, **Mark Moore**, **Ned's Atomic Dustbin** and many more when they lost their virginity, **Frazier Chorus** tell us what's in their fridge and Record Mirror gets a new lick of paint.

FREE

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THE FIRST TWO IN A SERIES OF SIX POSTERS FEATURING PICTURES TAKEN EXCLUSIVELY FOR RECORD MIRROR

More pages More fun More colour More money!

No more annoying tiny five pence pieces. We're going up in the world (er, it's now 80p)

IN THIS MONTH'S

SELECT

IT'S THE MAN WITH THE STICK!

DREAM WARRIORS: an exclusive report from a Caribbean video shoot with the Sonic Boombastic Boys, on the eve of their debut album and UK tour!



Plus! **INNER CITY's KEVIN SAUNDERSON** lashes out at British House, techno and the snobbery of the dancefloor. 'Wake Up Britain, You're Dead,' he sneers...



Plus! **JAZZIE B** on the crisis in the **SOUL II SOUL** camp.

Plus! **SOHO** and **YOUNG DISCIPLES**



SELECT. ON SALE NOW. ONLY £1.50

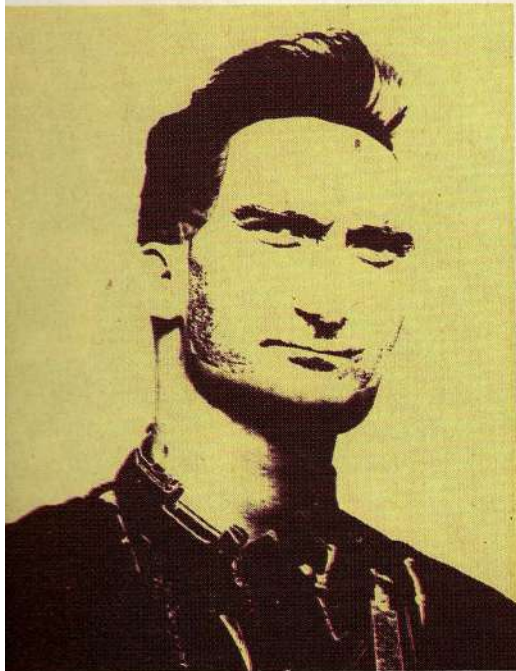
BABBLE

THE POP DETECTIVE,
HE'S SUCH A CUTIE



Phil's world of wigs

"We would love to see Phil wearing a trendy **Vanilla Ice** Wig" say Mar Smith, Kim Gordon and Nik Smith from Lossiemouth in Scotland. Whose wig would you like to see Phil wearing next week? Send your requests to Phil's World Of Wigs, Babble, Record Mirror, Ludgate House, 245 Blackfriars Road, London, SE1 9UZ.



Well hello my little fondant fancies out there in life's bustling cake shop, how the devil are you all? I must admit to feeling damned dapper and sexy today in my Action Slacks, with the double stitching down the outside, my candy-stripe cardigan with matching bow-tie and a pair of yellow, glittery flip flops. As I always say, if you look good, you feel good and when you're mingling with the stars like myself, smart appearance is essential. Anyway, that's enough of my wardrobe for now. Anyone who needs any help with fashion or hints for a healthier lifestyle please write to me with your queries. Now, back to the people who matter

- That **Jonathon King's** a tight bugger. While he was queuing to get into **The Cure's** low-key gig at the T&C 2, two avid fans asked him if he had any spare tickets. He turned his lip up at them and snarled that he hadn't, then gave his spares to a tout. What a ruddy swine!
- John, from **Goodbye Mr Mackenzie**, on the other hand, is the pop fan's friend. At a recent **Jane's Addiction** gig in Edinburgh, he took umbrage at the ludicrous T-shirt prices, snatched them from the stall



and distributed them to the penniless masses. Robin Hood, Robin Hood, riding through the glen . . . The case continues ● **Wolverhampton Wanderers** FC are to be the subject of a new musical documentary drama this summer. Put on by the Zip Theatre Company, 'Wolves — The Musical' will reflect the life of Wolverhampton — past, present and future. Ah, I do like a bit of culture, the roar of the crowd, the smell of the greasepaint ● **Billy** 'Hop-on part in the **Doors** film' **Idol** was well chuffed with his three-year-old son Willem, when he caught the boy backstage in London kissing a one-year-old girl. It seems that the heir to the Idol family Harley Davidson is coming along nicely ● Did you know that the lyrics to **Tanita Tikaram's** first hit single

Beyond the grave with Madame Cholet (FAMOUS MEDIUM)

This week, Madame Cholet contacts **Jim Morrison**

"Jim, Jim, lovely, hunky, long-haired singer with Sixties group The Doors who sang 'Light My Fire' can you hear me"

BRRR BRRR . . . BRRR BRRR . . . BRRR BRRR . . .

"What's that ringing noise? Jim, Jim, wild, romantic enigma that you are, please answer me."

"Hi, this is Jim's place. I'm out riding on a storm right now, but if you'd like to leave a message after the tone, I'll try to catch you later, man." BEEP!
"Eh?"



Pete's poems



Join us each and every week as we trumpet the stars of today in our regular pop poetry spot, brought to you via a carrier pigeon thought to belong to a cousin of top pop production man **Pete Waterman**.

People's Respectful Pavements And The Travels Of Rhythm

Ali, Phife, Q-Tip and Jarobi I know you but you don't know me I really rate your Tribe Called Quest You're the best new talent since Go-West

You're a part of the Native Tongues A band of New Yorkers who fill their lungs De La Soul are your mates But neither of you are big in the United Emirates

Yo brothers 'Can I Kick It?' was really chillin' Crucial, wicked, respect and illin' You're so much better than Public Enemy But I can't remember the title of your LP

Sonia's best buys

Join Scouse singing sensation **Sonia** as she uncovers this week's high street bargains.

Hiya las! Honestly like, I haven't put me feet up like since we last had a gab like. Anyway like, I was on me way home like, from me aerobics class the other afternoon like, when I passed the butchers like. Mince was dead cheap there like, 20p a pound like, so I popped in and bought like 10 pounds of the stuff like. I know it sounds a lot like but it's dead versatile like. I've been so busy, like, making loadsa lasagnes, chilli con carnes and shepherd's pies like. I just bunged 'em all in the freezer like, so I can microwave 'em like after a busy day, like — you know, when you don't feel like cooking like. Anyway my darling pets, must dash 'cos there's a jumble sale on down the Women's Guild. See yas!



★ BABBLE ★ S



★**Jacqui** from **Bananarama**, walking arm in arm through Camden with her boyfriend, looking happy and in love.

★**David Bowie** in the art department in Hamleys toyshop in London. "He paid by cheque, that's when we realised who it was, at first we thought it was a lookylikey."

★**Rory McGrath**, curly haired funny man from 'Whose Line Is It Anyway?', carrying a large and very heavy looking briefcase near Oxford Circus.



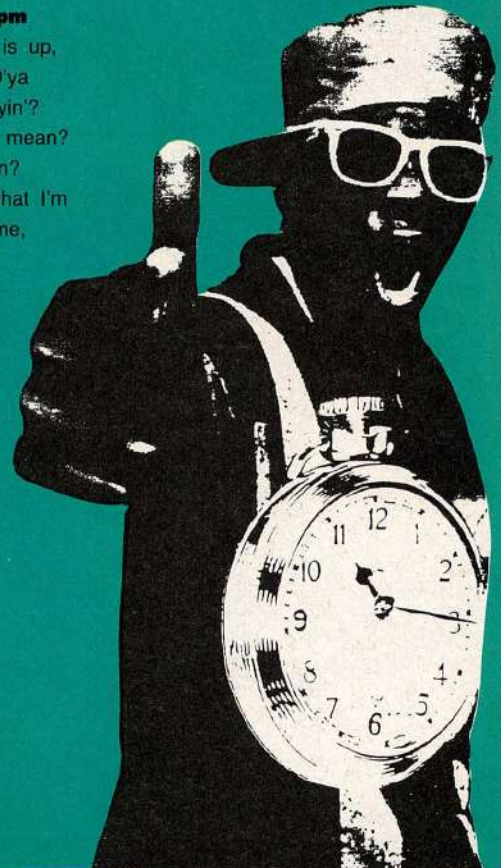
'Good Tradition' are to be studied by people taking their GCSE English literature exam? Well really, the minds of a generation being shaped by the words to popular music, what will the parents say? I suppose 'The Life And Works Of Sting' will be on the A-Level syllabus ● After a successful London gig last week, Irish guitar boys **Power Of Dreams** decided to celebrate with a bit of a meal in a Soho restaurant where recently engaged bass player Mick 'Love Pump' Lennox bought a bucketful of flowers and handed them out to his fellow eaters. What a choking and romantic moment that must have been ● Dance boys **Bel Biv Devoe** had a bit of work done on their limousine the other day in LA. Having left it for a few minutes they returned

to find it stripped bare of the essentials like wheels and mirrors by souvenir hunting fans who caused \$30,000 worth of damage. Why they couldn't have bought a T-shirt, I don't know ● Those **EMF** boys are no strangers to romance either, you know what I mean? Post-gig sex romps indeed! Comparing notes to see who's the superstud! I just hope they never forget their condom rations, the frisky little pups ● Try as they might though, those Deanagers are mere amateurs in the art of love compared to that Welsh Adonis, **Tom Jones** and, after much probing of my secret source, I can reveal the sex god's most intimate measurements! Collar 15, chest 42, waist 31 and inside leg 33½. And his todger . . . Hey what did you expect? ● **The Godfathers** went back to their old South London junior school to present a £50 prize to a current pupil. Eight-year-old Carly earned the dosh when she designed a psychedelic sleeve cover for the band's new single. Aah, that's nice ● It's been a really sincere sensation but alas I must leave you. Till next week take care and don't eat too much. Toodle oo!

WHAT TIME IS IT? WITH FLAVOR FLAV

This week: 11.15pm

'What's up, what is up, whasshappenin? D'ya know what I'm sayin'? D'ya know what I mean? Know what I mean? Time — y'know what I'm sayin'? Time is time, and time is, time is important. Y'know what I'm sayin'? Cos time man, time is time and time it is. Check out my clock, 11.15, y'know what I'm sayin?'



TAR ★ SPOTTING ★ GUIDE ★

★ **Jason 'Mine's a Swan Light' Donovan**, vomiting in the men's toilets at a club called The Cherry Tree in Melbourne, Australia.

★ Actress **Patsy Rowlands** walking a Yorkshire terrier along Western Road in Hove.



★ **Miles** from **The Wander Staff**, **Robin** from **Cocteau Twins**, and **My Bloody Valentine** watching **Chapterhouse** at the Underworld in Camden.

★ Agents: Pete and Kylie from Hackney; Mrs M Potter from Westcliff in Essex; Loretta from Crystal Palace; Rexy Poppett from West Norwood; Jon from Melbourne, Australia; Nick Wood from Hove; and Dave from Stourbridge. If you've seen anyone famous being normal, send your celebrity sightings to Babble Star Spotting Guide, *Record Mirror*, Ludgate House, 245 Blackfriars Road, London, SE1 9UZ, and in return we'll send you a little something rather special that you'll never want to part with.



Thought for the day with your host **Richard Briers**

'It's a small world, but I wouldn't like to put the Hoover round it'

RELEASED 4th FEBRUARY 1991

CARLTON

Love and Pain · Please Leave

THE STEVE JERVIER REMIXES

Produced by Smith & Mighty

APPEARING ON THE JONATHAN ROSS SHOW
CHANNEL 4, FRIDAY 8th FEBRUARY



BEATMASTERS

MA

Flexing their mighty muscles, **BEATMASTERS** launched Betty Boo's career and claim to have made the first British house record. Now, they're hoping for their fifth universal hit with 'I Dunno What It Is'. Nick Duerden is on the beat

STERS of the universe

BEAT MY GUEST

Interviewing the Beatmasters is like watching an episode of 'Sex Talk'. You introduce a topic and let them argue about it before they come to an appropriate conclusion.

"What you must remember about this interview," says Beatmaster Paul Carter, leaning back in his chair, toying with strands of hair and grinning widely, "is that all the opinions aired here are by no means representative of the band as a whole. Anything any one of us says is quite likely to be contested by the other two. It's the way we always work. Sometimes it works really well but at other times it can be gruelling. Punching each other to the ground is simply part of our creative process."

"Did you know," announces Paul, "that we are graced with the dubious honour of having more hits with more individual vocalists than anyone else? Oh, and we're also now described as a female instrumentalist group!"

"You're joking?" gasps Manda. "Well, I suppose it's at least distinctive." Richard, the most rational member of the trio, brings reality back with a harsh thud. "Ah, but what will our children think?"

With four top 20 hits already, featuring the likes of MC Merlin, PP Arnold, The Cookie Crew and Betty Boo, a hit album and a string of writing and production credits under their belts, the most successful house act in the world now return for stage two of their master plan.

Their new single — the maddeningly addictive 'I Dunno What It Is' — features the considerable talents of Elaine Vassell on vocals, whose sublime tones made Definition Of Sound's debut 'Now Is Tomorrow' so special. Their tally of four hits is about to increase to five . . . and counting.

"When 'Hey DJ' [featuring the then unknown Betty Boo] first came out," says Richard, "it was just about the first record in the charts with both a chorus and a rap on it. And since then, this seems to have become the formula for

"We made the first house record this country ever saw, the first house track that ever featured a rap, and — I think — made one of the first rap records to make it into the top 10"

successful chart hits. So with this new single and album [*due out in the spring*], we looked for something new and different to do rather than retrace our steps, and I'd say we've done it."

BOASTMASTERS

Paul, still with hair strands in hand, perks up. Deep breath now. "In fact, we really are quite extraordinary! No, it's true," he retorts to the sudden burst of disbelieving laughter. "We made the first house record this country ever saw, the first house track that ever featured a rap, and — I think — made one of the first rap records to make it into the top 10 [*'Rok Da House' with The Cookie Crew, way back in 1986*]."

"There was an interesting review of our new single in *Record Mirror* the other week," he continues. "It said some very true things about us and what's going on in dance music at the moment. It was us who helped create it and now it's become an endless formula.

"It's actually very interesting that at the time we were having hits," he continues, barely pausing for breath, "we were being slagged by some people for bastardising what they saw as their 'seed'. And yet now, every other artist is quite prepared to indulge — quite blatantly as well — in that same

formula we invented.

"Monie Love is an artist who springs to mind — someone with great integrity on both sides of the Atlantic. Her last two singles could easily have been produced by us, except of course that Andy Cox and David Steele [FYC] did it, or whatever their names are — David Steele and David Owen! Ha! Ha!"

Despite their considerable success, the profiles of the Beatmasters have remained conspicuously low. Predictably, each of their featured singers has bathed in the limelight on each occasion, yet the trio seem quite happy at this. Almost.

"Production-wise, we did reach a stage where we thought we were giving away our best work to other acts," says Manda, "so we stopped."

"Yeah, but we never did much production work with anyone anyway," contests Paul. Richard sighs and sets the record straight: "Come on, yes we have. What about Betty Boo, Yazz, Merlin, Shamen?" Something evidently clicks with Paul as he nods in recollection.

"We're very unnatural pop stars," admits Richard. "We've never been promotion-minded. In a way, we actually do something very traditional; we just make music."

"In terms of us being able to shop at the supermarket without

the hassle, then I'm quite happy with our profile as it is," says Paul. "But in terms of record sales, then of course I'd like to be bigger. My profile, I mean!"

DEBATE-MASTERS

Profile size aside, the Beatmasters are clearly doing something right. Perhaps it's their continuously fresh approach; perhaps it's their lack of a definite identity.

"We don't have a formula," says Manda. "What we do at the time of writing is just listen out for the shit-hot things that are happening for influence."

"Oh, I don't know about that," cuts in Richard. "That means you're always behind the times doesn't it?"

The question is obviously rhetorical as he quickly continues: "Basically, we are just interested in music as a whole, and we always look for different angles."

"True, true," muses Paul. "But it is important to know what's going on around you. Some musicians are so blinkered that they listen to no one but themselves, and very soon fall out of touch. And that head-up-your-own-arse syndrome is no recipe for success."

Asking whether the band harbours ambitions to work with some of music's more famous voices quickly prompts Paul to launch into a stand-up routine. "Ooh yes, there's loads. Er, Sid James, Charles Haughey, Kenneth Williams . . . 'Carry On Rapping!' Ha! Ha!"

DRUGS

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SINGLES

REVIEWED BY PHIL CHEESEMAN

SINGLE OF THE WEEK

TUFF LITTLE UNIT 'Join The Future'

WARP

'Fix!' You cry. But no, Warp just have an uncanny instinct for unearthing local talent coupled with a no bullshit tracks policy. The subtle layers, keyboard snatches and vocal of 'Join The Future' take it away from the LFO school of subsonics into deeper, uncharted territory for the label. But it's still rough enough to sock you in the jaw. Vital!



WELL 'ARD

808 STATE 'In Yer Face'

ZTT

808 State haven't always convinced, and they've certainly got a dedicated band of detractors. This one's fine though. Tougher than a navy's arm (but not as dirty as 'Cübik'), 'In Yer Face' reaffirms their ability to tread exactly where they like when they like, and their status as innovators. I'm just puzzled about why that sample definitely says "your".

YOUNG DISCIPLES 'Apparently Nothin''

TALKIN' LOUD

All very mid-Eighties warehouse jams this kind of low-slung funk, but there's something very sexy about this and Carleen Anderson's vocal is superb, suggesting that the Disciples could be on to something here. Kicks harder than Liverpool when they're one down.

LOVE INC 'Love Is The Message'

LOVE

A bold, classy debut for the new Love label, all the more poignant given the sudden trend for things that go bang. 'Love Is The Message' has already seduced the

more Euro-influenced dancefloors and should get beyond the outer garments of the whole nation in a few weeks time.

DJ H AND STEFY 'Think About'

RCA

After an appalling spell tinkering about with Soul II Soul beats, the Italians are back to what they do best — supremely tasteless, ephemeral house tracks. 'Think About' whips up an atmosphere with stop-start beats and typical piano breaks, throws in a few Aretha Franklin samples and leaves you laughing.

XON 'The Mood Set'

NETWORK

This is dance music that doesn't belong on the dancefloor. Yes, it's oxymoron time with Rhythmic's Leroy Crawford and Cabaret Voltaire's musical tart *extraordinaire* Richard Kirk (aka Xon). Sparse, intense but never manic, the three cuts on this EP are the things to hear if you want to know what happens next time Kraftwerk book some studio space.

DESKEE 'Kid Get Hyped'

BIG ONE

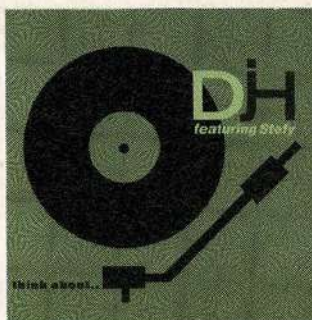
There are plenty of people who reckon hip houser Deskee should already be a chart regular, and judging by Snap's recent efforts they're probably right. Produced by Germany's premier DJ, West Bam, 'Kid Get Hyped' is catchy, polished, exciting and pretty mindless. But then so's war.

BENDY JUNIOR REID 'Actions Speak Louder Than Words'

BIG LIFE

What is it about Junior's record that saves it from stultifying dullness? Is it the squelching keyboard? Is it the lazy bursts of saxophone? Or is it just because it's so slow it drains all the hate and frustration out of you? Mystery of the week.

The La's Feelin'



FPI PROJECT 'Everybody'

RUMOUR

Will there ever be an end to this conveyor belt of inane Continental productions with their cheesy samples, meaningless lyrics and irritatingly catchy keyboard riffs? Apparently not is the word on the street. The thing is, you see, they keep on making good records.

SOFTIES

THE LA'S 'Feelin''

GO! DISCS

Oh for God's sake, does the world really need another Kinks when the original lot haven't had the decency to call it a day yet? There have been worse songs written, it's true, but if it wasn't for the Quadrant Park club, Liverpool'd be looking mighty sheepish by now.

2 MAD 'Thinkin' About Your Body'

BIG LIFE

Alright, that's enough. The next bunch of smart Alocs to make a record from some shite commercial can come up here and wade through the sorry pile of wasted oil by-product we get every week. And anyway, I thought the whole point of Bobby McFerrin whacking himself in the chest was to get rid of the need for percussion.



ROMAN 'You Can't Always Get What You Want'

LOVE

Isn't it about time whoever owns Rolling Stones' publishing rights turned around and spat "no you can't bloody destroy our tunes"? Singer Roman's from Sheffield so perhaps she should call Tuff Little Unit to see if she can do a guest spot on their next single.

ROCKY V FEAT. JOEY B ELLIS AND TYRETTA HARE 'Go For It!'

CAPITOL

Well this one's got my jaw banging on the table in amazement. I mean who could have predicted that someone would dream up a lame rap over a tired beat and some guitar samples to go with Rocky V and then name it after the naftest phrase ever coined. They deserve each other.

STEVIE B 'Because I Love You'

POLYDOR

Typically crass American AOR ballad with minimal percussion and one of those excruciatingly forced vocals, which probably means it'll be a massive hit. Fascinatingly bad.



WORKING WEEK 'Positive'

10

Surprisingly weak (sorry) single from a group with such a statuesque reputation. Apart from the semi-rapping (rap should be left to people who can do it properly), there's nothing particularly wrong with the retro funky groove of 'Positive', it's just that it trots around in a few circles and then collides with the wall.

GEORGE MICHAEL 'Heal The Pain'

EPIC

Feel it, more like. Everybody happily admits to liking Wham! these days. But few, very few, will admit to thinking George's solo efforts have been anything but clueless shite. Somebody buys it though, and plenty of them are going to snap up this crooning along to an acoustic guitar effort, poor sods.

HARRY CONNICK JNR 'We Are In Love'

COLUMBIA

Do people give their sons their own name and stick 'Jnr' on the end out of sheer egotism or complete lack of imagination? Whatever, this is all well and good but it's nothing Glenn Miller didn't do half a century ago, and it's painfully like one of those songs you get at the finish of a Saturday night TV variety show.

ALBUMS

EDITED BY ANDY STRICKLAND

DREAM WARRIORS 'And Now The Legacy Begins'

4th + BWAY

Usually when an artist releases two outstanding singles, the following album proves to be somewhat disappointing. This debut, however, is an exception, coming across more like a style-hopping compilation than a conventional LP.

The Warriors showed they weren't afraid to experiment with their previous two singles, 'Wash Your Face In My Sink' and 'My Definition Of A Boombastic Jazz Style' (both included). That wasn't the half of it.



'Legacy . . .' kicks off in jazzy mood with the familiar 'My Definition' and 'Follow Me Not', swinging into high gear on 'Ludi', using an old ska track for its backing, and the 'Wash Your Face . . .' introed 'U Never Know A Good Thing Until U Lose It'. It then moves into the title track which sounds like it was originally recorded 10 years ago on the Sugar Hill label.

But jazz, reggae and funk aren't the only things they play around with. Side two's opening 'Voyage Through The Multiverse' sounds like it's just left Sheffield, with its rough techno bassline and smooth rap, again supplied by King Lou — wonderful stuff. 'U Might Get Arrested' ventures into more reggae territory, only this time adding a hint of rock guitar. For those of you content with just straight hip hop there's some of that supplied on the closing tracks. With hip hop now being represented by ice cream cones, Hammers, kung fu Turtles and God knows what else, this album makes a refreshing change from the usual muck. Very boombastic indeed!

■■■■ Tony Wilson

VARIOUS ARTISTS 'Soul Souvenirs'

COLUMBIA

"Much heralded . . . vintage . . . sought after", says the back sleeve, but there's always a touch of the Emperor's new clothes about old soul compilation albums. Rarity and collectability are not factors that affect the true rhythms of classic soul, and that's what 'Soul Souvenirs' is all about.

The grooves tend towards jazz far more than you might expect, particularly in the case of Jimmy Messina's gorgeous 'Love Is Here' and Bobbie Humphrey's Ralph MacDonald production, 'The Good Life'. Wah wah guitars abound, as on Lou Courtney's 'I'm In Need Of Love', making it appropriately contemporary.

If, like me, you sometimes get the feeling that Vandross, Baker, O'Neal et al lost the grit of true soul in the midst of another over perfect string arrangement, then 'Soul Souvenirs' might be for you.

Not sure whether the train spotters of soul will like it, but those who prefer to kick back and relax with a good rhythm will. More please, but next time leave out the crappy sleeve notes, OK?

■■■■ Kevin Ashton

SMOKEY ROBINSON 'The Tracks Of My Tears (The Best Of)'

DINO ENTERTAINMENT

Ready, steady, go back to the Sixties dancefloors, chock-full with mohair suits and Cuban heeled boots, college boy barnets and bobs, ski pants and Hush Puppies, where financially flush and fresh young faces did 'The Dog' and 'The Hitch Hike' to American r&b. Finger popping and hand clapping its way across the Atlantic, the sound of Motown — Detroit's distinctive blend of blues and soul — brought quality pop with a loose, live and dancey feel.

Robinson played more than a bit-part in Motown's success story. Just 18 when the Miracles recorded their first single, he persuaded Berry Gordy to borrow \$800 to start up the label in 1958.

Not just a pretty voice, Smokey was a talented songwriter, being hailed by Bob Dylan as the "greatest living poet". Robinson's rhymes earned hits for many Motown acts and his best work is remembered here: Marvin Gaye's 'Ain't That Peculiar', Mary Wells' 'My Guy', The Temptations' first hit 'The Way You Do The Things You Do' (currently covered by

RALPH TRESVANT 'Ralph Tresvant'

MCA

While the other ex-New Edition members Bobby Brown and Bell Biv DeVoe try to be young tigers, Ralph comes over as a playful kitten.

Ralph is the wholesome face of American soul. Nice shoes, nice tie and nice voice, neatly presented with some mellow wrap around production from Jam & Lewis.

Surprisingly though, 'Ralph Tresvant' is a very unfulfilling album. Once you get past the lushness of 'Sensitivity', tracks blur into each other or sound embarrassingly sickly, like 'She's My Love Thang'. Occasionally, Ralph tries to get a bit dangerous on tracks like 'Love Takes Time' or 'Public Figure (Ordinary Guy)', but he can't break his cute mould.

'Ralph Tresvant' is a slick album, but very aggravating. He would like to be Marvin Gaye but sounds like Nat King Cole.

Ralph has a lot of conviction about what he's trying to achieve and it's a shame that his conviction is being watered down and over produced. For much of the album he sounds as if he's barely left New Edition. I hope his next LP is a lot better. ■■ Robin Smith

UB40) and their dance classic 'Get Ready'.

Miracles classics included here are 'The Tears Of A Clown', 'Shop Around' and 'Going To A Go Go', while Robinson's solo material, like the hit ballad 'Being With You', proves that the genius has a future as well as a past. For the moment though, Smokey Robinson, this is your life. ■■■■ Gary Crossing

YARGO 'Yargo Live — Prickly But Sweet'

BODYBEAT

No one could ever criticize Yargo for jumping on any bandwagon, and it was this musical integrity which made them one of the few bands not to benefit from the Manchester hypesville of '89 and '90. Now, with the arrival of this long awaited live LP, there comes the sad news that the band have decided to split up.

Recorded at Manchester's International II club in March of last year, it features seven new songs along with a 'live' studio version of their club hit 'Love Revolution' and a more uptempo gig rendition.

The quality of the new songs makes it a fitting tribute to Yargo's seven years on the live circuit, and the rawness of the production helps transmit the colossal energy of the band's music, giving a powerful edge to their bluesy-jazz vibe. There are mellower moments too, with the a cappella 'Break My Spirit' showing off Basil Clarke's distinctive vocal style beautifully, as does the

simplistic guitar-vocal approach of 'Riding High'.

The finale is 'Get High', with its well sussed commentary on Nineties drug culture, bringing the Yargo era to a stylish, rousing close.

Prickly in places, yes, but still a sweet proposition for any lover of classy music with plenty of soul. There'll be no more encores for this lot, unfortunately. ■■■½

Chris Sharrett

TANITA TIKARAM 'Everybody's Angel'

EAST WEST

Apart from sharing the odd psychic joke with House Of Love's equally sombre Guy Chadwick, Tanita Tikaram never really smiles. Instead she sulks, she mopes and her songs are equally bogged down; heavy with angst.

Or so we like to believe. With her success has come much-endured ridicule, and it appears there is nothing she can do about it. But with 'Everybody's Angel', she attempts to redress the balance — slightly.

She remains as pensive as ever, but a handful of the 14 tracks here show a little spark of optimism. 'Deliver Me' dabbles in gospel with flair, and as with all the songs here, is flawlessly produced — each tumbling into the other with the greatest of ease.

While she still resembles a young Elvis Presley, or even Lloyd Cole, the voice is undeniably her own. As husky as ever, it actually conflicts with the uptempo mood of some tracks, therefore limiting potential strengths. On 'Only The Ones We Love' she is suitably tender, but on 'Hot Pork Sandwiches', she sounds somewhat restrained, as if afraid to really let loose.

If Ms Tikaram were to shed her Mona Lisa semi-smile in favour of a fully fledged grin, her music would benefit no end. Yet here she maintains her typical equilibrium, treading water instead of diving deep. ■■■ Nick Duerden

THE BYRDS 'Greatest Hits'

COLUMBIA

Look, let's forget this 'digitally remastered' nonsense. But any excuse to point younger music fans in the direction of one of the truly influential guitar bands of the Sixties has to be seized upon, as the likes of The Stone Roses and more recently The High have brought their own updated version of The Byrds' concise starting points to the charts.

The Byrds' deceptively simple guitar twists have rubbed off on the blistered fingers of two generations of bedroom guitar students from the 'Box Set Go-ish Turn! Turn! Turn!' to the inventively psychedelic introed 'Eight Miles High' and the stark beauty of 'The Bells Of Rhymney'. Sounds familiar — check it out. ■■■■ Andy Strickland

LIVES

EDITED BY ANDY STRICKLAND



PHOTO: STEPHEN WRIGHT

EMF Town & Country Club, London

You naughty, naughty, naughty boys, you. Derry, did you or do you not orchestrate the audience in a chant of "BBC! — f**k off", knowing full well that BBC1 was filming the gig? You can't mean Sarah Greene, Selina Scott and Gordon the Gopher as well, can you? And look at the way you treat your instrument, throwing it on the floor and the like. Have you no respect for property? And who was that girl who got onstage and tried to touch tongues with the lot of you? Tut tut.

Well they might compare like kittens to the big cats of onstage chaos — Gwar, Napalm Death etc — but it's refreshing to see a

band having a good grin on the way into *Gallup's* top 10. In fact, it's nice to see a band go top 10. Blimey, they don't remix remixes; they'd all met before going onstage; they play their instruments. That Forest boy Ian Dench — he's handy with an axe. They probably think a sample is something you give nurse in hospital. Except there's that shrill snatch of Kate Bush on their anthem 'EMF': "E: ecstasy. M: motherf**ker, motherf**ker. F: from us to you." Well, it doesn't mean anything literally, but we get the idea boys.

Cut slices out of a few of their songs, compare them and you'll find they've got similar configurations of crotchets and quavers, and the same jolty rhythm. 'I Believe', repeated as an encore because they haven't got enough songs yet, sounds like 'Unbelievable' in more than name. But churned out with such gusto, it doesn't really matter.

At the moment, these Bash Street Kids are cute and wear shorts. What happens when their trousers get longer and they grow into men, we'll see. **Marcus Trower**

WHAM!/DEEE-LITE/HAPPY MONDAYS Rock In Rio 2, Maracana Stadium, Brazil

George Michael's first night in Rio is greeted with pouring rain, but support act **Deee-Lite**, backed by Bootsy's Rubber Band, come on like a visual orgasm; Lady Miss Kier, flanked by two-fat 'n' funky dancers proving that it is possible to bring a great live edge to dance music. The crowd certainly think so, donning plastic bags and grooving around the stage to 'World Clique'.

After lengthy equipment problems, **Happy Mondays** lumber onto the stage at 2am. The crowd hates them. Typically, the Mondays are oblivious to both them and the torrential rain and suddenly, half way through 'Step On', the crowd changes its collective mind and the band have a job leaving the stage.

Finally the moment many had been waiting for: **Wham!** But instead we get George on his own pumping out the same set as the previous night: a powerful medley of Adamski's 'Killer' and the Motown classic 'Papa Was A Rolling Stone'. More covers — Bowie's 'Fame' and Soul II Soul's 'Back To Life' — follow before Andrew Ridgeley is finally invited onstage, complete with soundless guitar, for a fun-packed encore.

Just like old times! George seems thrilled to have his old mate back, but we're only treated to one old Wham! tune in the shape of 'I'm Your Man'. Was that it? Unfortunately, yes. **Fiona Austin**

JULIAN CLARY Aldwych Theatre, London

Julian Clary doesn't much like journalists on the whole, which is probably the kind of thing he'd say himself. One article in *The Guardian*, for example, described him as a 'mediocrity'. Frankly, such comments are nothing but ignorant as Clary has carried the traditions of comic hall innuendo and tacky drag camp into these allegedly liberated and enlightened times with panache and style.

On the surface, his blatant *double entendres* ("I do so like a warm hand upon my entrance") may seem obvious but it is only obvious retrospectively and innuendo only represents a part of Clary's appeal. His satire is as sublime as his detractors are ridiculous. Does he have what it takes to reproduce his cult TV success on the West End stage? Definitely!

Supported by excellent musicianship and the stardom-bound Hugh Jelly, Clary's show is a confident stream of kitsch cover versions and quick change costumes. His rendition of 'Leader Of The Pack' performed in a stars and stripes jumpsuit with skyscrapers for shoulder pads, was one of many glitter 'n' glamour highlights.

But a word of warning. Clary is merciless with late-comers, so arrive on time when you go along. And do go along, this is the stuff memories are made of.

Kevin Ashton

POP WILL EAT ITSELF Aston Villa Leisure Centre

Stranger things have happened than the Poppies entering the charts at number 18 with 'X, Y & Zee'. Put it down to hard graft, fierce self-belief, sheer luck or something in the water; the fact remains that they are now finally being lapped up by the kids four years after 'Beaver Patrol' (sort of) put Stourbridge on the map.

And good luck to them, for in a chart still heavily dominated by dross, the Poppies deliver a suitably down to earth antidote.

Their sold out Villa Leisure Centre show has predictable highs and lows. A series of sheep's bleats and anal blasts, mixed around tunes impossible to hum or nail down, still fascinate the band.

Called sampling in some quarters, it does little to arrest this listener or indeed the three guys in front who between calls for Clint to bare his bottom, chomp heartily on Snickers and annoy all in their vicinity.

Worthy of the trip however are the likes of 'Touched By The Hand Of Cicciolina', 'Preaching To The Perverted' and, of course, the single. Guitars merge marvellously with snatches of mutated sound and rhythms come thick and fast. Clint grins. The fans love it, as do the three in front. At times like these you're reminded why you give PWEI the time of day.

Patrick Weir

MOMUS Powerhaus, London

Though Nicolas Currie, or Momus, rarely plays live, he looks at home onstage tonight. In his case, home is a bedsit near King's Road, London, and it wouldn't surprise if between songs he brewed a quick cup of Earl Grey on a Calor gas stove and helped himself to a score.

He taps his home PC and, hey presto, a new tune that was probably written by the computer as well. Oft compared to Pet Shop Boys, in terms of musical maturity Momus is a Pet Shop Bairn. His Hi-NRG hasn't the fizz, and whereas Pet Shop Boys write about suburbia and conquer the world, Momus writes about the world and conquers suburbia.

But music isn't Momus' point. It's the words, the words. Songs like 'How Do You Find My Sister?', 'Thank You To The Party People', which lists dancefloor luminaries deadpan in a way that makes it sound like a blacklist, are what Momus is about: being odd, a bit strange, having a bitch. Slagging. The New Age, right — a load of pretentious drivel or what? Saying things like that, but dressing bigotry with wit.

It would have been better if he'd left the guitar at the door tonight and unplugged the computer. It was difficult to hear what he was saying above the noise. Perhaps he should be giving poetry recitals? **Marcus Trower**

CACTUS RAIN The Boardwalk, Manchester

The main attraction tonight is the beautiful, soaring voice of Francis Ady, the band's distinctive singer. It's a miracle that her slight frame can bring forth such a powerful and mesmerising sound. However, there's more to any band than just the singer and as live entertainment, Cactus Rain still have a long way to go.

The keyboard wizardry of Annie Hogan, the other half of the songwriting duo, is upbeat and exciting, but the rest of the musicians come across like the band on Jonathan Ross' show. We're not talkin' action packed.

There are some fine songs in the set, like the lovely piano swirl of 'Danny's Ocean', but they lose much of their effect in the club's barren surroundings, and despite the close involvement of artist Jamie Reid — most famous for his Sex Pistols sleeves — there is a distinct lack of visuals.

Midway through the set, a disgruntled Francis comments that "I should have brought my slippers. I could have had a wee sit down between songs."

And maybe she's got it right. Cactus Rain make lovely, uplifting music, but it goes down much better sitting at home with your feet up than at a gig.

Chris Sharret

VISION ON

TV, VIDEO, FILM
EDITED BY TIM NICHOLSON

VIDEO

HAPPY MONDAYS

'One Louder' (Wienerworld)

Live at Manchester Free Trade Hall circa November 1989, this captures that city's likeliest lads in 'Rave On' era action, the home crowd lapping up the baggy, red-eyed crew's shambling anthems.

Kicking off with 'Rave On' itself the band cut a seriously good groove,



the urchin Ryder, never the world's most accomplished vocalist, taking a while to hit his stride.

'Do It Better', with its tumbling bassline, 'Tart Tart', prime psychepopfunk and the closing hypnotic crescendo of 'W.F.L.' come off best on this hour length video, though competent renditions of 'Hallelujah'

and 'Kuff Dam' go down well too. The excitement ebbs in between these highlights, Shaun forgetting the words of 'Lazyitis' and the remaining five numbers wearisome to all but diehard fans.

Now into the 13th minute of their quarter hour of fame, the Mondays won't be around forever, and 'One Louder' offers an occasionally exciting glimpse of a band on their way to the top. "You're not 'avin' any o' me Moet . . . Ah'll buy ya a shandy," taunts Ryder between glugs of champagne. Beats working for a living, eh?

We have 10 copies of the video to give away to anyone who can answer the following three baggy brain teasers correctly:

1. Which Ryder plays bass in the band?
2. What does Bez do for a living?
3. Which skin mag did Shaun recently pose nude for?

Send your answers on a postcard to *Record Mirror* Happy Mondays Competition, Punch Publications, London SE99 7YJ to arrive by February 18. **Darren Crook**

FILM

'POSTCARDS FROM THE EDGE' (Cert 15)

Starring Meryl Streep, Shirley MacLaine

Hilariously funny in places, 'Postcards From The Edge' is the story of a Hollywood actress, Suzanne Vale (Meryl Streep) and her struggles to beat drug addiction and escape from the smothering love of her alcoholic mother (Shirley MacLaine).

Based on an autobiographical novel written by actress Carrie Fisher, (Princess Leia in *Star Wars*), the film is laced with black humour, but while it does wittily send up Hollywood insincerity, the script still veers in and out of Tinseltown's usual sickly sentimentality. The cheerful ending also jars, featuring a grinning Streep singing country and western.

MacLaine plays ageing former screen star Doris Mann, who tries to preserve her glamour with a wig and a bucketload of make-up. Without her mask she ages 25 years, but is still the dominant (and domineering) influence in Suzanne's life, and the film centres around the daughter's fight to break free from both her grip and Hollywood's excesses.

The Hollywood setting means we get a film within a film and as such in-jokes abound, and the constant merging of reality and fantasy compound the sense of confusion. **Josephine Hocking**

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'BACK WITH A VENGEANCE MIX'



Since **EN VOGUE** warbled their way into our hearts with 'Hold On', we've been holding on impatiently for the follow-up. Finally, with a new year comes a new single. Please

pleads **Claire Coakley**



"The people who say you're a bimbo if you wear sexy clothes must be bimbos themselves"

According to Cindy Anne Herron, "Baby you're so fine I'll drink your bathwater" is not the chat-up line you should try if you want to get close to En Vogue. But

e 'Don't Go' again

anyone with ears, eyes and at least one more brain cell than the 'Blue Peter' tortoise would like to do just that.

Since Cindy, Maxine, Terry and Dawn met at an audition held by production team Foster & McElvoy and formed En Vogue, men, women and tortoises have been getting all hot and bothered the minute they open their mouths. Hot because En Vogue released their debut single 'Hold On' last summer; bothered because they haven't released one since.

But you can stop that sulking right now. The good-time girls are back with a new single that'll have your stylus melting, whimpering and begging for more. 'Don't Go' is a declaration of warm, fuzzy feelings, waxing and waning over a bass wave and some damn fine "doo-doo's".

The eight-legged funky animal that is En Vogue has soul aplenty, staying power and a fair bit of cheek — as their debut album 'Born To Sing' shows. The foursome co-wrote six of the songs in a collection

Cindy believes that God helped point her in the direction of the other girls and lent a hand in the sure-fire success of their first single.

"I believe that he's responsible for everything that happens to you in that he gives you your own free will to do what you want. So if you want to change a certain situation it's up to you. You can ask for help — and he's answered my prayers — but you are responsible for everything that happens to you, except for getting hit by a bus or something."

Mmmm?

Cindy giggles when we talk about the lyrics on 'Don't Go', which are saucier than rolling in a vat of tomato ketchup with Frankie Howerd.

"Sex is definitely the best," laughs Cindy. "But that's controversial because of AIDS. Writers and musicians have to be careful about how they're going to promote sex. Certain popular artists will use examples of sex that degrade women. Teenage girls then might think, 'Well, this is what love's supposed to be, I don't know you well but let's go have sex'. They think it's all about quick sex with someone you barely know because they're influenced by the music they listen to."

Cindy is a nice girl, a very

in California a lot of the focus is on beauty first and talent second. I hear a lot of people say 'If you haven't got a great body then it's gonna be hard to sell you', because people look at what you look like first and listen to your music second.

"There's a lot of that attitude in California, but a lot of rappers won't go with the norm. They say 'Forget what they think, I'll do my own thing'. I admire that about them. They set their own standards.

"If plastic surgery is going to make an individual feel better about themselves then they should do it, but I wouldn't. If people can't accept the way I look, that's too bad. I think that a person shouldn't have to change themselves so that another person can say 'OK, now you're accepted'."

En Vogue are about as shallow as an EEC wine lake. They're into rights and romance, knowledge and New Age. So what's all this crystal lark about?

"Well, I keep a crystal in my make-up bag and when I'm on the road I hold it to meditate. I've also got a book called 'Back To Eden' which has every herbal cure you can think of. I definitely believe in holistic healing, meditation and the power of the mind. Most of us have tried synthetic

medicines; people will take a pill rather than drink a cup of herbal tea. I say, 'Don't be afraid to expand your brain and try something else'."

With 'Born To Sing', En Vogue are giving us a new kind of hot chick image.

"I'm greatly indebted to Billie Holliday because the great struggle she had in her life helped pave an easier road for young black women entertainers like us. The Sixties girl groups also helped open doors for current girl groups because they got abused in some ways and had to go through so much. We've learned about that and we're better able to arm ourselves with information so that we don't make the same mistakes." And we're greatly indebted to you four for bringing out 'Don't Go', 'cause if a water bed could make music, this is what it would sound like.

Cindy gets to grips with playing cupid, pairing En Vogue with the sexiest celebs. Kool Mo D for Terry, Lenny Kravitz for Dawn, any old mature actor for Maxine and Cindy herself would send her copy of 'Don't Go' to MC Hammer. "Well, the pants aren't great, but he's a great dancer," she says.

A quick word of advice in your shell-like Mr Hammer: keep swinging those pants but for Gawd's sake don't mention the bathwater.

Girls En top

which wraps harmony around subjects such as political hypocrisy and social issues. But they've got a sense of humour that Bernard Manning would lose weight for, so it's a surprise to read that God gets an awful lot of mentions in the album's cover dedications. Your average cynical heathen might be forgiven for wondering whether En Vogue are modern day Marie Osmonds in tight black lycra.

"Religion is very important for En Vogue," says Cindy. "We realise God provides a very positive energy and I definitely believe there's a place for it in Nineties music. Gospel music is very strong in America."

very nice girl, but she isn't keen on America's Moral Majority movement.

"I think that there shouldn't be any censorship. There should be something like warning stickers on record covers, but the decision to listen to something is the individual's."

Surely En Vogue must be bimbos. They wear tight black dresses and if that wasn't bad enough they're all based in California, where girls get nose jobs for graduation presents.

"Well, the people who say you're a bimbo if you wear sexy clothes must be bimbos themselves. To think that a piece of clothing represents your brain is pretty shallow. But sure,

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NOMAD

“Happy Mondays are a Nineties version of the Bee Gees”

If you went out clubbing on New Year's Eve, one record you'll almost certainly have heard is Nomad's 'Devotion'. Its crowd chants, stabbing saxophone, lazy strings and catchy chorus conspired to make it the Christmas period's most guaranteed floor filler.

Released in November '90, 'Devotion' was withdrawn from the shops within a few weeks of release to save it from being engulfed by the

Christmas rush, in a plan to build up demand for a New Year release. It worked.

Last week, the record crashed into the top 20 as if from nowhere. But the man behind Nomad isn't exactly a first-timer in the studio. Twenty-five-year-old Cardiff born Damon Rochefort has been twiddling knobs for several years in the hunt for a hit, first gaining recognition with the 'Urban Acid' album and the

An anthem in clubland for months, the epic 'Devotion' has finally made it into the charts. Phil Cheeseman met the man who gave **NOMAD** its name and discovered an ex-*Record Mirror* scribe with an axe to grind

top 40 scam hit 'Don't Believe The Hype' by Mista E (which sampled Alastair Burnett) in 1988, and then when he teamed up with soul singer Sharon Dee Clarke. But several singles and any number of compilation tracks later, it was clear that nothing much was doing.

Enter Italy's FPI Project and 'Rich In Paradise'. Damon's brainwave of getting Sharon to put full vocals on the track and call it 'Going Back To My Roots' gave him a taste of what he'd been trying to do for the last two years.

"I was always a big soul fan," says Damon as he switches into verbal overdrive mode, buzzing with adrenalin at the sight of 'Devotion' sitting atop the *Record Mirror* Club Chart.

"That's all right, you are number one," says Bill, unaware that within a week he'll have a proper number one.

"Anyway," continues Damon, who has a confusing habit of sounding sincere when he's bullshitting and bullshitting when he's being sincere. "I've never done this as a living. This is the first one that's totally done the business. It was after Sharon and I went round on the 'Going Back To My Roots' tour that I thought we had to get a good record together.

"Then I had the idea to use Mikee for the rap. He's amazing. I find it unbelievable that a white guy can do that ragga chat he does on the record. I'd heard him on Fresh Connection's 'Love Don't Live Here Anymore', which came

writing for *The Sun's* Bizarre column; the one responsible for the paper having to pay out a million in libel damages to Elton John for the infamous rent boy stories. But then again, anyone who samples Alastair Burnett saying "The acid house sweeping the nation" can't be all bad; though Farm devotees might disagree with that in a minute. After having a good go at various aspects of the industry and delivering a spirited defence of *Record Mirror's* jiggly James Hamilton, Damon alights, completely unprompted, on indie-dance.

"I mean what kind of f**king phrase is that? Happy Mondays are a Nineties version of the Bee Gees jumping on a black bandwagon with a version of what they've heard. What the hell are

mad's Land

"I came to London when I was 18 and I started out writing for *Record Mirror*. But it wasn't long before I got the bug to make a record, as I'm sure all music journalists do. Otherwise you'd be off writing a bigoted column for the *Express* or something. I loved Teena Marie, Patrice Rushen and Stevie Wonder. You almost think it's a cheek to make a record when there are people like that about."

At this point he gets side-tracked by a man who'll stop at nothing to get in *Record Mirror*, and usually succeeds. The KLF's Bill Drummond, who just happens to share the same west London studio.

"Look at this," he butts in, pointing to the Club Chart. "You've got our ad space. We booked that space under the chart weeks ago and they've got ours the wrong way 'round. It should have been white on black, not black on white."

"Sorry, did we push you out?" says Damon.

out on a label a friend of mine runs."

This friend is Kiss FM's Dave Pearce, who turns out to be the first person Damon doesn't namecheck in a line of people who helped him out when he started in the business. It's all part of another one of Damon's confusing habits: he seems to be blabbing when he actually knows what he's talking about.

"I'll tell you what," he offers in a moment of obvious but telling insight. "Once you do well you get all these wankers who wouldn't give you the time of day ringing you up saying 'I love the record — marvellous, marvellous, marvellous', asking you to do some remix on a terrible naff project they've got. All they want to do is stick your name on the sleeve because everybody knows it."

One thing Damon's not too keen to expound upon — but we're going to tell you anyway — is a stint spent

all these indie bands doing? They're just a bunch of ugly wankers with long hair who would never have heard of someone like Brenda Russell; and as soon as something else comes along, they'll jump on that.

"The Farm. I mean, please. They're all people who used to work on British Rail. I saw this awful band on TV, a Welsh band . . . [detective work later reveals this to be *The Manic Street Preachers*]. I'm Welsh, I speak Welsh, that's my roots, and these wankers were deliberately putting on provincial accents and saying 'We don't want to be in *NME*, we want to be in *The Sun* and we don't want to go on Jonathan Ross, we want to go on 'Wogan'. So why are they on 'Def II'? Even if they do get successful they'll be Spinal Tap. And British Rail won't have them back.

"You won't make me out to be a wanker, will you? I mean, I am, but . . ."
Would we?

**Doin'
the**

DOUGAL

The truth can now be told. The spate of strange records with 'The Magic Roundabout' theme, like 'Summers' Magic' by **MARK SUMMERS**, are the work of a London-based secret society. Davydd Chong talks to a ringleader

The sprogs thrilled at the oddball characters and perspex shrubs, while the adults appreciated the obvious drug influences and razor-sharp one-liners. However, it's only now in the no-nonsense Nineties that the packaging can be stripped away and 'The Magic Roundabout' be seen for what it truly was: a chillingly accurate prediction of today's pop culture.

There's Dougal, the original Mancunian moptop, whizzing around and muttering about dubious substances (don't do sugarcubes, kids!) for starters. And what about Dylan, known to his pals as 'Lenny Kravitz'? Oh, and did I fail to mention that Ermintrude was a member of Wilson Phillips?

Most notable is Mr Rusty's pre-Inspirals-Charlatans organ sound, the

unlikely basis of Mark Summers' explosive new single, 'Summers' Magic'. As this carousel of cobwebbed radio samples, trusty funk snippets and the "do doo doo do do" theme tune spins its reckless way towards Mr Gallup's garden, the obvious question is, why?

"The idea came in a flash of inspiration, late at night, while I was driving along and trying to think of something to use as the basis of a track," explains Mark. "The reason why I chose 'The Magic Roundabout' was because it holds such great nostalgic value for me personally and for other people that I know. Especially so for a number of DJs I know in London; we've got a kind of secret society going. We've all assigned ourselves as different characters and I'm Zebedee."

Ah yes, Zebedee. If the programme wasn't

already trippier than Happy Monday Bez's one-day travelcard, here was a character to put you permanently to bed. Sadly, Mark hasn't got a ridiculous handlebar moustache or a pillarbox-red face. Neither can the similarity be attributed to a particularly springy bottom.

"It's because I'm quite manic when it comes to making music, I suppose," he laughs. "I've always thought of Zebedee as a bit of a mystery man; and I'm kind of a mystery man in terms of my music, because of the limited exposure I've had, and the various white labels and things under pseudonyms."

After 10 years of experience on the decks, Mark's 'Summers' Magic' could be the spoon to crack the egg of anonymity, and reward him for all his trouble and pain. His first DJing opportunity came at the age of 14, while he was working as a Saturday boy in an east London restaurant. With the chef, who would usually DJ the birthday bashes, off sick, Mark was persuaded to step in. After years of scraping money together by "working hard" he managed to update the equipment on which he remixed and eventually purchased his own home studio.

After 'Meltdown' came 'Melt Your Body', which was picked up last February by the Stateside House Nation label and was Mark's biggest hit, with a number three placing in the US dance charts. Last June's 'Party Children' and now 'Summers' Magic' bring the story up to date. But, beside his own records, Mark has also performed numerous PAs, worked on the records of other acts, DJed at various raves, worked in a Southend record shop and found time to put in a few pirate radio appearances. Are you a workaholic by any chance, Mark?

"I tend to keep myself busy most of the time," he admits. "I get bored very quickly; if it's a question of half an hour spent without doing anything, then I'll scribble down what I can be doing in that time."

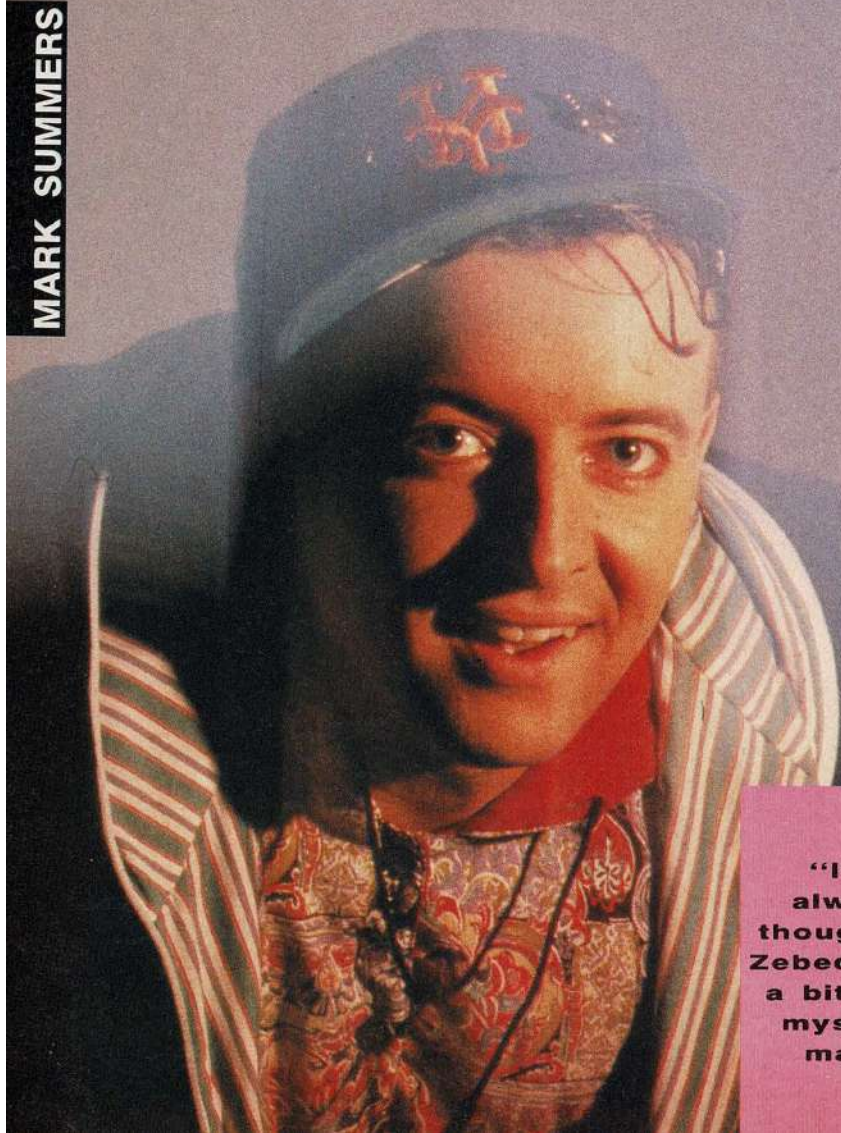
However, you can't please all of the people all of the time, and the single has already been labelled a novelty by its detractors. "It may seem that way to the media generally, but it wasn't my intention to make a novelty record to get myself launched into the top 40," he says. "I just wanted to use a theme as the basis of a track and it just happened to be 'The Magic Roundabout'."

And if there weren't enough insane people in the charts already, Dougalmania has also reared its ugly head in the form of the techno-bleeping 'Magic Style' by the mysterious Badman. A coincidence, right, Mark? "No, he's actually part of the secret society too."

Boing! Time for bed.

**"I've
always
thought of
Zebedee as
a bit of a
mystery
man"**

MARK SUMMERS



special edition 12" and cd includes
"i wish i'd never met you"
duet with bobby womack

with MICHAEL PARIS if i LOVE U 2

re-mixed by nellee hooper

Having bathed in the glow of critical praise ever since the release of their album 'People's Instinctive Travels And The Paths Of Rhythm', **A TRIBE CALLED QUEST** are finally thawing their commercial frost bite with the success of 'Can I Kick It?'.

JB Bernstein (words) and Karl Grant (pictures) instinctively travelled to New York where they chilled while Quest illed

A TRIBE CALLED QUEST

QUEST for Fire

QUEST FOR BLOOD

Midnight in New York and it's several degrees below freezing. Luckily we're in the back of a heated minivan with the members of A Tribe Called Quest as they drive down West 25th Street to the studio where they're recording their second album.

What an opening. It conjures up visions of a snappy, sexy, jet-set life, of zipping across the ever-shrinking globe at a moment's notice, of being at the heart of the creative process. Unfortunately, it skims over the side-reality of moist-nosed writer and photographer abandoned at the airport, victims of delayed flights, switched terminals, bankrupted by the cab driver.

Adding to the glamour, the group responsible for last year's most satisfying warm-weather album are down with flu, hawking up snot and swaddled in duffelcoats. But for all their ails and ills, Quest exhibit the good humour, private language and interminable in-joking of a tight-knit unit grown used to spending most of its

time together.

While kicking up a racket on the studio trunket, Tribesman Q-Tip (whom you'll remember from his appearance on Deee-Lite's 'Cowwale's In The Hoop') jingles his hand on a cylindrical. He uses the word 'y' make a point.

"As I bleed profusely and the reporter looks at the blood, I will say this: I will draw an analogy to the blood running out of my hand and Quest. As the blood runs out of my hand, so does knowledge flow from the minds of four people from New York and we will squirt it in a piece of wax due out this year."

Enquiries as to the musical and lyrical content of this wax draw a veil of misinformation.

"We want to keep our second album a secret because it's going to be hard for a lot of people to digest," says Jarobi. "It's about things that are going on in our lives, things in the record business that have got us upset. We want to keep it low-key."

"It's not like we have an ego or nothing

CONTINUED ON PAGE 26

"As the blood runs out of my hand, so does knowledge flow from the minds of four people from New York and we will squirt it in a piece of wax due out this year."



QUEST for Fire

"Everywhere
we go,
people dig
our shit"

F R O M P A G E 2 4

because it ain't like that at all," says Q-Tip. "But we don't want to hex it because we're real excited about it. We don't want no bad luck. I know people in Europe are going to get with it."

How about the home turf? Do you think people understand your style of jazzy grooves and lazy guy vocals?

"Nah," says Q-Tip. "East Coast got it, West Coast got it, some parts of the South, but as far as middle America, which is about 60 per cent, they didn't really get it."

"It's weird," ponders founder member Phife, "because we're known all over; it's just that our shit doesn't sell that much."

QUEST FOR SUCCESS

Although present on most discerning listeners' end-of-year top 10 lists, Quest's multifaceted debut album, 'People's Instinctive Travels And The Paths Of Rhythm', failed to make ripples in the marketplace. In spite of the British success of the remixed 'Can I Kick It?', lack of sales and exposure are sore points which cause the smiles to slip from their faces.

"Everywhere we go, people dig our shit, we never have a problem. Somewhere between the record company and the street, something ain't right because people out there know us — they're singing our shit word for word," gripes Ali.

"Here's the atrocities to hip hop," announces Q-Tip. "I feel we busted our ass on our first album, The Jungle Brothers busted their ass, Nice And Smooth, Chubb Rock. Yet, the regular shit always stays."

You're hard to label. People think of Public Enemy as the radicals and NWA as the gangsters. But what are you?

"Exactly," yells Q-Tip. "Everybody wants to categorise shit: De La Soul's daisy, PE's pro-Black Panther, NWA is gangsta, Hammer's the dancer, the performer, Vanilla Ice . . ."

Phife finishes his sentence: "Is a piece of shit."

"Everybody has this thing with categorising shit," continues Q-Tip. "That's how come George Clinton, in his heyday, was never big. You couldn't categorise him. That's how come Prince is not as big as he should be. Everybody's looking for a category. It's easy to relate to, it's easy to sell and [tapping his noggin] you don't have to use this."

"That's why, in Europe, acts like I just named plus Ultra Magnetic MCs, Gang Starr and Brand Nubian go good, because people think a little bit more than people here in America. Sorry to say, but people here are a little bit tender-headed."

On asking why it is that British rap's so bad, there's a moment's hesitation, some giggling, the inevitable defence of Ms Monie, then Jarobi offers some explanations: "Going past the egotistical, the pace that they rhyme at is more of a club-dance music type shit. Over here, people can't get with that in rapping. That's how it started out. That's where they lose it immediately, not just British rappers — most European rappers. The tempo of the music is like 112 and shit. That's what they're used to. But over here, beats per minute are between 80 and 104. Also, most of the lyrical content is what

we were saying in the early Eighties. We went past that and we're taking things to another level. They're following us and there's no way. Plus they're still stuck on that B-boy image and, like I say, we're movin'."

"We got groups out here that wear suits and still rock shit," adds Ali.

"We're not wearing suits though," says Jarobi. Ali gives him a weary look. "I know we're not gonna wear suits."

"It used to all be Run-DMC, gold chains, shell top Adidas with no laces and Puma suits. But now you can wear what you want and still rock. I could be Poindexter and wear some glasses."

QUEST FOR AN EXCLUSIVE

We first heard of Quest as part of the Native Tongues. Has the association with De La Soul, Jungle Brothers, Queen Latifah etc, been a help or hindrance?

Jarobi answers first: "It helped us immensely, because once we dropped the album it was obvious we weren't The JB's or De La."

"For Quest, we were like a little hidden," Q-Tip continues. "Like, if you wanted to hear us you had to listen to everybody else's records. Nobody really dug our shit because they were so busy listening to De La; they didn't know we really existed. In a way it kind of hindered our career."

Rap is set to permanent fast-forward. Every few months throws up some new contender who's the hardest, the dirtiest, the cleverest, the stupidest. Do Quest worry about built-in obsolescence?

"That's kinda bad," says Q-Tip. "People are spoiled. I'm not trying to say nothing 'cos we only put out one album and who knows? But we're damn sure we know how shit runs. We don't do no stupid shit, like curse every record. Groups that rely on a gimmick got to stick to that shit. If you give yourself more of a leeway you can move around the sphere."

"Usually the people who move around the sphere are kept underground because they're not doing what we've been conditioned to listen to," Ali continues. "People are scared when they hear something new. Programme directors are scared. People don't want to take risks. But those who take risks and do different stuff like us usually stay underground, but we are more creative and longer lasting."

"We got a joint called 'Date Rap' on the album," says Jarobi.

Q-Tip looks pained. "You're giving away secrets, man. You dropped the big bomb. That's serious lyrical content. We can't tell him about it yet."

"If I do a rhyme will you be satisfied? It's not from the album," offers Phife.

Feeling cheated that an exclusive has been yanked from under his nose, I grudgingly nod assent. Q-Tip, Ali and Jarobi lurch into human beat-box mode, spreading the flu virus with their efforts. Here's Phife's rhyme:

"New York, New York/A hell of a town/
Phife's my name/And I'm far from a clown/
I'm just buggin' out in '91/Just wait till the
album's done . . . And I'm outta here".

Me too. Except the plane was delayed again.

THIS WEEK

EDITED BY ROBIN SMITH

Put the boot in

Paula Abdul has been signed up by LA Gear, the athletic fashion and footwear company, to promote their products. Paula has been working closely with the LA Gear design team to produce a new range of footwear including a new line of shoes called 'Sun Blossom' which have a magical sun strand thread that blossoms into an embroidered bouquet of floral pattern in the sunlight.

This all sounds pretty horrible, but as Paula's making a lot of money out of the deal, not to mention all those free pairs of shoes, she's jumping for joy.

The association with LA Gear will allow me the opportunity to see my own ideas produced with care and quality," she says.

Have a heart

Jimmy Somerville, Nomad and Blue Pearl will be some of the celebrities taking part in Absolute Love, a benefit show for AIDS charities held at the Brixton Fridge on February 14. Michelle Collins from 'The Word' will also be appearing and tickets will be £5 on the door. Last year's event attracted over 1,000 people and raised nearly £10,000. This year, the organisers hope to do even better.

Trouble for BCM

BCM Records, one of Britain's leading independent dance labels whose roster includes **Digital Underground** and **Twenty 4 Seven**, are in bad financial trouble. At the moment, the company is hoping that somebody will buy them out or form a partnership deal.

"We have a deadline of January 31 1991 to get a major cash injection," said a spokesperson. "If not, the company looks as if it will be forced to cease trading."

Hacienda closes

Manchester's Hacienda club has shut down because of violent attacks on the staff.

"We are forced into taking this drastic action in order to protect our employees, our members and all our clients," said club director and Factory Records boss Tony Wilson at a press conference last week. "We are sick and tired of dealing with instances of personal violence."

Wilson's decision to close the club comes just three weeks after the Hacienda had been granted a six month reprieve against a police application for closure because of alleged drugs abuse on the premises. But on a more optimistic note, Wilson and his colleagues hope they will be able to re-open the Hacienda "In a better climate."

Opportunity knocks

OUR PRICE Music, Polydor Records and Radio 1 are joining forces with the Mean Fiddler club in London to launch a nationwide talent contest.

They proudly claim that the 'Our Price — Hit The Write Note' contest will be the biggest ever search for new artists in Britain and the contest is open to any individual or band who don't already have a recording or publishing contract.

Entry forms are available now from Our Price stores and the closing date for entries is March 15. Heats will be held at the Mean Fiddler to select four finalists who will then have their songs professionally recorded before being featured on Simon Bates and Nicky Campbell's shows, and on Richard Skinner's 'Saturday Sequence' — all on Radio 1. Listeners will be invited to vote for the winner and forms will be available from Our Price and be published in the *Radio Times*.

The winning act will be offered a recording contract with Polydor, £1,000 from Our Price and lots of support on the air from Radio 1.

Although previous talent contests in Britain have done little more than discover Sheena Easton and Bobby Crush, the organisers of '... Hit The Write Note' say that they might discover some hot new talent.

"A competition as strongly supported as this one will hopefully attract talent representing a wide range of music," says Polydor boss David Munns. I think it's cynical to suggest that such a well organised talent contest is not going to shine the light on some important new talent."

Hit the roof

INNER CITY traffic came to a standstill and several office workers were reported suffering from frostbite due to opening twelfth storey windows in Manchester last Wednesday lunchtime. The event was an impromptu live appearance by James on the roof of the City's Piccadilly Radio Station.



James braved the cold weather to mark the 20th anniversary of The Beatles playing on the roof of the Apple Building in London on January 30. The idea was the brainchild of Piccadilly presenter Pete Mitchell and James rattled off a 25 minute show that included 'Come Home', 'Sit Down' and 'How Was It For You?' watched by a crowd of 3,000 staring up from the streets below.

PAUL HAIG

(FEATURING THE VOICE OF REASON)

FLIGHT X

TWELVE INCH MIXES FROM FEBRUARY 4



THIS WEEK

OTHE DYLAN



R E L E A S E S

Soho continue their meteoric rise to fame with their album 'Goddess' on February 11. The album features their hit single 'Hippychick' and other tracks include 'Love Generation', 'Shake Your Thing' and 'Freaky'. The first 2,000 copies of 'Goddess' will include a limited edition 12-inch single featuring the tracks 'Scorpio Rising' and 'Zombies Walk The Cardboard City'.

Jesus Loves You, featuring the everlasting Boy George, release their fourth single 'Bow Down Mister' on February 11. It has already stirred up a lot of interest since Jesus Loves You performed it on 'The Word' in November and features guest vocalist Asha Bhosle and the London Gospel Community Choir.

LA Mix, those cuddly and funky Californians, release their album 'Coming Back For More' on February 11. It's the follow-up to 1989's 'On The Side' and features 10 songs including 'We Shouldn't Hold Hands In The Dark' and 'Mysteries Of Love'. CD and cassette versions of 'Coming Back For More' will feature the extra track 'Breathe Deep (Deeper Mix)'.

808 State release their single 'In Yer Face' this week. It's the follow-up to their top 10 EP 'Cubik Olympic State' and the B-side features 'Leo Leo'. The second album from 808 State should be available in March.

Innner City, those diehard pioneers of the Detroit house sound, release their single 'Till We Meet Again' on February 11. The single features the vocal talents of Detroit house legend Byron Stingily from Ten City who teams up with Paris Grey. 12-inch versions will feature no less than three remixes of the song.

Gang Starr release their single 'Take A Rest' on February 11. Remixed by CJ Mackintosh it's been taken from their album 'Step In The Right Direction'. Gang Starr are planning a big tour in March and full details will be known soon.

Londonbeat follow the massive success of 'Thinking About You' with their version of the classic Bob Marley track 'No Woman No Cry' out on February 11. It's the third single to be taken from their album 'In The Blood' and it captures the spirit of Marley's hit with a Nineties feel. Watch out for some more Londonbeat tour dates soon.

LL Cool J re-releases his single 'Round The Way Girl' on February 11. The single originally peaked at number 41 in November, so LL thinks it jolly well should be out again. All ticket holders for LL's cancelled shows at the Brixton Academy should keep hold of them, as they'll be rescheduled when the Gulf situation has calmed down.

Morrissey releases his single 'Our Frank' on February 11. It's the first single he's written with his new songwriting partner, former Fairground Attraction person Mark Nevin, and the B-side features 'Journalists Who Lie' which certainly doesn't refer to us. Morrissey's new album, 'Kill Uncle', will be out on February 25.



WORKINGWEEK Positive

12" CHILLED OUT MELLOW MIX
B/W BOOMING HARD MIX
ALSO ON 7" & CD

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records

MARKETED BY AVL

Alexander O'Neal will be playing a big tour in April with dates at Manchester Apollo April 1, Edinburgh Playhouse 5, Newcastle City Hall 6, Sheffield City Hall 9, Nottingham Royal Centre 10, Bristol Hippodrome 12, Cornwall Coliseum 13, Hammersmith Odeon 15, 16, 17, Royal Albert Hall 19, 20, 24, 25, 26, Oxford Apollo 28, Bournemouth International Centre 29, Brighton Centre 30.

Inspiral Carpets will be playing some more dates in June with dates at London Alexandra Palace June 8, Aston Villa Leisure Centre 9, Derby Assembly Rooms 10, Poole Arts Centre 12, Glasgow SECC 14, Manchester G-Mex 15.

The Dylans, the fab and groovy Sheffield combo, will be playing Sheffield Polytechnic February 7, Camden Underworld 8, Leeds Duchess Of York 14, Stoke Wheatsheaf 20, Bath Moles 22, Wendover Reaction 23, Guildford Surrey University 24, Manchester Boardwalk 26, Hull Adelphi 27, Sheffield University 28, London Borderline March 1, Canterbury Kent University 2.

Ned's Atomic Dustbin hit the road again this month playing Bournemouth Academy February 25, Hemel Hempstead Pavilion 26, Cambridge Corn Exchange 28, Norwich UEA March 1, Hull Tower Ballroom 3, Liverpool University 4, Cardiff University 5, Brighton Event 6, Leicester Polytechnic 8, Coventry University 9, Reading University 12, Stoke Keele University 13, Sheffield Octagon 14, Leeds University 15, Nottingham Rock City April 2, Bristol Studio 3, Kilburn National 4, Manchester International II 6, Birmingham Hummingbird 7, Edinburgh Carlton Studios 9, Glasgow QMU 10, Newcastle Mayfair 11.



Harry Connick Jr has lined up some more dates in addition to his gigs at the Royal Albert Hall. He'll be playing Birmingham Symphony Hall Convention Centre May 16, Glasgow Royal Concert Hall 17, Manchester Free Trade Hall 24.

The Warp/Network Records tour featuring **LFO**, **Nightmares On Wax** and **Nexus 21**, will be playing Liverpool Quad Park February 8, Aberdeen Fever 9, Glasgow Vertigo 10, Ayr Kitsch 11, Stockton Mall 12, Huddersfield Flix 14, Blackpool Oz 15, Birmingham Institute 16, Norwich Waterfront 21, Weymouth Maxims 22, Bournemouth Hothouse 23, Plymouth Academy 24, Swansea Martha's 25, London Subterania 27, 28.

The The present their Eve Of St Valentine's Day multi-media event at the Brixton Fridge on February 13. It will feature a screening of their film 'The The Versus The World', some new paintings by Andy Johnson and music from DJ William Orbit. Tickets are available from usual agents.

Compiled by Robin Smith

INNER CITY

DJHO

featuring **Stefy**

Think About...

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THIS WEEK

TELEVISION

WEDNESDAY FEBRUARY 6

The Wonder Years

C4 6pm

Will Kevin work out his relationship with Winnie?

Star Trek: The

Next Generation

BBC2 6pm

Is Picard really fit to command the Enterprise?

Film: Insignificance

C4 10pm

Marilyn Monroe meets Albert Einstein in Nic Roeg's offbeat drama.

THURSDAY FEBRUARY 7

Film: Who Framed Roger Rabbit?

Sky Movies 6pm

The classic cartoon caper.

Film: Don't Lose Your Head

BBC2 6pm

French Revolution frolics.

Top Of The Pops

BBC1 7pm

Turn to page 47 to see who's on.

The Simpsons

Sky1 8pm

More cartoon fun.

The Mary Whitehouse Experience

BBC2 9pm

Rib tickling moments of monumental mirth.

Film: Blades

Sky Movies 10pm

A golf course is menaced by a killer lawnmower.

Film: The Naked Gun

BSB Movies 10pm

Hilarious police thriller spoof.

Film: Janis

Documentary on the life of the legendary Janis Joplin.

FRIDAY FEBRUARY 8

Happy Days

C4 6pm

How will Fonzie's screen test go?

Travelog

C4 8.30pm

The traveller's alternative guide to holidays.

Lazarus And Dingwall

BBC2 9pm

An actor mysteriously shoots a stuntman dead.

Cheers

C4 9pm

Norm tries to stop his favourite restaurant from closing down.

Whose Line It Is Anyway?

C4 11pm

Julian Clary is among the guests.

The Word

C4 11pm

Vic Reeves tells jokes and Caron Wheeler sings.

SATURDAY FEBRUARY 9

The Munsters

C4 12.30pm

The monstrous comedy show makes a welcome return.

Concert

BSB Power Station 1pm

Phil Collins recorded in Berlin.

Film: Police Academy 6

The world's worst cops take on the Wilson Heights Gang.

SUNDAY FEBRUARY 10

Star Test

C4 11.30am

Kim Appleby is in the chair.

Voyage To The Bottom Of The Sea

C4 1pm

Action-packed aquatic adventures.

Film: The Secret Of My Success

BSB Movie Channel 6pm

Michael J Fox conquers the business world.

Grim Tales

C4 5.45pm

Rik Mayall brings more grizzly fairy tales to life.

RADIO

WEDNESDAY FEBRUARY 6

Mark Radcliffe

Radio 1 7.30pm

Manic Street Preachers in session.

FRIDAY FEBRUARY 8

Round Table

Radio 1 6pm

Gary Davies and Boy George are on the panel.

SATURDAY FEBRUARY 9

Saturday Sequence

Radio 1 3pm

An interview with The Big Dish.

In Concert Special

The Neville Brothers recorded live at Glastonbury.

SUNDAY FEBRUARY 10

Philip Schofield

Radio 1 2.30pm

Phil is joined by Clive Griffin.

MONDAY FEBRUARY 11

Mark Radcliffe

Radio 1 7.30pm

The Big Dish in session.

In Concert Classic

The Housemartins recorded at the Nottingham Royal Centre.

The Mix

Radio 5 9.30pm

Featuring a session from Birdland.

MONDAY FEBRUARY 11

Roseanne

The Conner household is about to be very upset.

TUESDAY FEBRUARY 12

Film: Fatal Attraction

BSB Movies 11.40pm

A New York lawyer enters into a dangerous liaison.

Hammer it out



Despite the Gulf crisis, MC Hammer will be flying across after all and playing his first ever British tour in May with dates at Birmingham NEC May 2, Wembley Arena 4, 5, Manchester G Mex 8, Dublin Point 15, Glasgow SECC 18.

frazier chorus

walking on air

the new single

remixed by youth



DANCE

'Baby Don't Cry'
is out now on
Virgin America

Hathaway with words

DoReMiSoFaLaLah. On a scale of one to 10, dynamic diva **Lalah Hathaway** clocks in at an easy nine. But when the Midas-like fingers of Frankie Knuckles have been brought in to fiddle with Ms Hathaway's parts, then you can put good money on the resultant plastic being worthy of a 10.

'Baby Don't Cry' started out in a different form on Lalah's eponymously titled album, but Frankie's fingers have turned it into a warm portion of reggaefied bump 'n' grind.

"Originally the song was a ballad; so it's kinda hard to take a ballad and turn it into a dance number, so the only thing I could do to give it any kind of movement was to make it reggae," says Frankie, of a mix not dissimilar to the feel he gave to Adeva's 'Beautiful Love'.

With Angela Winbush responsible for penning the playful Ms Hathaway's tra-la-lahs, this is one crisp little rusk that will go into the box under the section marked 'classic'. It's also ideal for listening to late at night, just before you crêche out. **Muff Fitzgerald**

Reid all about it

Want to know why daffodils have come up early this year? Well, it's all **Junior Reid's** fault. Remembered by most for his contribution to Coldcut's 'Stop This Crazy Thing', the one-time Black Uhuru frontman has released a single that is a piece of pure Jamaican springtime. Lyrically, his cover of Chocolate Milk's 'Actions Speak Louder Than Words' is too like present day Pentagon propaganda for comfort, but the production by the until now sadly off-form Coldcut sparkles. With a 'Soulshock And Cutfather' remix that is definitely dancefloor-friendly, this is one piece of reggae that's resonant enough to melt the most wintry Monday morning. And if you don't believe us, just look at all those daffodils. **Kevin Ashton**

'Actions Speak Louder Than Words' is
out now on Big Life

feb/11/91

young disciples / apparently nothin'



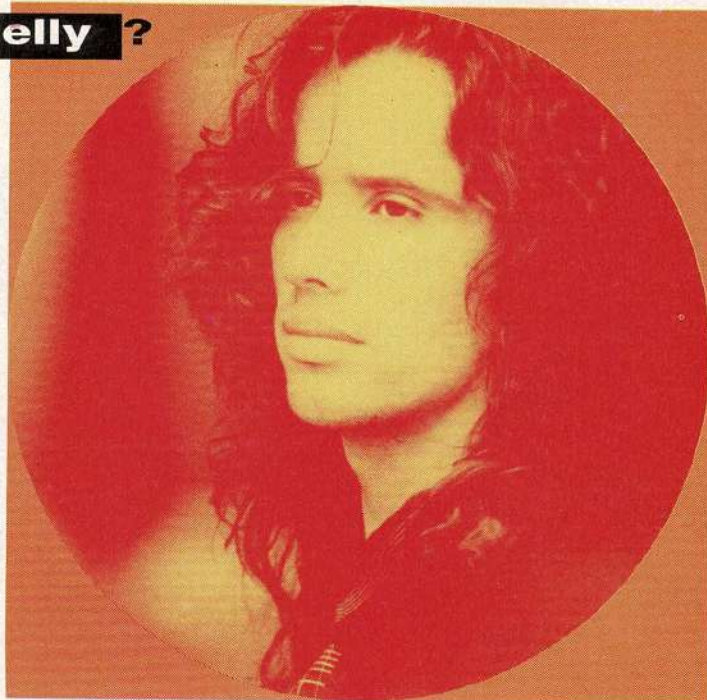
DANCE

Where have you been, **Jelly** ?

JELLYBEAN's back! With his first album for three years! Excited? Me neither. But then I put aside my prejudices and stepped back in time to his last public outing, 1987's 'Just Visiting This Planet'. Now *there* was an album that dug its hooks in deep and refused to go away. Remember 'Who Found Who?', 'The Real Thing', 'Jingo' and the sensational 'Just A Mirage' featuring the golden throat of Adele Bertei? The new album, 'Spill The Beans', offers more of the same. Still wearing the mantle of the Quincy Jones Of Pop, Benitez sticks his name and face all over the product while new-name singers give voice to his grooves.

The album's hottest possibility is Nikki Harris, one of the two sidekicks Madonna dragged around the stage on her last tour. Nikki takes the lead on 'What's It Gonna Be?', the first single. Elsewhere, new girls like Cyndi Valentine and Deanna E prop up cuts such as 'What's Up?' and 'Do You Love As Good As You Look?'. Time stood still for Jellybean after 'Holiday'. Completely predictable and unsurprising, 'Spill The Beans' gives you an idea of what Madonna without ambition would sound like. That said, he knows his singers and he knows his songs. He may not bleep but he can still throw together a good beat. **JB Bernstein**

'What's It Gonna Be' is out now on Atlantic. The LP 'Spill The Beans' is released on February 11



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Hypnotone • JBC • Fluke • Sound Of Shoom

Sheer Taft • World Unite

Crazy Eddie & Q.Q. Freestyle

Love Corporation

Released 4th February

A Creation Records Product

Hard as nails

IT'S as rare as a GP with legible handwriting and as unpredictable as London transport. It will make your ears bleed, and your head feel as if it's on loan to the MCC as a cricket ball.

What is it? Real hip hop courtesy of the ominous-by-design, **Hardnoise**. Their first missile, 'Untitled', began life in the summer of last year as a white label financed entirely by the south London crew. Within weeks, all manner of muso-types, from DJs to music journalists, were calling Hardnoise the "Greatest thing since . . .". Catching the buzz, the UK's only remaining independent rap label, Music Life, promptly licensed the track and unleashed it on an audience who were drowning in a sea of gangster lyrics and James Brown samples.

Their second attack is the mysteriously titled double A-side 'Serve Tea, Then Murder'/'Mice In The Presence Of The Lion (Part 1)', a packaged pressure gauge of weighty loops, wailing sirens and eloquent phrasing.

Three DJs — Son, Mada and Ajay — recreate the art of turntable techniques with their feverish, thrusting basslines and cut-up scratching, whilst TLP1 and Gemini are the lyrical volcanics of the outfit. They're not rapping on a soap box, nor are they attempting to deliver a deeply profound message. What they say, and how they choose to say it, is personal to them — although others will relate.

"We think the music we make speaks for itself. It is what we are about. We're not narrow-minded and saying our music is hardcore because anything we like, we will sample."

Their production has been compared to The Bomb Squad (creators of Public Enemy's 'perfect noise'), and their 'strategy' — no interviews or publicity pictures bar this one and an open disregard of the industry hype — is not dissimilar to rap bad boys Hijack's. The comparison doesn't phase them: "It's human nature to compare," they note.

Forget the macho, crotch-grabbing rap stereotypes, Hardnoise have redefined the art: "What we're trying to do is change other people's views of music and redirect them to ours."

Hardnoise: like name, like nature. **Jerome Michael**

'Serve Tea, Then Murder' is out now on Music Of Life



COOL CUTS

- 1 (NEW) **ANIMAL** Man Machine Outer Rhythm
Fabulous house instrumental with loads of jungly noises and break beats
- 2 **TILL WE MEET AGAIN** Inner City CBS
- 3 (NEW) **TELL ME THAT YOU'LL WAIT** Culture Beat Epic
And you thought they were just a one (dance) hit wonder. An excellent Euro-style rap groove
- 4 **THROUGH** Victoria Wilson James Epic
- 5 (NEW) **I DON'T COME ANY OTHER WAY** Sonny Southon Siren
Similar in style to 'Sunshine On A Rainy Day' this anthemic pop dance epic deserves to be a Number One
- 6 **GONNA MAKE YOU SWEAT (LP)** C&C Music Factory CBS
- 7 (NEW) **LOST IN MUSIC** Stereo MC's 4th & B'way
Using the classic Chic break, this could be the one to finally bust the Stereos into the charts
- 8 (NEW) **LOVE L.U.V.** Julian Cope Island
Yup, Jules gets the remix treatment and goes all bendy. If you like those chunky, funky guitar grooves then this one's for you. Massive
- 9 **GO GO/LIES** Oval Motion Elevation
- 10 (NEW) **DON'T STOP** Nefatini US Select
A simple, dead catchy female rap in superb hip hop and house mixes
- 11 **CITY UNDER SEIGE** Major Problems US NuGroove
- 12 (NEW) **GOOD BEAT** Ellis In Wonderland Italian BCR
We always thought that this was the best track off the Deee-Lite album and so apparently did this Italian outfit who've done a virtually identical cover
- 13 (NEW) **WEAR YOUR LOVE LIKE HEAVEN** Definition Of Sound Circa
Another strong single from this excellent London outfit
- 14 **JOIN THE FUTURE** Tuff Little Unit Warp
- 15 (NEW) **INTO THE NIGHT** UBQ Project House N Effect
Warm, lush and jazzy house instrumentals with a touch of class
- 16 **IN WONDER** Presence Reality
- 17 **I'M READY** Caveman Profile
- 18 (NEW) **POSSESSED** Awesome 3 A&M
The Awesome 3 live up to their name with this tough, atmospheric track
- 19 **ECHOE CHAMBER** Beats International Go! Discs
- 20 (NEW) **THE WICKEDEST SOUND** Rebel MC Citybeat
A ridiculous title is saved by the funky, bleepy arrangement. Roll on Rebel

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Cool Cuts highlights the most innovative and happening sounds across the country, compiled with the help of DJs, City Sounds, 8 Proctor St London WC1, 071-405 5454, and Zoom Records, 188 Camden High St London NW1, 071-267 4479. It is not a sales chart

City Sounds

Moving House

... and rap, soul, swingbeat

NEXT WEEK there's going to be a whole new movement in dance. Well the dance section to be precise. Due to the popularity of our DJ and dance coverage we're going to make it bigger and better than ever before; more reviews, more features, more fun. To make it simpler, everything will be under the heading *DJ Directory* while our *Index* pages will also be expanded to make room for the latest grooves. So don't worry if you can't find a section called dance. It's all there, we've just spread it out a bit.

Eastern promise

Considering the only Soviet musical export of note in recent years has been Boris Grebenshov (yes, *that* Boris Grebenshov), the prospect of more perestroika popsters may seem a trifle unwelcome. However, Leningrad trio **The New Composers** are set to kick your prejudices out the window and your butts into deep space with a little techno wizardry. 'Sputnik Of Life', their marvellous first release on Liverpool's promising Ark label, is an aural voyage across the universe. On lift-off, the rockets engage a Seduction bassline, before firing off on a plinkety piano riff. Later, as our capsule runs rings around planets and forges onward at warp factor two, techno clusters, both warped and pretty, cascade by.

The composers of this interstellar overdrive — Valery Alahov, Igor Verichev and Alexey Popovich — are founder members of The Science Fiction society, a community of scientists and artists based in Star Hall, Leningrad's Planetarium. With a regular programme of astronomy, the society produce and present paintings, performance art and music to the public. If this all sounds dangerously like Jean Michel Jarre, then rest easy, because these guys have been regularly holding 'raves' since the mid-Eighties.

'Sputnik Of Life' and its flipside, the beautifully drifting orchestral piece 'Sirens Of Titan', are definite proof that the West hasn't all the best tunes. Make way for some kickin' comrades. **Davydd Chong**

'Sputnik Of Life'
is out now on Ark

DAY FOUR, FEBRUARY 1991

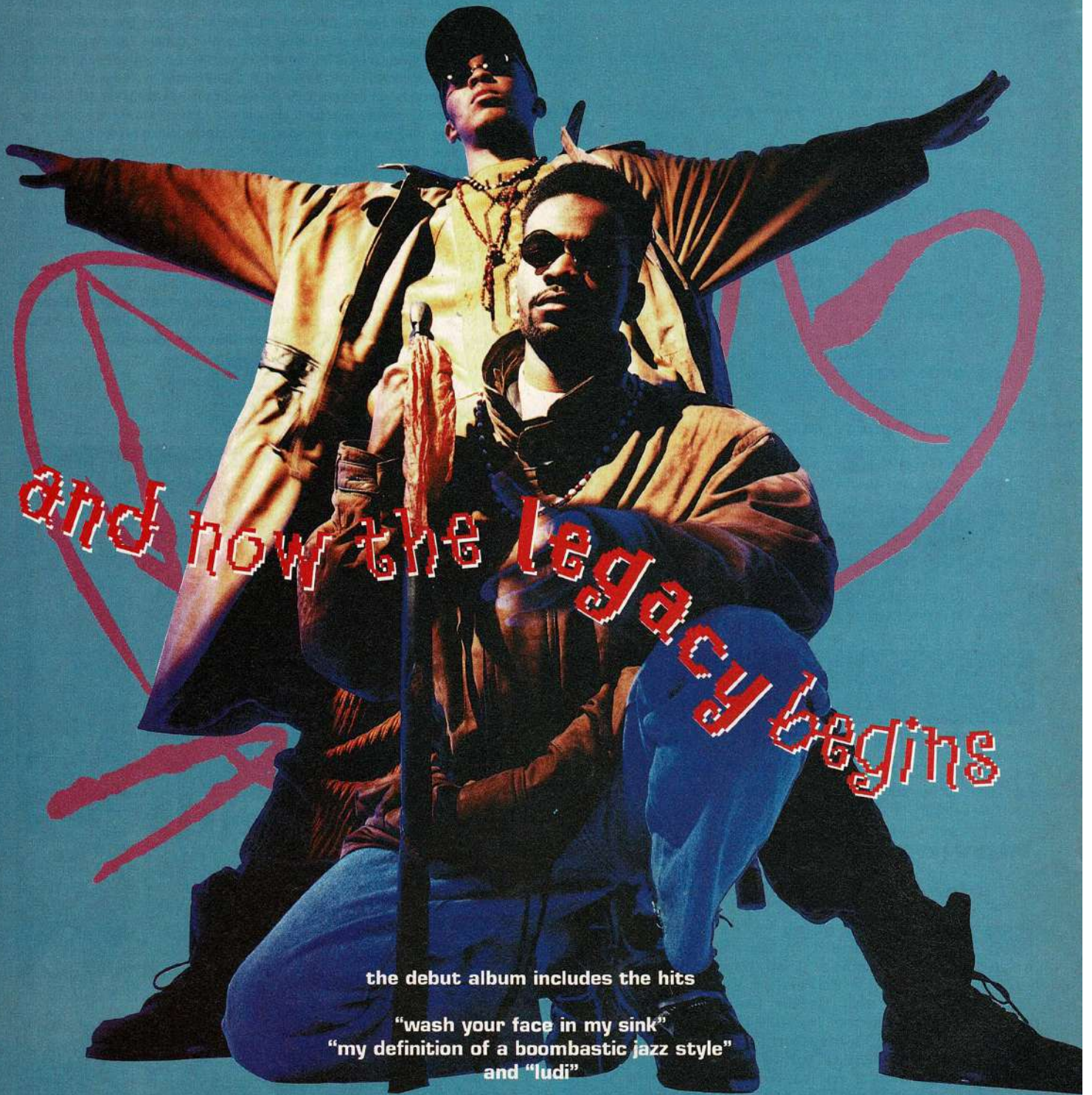
THE ALOOF

Never **GET OUT THE BOAT**

MIXES:
THE BANGIN' REMIX
by Terry Farley & Pete Heller for Boys Own
THE GOSH MIX
by Dean Thatcher

Previously available only as a 'Flying Records' White Label

DREAM WARRIORS



and now the legacy begins

the debut album includes the hits

"wash your face in my sink"
"my definition of a boombastic jazz style"
and "ludi"

cleanse your soul on **LP.MC.CD**

bonus track on CD "answer for the owl"



movement in mind

DANCE

Dr Know

Leftfield is the creative persona of Neil Barnes, whose latest release 'More Than I Know' is a compellingly danceable groove, with catchy pulsing synth and pervading atmospheric muttered vocals.

A trained musician, he draws inspiration not from the dancefloor but from film music such as the soundtrack to 'Mississippi Burning', the catalyst for 'Not Forgotten', his first excursion to the destination of clubland, made possible thanks to the bedroom technology of Casio

and Akai — but not at the expense of the human element.

He follows his own preference for less-than-immediate tunes that eventually push back a few boundaries. Not to be forgotten indeed! **Catherine John**



Blow the house down

'Avant garde funk' or 'industrial dance' — call it what you will, but almost a decade after their conception, the pounding beats of **400 Blows** still hit the hardest. Originally part of the British school of experimentalists which included Cabaret Voltaire and 23 Skidoo, the group achieved commercial success in 1985 with a fine cover of Brass Construction's funk classic 'Movin'.

However, as their contemporaries, such as the Cabs, continued to develop and then gradually infiltrate the blossoming techno scene, 400 Blows dropped back, remaining inactive until last year's album, 'The New Lords On The Block'.

Their new single, 'Play Like A Human', while no major departure from their early work, is a mean return to prominence. Possibly the first and only track to sample the words of that homicidal fruitcake Charles Manson, the tune is not an obvious dancefloor filler and trades in on originality rather than sure-fire commerciality.

There's more than a hint of menace throughout all three mixes, with the growling girl, the hypnotic bassline and the bone-snapping rhythms endlessly looping and worming their way into your cranium. The funky guitar licks in the 'Wah Wah' mix are dropped for machinecode witterings in the 'Club Mix', whereas the 'Ambient' mix immerses itself in a soothing keyboard riff. Now the only question is, where have those Skidoo boys got to? **Davydd Cheng**

THE RADIO 1 FM NIGHTLIFE 10

- | | | |
|----|---|----------------------------------|
| 1 | GO GO/LIES Oval Emotion | Hi Bias 12-inch |
| 2 | DEVOTION (REMIXES) Nomad feat Sharon | Rumour 12-inch |
| 3 | BLACK WHIP Chapter & Verse | Virgin 12-inch |
| 4 | HOLD ME Velvet | DFC 12-inch |
| 5 | JOIN THE FUTURE Tuff Little Unit | Warp 12-inch |
| 6 | COSMIC DANCE Zone Inc | Delphinus Delphis 12-inch |
| 7 | IN WONDER Presence | White Label 12-inch |
| 8 | PIANO IN THE NIGHT Data Bass | Beat Club 12-inch |
| 9 | BAD TIMING Colonel Abrams | Horus 12-inch |
| 10 | DON'T STOP Nefatini | Select 12-inch |



A guide to the hottest new club sounds as featured on Pete Tong's Radio 1 FM show 'The Essential Selection', broadcast every Friday from 7.30 to 10pm.

Compiled by sales returns from the following record stores: Underground (Manchester), 23rd Precinct (Glasgow), Vinyl Zone, City Sounds and Flying (London), Crash (Leeds).



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* includes bonus track "we love you"

released 4th feb

DJ DIRECTORY

H O T V I N Y L

REVIEWED BY CHRIS MELLOR & JAMES HAMILTON



SWEET MERCY featuring Natasha 'Take Me Away' (Blip Records Blip 4T) A timely cover of a bootleg of a Spanish version of an old techno record. An annoyingly familiar synth line and the repeated title line over the usual piano and funky house beat make this one an immediate winner. On this 12-inch there are four mixes with AI being the most coherent, the rest are a bit too stripped down. The Pin Up Girls bootleg of the same tune is reportedly changing hands for over a tenner, so this version will at least satisfy demand and let everyone get hold of a great tune at a reasonable price. Sweet Mercy's version is very faithful to the original and, though it would have been nicer to hear a new tune, this is a worthy follow up to their excellent 'Reach Out'. (CM)

RJ AND THE FAMILY 'Gloria'

(Paradise Project PPR 004)

Let's get things straight from the start: this is pure pop tack. It's an Italo cover of the old rock standard complete with corny house beats and "woah yeah"s, but you'll have to decide for yourself whether it's a worthless piece of commercialism or an audaciously exciting piece of vinyl that will set a club alight. I'll go for the latter, from the first scratchy guitar chords to the last bumping beat this has to be anthem of the week at the Coco Club. (Advice — don't play it at home, it might put you off, just drop it late at night and watch the crowd go wild). (CM)

DATA BASS

'A Piano In The Night'

(W Records W2204)

The title says it all really: another Italo piano solo with a beat under it. This one stands out because it's so simple — piano, bass, drums and a jazzy feel, though the 4/4 beat is still there. It may be corny but there's something about these grooves that get you every time. This one's got that exciting, uplifting feel that takes you away without any of the over-the-top head banging of so many rave records. It's backed with 'A Trip In The Night'; the same groove with some added bleeps. (CM)

LOS CHINGUITOS

'Corazon De Rubi'

(EMI/Electrola 12 23586)

Another sound guaranteed to set your heart racing is a bit of Spanish guitar. This bunch of folksy Spanish flamenco crooners have been housed up by Raul Orellana (of 'Real Wild House' fame). What you get is not really a song, just some wild guitar solos over the beat and some ultra happy singing. It may be the middle of winter but this one'll transport you direct to Spanish summer. Really groovy but avoid the flipside! (CM)

A.S.H.A.

'JJ Tribute'

(Beat Club BCR 002390)

This is the most intense Italo groove around, verging on Hi-NRG like Secci's 'I Say Yeah'. It could be too much for a lot of people as its Pet Shop Boys style sequences, washing keyboards and driving beats are pretty wild. There are three versions: 'Space', which is more electronic and drawn out; '?', which is actually a bit messy; and 'Primitive', which is more of a song, featuring more of the incredibly raunchy vocals. Who is JJ? That, of course, is a complete mystery. (CM)

UMOSIA 'We Are Unity'

(Other Side OS 0216)

Fancy a bit of flute filled disco? 'Cos that's what you get from supergod producer Marshall Jefferson's latest protégée, Umosia. This tune is vintage Marshall with those '88 style beats, some lovely piano and flute, and the drifting girlie voices singing "We are unity, and all we want is your body..." The

US 12-inch, through Big Bear, has six mixes, including a flute mix and instrumental for those who can't get to grips with the twee vocals. It's soft, it's drifty, in fact it's perfect Nineties hippy disco. (CM)

THE COVER GIRLS

'Funk Boutique'

(Epic X88 73650)

This little gem is hidden away on the B-side of the Girls latest Latino pop record 'Don't Stop Now'. The Cover Girls are a bit naff but it's always worth checking out all the mixes on their singles. This track is in the same groove as 'Gonna Make You Sweat' with the only vocals being a single line — "come on down to the funk boutique, try out a groove with a funky rhythm." Producers Andy Panda and Tony Moran have beautifully spliced some great funky loops together to make a single that even Clivillés & Cole would be proud of. Two mixes, 12-inch Remix and Dub Version, with nothing much to choose between them. (CM)

THE CREATIONS featuring

Debbie Sharpe 'Pay The Price'

(Tam Tam TTT42)

A straight garage tune with a gospel tinge to it. This is one of those records you think you've heard somewhere before. What makes it gospel is the upfront piano and a superb vocal performance, which contribute to the get-up, jump-and-shout feel of the track. The advantage of this tune is that it is a real song (shock horror), no samples and splices, it proves that programmed backing and a good vocal can produce excellent soulful dance music. One for the girls. (CM)

DJ PROFESSOR 'Life Is Life'

(Media MR572)

Another Italo piano jam distinguished by its similarities to Snap's 'Mary Had A Little Boy' and timely borrowing of the chorus from David Grant's 'It's Your Life'. Actually, it sounds like they've simply sampled and speeded up David's original vocals. It's the sort of upful, housey, commercial tune that could cross over if it was released here, but they'll have to do something about the vocals first or poor David'll never be the same again. (CM)

ULTRA NATÉ

'Is It Love?' (11134bpm)

(Eternal YZ509T, via WEA)

The anguished pitched Baltimore, Maryland, soulstress sounds rather like Carla Thomas as she repeatedly asks the title line question through this apparently Danny Madden produced, piano started then beelily churning jumpy jiggler, another that has an LA Mix 'Coming Back For More'/Marva Whitney 'Unwind Yourself'-style sax breezily farting at times in its Club and instrumental Hump Mixes, coupled by the already separately

JUNIOR REID

actions
speaking louder than words
out now



B E A T S & P I E C E S



JESUS LOVES YOU 'Bow Down Mister' (More Protein PROT 812DJ) Trust our George to come up with something as weird and wonderful as this. What is it? Um, Indian dance music, hippy chic George Harrison style Hare Krishna chants mingle with beautiful sitars and Boy George's inimitable vocal style to create something quite stunning. No it doesn't fit in with any current form of dance, except for the eclectic mix they call Balearic which covers everything anyway. This one you'll either love to death or turn off after the first minute. Promoted here in two mixes, though there are more to come, the Sitari Bizarri Mix is the song version while Floating Down The Ganges Grid Mix is a near instrumental with a harder beat and an almost gospel feel with a climactic finish. Take your pick, or mix the two up and make this hypnotic monster last all night! (CM)

MANCHESTER'S HACIENDA club, despite now having resolved the renewal of its licence, in a shock move reluctantly closed last Wednesday in order "to protect employees and members", its management being "quite simply sick and tired of dealing with instances of personal violence", the hope being that it will be able to re-open "in a better climate" (see News Plus for more details). That same city's **Precinct 13** re-opens from March 21, incidentally, still with a bleep-free black music policy... **Backstreet Promotions** (081 459 5545) are looking for another 800 DJs for their mailing list — most dance records these days don't even sell that many!... **Betty Boo**, **Lindy Layton** and **LA Mix** are among the chart acts who have fared less well than usually expected with their most recent singles after releasing classy 'sophisticated' material — obviously, the kids don't want class!... **LA Mix** however are persevering with the release of their **Chimes**-style remixed 'We Shouldn't Hold Hands In The Dark' ballad in order to build a more mature audience base for their imminent album, which for the time being it'll be necessary to buy for the previously mentioned **Whispers** adapting dynamite rap, 'Love Thang'!... **Frank "K"** featuring **Wiston Office's** elusive "everybody, let somebody love" hook line originated in **Joe Church's** 'I Can't Wait (Too Long)' on **US Sleeping Bag Records**, according to the ever dependable **Dave Lee** — who ought to know, as he included the Church track on his own **RePublic** label's first 'The Garage Sound Of Deepest New York' LP!... **Ben Liebrand's**

promoted sparsely bounding jaunty garage 'Scandal (Club Mix)' (119/4bpm), with a realistically ringing telephone to cause confusion! (JH)

CARLTON 'Love And Pain'

(Three Stripe Productions Ltd/ffrr SNMXR 4) Produced and co-written by Smith & Mighty, this stratospherically wailing semi-falsetto strange slow lurcher sounds as if it's probably intended to take on Seal in the pop stakes, with swirling strings and an Andy Williams 'Can't Get Used To Losing You' flavour in its Boilerhouse remixed 7 Inch Version (93/4bpm) or a spasmodically rumbling and tapping Drum & Bass Mix (94bpm), while the interestingly different although more routinely danceable flip was initially promoted alone on white label as a single-sider, the rave siren started whinnyingly moaned and chanted, jauntily churning and stomping Bristol house-style 'Please Leave' (117bpm), in Steve Jervier's Good Groove Mix with a stuttery breakdown towards the end and more joltingly chugging Jerv's Dub. The kids in Bristol are sharp as a pistol, they all do the Bristol Stomp! (JH)

Re-Mix of **Hall & Oates**' 'I Can't Go For That (No Can Do)' has indeed proved so much more popular than the duo's new tracks that **Arista** has now made a Single Edit the double A-side on 7-inch, which it previously wasn't on at all... **New Life's** 'Keep Your Love' on commercial 12-inch is in only its Cherry Pie (now nearer 119/2bpm) and Donut Mixes, its promoted Maraschino Mix being replaced by a vigorously stirred Cappuccino Mix of their old 'Got 2 Be Free' (122/4bpm)... **The Mixmasters'** 'The Night Fever Megamix' is being revamped with a more easily mixable extended 'Disco Inferno' outro... **Cameron's** crowd pleasing soccer side plays England at Wembley this Wednesday, and to celebrate, on Saturday (Feb 9), the **Hackney Empire** presents the current Cameroonian king of modern Makossa, **Moni-Bilé**, supported by the Sierra Leonean **Abdul Tee-Jay's** **Rokoto** — there'll be high life in Hackney that night, for sure! — while **Cameron's** here better known **Manu Dibango** teams up with **Working Week** at **Kentish Town's Town & Country Club** on the same night, also likely to be a big blow!...

Andrew 'DJ Madhatter' Holmes this Thursday (Feb 7) hosts the first of a monthly soul/funk/oldies night at **Manchester's Richfields**, with a large hired sound system... **DJs Kevin Bird and Russell People** — known simply as **Bird & People** — are building an upfront house/Euro/techno/garage Saturday at **Bournemouth's Madisons**... **Kiss 100 fm's** regular London club nights, which include **Paul 'Trouble' Anderson's** Saturday **2nd Base** at **Camden**

Lock's **Dingwalls** with a guest jock every week (**Colin Faver** this week), are joined by the return of the **Upfront Club** this Thursday (Feb 7) to the **Borderline** (off Charing Cross Road next to Foyles) with **Gordon Mac** and **Trevor Madhatters** spinning classics and upfront newies, and the return of **Richie Rich** and his **Rap Review** this Saturday (9) to **Dingwalls** with **Max LX & Dave VJ**... **Active 3** next Monday (11) present **Frenzy** at **St Albans' Kiss Nitespot** (no connection) with **DJs K.C. & M.D., DJ Stumpy** from the **Boneshakers, Jazzie Q** from **Soul II Soul**, and in fact **Trevor Madhatters** from **Kiss 100 fm**... **Tony Dunne** has just started an 8.30-11.30pm **Ambidance** pre-club venue every Thursday, as a meeting place where you can dance although the music's mainly for listening, at **Beshoff** in London's **Trocadero Centre**, Shaftesbury Avenue... **BBC1-tv's** Tuesday 7.05pm **'Holiday 91'** programme last week annoyingly postponed a feature about **Butlin's Starcoast World** at **Pwllheli**, which hopefully will be rescheduled soon before **The Main Event** weekendender takes place there on March 1/2/3 (details 081-364 1212) — the same date and number for details, coincidentally, as "the first ever UK gay weekendender", **CAMP camp** at **Skegness** in **Butlin's Funcoast World** with live stars like **Eartha Kitt, Dr Evadne Hinge** and the **Bay City Rollers!**... **Pwllheli's** live acts meanwhile, with more to be added, look like including **Main Source, Gang Starr, Outlaw Posse, LFO, Nexus 21, Rhythmic, Brand New Heavies** and others... **AS IT GROOVES!**

THE SOURCE featuring CANDI STATION

'You Got The Love'

(TRuelove TLOVE 1, via Total/BMG)

As warned it would be when the initially circulated DJ. L.T.D. promo pressing was reviewed, this the commercial version is very different, having only the blander although admittedly neater, **Jamie Principle** groans lacking more ponderously thumping less brightly plinky plunking **Jolly James** Remix (112/2bpm, now no longer with its speaking clock intro) of the original **Erens** Bootleg Mix, which it does not really resemble despite being labelled as that still, freshly flipped by **Olimax's** totally different quietly starting then increasingly beefily chugging **Morning Time** Mix (110bpm) with washing squeaky synth and an overdrubbed **Martin Luther King** "it's morning time" climax. (JH)

FPI PROJECT

'Everybody (all over the world)'

(Rumour Records RUMAT 29, via Pinnacle)

Starting with a repeatedly croaked "OK" and staccato brass while the bumping beat winds

itself up, this then calm piano jangled, title chorussed and **Tina Chris** wailed surging sturdy Italo house canterer is in **Dance** (122/4bpm), **Radio** (121/2bpm), and **Dub** (121/4bpm) Versions, plus the alternative title repeating bassier and sparser 'Dancin' Feet (Geronimo Mix)' (124bpm), all exactly as on import (except .1bpm faster!). (JH)

THE RAGGA TWINS

'Wipe The Needle'

(65-128/4bpm)

(Shut Up And Dance Records SUAD 12, via Pacific) Referring to a fluffy stylus (not what you were maybe thinking?), with a scratchy groove skipping slow reggae fragment as its disjointed intro and further surface noise effects just to emphasise the point, this becomes a disappointingly dull but serviceable enough jerkily bounding techno throbber rather in **Belgian** style. AA-sided by the fiercely toasted chunkily jolting jaunty pure regga 'juggling' (110/4bpm) and its instrumental Version (110/2bpm), for my money the brighter side. (JH)

JUNIOR GISCOMBE

'Morning Will Come'

(MCA Records MCST 1504)

KENNYATTA

I WANNA DO SOMETHING FREAKY TO YOU

S E V E N • T W E L V E



DJ DIRECTORY



WOP BOP 'Still Something Special' (77bpm) (Ten Records WBT 1) White labelled and rubber stamped as being by just Wop Bop (minus the Torledo now) and already in huge demand ahead of full release in a fortnight, this superb harmonies started and supported rolling swayer is reminiscent of vintage Smokey Robinson, sultrily breathed, gurgled, wailed and scatted by Marianne Morgan at a languidly jiggling Al Jarreau-ish tempo, perhaps the most sophisticated UK single since Lisa Stansfield's 'All Around The World' and nothing like long enough (except that will only make one play it over and over again), flipped for excellent value by the also huskily lipped but sweeter smoochily jogging 'Kissaway' (89bpm) and group sung early Seventies Temptations-type gently throbbing 'Jungle Fever (Frankie Knuckles Mix)' (115bpm). For those with taste, essential! (JH)

THE BREAK BOYS 'Underground Breakdown (The Original Freestyle Groove Continues)' (123bpm)

(US Fourth Floor Records FF-1121)
Created by Frankie 'Bones' but refreshingly for once only a simple two-tracker, this James Brown 'Give It Up Or Turnit A Loose' breakbeat started percussively throbbing latin and makossa-ish then rave sirens climaxed instrumental galloper (in a Hipper House Mix on the *Sooper Side*) is coupled (on the *Souped Side*, in a Miami Beach Break Mix) by the Todd Terry-type frantically flurrying 'My House Is Your House (And Your House Is Mine)' (124bpm), with a catchy title line chant. (JH)

SAFIRE 'Made Up My Mind'

(US Mercury 878 785-1)
Produced by Mark Liggett & Chris Barbosa, the duo who brought us Shannon back in the early heyday of 'electro', this Cincinatti recorded although Miami style plaintive girl's very Madonna-like canterer is in a David Morales remixed unhurriedly chugging 12" Morales Club Mix (116½bpm) plus his piano jabbed Red Zone Dub (116½bpm), or the producers' own more beefily lurching brighter 909 Club Mix (118½bpm) and 909 Pop Mix (118bpm), jittery so-called Hip Hop Club Mix and Hip Hop Dub (119½bpm), pressed on blue vinyl. (JH)

► Co-penned by Junior with Simon 'The Funky Ginger' Law, this orchestral strings started and backed pleasant sweet slow jazz-funkily jogging drifter is in Marvin Gaye-ishly accented M.P.G. 12" (83½bpm) — hence the initials, they don't stand for Miles Per Gallon! — plus more chunkily jiggled swirling Anklesax and delicate Vocal & Stringapella versions (83½bpm), lovely stuff. Classily sophisticated, however. (JH)

LEFTFIELD

'More Than I Know' (107bpm)
(Outer Rhythm FOOT 9, via Rough Trade)
Created by Neil Barnes & Mat Clark, LeftField's Balearic-type jiggly pop groove repetitively weaves bursts of indistinct vocal through a steadily pshta pshta-ing beat with jittery tapping percussion and bubbly percolating synth, quite mesmeric once you've abandoned yourself to it, flipped by the Paul Daley remixed urgently leaping and surging 'Not Forgotten (Hard Hands Mix)' (122½bpm) with some twanging sitar chords before the rhythm intensifies. (JH)

DREAM FREQUENCY

'Love, Peace And Harmony'
(CityBeat CBE 1256, via WEA)
Created in Preston by Ian Bland, this soulful Denise Johnson crooned and wailed tugging jittery swayer started out in its Original Mix (105½bpm), instrumental Peace Mix (105½bpm) and brief Acappella together with the synth driven raving and bleeping instrumental 'Techno Worship' (124½bpm), while separately out is the now bright rather than sombre, Adam Feust remixed reedy organ burred bubbly tapping and chugging **'Love, Peace And Harmony (Feust's Brotherly Remix)'** (106½bpm) (CBX 1256), newly flipped as well by his similar though more subdued Unity Mix (106½bpm) plus the samples prodded zingily bleeping and jangling 'Satisfaction' (126bpm), this more recent second disc definitely being the one to check. (JH)

THE BADMAN

'Magic Style'
(CityBeat CBE 1259, via WEA)
Birmingham's Elite FM jock Julian Brettle wove snippets of old TV themes into a lightweight shrill pop bleeper which ended up as a strictly limited though much in demand white label that has sold fast now it's out fully, mainly because it's yet another

using 'Magic Roundabout' (can anyone explain this craze?) in its Aroundabout Mix (122½bpm), with — after perhaps the longest run-in scroll ever — an "acied" vocodered friskier fluttering Sugar Lump Trip (122½bpm) alternative plus the wind introed/outroed vigorously galloping low frequency bass thrummed beefy 'Shape Dancing (Original Mix)' (122½bpm). (JH)

SON OF BAZERK Featuring NO SELF CONTROL

'Change The Style' (114bpm)
(US Sound Of Urban Listeners MCA12-53989)
Packaged on Hank Shocklee's new SOUL label with an amusingly garish sleeve like a mid-Sixties James Brown LP, this Hank & Keith Shocklee co-created ultra funky Brown based enthusiastic gruff jaunty jumper is oddly interrupted by abrupt short slow reggae and sweet soul "changes of style" and a heavy metal outro before virtually segueing into the good sparsely jogging reggae, soul and rap vocal styles combining slinky 'J. Dub's Theme' (95bpm), with a totally instrumental Version I and reggae dub Version II mirror image of the A-side as flip, all very interesting and friendly fun. (JH)

SYDNEY FRESH

'Feel The Bass (Hot African Remix)' (120½bpm)
(German Dance Street DST 1021R-12)
Unusually for an import, on a single-sided 'Limited Deejay Edition' white label (housed in a printed sleeve though), this Norman Cook-ishly "it began in Africa" started samples weaving funky drum jiggled phonetic Euro rap chugs along for ages building a repetitive jaunty groove, more commercial than hardcore, selling steadily. (JH)

BITIN' BACK

'She's Breaking Up' (124½bpm)
(US Fokus Recordings FK 002)
Out in the States although a London recorded creation by a certain Micky Finn with Soul II Soul session keyboardist Andy Whitmore, using The Six Million Dollar Man's space shuttle explosion sequence as intro and "we have the technology" as punctuation, this spasmodic wriggly shuffling unhurried raver is nagged by squeaky synth and sirens more in 1988 acied than modern bleep style, flipped with the rap sample stuttered and Adamski 'Killer'-type synth thrummed sometimes twitery 'Boom Box' (124bpm). (JH)

a classic new single out now

"it's too late"

QUARTZ remix
introducing dina carroll

remixed by cassroc and splicemaster t

CHARTFILE

CHART FACTS AND FIGURES
BY ALAN JONES

As speculated here when it was first released, **Iron Maiden's** 'Bring Your Daughter . . . To The Slaughter' has completed the briefest ever chart career yet for a number one hit.

Debuting at the top spot, it managed to hold onto its title for a second week, before slumping to number nine, then number 32 and finally number 68 to complete a five week tour of chart duty. The previous shortest chart residency for a number one hit is six weeks, a figure attained by both 'Let's Party' by **Jive Bunny And The Mastermixers** and the record that replaced it at number one, **Band Aid II's** 'Do They Know It's Christmas'.

●**Geoff Dewey** from Bath notes that the final week that 'Saviour's Day' spent on the chart was the 1000th of **Cliff Richard's** career (excluding duets and Band Aid II).

He also points out that last week's chart included 10 records in a row that were dropping — with everything between 21 and 30 on a downward spiral, an unprecedented event, says Geoff.

Kevin Pateman, from Cheshunt, reckons that **Duane Eddy's** single 'Some Kinda Earthquake' may be the shortest ever to chart. A number 12 hit in 1959, it has a playing time of just 76 seconds.

And **John Dwyer** from Fairhill, County Cork, weighs in with his analysis of the Irish top 30 for 1990. John says Irish acts were unusually dominant last year, topping the chart for 38 of the 51 weeks in which it was compiled, though I have to point out that the Irish World Cup Squad who topped the chart for 13 weeks with 'Put 'Em Under Pressure', include a number of British-born individuals in their ranks.

According to John, who calculated the year's top 30 by applying a points system to the weekly chart tabulations, local band **Saw Doctors** had the year's biggest hit with 'I Useta Lover', with Irish-born acts taking the top seven places in the list, followed by US born, Dublin-based **Maria McKee's** 'Show Me Heaven', **Elton John's** 'Sacrifice/Healing Hands' is the top single by a Brit, in ninth position.

●While appreciating Ermintrude's role in popularising the cow as a TV character and admitting to a certain

affection for Florence, I must say I rarely considered the late lamented BBC TV programme 'The Magic Roundabout' as little more than a throwaway piece of entertainment. Clearly, other people thought differently, and the programme's theme tune, written by Frenchman **Alain Legrand**, is a significant influence on two current hits, and one near-hit. The one that hasn't

time they bleat so much as a single note from the soundtrack.

●Dance music is re-asserting itself in a big way: 12 of last week's top 20 singles were primarily club cuts, compared to an average of just five in November.

Even during the pre-Christmas slump, dance discs never accounted for less than 30 per cent of the top 75, a figure which has now risen to 42 percent; and America probably had its most dance-orientated top five ever last week, with **Surface's** 'First Time', **C&C Music Factory's** 'Gonna Make You Sweat', **Janet Jackson's** 'Love Will Never Do (Without You)', **Ralph Tresvant's** 'Sensitivity' and **Vanilla Ice's** 'Play That Funky Music'.

●**Tony Brown of Music Week**

which struggled to 30th place on the year's best sellers list, and has, reputedly, sold less than 500,000.

●Already the subject of a slew of hastily recorded cash-in discs, the Gulf war is providing a useful sales boost in America for previously released records with pertinent lyrics, among them **Bette Midler's** 'From a Distance', **Styx's** 'Show Me The Way' and **Oleta Adams' 'Get Here'**.

Adams' single, aired regularly on US TV over slow-motion footage of servicemen and their families, smashed into the top 40 this week, and looks like being a top 10 hit, as does 'Mother's Pride', the B-side of **George Michael's** current American single 'Waiting For That Day'.

The latter title is up nine places to



●OLETA ADAMS

quite made it is simply 'Magic Roundabout' by the Rising High Collective; while the hits, both based freely on the theme, are **Mark Summers' 'Summers' Magic'** and **The Badman's 'Magic Style'**, a new entry at number 70 last week.

●As 'The Grease Megamix' slips down the chart, the spirit of Seventies disco is kept alive by 'The Saturday Night Fever Megamix', a number 36 debut last week for **The Mixmasters**.

Produced by Nigel Wright, who was also responsible for the recent **Bombalurina** atrocities, the SNF Megamix was recorded using session men, but only because the **Bee Gees** refused to allow a mix of their original tracks to be made — so desperate are they to lay to rest the spectre of white suits and medallions as conjured up every

points out that while the best-selling album overall in 1990 was **Phil Collins' ' . . . But Seriously'**, it wasn't the best-seller in any of the three album formats. Number one vinyl was **Madonna's 'The Immaculate Collection'**; number one cassette was 'In Concert' by **Jose Carreras, Placido Domingo And Luciano Pavarotti**; and number one compact disc was 'The Very Best Of Elton John', which were placed second, third and fourth, respectively, in the 1990 chart. All four albums sold over a million copies in total and **Madonna's** was certified quintuple platinum a couple of weeks ago, and has now overtaken her 1986 album 'True Blue' to become her best-seller ever — a far cry from her other 1990 album 'I'm Breathless',

number 32 this week, while 'Mother's Pride', which debuted at number 87 last week, climbs to number 74 (it is *Billboard* policy to chart A and B sides of singles separately if they are getting sufficient action on each title).

With nearly half a million Americans in the Gulf, the lyrics of 'Mother's Pride' are obviously striking a chord. Eg: 'Mother's Pride, just a boy . . . He's a soldier waving at the shore, And in her heart the time has come, to lose a son.'

Ironically, additional BBC Gulf news updates have affected the success of **Oleta Adams' 'Get Here'** single here. With 'TOTP' pared down to 25 minutes a fortnight ago, there were no breakers played, 'Get Here' being one of the five records to suffer. And last week, 'TOTP' played all the movers and shakers it had missed the week before that could be crammed into a 25 minute programme, the cut-off point being number 19 — a place above 'Get Here'.

LETTERS

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

CRISIS? WHAT CRISIS?

■ I was very relieved and find it much easier sleeping at night knowing that Radio 1 has edited out the machine-gun fire from the beginning of The KLF's current single '3am Eternal'. Not only that, but I read that Adamski's 'Killer', Edwin Starr's 'War', Frankie Goes To Hollywood's 'Two Tribes' and John Lennon's 'Give Peace A Chance' have been removed from local Radio 1 stations' playlists.

Well, thank God. I can now rest assured I won't be reminded of the Gulf conflict. Well, let's face it, there is absolutely no reference to it in any of the tabloids and there isn't a minute in the day when I could possibly pick it up on the television.

Can somebody tell me what is the point of banning records that have very little relation to anything that is happening in the Gulf when we're constantly reminded about the crisis on the radio?

William Bond, Esher



● **LINDY LAYTON**

ECHO MY HEART

■ Here here, Lindy Layton, with regard to her comments on the London club crowd after they booed Beats International off the stage at the Kiss FM launch show.

It's sad when you hear black people telling white people to

"leave their music alone". What kind of contribution to racial harmony is that? Sure black people generally sing better than white people and Lindy would probably be the first to admit that her cover versions of 'Just Be Good To Me' and 'Silly Games' aren't better than the

originals, but they gave the songs a new lease of life and introduced them to a new generation. And it's only pop music, for God's sake, so quit dissing people who've done you no harm and be a little more open-minded. **Anne, London**

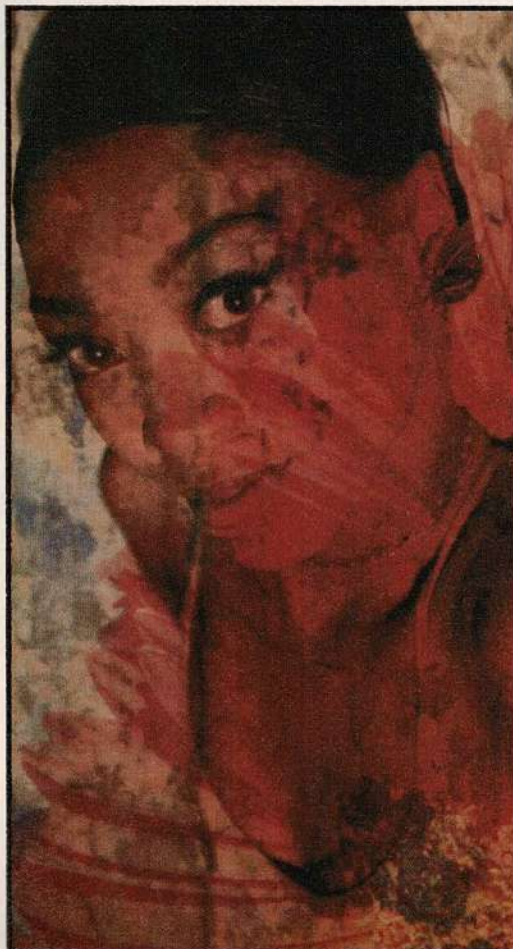
SO BORING

■ I must write and ask you something that's been puzzling me for ages. I read *Record Mirror* because it covers dance music and some of the better stuff that gets into the charts. *Chartfile*, how ever fascinating it may be to chart-watching anorak wearers, seems to only cover acts like Queen, Iron Maiden, Elton John and other boring old farts. Why isn't the same treatment given to artists that appear in the rest of the magazine like The KLF, Happy Mondays, Stone Roses, James Brown, De La Soul etc — all of whom I'm sure have far more interesting discographies? Doesn't Alan Jones know anything about these kind of people or does he really believe we're bowled over by statistics about old rockers?

Nina Jarobi, London

PS I make one exception to the above. When will you print a Phil Collins wigography?

● *We're going to try and get old Jonesy to liven up Chartfile soon, Nina.*



B A S S C U T SAY YOU LOVE ME

A DOUBLE-EDGED CUT
OF 90'S SOUL BACKED WITH
THE SURREAL HOUSE RHYTHMS OF

P A M P A
(The Standing Arrow Song)

ten
records
Marketed by AVL.

CLUB CHART

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



COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 500 DJ RETURNS AND SHOP SALES.
THIS WEEK'S SHOPS: RUBY RED (WOLVERHAMPTON), HITSVILLE USA (NEWCASTLE UPON TYNE),
TRAX (LONDON), TEMPEST (BIRMINGHAM), REPLAY (BRISTOL) AND VINYL ZONE (LONDON).

TW LW

1	1	(I WANNA GIVE YOU) DEVOTION	Nomad featuring MC Mikee Freedom	Rumour 12in	51	31	ALL TRUE MAN (CLASSIC CLUB MIX)	Alexander O'Neal	Tabu 12in
2	4	YOU GOT THE LOVE (JOLLY JAMES REMIX)	The Source featuring Candi Staton	Truelove 12in	52	—	REACH FOR THE TOP (BACK WITH A VENGEANCE REMIX)	Clive Griffin	Mercury 12in
3	8	LOVE IS THE MESSAGE (LOVE LOVE LOVE MIX)	Love Inc. featuring M.C. Noise	Love/Polydor 12in	53	—	TILL WE MEET AGAIN	Inner City	Ten 12in promo
4	5	OUTSTANDING (THE MORE BEEF MIX)	Kenny Thomas	Cooltempo 12in	54	53	FEEL THE GROOVE (MIX 1)	Cartouche	Brothers Organisation 12in
5	13	TAKE A REST (REMIXED BY C.J. MACKINTOSH)	Gang Starr	Cooltempo 12in	55	55	LOVE, PEACE AND HARMONY (ORIGINAL MIX)	Dream Frequency	Citybeat 12in
6	6	EVERYBODY LET'S SOMEBODY LOVE	Frank "K" featuring Wiston Office	Urban 12in	56	39	TINGLE (HARD BOPPIN' MIX)	T.P.E. (That Petrol Emotion)	Virgin 12in
7	3	CAN I KICK IT? (EXTENDED BOILERHOUSE MIX)	A Tribe Called Quest	Jive 12in	57	—	HOLD ME (VOCAL CLUB MIX)	Velvet Italian DFC 12in/Tam Tam 12in white label	
8	2	GONNA MAKE YOU SWEAT (SLAMMIN' CLUB VOCAL MIX)	C&C Music Factory featuring Freedom Williams	Columbia 12in	58	33	YEAH YOU	The Step	WARP 12in promo
9	7	I CAN'T TAKE THE POWER (RIVA-MIX)	Off-Shore	Columbia 12in	59	44	SHARE (CLUB)	Jomanda	Giant 12in
10	19	IT'S TOO LATE (REMIXED BY CASSROC)	Quartz introducing Dina Carroll	Mercury 12in	60	49	GET INTO IT (PARK YOUR CAR IN MY BRA MIX)	MC Kinky	More Protein 12in
11	11	WIGGLE IT (THE CLUB MIX) 2	In A Room	SKB 12in	61	37	FAMILY OF PEOPLE (EXTENDED FAMILY MIX)	Quest For Excellence	Republic 12in
12	12	SENSITIVITY (EXTENDED VERSION)	Ralph Tresvant	MCA 12in	62	67	STEP IN THE ARENA (LP)	Gang Starr	Cooltempo LP
13	9	MY HEART, THE BEAT	D-Shake	Cooltempo 12in	63	63	DON'T QUIT	Caron Wheeler	RCA 12in
14	30	THINK ABOUT . . .	D.J.H. featuring Stefy	RCA 12in promo	64	—	GIVE ME TONIGHT (PHILLY MIX)	Shannon	Italian Flying 12in
15	29	SCANDAL/IS IT LOVE!	The Basement Boys present Ultra Naté	Eternal 12in promo	65	78	MOONSTOMPIN' (DEAD SKINHEAD MIX)	Under Cover Movement	Strictly Underground 12in promo
16	14	3 A.M. ETERNAL (LIVE AT THE S.S.L.)	The KLF	KLF 12in	66	—	TAME I UNLEASHED (VOCAL)	Lady Tame	Music Of Life 12in
17	28	WIPE THE NEEDLE/JUGGLING	The Ragga Twins	Shut Up And Dance 12in promo	67	re	FIRE WHEN READY	G Double E	Jumpin' & Pumpin' 12in
18	17	DUNNO WHAT IT IS (ABOUT YOU)	The Beatmasters featuring Elaine Vassell	Rhythm King 12in	68	77	REPORT TO THE DANCEFLOOR (FULL ALERT MIX)	Energize	Network 12in
19	15	IN YER FACE (IN YER FACE MIX)	808 State	ZTT 12in	69	40	JOIN THE FUTURE	Tuff Little Unit	WARP 12in promo
20	26	THINKIN' ABOUT YOUR BODY (CHOCOLATE MIX) 2	Mad	Big Life 12in	70	—	MY HOUSE IS YOUR HOUSE	Break Boys	US 4th Floor 12in
21	16	LOVE SO TRUE	Bomb The Bass	Rhythm King 12in	71	97	MAGGIE'S LAST PARTY (CLUB MIX)	V.I.M.	Box 12in
22	34	WRAP MY BODY TIGHT (12-INCH REMAKE VERSION)	Johnny Gill	Motown 12in promo	72	38	OUTER LIMITS (ANDROMEDA MIX)	The Predator	Industrial 12in
23	95	APPARENTLY NOTHIN'	Young Disciples	Talkin Loud 12in promo	73	35	DRINK ON ME	Teulé	Profile 12in promo
24	10	KID GET HYPED (VOCAL MIX)	Deskee	Big One 12in	74	51	FOUND LOVE (CAIPIRINA MIX)	Double Dee (featuring Dany)	Epic 12in
25	42	WE SHALL OVERCOME (JUMPIN' UP CLUB MIX)	Emmanuel	Global Village 12in	75	—	THAT'S THE WAY LIFE IS (MARK BRYDDON'S FON FUN MIX)	Reach	Eternal 12in promo
26	23	MUST BEE THE MUSIC	King Bee	Torso Dance 12in	76	45	SOMEDAY (12-INCH JACKSWING MIX)	Mariah Carey	Columbia 12in
27	47	PLEASE LEAVE (STEVE JERVIER MIX)	Carlton	Three Stripe 12in promo	77	—	ANIMAL (PRIMEVAL INTERFACE)/SHOUT (THE COMMUNICATOR)	Man Machine	Oval/Outer Rhythm 12in promo
28	21	MYSTERIES OF LOVE (THE RED-LIGHT MIX)	LA Mix	A&M PM 12in	78	57	MINDSONG	Tomas	WARP 12in
29	41	HOMICIDE/EXORCIST	Shades Of Rhythm	ZTT 12in	79	re	PAY THE PRICE (GOSPEL DANCE MIX)	The Creations featuring Debbie Sharp	Loco 12in white label
30	56	BEFORE WE GET STARTED	MC Eric aka Me One	12in promo	80	96	MAGIC STYLE (AROUNDABOUT MIX)	The Badman	Citybeat 12in
31	24	GO SISTER	Franschene	The Omen EP	81	84	JAZZ IT UP (JAZZ MIX)	CFM Band	US Underworld 12in
32	18	SUMMERS MAGIC (UNIT MIX)	Mark Summers	4+B way 12in	82	89	IT'S THE NEW	Second Avenew	US Alleviated 12in
33	58	AGAIN (URBAN MIX)	Juliet Roberts	East West 12in promo	83	—	OBHEY THE RULES OF THE NIGHT (CLUB MIX)	Heavy Shift	C.T. 12in promo
34	—	MY LOVE (ATMOSPHERA MIX)	Claps/Collapse	Italian Inside 12in/Citybeat 12in promo	84	86	TREAT 'EM RIGHT (CRIBB MIX)	Chubb Rock	Champion 12in
35	72	MY MY LOVER	Dee Dee Brave	US Movin' 12in	85	68	WHERE LOVE LIVES (RED ZONE MIX)	Alison Limerick	Arista 12in
36	—	EVERYBODY (ALL OVER THE WORLD)	FFI Project	Rumour 12in promo	86	88	DELPHIS (ORIGINAL MIX)	The Impossible	12in white label
37	43	POSITIVE (MELLOW MIX)	Working Week	Ten 12in promo	87	—	LOVE THE LIFE (GUARANA DJ VERSION)	James Taylor Quartet	Urban 12in promo
38	54	MR. SANDMAN (EXTENDED CLUB MIX)	Three Times Dope	Citybeat 12in	88	—	ECHOE CHAMBER	Beats International	Go Beat 12in promo
39	27	FEEL IT (K.M.A.P.H. MIX)	Adonte	Republic 12in	89	76	PAMPA (THE STANDING ARROW SONG)	Basscut	Ten 12in
40	—	AROUND THE WAY GIRL (UNTOUCHABLES REMIX)	LL Cool J	Def Jam 12in promo	90	59	I SEE THE MADNESS (BONESBREAK MASTERMIX)	Liquid Oxygen	Champion 12in promo
41	32	JEALOUSY (RED ZONE MIX)	Adventures Of Stevie V	Mercury 12in promo	91	—	REVOLUTION OF THE HEART	Chosen Few	Fabulous 12in promo
42	20	SPREAD A LITTLE LOVE (CLUB VERSION)	Richard Rogers	BCM 12in promo	92	—	FLOWING POSITIVELY (POSITIVE MIX)	Solo E	Circa 12in promo
43	71	HOLD YOU TIGHT	Tara Kemp	US Big Beat 12in	93	—	YOU'RE MY WAY	The Redmen	Italian Beat Club 12in
44	52	DEREK WENT MAD (REMIX)	Shut Up And Dance	Shut Up And Dance 12in	94	91	BRIGHT ON TIME	Black Box	Italian Groove Groove Melody 12in
45	36	HIPPYCHICK (REMIX)	Soho	S&M 12in	95	90	COMPARED TO WHAT (THE UPRISE MIX)	Fresh 4 featuring Wizz E	Ten 12in
46	—	BLACK WHIP	Chapter And The Verse	Virgin 12in promo	96	22	WHERE HAS ALL THE LOVE GONE? (ROCKHOUSE LOVE ODYSSEY MIX)	Maureen	Urban 12in
47	—	I'M READY	Caveman	Profile 12in promo	97	64	SPACEFACE	Sub-Sub	12in white label
48	66	LISTEN UP (RAW DANCE REMIX)	Quincy Jones	Warner Brothers 12in	98	—	GEMINI (CYBER MIX)	Chrome Slug	C.T. 12in promo
49	—	IN WONDER (BUTLER & WALSH MIXES)	Presence	Realty 12in promo	99	—	FUNK BOUTIQUE	Cover Girls	US Epic 12in
50	25	KEEP YOUR LOVE (CHERRY PIE MIX)	New Life	A&M PM 12in	100	75	ONE DAY WE'LL ALL BE FREE	Dr. Umbardi	Noise 12in



TOMMY



CHARTS

US SINGLES, US LPs, US R 'N' B SINGLES, INDIE SINGLES, INDIE LPs, MUSIC VIDEO

FEBRUARY 3 — 9 1991

U S S I N G L E S

TW LW

1	2	GONNA MAKE YOU SWEAT C & C Music Factory	Columbia
2	1	THE FIRST TIME Surface	Columbia
3	8	ALL THE MAN THAT I NEED Whitney Houston	Arista
4	5	PLAY THAT FUNKY MUSIC Vanilla Ice	SBK
5	3	LOVE WILL NEVER DO (WITHOUT YOU) Janet Jackson	A&M
6	6	AFTER THE RAIN Nelson	DGC
7	4	SENSITIVITY Ralph Tresvant	MCA
8	7	I'M NOT IN LOVE Will To Power	Epic
9	14	ONE MORE TRY Timmy T.	Quality
10	11	I'LL GIVE ALL MY LOVE TO YOU Keith Sweat	Vintertainment
11	13	WHERE DOES MY HEART BEAT Celine Dion	Epic
12	12	DISAPPEAR INXS	Atlantic
13	17	SOMEDAY Mariah Carey	Columbia
14	9	JUST ANOTHER DREAM Cathy Dennis	Polydor
15	16	ISAW RED Warrant	Columbia
16	10	HIGH ENOUGH Damn Yankees	Warner Brothers
17	20	WICKED GAME Chris Isaak	Reprise
18	18	LOVE MAKES THINGS HAPPEN Pebbles	MCA
19	19	AROUND THE WAY GIRL L.L. Cool J	Def Jam
20	22	HEAT OF THE MOMENT After 7	Virgin
21	30	SHOW ME THE WAY Styx	A&M
22	26	IF YOU NEEDED SOMEBODY Bad Company	Atco
23	25	MONEY TALKS AC/DC	Atco
24	23	I DON'T KNOW ANYBODY ELSE Black Box	RCA
25	31	ALL THIS TIME Sting	A&M
26	15	JUSTIFY MY LOVE Madonna	Sire
27	29	THIS HOUSE Tracie Spencer	Capitol
28	32	DEEPER SHADE OF SOUL Urban Dance Squad	Arista
29	28	CANDY Iggy Pop	Virgin
30	34	IESHA Another Bad Crew	Motown
31	21	FROM A DISTANCE Bette Midler	Atlantic
32	41	GET HERE Oleta Adams	Fontana
33	38	COMING OUT OF THE DARK Gloria Estefan	Epic
34	39	WAITING FOR LOVE Alias	EMI
35	45	SIGNS Tesla	Geffen
36	37	IT NEVER RAINS Tony! Toni! Tone!	Wing
37	24	BECAUSE I LOVE YOU (POSTMAN SONG) Stevie B	LMR
38	46	ROUND AND ROUND Tevin Campbell	Paisley Park
39	51	HOLD YOU TIGHT Tara Kemp	Giant
40	43	WAITING FOR THAT DAY George Michael	Columbia
41	44	I'LL DO 4 YOU Father M.C.	Uptown
42	48	SPEND MY LIFE Slaughter	Chrysalis
43	36	SHELTER ME Cinderella	Mercury
44	27	MILES AWAY Winger	Atlantic
45	53	DON'T HOLD BACK YOUR LOVE Daryl Hall	Arista
46	50	THIS IS PONDEROUS 2 Nu	Atlantic
47	40	THE WAY YOU DO THE THINGS UB40	Virgin
48	57	POWER OF LOVE Deee-Lite	Elektra
49	33	IMPULSIVE Wilson Phillips	SBK
50	61	I'VE BEEN WAITING FOR YOU Guys Next Door	SBK
51	52	LOVE TAKES TIME Mariah Carey	Columbia
52	-	I'VE BEEN THINKING ABOUT YOU Londonbeat	MCA
53	35	TOM'S DINER DNA featuring Suzanne Vega	A&M
54	56	HERE COMES THE HAMMER MC Hammer	Capitol
55	65	SOMETHING IN MY HEART Michel'le	Ruthless
56	42	THE SHOOP SHOOP SONG Cher	Geffen
57	49	FOR YOU The Outfield	MCA
58	47	I'M YOUR BABY TONIGHT Whitney Houston	Arista
59	58	NO MATTER WHAT Brenda K. Starr	Columbia
60	68	CHASIN' THE WIND Chicago	Reprise

BULLETS

61	81	I'LL BE BY YOUR SIDE Stevie B	LMR
62	88	MY SIDE OF THE BED Susanna Hoffs	Columbia
63	74	SURE LOOKIN' Donny Osmond	Capitol
64	-	YOU'RE IN LOVE Wilson Phillips	SBK
69	87	MOTHER'S PRIDE George Michael	Columbia
75	83	WHO SAID I WOULD Phil Collins	Atlantic
76	86	NIGHT AND DAY Bette Midler	Atlantic
77	93	RIDE THE WIND Poison	Enigma
78	92	TOGETHER FOREVER Lisette Melende	RAL
79	89	SECRET Heart	Capitol
83	96	RICO SUAVE Gerardo	Interscope
84	-	EASY COME EASY GO Winger	Atlantic
89	-	JUST THE WAY IT IS, BABY The Rembrandts	Atco
90	-	GIVE IT UP ZZ Top	Warner Bros
91	-	WHAT'S IT GONNA BE Jellybean	Atlantic
93	-	SADENESS PART I Enigma	Charisma
98	-	FUNK BOUTIQUE The Cover Girls	Epic

U S A L B U M S

TW LW

1	1	TO THE EXTREME Vanilla Ice	SBK
2	3	MARIAH CAREY Mariah Carey	Columbia
3	2	THE IMMACULATE COLLECTION Madonna	Sire
4	4	THE SIMPSONS SING THE BLUES The Simpsons	Geffen
5	5	PLEASE HAMMER DON'T HURT 'EM M.C. Hammer	Capitol
6	6	I'M YOUR BABY TONIGHT Whitney Houston	Arista
7	9	SOME PEOPLE'S LIVES Bette Midler	Atlantic
8	7	THE RAZORS EDGE AC/DC	Atco
9	8	WILSON PHILLIPS Wilson Phillips	SBK
10	10	RHYTHM OF THE SAINTS Paul Simon	Warner Brothers
11	13	SHAKE YOUR MONEY MAKER The Black Crowes	Def American
12	14	JANET JACKSON'S RHYTHM NATION 1814 Janet Jackson	A&M
13	15	DAMN YANKEES Damn Yankees	Warner Bros
14	12	LISTEN WITHOUT PREJUDICE George Michael	Columbia
15	11	SERIOUS HITS...LIVE! Phil Collins	Atlantic
16	20	FIVE MAN ACOUSTICAL JAM Tesla	Geffen
17	18	AFTER THE RAIN Nelson	DGC
18	16	THE FUTURE Guy	MCA
19	27	GONNA MAKE YOU SWEAT C&C Music Factory	Columbia
20	22	POISON Bell Biv DeVoe	MCA
21	17	RALPH TRESVANT Ralph Tresvant	MCA
22	19	RECYCLER ZZ Top	Warner Brothers
23	46	A LITTLE AIN'T ENOUGH David Lee Roth	Warner Bros
24	23	X INXS	Atlantic
25	21	FLESH AND BLOOD Poison	Capitol
26	24	CHERRY PIE Warrant	Columbia
27	26	NO FENCES Garth Brooks	Capitol
28	37	HEART SHAPED WORLD Chris Isaak	Reprise
29	25	HEARTBREAK STATION Cinderella	Mercury
30	-	THE SOUL CAGES Sting	A&M
31	34	MAMA SAID KNOCK YOU OUT L.L. Cool J	Def Jam
32	29	PUT YOURSELF IN MY SHOES Clint Black	RCA
33	32	WORLD CLIQUE Deee-Lite	Elektra
34	31	NO MORE GAMES/REMIX ALBUM New Kids On The Block	Columbia
35	39	RITUAL DE LO HABITUAL Jane's Addiction	Warner Bros
36	40	STICK IT TO YA Slaughter	Chrysalis
37	33	MIXED UP The Cure	Elektra
38	38	TRIXTER Trixter	Mechanic
39	36	KILL AT WILL Ice Cube	Priority
40	28	PRETTY WOMAN Original Soundtrack	EMI
41	41	AIN'T NO SHAME IN MY GAME Candyman	Epic
42	30	WE ARE IN LOVE Harry Connick Jr	Columbia
43	-	BUSINESS AS USUAL EPMD	RAL
44	35	VOL. 3 Traveling Wilburys	Wilbury
45	50	I'LL GIVE ALL MY LOVE TO YOU Keith Sweat	Vintertainment
46	45	EMPIRE Queensryche	EMI
47	-	THIS IS AN EP RELEASE Digital Underground	Tommy Boy
48	-	SHAKING THE TREE - GOLDEN GREATS Peter Gabriel	Geffen
49	42	CRAZY WORLD Scorpions	Mercury
50	43	REFLECTIONS OF PASSION Yanni	Private Music

U S R 'N' B S I N G L E S

TW LW

1	2	YOU DON'T HAVE TO WORRY En Vogue	Atlantic
2	6	I'LL GIVE ALL MY LOVE TO YOU Keith Sweat	Vintertainment
3	1	LOVE MAKES THINGS HAPPEN Pebbles	MCA
4	4	GONNA MAKE YOU SWEAT C&C Music Factory	Columbia
5	10	WHEN WILL I SEE YOU SMILE Bell Biv DeVoe	MCA
6	9	SOMETHING IN MY HEART Michel'le	Ruthless
7	5	AROUND THE WAY GIRL L.L. Cool J	Def Jam
8	11	IESHA Another Bad Crew	Motown
9	8	IF I WERE A BELL Teena Marie	Epic
10	13	GET HERE Oleta Adams	Fontana
11	16	ALL THE MAN THAT I NEED Whitney Houston	Arista
12	15	WRITTEN ALL OVER YOUR FACE Rude Boys	Atlantic
13	14	I DON'T KNOW ANYBODY ELSE Black Box	RCA
14	3	LOVE WILL NEVER DO (WITHOUT YOU) Janet Jackson	A&M
15	20	ALL SEASON LeVert	Atlantic
16	21	THIS HOUSE Tracie Spencer	Capitol
17	19	HEAD OVER HEELS Tony Terry	Epic
18	24	FAIRY TALES Anita Baker	Elektra
19	18	BABY DON'T CRY Lalah Hathaway	Virgin
20	26	DON'T LET ME DOWN O'Jays	EMI
21	7	ONLY HUMAN Jeffrey Osborne	Arista
22	25	PLAY THAT FUNKY MUSIC Vanilla Ice	SBK
23	28	SOMEDAY Mariah Carey	Columbia
24	12	THE FIRST TIME Surface	Columbia
25	33	I LIKE THE WAY Hi-Five	Jive
26	35	ALL TRUE MAN Alexander O'Neal	Tabu
27	23	MAKE IT WITH YOU Teddy Pendergrass	Elektra
28	37	HOLD YOU TIGHT Tara Kemp	Giant
29	17	DON'T BE A FOOL Loose Ends	MCA
30	34	BLACK PARADISE Samuelle	Atlantic
31	38	DO ME AGAIN Freddie Jackson	Capitol
32	30	JUST A LITTLE BIT LONGER Mazi Priest	Charisma
33	22	MY LAST CHANCE Marvin Gaye	Motown
34	40	I CAN'T TELL YOU WHY Howard Hewett	Elektra
35	-	HERE COMES THE HAMMER M.C. Hammer	Capitol

- 36 - MELODY COOL Mavis Staples
- 37 - ANOTHER LIKE MY LOVER Jasmine Guy
- 38 - STONE COLD GENTLEMAN Ralph Tresvant
- 39 - WRAP MY BODY TIGHT Johnny Gill
- 40 - GETTING BACK INTO LOVE Gerald Alston

Paisley Park
Warner Bros
MCA
Motown
Motown

INDIE SINGLES

TW LW

- 1 1 3 AM ETERNAL KLF
- 2 2 ALL TOGETHER NOW The Farm
- 3 - EVERYBODY NEEDS SOMEBODY Birdland
- 4 3 BLOODSPORT FOR ALL Carter USM
- 5 - BIG CITY Spacemen 3
- 6 - MOTOWN JUNK Manic Street Preachers
- 7 4 SITUATION (REMIX) Yazoo
- 8 5 STILL FEEL THE RAIN Stex
- 9 - MY RISING STAR Northside
- 10 30 IT'S ON Flowered Up
- 11 8 MADCHESTER RAVE ON Happy Mondays
- 12 - FUN FACTORY The Damned
- 13 6 KINKY AFRO Happy Mondays
- 14 9 STEP ON Happy Mondays
- 15 7 STEPPING STONE The Farm
- 16 10 FALLEP Ride
- 17 11 GROOVY TRAIN The Farm
- 18 - RIDE EP Ride
- 19 14 SHALL WE TAKE A TRIP? Northside
- 20 16 GOD ONLY KNOWS Teenage Fanclub
- 21 13 ISLAND HEAD EP Inspiral Carpets
- 22 18 SALLY CINNAMON Stone Roses
- 23 - THE INGREDIENTS EP Ned's Atomic Dustbin
- 24 19 THE ONLY ONE I KNOW The Charlatans
- 25 - MAKE IT MINE The Shamen
- 26 - ANYTIME ANYPLACE ANYWHERE Carter USM
- 27 15 SPECIAL ONE Ultra Vivid Scene
- 28 - LOADED Primal Scream
- 29 26 PLAY EP Ride
- 30 - LET'S PRETEND Spin

KLF Communication
Produce
Lazy
Rough Trade
Fire
Heavenly
Mute
Some Bizarre
Factory
Heavenly
Factory
Delic
Factory
Factory
Produce
Creation
Produce
Creation
Factory
Paperhouse
Cow/Mute
Black
Chapter 22
Situation Two
One little Indian
Rough Trade
4AD
Creation
Creation
Foundation

INDIE ALBUMS

TW LW

- 1 1 PILLS 'N' THRILLS AND BELLYACHES Happy Mondays
- 2 - TYRANNY FOR YOU Front 242
- 3 3 NOWHERE Ride
- 4 - BITE Ned's Atomic Dustbin
- 5 2 SOME FRIENDLY The Charlatans
- 6 7 101 DAMNATIONS Carter USM
- 7 4 STONE ROSES Stone Roses
- 8 5 VIOLATOR Depeche Mode
- 9 6 EN-TACT Shamen
- 10 9 BOSSANOVA Pixies
- 11 12 HEAVEN OR LAS VEGAS Cocteau Twins
- 12 8 GALA Lush
- 13 10 LOVEGOD The Soup Dragons
- 14 11 LIFE Inspiral Carpets
- 15 18 WILD! Erasure
- 16 - FAT AXL Silverfish
- 17 19 A CATHOLIC EDUCATION Teenage Fanclub
- 18 13 PIGEONHOLE New Fast Automatic Daffodils
- 19 20 101 Depeche Mode
- 20 17 BUMMED Happy Mondays

Factory
Play It Again Sam
Creation
Rough Trade
Situation Two
Big Cat
Silvertone
Mute
One Little Indian
4AD
4AD
4AD
Raw TV/Big Life
Cow/Mute
Mute
Wijja
Paperhouse
Play It Again Sam
Mute
Factory

MUSIC VIDEO

TW LW

- 1 - JUSTIFY MY LOVE/MTV VOGUE Madonna
- 2 1 THE IMMACULATE COLLECTION Madonna
- 3 - TOURFILM R.E.M.
- 4 2 PAVAROTTI/DOMINGO/CARRERAS Various
- 5 3 SERIOUSLY LIVE... Phil Collins
- 6 - DR FEELGOOD - THE VIDEOS Motley Crue
- 7 5 FROM A DISTANCE Cliff Richard
- 8 4 THE VERY BEST Elton John
- 9 6 LIVE FROM BARCELONA Tina Turner
- 10 8 AN EVENING WITH Daniel O'Donnell
- 11 9 LUCIANO PAVAROTTI Luciano Pavarotti
- 12 - VOL I Moscow Peace Festival
- 13 7 STEP BY STEP New Kids On The Block
- 14 10 ROCKING OVER THE YEARS Status Quo
- 15 11 HAMMER TIME Mc Hammer
- 16 19 THOUGHTS OF HOME Daniel O'Donnell
- 17 16 AT WEMBLEY Queen
- 18 - ONLY YESTERDAY The Carpenters
- 19 - THE WALL Pink Floyd
- 20 - RUNAWAY LIVE Belinda Carlisle

WMV
WMV
WMV
PolyGram Video
Virgin
WMV
PMI
PolyGram Video
PMV/Channel 5
Ritz
Music Club/Video Col
WMV
SMV
PolyGram Video
PMI
Telstar
PMI
A&M/PolyGram Video
PolyGram Video
Castle Music Pictures

Personal

MALE 23 seeks female for romance, friendship, outings. Very lonely and needs some fun in life. Box No 5860.

SHEFFIELD STUDENT, gay would like to meet others in same area for some fun and friendship. Box No 5859.

GAY MALE 22 lonely, seeks friends black or white to experience life. West Country/anywhere. Box No 5858.

GAY MALE 24, straight acting seeks similar 21+ Berks area. Photo if possible. Box No 5857.

YOUNG GAY Bristolian Male into PSBs, Starsigns, Corey Haim, seeks penpals in Southwest/anywhere. Box No 5855.

GAY MALE good looking, non scene. Seeks hunky young lad for fun times. Discretion expected and assured. Photo ensures reply. Leamington/Stratford-on-Avon/Warwickshire area. Box No 5854.

PENPAL MAG for lonely people. Approval copy from: Matchmaker (X.18), Chorley, Lancs.

PENFRIENDS - USA Make lasting friendships through correspondence. Send age and interests for free reply. Harmony. Box 82295RM. Phoenix 85071.

PENPAL MAG for lonely people. Approval copy from: Matchmaker 9x.18), Chorley, Lancs.

GAY LAD seeks similar for friendship. Send photo. Box No 5853.

SEXY ATTRACTIVE and very modest? So am I! Gay male 28 seeks penfriends 17-22. I'm London based but want friends from all over! Photo. Box No 5852.

GAY 21 seeks penfriends London anywhere non scene. Box No 5847.

LOVELY SENSITIVE GUY 27 interests music, reading, cinema would like to hear from similar **mate(s)** in Morden, Wimbledon and Sutton area. Box No 5846.

MALE 20 seeks new lively male friends write soon please. Box No 5849.

GORGEOUS BARE chested guys tastefully photographed from 90p a picture. For details stamped addressed envelope to: G.B.C.G. PO Box 324, KTI 2TX.

GAY LAD into PSB', Kate Bush and lots else seeks penfriends in Bristol/anywhere. Box No 5863.

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VOCALIST FOR Midland songwriters with chart material. Looking to make someone a star. No experience necessary. Box No 5862.

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
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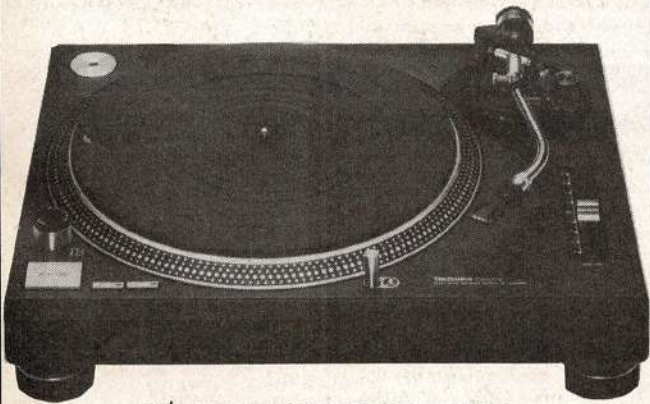
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CHARTFILE

BY ALAN JONES

The **KLF** are at the top of the singles chart for a second week, with '3am Eternal', but the **Simpsons'** 'Do The Bartman' is well within striking distance, while **Nomad's** '(I Wanna Give You) Devotion' and **Praise's** 'Only You' could pose a challenge in a fortnight.

The Praise single makes a massive move this week, advancing from number 19 to number five. It features vocalist **Miriam Stockley**, who thus leapfrogs over **Kylie Minogue's** latest hit 'What Do I Have To Do'. Miriam, 35, has been a backing singer on all of Kylie's hits to date, plus many others from the PWL stable, including **Rick Astley's** number one 'Never Gonna Give You Up'.

Rick's latest single 'Cry For Help' surged to number seven last week, to extend his unbroken run of top 10 hits to eight, but dips to number nine this week despite a small increase in sales.

● There's no sign of **Van Morrison's** latest single 'Enlightenment' in the top 75, but debuting at number 68 this week is 'Baby Please Don't Go', his introductory 1965 hit recorded when he was lead vocalist of Ulster group **Them**. Featured in the **David Lynch** film 'Wild At Heart', whence came **Chris Isaak's** hit 'Wicked Game', it is also being used on the TV commercial for the Peugeot 205.

● The calm after the storm? A record-equalling 24 singles made their top 75 debuts last week. This week there's a much lower intake than normal, with just 13 first-timers. Taking advantage of the lull, **Gloria**

Estefan's 'Coming Out Of The Dark', which seemed to peak at number 28, now bounces back to number 25, and **Jellyfish's** 'The King Is Half Undressed', having slipped from its debut position of number 73 to number 74 last week, now surges to number 43.

With a drum pattern suspiciously reminiscent of **The Beatles'** 'Tomorrow Never Knows', 'The King Is Half Undressed' is registering many of its sales on the second of two CD releases, a gimmicky edition in which the CD pouch is a 'jellypack', containing a clear liquid in which coloured stars are suspended.

● Debuting at number one only a fortnight ago, **Queen's** 'Innuendo' single plunges from number two to number 12 this week, as its sales plummet by more than half.

With their album, also entitled 'Innuendo' now out, potential future sales of the single are low, and it may well equal the lowest-ever five week chart residency for a number one established by **Iron Maiden's** 'Bring Your Daughter ... To The Slaughter' (see page 39), though it has already sold more copies than the Maiden disc.

● A hitmaker in the Seventies for MGM Records, and in the Eighties for Virgin, **Donny Osmond** registers his first chart success of the Nineties with Capitol. 'My Love Is A Fire' enters quietly enough at number 67. It performed modestly in America too reaching number 60, but has been number one in Malaysia for the past fortnight.

● Queen's 'Innuendo' isn't the only



● **JESUS JONES**

current chart record to play for over six minutes. Johnny Panic And The Bible Of Dreams' Johnny Panic And the Bible Of Dreams' single, with a rap by the bizarrely named Biti Straunch, clocks in at six minutes and 18 seconds, even in its seven-inch version.

● **Jesus Jones** are the fourth album chart toppers in as many weeks, debuting at number one with their second album 'Doubt'. Their previous album, 1989's 'Liquidizer', peaked at number 32.

● "Charts mean nothing to me ... I'm just happy that people buy my records." So said **Kenny Rogers** when he was a regular hitmaker in the Seventies, but even he would probably be pleased that two chart records he has held for a long time have recently survived challenges — one here and one in America.

In Britain, **Patsy Cline's** 30-year-old recording of 'Crazy' climbed as high as number 14 recently, narrowly missing the opportunity of becoming the first country recording to reach the top 10 since 'Islands In The Stream', a duet with **Dolly Parton**, which was number seven hit a little over seven years ago.

Meanwhile in America, the continuing success of **Vanilla Ice's** 'Ice Ice Baby' album appears to have foiled **Madonna's** attempts to top the chart with 'The Immaculate Collection'.

The forthcoming release of 'Rescue Me' could yet lift 'The Immaculate Collection' to number one, but as things stand, Rogers' 1980 album 'Greatest Hits' remains the last individual artist compilation to reach number one. In the same period, numerous similar albums have reached number one in the UK.

L A T E N E W S

BCM SAVED!

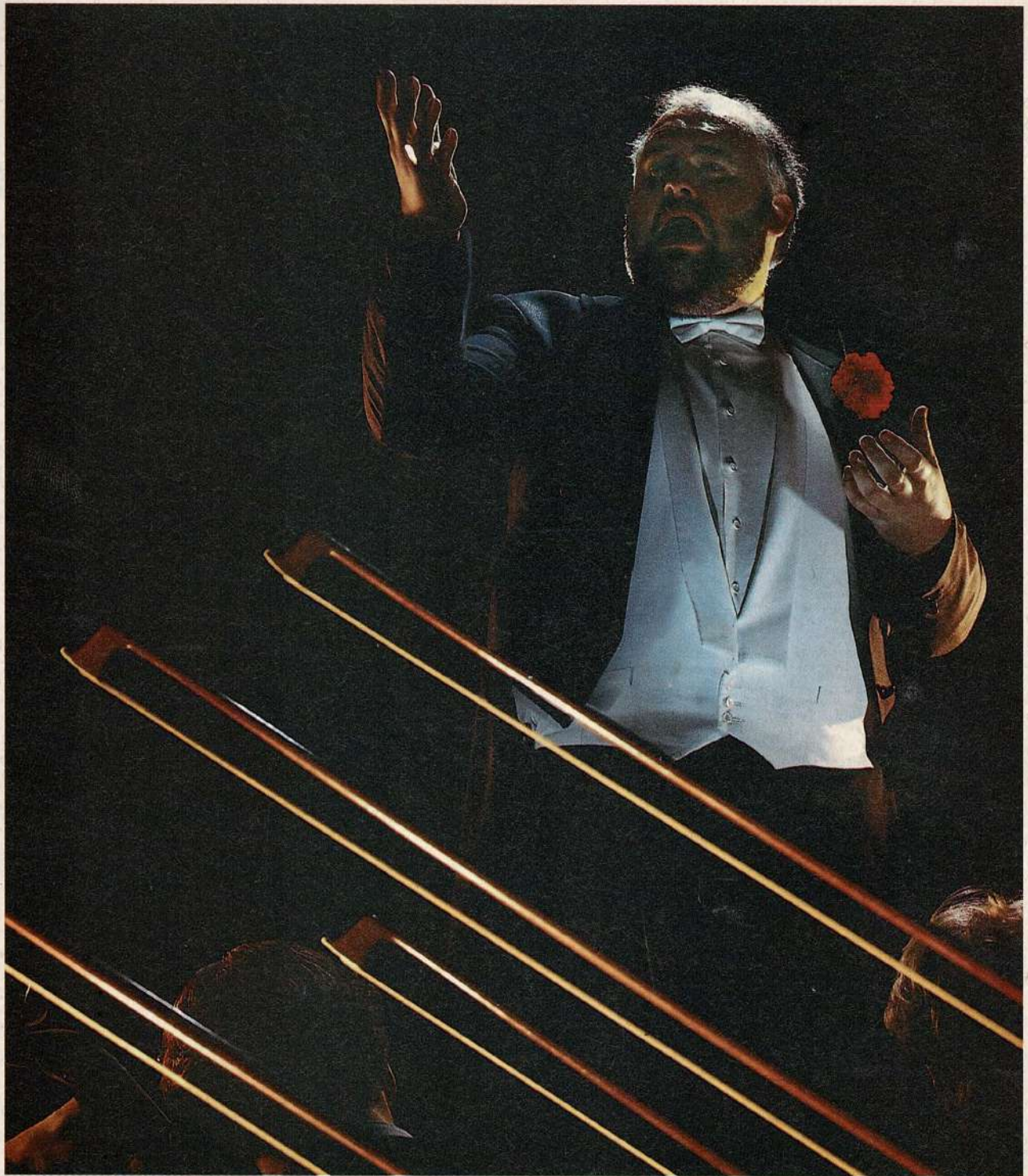
As Record Mirror went to press we were told that BCM Records has been saved from financial collapse. Last week the company announced it was in financial difficulty, reported in This Week, page 27, but now we're told its future is assured. "The problem has now been resolved and BCM will continue trading, as we have had a last minute rescue bid," says a spokesperson. Full details of the bid should be known soon.

TWELVE INCH

TW	LW	Artist	Label
1	1	3AM ETERNAL The KLF	KLF Communications
2	2	(I WANNA GIVE YOU) DEVOTION Nomad feat. MC Mikee Freedom	Rumour
3	5	YOU GOT THE LOVE The Source feat Candi Staton	Truelove
4	3	WIGGLE IT 2 In A Room	SBK
5	20	ONLY YOU Praise	Epic
6	7	HIPPYCHICK Soho	S&M
7	17	DO THE BARTMAN The Simpsons	Geffen
8	11	I BELIEVE EMF	Parlophone
9	9	CAN I KICK IT? A Tribe Called Quest	Jive
10	6	GONNA MAKE YOU SWEAT C&C Music Factory/Freedom Williams	Columbia
11	15	OUTSTANDING Kenny Thomas	Cooltempo
12	8	BONEYARD Little Angels	Polydor
13	16	SENSITIVITY Ralph Tresvant	MCA
14	13	SUMMERS' MAGIC Mark Summers	4th & Broadway
15	10	CRAZY Seal	ZTT
16	19	WHAT DO I HAVE TO DO Kylie Minogue	PWL
17	4	INNUENDO Queen	Parlophone
18	12	I CAN'T TAKE THE POWER Off-Shore	Columbia
19	14	SADNESS PART I Enigma	Virgin International
20	—	PLAY THAT FUNKY MUSIC Vanilla Ice	SBK

COMPACT DISC

TW	LW	Artist	Label
1	1	THE SOUL CAGES Sting	A&M
2	3	MC MCX C.A.D. Enigma	Virgin International
3	—	DOUBT Jesus Jones	Food
4	2	ALL TRUE MAN Alexander O'Neal	Tabu
5	4	THE IMMACULATE COLLECTION Madonna	Sire
6	5	THE VERY BEST OF ELTON JOHN Elton John	Rocket
7	8	WICKED GAME Chris Isaak	Reprise
8	6	SERIOUS HITS... LIVE! Phil Collins	Virgin
9	10	DON'T EXPLAIN Robert Palmer	EMI
10	7	I'M YOUR BABY TONIGHT Whitney Houston	Arista
11	9	GREATEST HITS 1977-1990 The Stranglers	Epic
12	—	RUNAWAY HORSES Belinda Carlisle	Virgin
13	17	THE LOST BOYS (OST) Various	Atlantic
14	12	LISTEN WITHOUT PREJUDICE VOL I George Michael	Epic
15	18	THINKING OF YOU... Various	Columbia
16	13	THE SINGLES COLLECTION 1984-1990 Jimmy Somerville	London
17	15	DIRTY DANCING (OST) Various	RCA
18	11	A LITTLE AIN'T ENOUGH David Lee Roth	Warner Brothers
19	14	WORLD POWER Snap	Arista
20	—	THE TRACKS OF MY TEARS... Various	Dino



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